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DEDICATORY

Firstly, I dedicate this work to all those teachers who have been there to guide us in the arduous art of teaching, who with deep love, respect and dedication have enriched our knowledge.

Secondly, to the educators and researchers who see our native languages not only as an invaluable treasure, but also as a powerful pedagogical tool that honors our diversity and identity and opens windows to the world through English.

Finally, to those future researchers. I hope that this research will find an ally that serves as an example, inspiration, or starting point for future research on the subject that recognizes and celebrates the diversity of our voices.

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Finally, to my pets, Bruno, Dante, Noah, Lupin, Wayra, and Milo, even though they are no longer with me, I still hold them in my heart, and their love has driven me forward.

ABSTRACT

This research, entitled *Storytelling Using Kichwa Narratives to Improve English Oral Production in 10th-Grade Students at Jatun Kuraka High School,* was conducted during the 2025–2026 academic year at Unidad Educativa del Milenio Jatun Kuraka Otavalo, located in Otavalo, Imbabura province, Ecuador. The study adopted a mixed-methods approach, combining quantitative and qualitative data collection procedures through a structured student questionnaire administered to 67 tenth-grade students and semi-structured interviews conducted with the English teacher and the school vice-principal. The general objective was to determine the effect of storytelling using Kichwa narratives on the English oral production skills of tenth-grade students, with particular emphasis on fluency, pronunciation, vocabulary, and interaction. The diagnostic findings revealed that 87% of students experience difficulty speaking English, 60% report low confidence, and 85% attribute their insecurity to affective factors such as pronunciation anxiety and fear of making mistakes. At the same time, 91% of students value their Kichwa cultural identity in their education, 88% already know Kichwa stories, and 93% expressed willingness to learn English through Kichwa narratives. These findings confirmed that the student population is culturally ready and motivationally receptive but lacks structured pedagogical opportunities for oral production development. Based on different theoretical frameworks a storytelling booklet entitled Voices of Our Culture was designed and it consists of ten lessons structured around progressive oral production activities targeting pronunciation, vocabulary, fluency, and interaction.

Keywords: storytelling, Kichwa narratives, oral production, EFL, intercultural education.

RESUMEN

Esta investigación, titulada *Storytelling Using Kichwa Narratives to Improve English Oral Production in 10th-Grade Students at Jatun Kuraka High School*, se llevó a cabo durante el año lectivo 2025-2026 en la Unidad Educativa del Milenio Jatun Kuraka Otavalo, situada en Otavalo, provincia de Imbabura, Ecuador. El estudio adoptó un enfoque de métodos mixtos, combinando procedimientos de recopilación de datos cuantitativos y cualitativos mediante un cuestionario estructurado administrado a 67 alumnos de décimo curso y entrevistas semiestructuradas realizadas al profesor de inglés y al subdirector del colegio. El objetivo general era determinar el efecto de la narración de historias utilizando relatos en Kichwa sobre las habilidades de expresión oral en inglés de los alumnos de décimo EGB, con especial énfasis en la fluidez, la pronunciación, el vocabulario y la interacción. Los resultados del diagnóstico revelaron que el 87 % de los alumnos tiene dificultades para hablar inglés, el 60 % manifiesta una baja confianza en sí mismo y el 85 % atribuye su inseguridad a factores afectivos, como la ansiedad por la pronunciación y el miedo a cometer errores. Al mismo tiempo, el 91 % de los alumnos valora su identidad cultural Kichwa en su educación, el 88 % ya conoce cuentos en Kichwa y el 93 % expresó su disposición a aprender inglés a través de narraciones en Kichwa. Estos resultados confirmaron que la población estudiantil está preparada culturalmente y es receptiva desde el punto de vista motivacional, pero carece de oportunidades pedagógicas estructuradas para el desarrollo de la producción oral. Basándose en diferentes marcos teóricos, se diseñó un folleto de narración titulado «Voces de nuestra cultura», que consta de diez lecciones estructuradas en torno a actividades progresivas de producción oral centradas en la pronunciación, el vocabulario, la fluidez y la interacción.

Palabras clave: storytelling, narrativas Kichwa, producción oral, EFL, educación intercultural.

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INTRODUCTION

In recent years, especially in the current educational context, the teaching of English as a foreign language (EFL) has been more relevant in Latin American school contexts. Oral production has been one of the hardest parts for the students especially in the rural areas due to the limited exposure to the language and the prevalence of traditional methodologies still used today. In indigenous communities where language and culture are strong, it is important to incorporate local socio-cultural elements so that learning can be meaningful and effective. According to Gómez Munguía & Ibarra López (2023), the communicative and sociocultural approach to language teaching not only provides solid didactic strategies to strengthen oral expression, but also connects learning to the learner's cultural context, thus enhancing motivation and participation.

In this sense, the use of storytelling based on Kichwa narratives emerges as a pedagogical tool and strategy that integrates cultural richness with the improvement of English communicative skills. Oral storytelling has been identified as a valuable resource to encourage imagination, creativity, and authentic interaction in the classroom, favoring confidence and fluency among students. Wright & Dunsmuir (2019) evidence that storytelling activities favor the improvement of children's oral fluency, creativity, and self-esteem, creating an environment conducive to language learning.

Visualizing students' perceptions and experiences of this methodology is essential to understanding its real impact in the classroom. Active participation in culturally relevant activities has increased engagement and learning retention; Yagual & Romero (2023) state that when indigenous narratives are used in English language teaching, motivation and understanding of the language and one's own culture increase. This approach will not only improve language skills but also improve the appreciation of cultural heritage, thus reinforcing bilingual and intercultural education.

Backgrounds

Studies have shown the continued difficulties of students in developing their speaking skills in English. For instance, Normawati et al. (2023) found that the primary challenges faced by first-semester university students are the differences in grammar between English and their first languages, difficulties in pronouncing unfamiliar English sounds, and a limited vocabulary that hinders verbal expression. These language barriers often prevent students from communicating confidently in speech. Maji et al. (2022) also found that there were other reasons for the students' poor oral production, such as lack of practice opportunities, lack of specific speaking time in classes, and lack of exposure to English outside the classroom.

In Latin American context, the teaching of English as a foreign language has also many difficulties, especially in the development of oral production. Recent studies have shown that students have serious problems that impede their ability to communicate fluently and

coherently in English. (Caamaño López et al., 2025). In addition, the scarcity of authentic opportunities to practice the language and the still predominant focus on traditional methods limit the effective development of communicative skills.

In Ecuador, the situation is no different. According to Ecuador's Ministry of Education, the national curriculum establishes that high school students must reach a B1 level in the English language; however, the required proficiency is not reached. A report by Ecuavisa (2025), based on the last official evaluation conducted eight years ago, showed that tenth grade students barely reached A1 and A2 levels, basic knowledge that only allows them to understand simple sentences. This is evidence of a major problem that needs to be solved in the national education system.

Research Problem

At Jatun Kuraka High School, located in the city of Otavalo, 10th-grade students of Basic Education (EGB) presented evident difficulties in English oral production during the 2025-2026 academic year. Through direct classroom observations, it was possible to identify that students show low levels of fluency, frequent hesitations, pronunciation difficulties, limited vocabulary when expressing ideas, and low participation in speaking activities.

The leading reason for this phenomenon is that the methodologies based mainly on grammar teaching skills give priority to grammar practice and disregard the verbal communication process. This lack of real interaction limits students' transmission of knowledge into their speaking practice. Because teacher-oriented teaching implies less communication and lowers the amount of spontaneous speech produced by learners.

According to Moso Mena et al. (2023), English language production in non-English speaking environments represents a significant challenge for students, due to the lack of methodological strategies by teachers to promote the development of this skill. Additionally, the limited creation of classroom environments that encourage free and confident participation further inhibits the development of oral competence.

This situation has important consequences. Students who do not achieve the expected proficiency levels show low results in standardized assessments and limitations in their academic trajectory. In addition, the deficiency of oral English competence decreases their self-confidence and influences their future work and academic situations which require English.

Research Question

How does storytelling based on Kichwa narratives improve the English oral production skills (fluency, pronunciation, vocabulary, and interaction) in 10th grade students of Jatun Kuraka High School?

Justification

The learning of English as a Foreign Language (EFL) has been of increasing importance in Latin America, as it is a global language to access knowledge, science, technology, and competitive labor markets Peña Ledesma (2019). The development of skills for oral production continues to be a challenge in the Ecuadorian context, given that the national curriculum expects students to reach a B1 level by the end of high school. Therefore, the use of innovative and effective methodologies to strengthen oral competence is essential to improve the quality of education and future opportunities for students.

This research is of special interest at the local level in the Kichwa-speaking community of Otavalo and the province of Imbabura. The study supports the inclusion of ancestral Kichwa stories through the methodology of storytelling in the teaching of English language. It contributes to a culturally responsive model of education that considers indigenous knowledge as a legitimate pedagogical resource . This strategy is particularly relevant in a geographical area with a strong indigenous presence, where Intercultural Bilingual Education (EIB) is constitutionally recognized, but still has difficulties in its practical implementation in the classroom.

From the academic point of view, the research contributes to pedagogical innovation in the area of EFL teaching by proposing the use of Kichwa narratives as a way to enhance the oral production skills of tenth-grade students. This intercultural approach respects and reinforces the cultural identities of the students and favors a meaningful, motivating, and contextualized learning (Cordero Salcedo, 2020). Linguistically, it encourages the development of fluency, pronunciation, vocabulary, and communicative confidence, enabling the learners to participate more actively in social and academic contexts while maintaining their cultural belonging (Acosta Padrón et al., 2018).

The project fosters social and cultural inclusion and appreciation of cultural diversity, particularly for indigenous peoples. In this sense, the study helps to overcome historical barriers of exclusion and contributes to epistemic diversity and sustainable development of interculturality in the Ecuadorian educational system, in accordance with the 2008 Constitution and the Organic Law on Intercultural Education (LOEI), by using Kichwa oral tradition as a vehicle for the learning of English. Likewise, the proposal is aligned with the principles of inclusion and cultural diversity that Basantes-Andrade et al. (2025) mention in their book Classrooms without Borders, knowing that classrooms should be open spaces in which ancestral knowledge and cultural identities are recognized as valid pedagogical resources.

There are three direct benefits of this research. First, the students of Jatun Kuraka High School, 10th grade, will improve their English oral production, and strengthen their cultural identity and self-esteem. Secondly, English teachers will get a practical booklet on storytelling with ready-to-use storytelling activities based on Kichwa narratives. Third, the educational institution itself that will benefit from an innovative, culturally responsive

teaching model that can be replicated in other grades or shared with other schools in the Otavalo area.

Objectives

General Objective

- To determine the effect of storytelling using Kichwa narratives on the English oral production skills of 10th-grade students at Jatun Kuraka High School during the 2025 - 2026 academic year.

Specific Objectives

- To identify the main challenges and current state of English oral production skills in 10th-grade students at Jatun Kuraka High School from the perspective of students and teachers.
- To analyze the theoretical foundations of storytelling, Kichwa narratives, and their integration in EFL teaching.
- To design a storytelling booklet with storytelling activities based on Kichwa narratives to enhance oral production.

CHAPTER I: THEORETICAL FRAMEWORK

1.1. Storytelling as a Teaching Strategy in EFL

1.1.1. Definition and Origins of Storytelling in Education

Storytelling is a pedagogical technique deeply rooted in human history, emerging from the earliest forms of communication in which oral narration played a fundamental role in transmitting knowledge, ancestral values and culture, and a lot of life lessons. As noted by Shavkatovna & Kizi (2020), storytelling represents "the art of narrating a tale from memory rather than reading it […], one of the oldest of all art forms, reaching back to prehistoric times". Similarly, Koropec (2021), states that "storytelling is one of the oldest ways of human communication, and still today it has been successfully used as an effective pedagogical tool in the development of language skills in the native and the foreign language.". These perspectives highlight how narrative has historically functioned as a privileged vehicle for cultural memory, socialization, and learning prior to formal education systems.

Storytelling in modern education has become an instructional strategy to support meaningful learning experiences. Ruiz (2025) emphasizes that "storytelling is not only for entertainment, but it is a powerful learning technique that has been used for centuries" (p. 15). In the field of language education, Tihal (2025) considers storytelling to be an effective means of engaging students' imagination and developing language skills. Furthermore, Tihal (2025), citing Mourão (2009), establishes that storytelling provides rich, authentic input that facilitates comprehension through immersive and contextualized learning environments.

In addition, storytelling has a long tradition in formal education, particularly within language learning and teaching, due to its extensive benefits for language development (Nguyen & Phillips, 2025). Likewise, Bishop and Glyn (1999), cited by Ruiz (2025), assert that "as a learning strategy, storytelling accommodates diverse realities and enables students to share experiences from their own cultural frame of reference." These underscores the strategy's particular value in culturally diverse contexts, as it not only supports language development but also validates students' identities and lived experiences.

What these authors suggest, beyond mere definitions, is that storytelling may function as a pedagogical strategy in part because it departs from the logic of isolated grammar exercises. When a student listens to or reconstructs a story, they are not processing rules: they are interpreting meanings within a context, and that process is what happens in a real conversation. According to Krashen's Input Hypothesis, learners tend to acquire language more effectively when the input they receive is comprehensible and slightly above their current level. Narratives appear to fulfill that condition, they offer contextualized, emotionally charged, and structurally predictable language, which makes it easier for students to process vocabulary, intonation, and discourse structures without the pressure of formal exercise. This may represent one of the key mechanisms through which storytelling

supports oral production development, not through the novelty of narrative itself, but through the quality and contextual richness of the linguistic input it provides.

1.1.2. Types of Storytelling

Storytelling in educational contexts encompasses not a single practice but a wide array of approaches that can be adapted to specific pedagogical aims and students' needs. These approaches include oral storytelling, digital storytelling, story retelling, and interactive storytelling, each of which offers distinct advantages in second language acquisition, particularly in the development of communicative skills.

Oral Storytelling:

It stands for the most traditional form, where stories are conveyed verbally by teachers or students without multimedia aid. According to Choo et al. (2020), oral storytelling is a powerful tool for teaching and learning as it engages the students' mental imagery and imagination of the story (p. 47), allowing them to connect the narrative with their own life experiences and fostering meaningful learning. In EFL contexts, this connection between imagination and personal experience encourages learners to use language more spontaneously and confidently, particularly in speaking activities.

When a student connects a narrative to their own experience, the communicative dynamic may shift rather than performing language for evaluation, they may engage with it as a genuine expressive tool. And that transition matters. Similarly, fluency is not developed by memorizing rules: it is developed by speaking, making mistakes, and reorganizing ideas in real time. Oral storytelling creates exactly that space, one where making mistakes makes narrative sense, not just grammatical sense.

Digital Storytelling:

Digital storytelling (DST), as affirmed by Miao & Li (2024), stands for a contemporary form of narration characteristic of the information age, integrating a compelling mix of images, audio, music, animation, text, and narration within concise formats. Lestari & Darmawan (2022), position DST as a powerful pedagogical tool that seamlessly combines language skills development, creativity enhancement, and intercultural understanding within 21st-century EFL education. Similarly, Sidig (2023), underscores DST's proven efficacy as a classroom activity in EFL contexts, asserting that:

> Digital stories have already been proven to be an effective classroom activity in English as a Foreign Language (EFL), where learners can be provided with a chance to build speaking fluency and narrative competence in the natural, engaging, and contextual environment. (p. 25)

This is particularly relevant given that DST not only develops narrative skills but also requires students to make specific linguistic decisions: which words to use, how to

pronounce them in a recording, and how to structure the message to ensure audiovisual coherence. This process of multimodal editing and production has proved to have positive effects on vocabulary and pronunciation, precisely because students hear their own voices, evaluate them and correct them.

Story Retelling:

Story retelling (SR), as defined by Besral et al. (2019), is an active reconstructive process that engages learners in reconstructing the text while promoting meaningful interaction. This method offers students genuine opportunities to practice English in the classroom setting.

In the same way, Nur et al. (2021), characterize SR as an oral activity that employs language and gestures in a vivid and sequential manner. Grounded in the recognition of oral language's crucial role in meaning construction and dissemination, retelling prepares students for authentic communicative tasks, such as selecting, organizing, and conveying information effectively. Safei (2020) further emphasizes that retelling enhances intelligibility in English speaking while promoting mastery through informal conversational practice.

SR is not merely telling a story, it is a matter of reconstructing it, and that distinction is linguistically significant. In reconstruction the student has to choose from the available vocabulary, to give priority to information, to keep temporal coherence and to adapt the register to their interlocutor. Khamkhien (2010) states that retelling activities help students develop the grammatical accuracy and organization of oral discourse, two dimensions that are often treated separately in traditional English instruction.

Interactive Storytelling:

According to Pham (2021), interactive storytelling is a modern pedagogical concept that actively involves students in the co-creation of narratives, either by contributing elements to class stories or constructing complete narratives collaboratively. Hayitova (2025) shows that interactive storytelling, given its collaborative and engaging nature, effectively enhances spontaneous oral communication, which contributes to improved oral fluency.

Among the four types analyzed, interactive storytelling appears to place the greatest cognitive and communicative demands on students, which may also make it particularly effective for developing oral production at several levels simultaneously. Co-creating a narrative means negotiating meaning, yielding the floor, taking up the thread, and reformulating one's ideas in response to others. In this process the conditions of real conversation are reproduced with a fidelity that few school exercises achieve.

1.1.3. Benefits of Storytelling for Language Learning

Storytelling, as a pedagogical strategy, has established itself as a powerful tool in the second language acquisition process, offering multiple advantages that optimize learning by simultaneously activating cognitive, emotional, and socio-cultural mechanisms.

Linguistic Benefits

According to Harashchuk (2025), one of the primary advantages of storytelling lies in its capacity to support linguistic development by providing a rich linguistic environment and contextualized language input. Through narratives, learners encounter new vocabulary, grammatical structures, and discourse markers within meaningful contexts, facilitating natural language acquisition. Likewise, Tachom (2021), demonstrates that students who acquire English vocabulary through engaging storytelling activities exhibit significantly higher retention rates compared to traditional memorization methods.

Both authors note that vocabulary is not retained through repetition, but because it is needed. When a student hears or tells a story, vocabulary comes up in context, connected to characters, emotions, and situations, and it is precisely this web of associations that leads to long-term retention. This has direct consequences for oral production. Not only does a learner with a wider vocabulary speak more accurately, but they also speak more fluently because they do not stop speaking in search of words they cannot remember. According to Schmitt & Schmitt (2020) effective vocabulary learning requires encountering words multiple times in meaningful and diverse contexts, which storytelling naturally provides by situating words within emotionally resonant and culturally embedded narratives.

Emotional Benefits

Sánchez Fonseca (2025), emphasizes that storytelling reduces anxiety and increases motivation, fostering a supportive and inclusive classroom environment. Sarıca (2023) further elaborates that storytelling establishes an emotional connection, creates engagement, provides experiential learning, and offers a safe space for expression. It supports the development of self-dynamics such as self-reflection and emotional self-awareness, facilitates emotional sharing and empathy; and cultivates emotional skills essential to the learning-teaching process.

Research in second language acquisition has consistently suggested that learners tend to perform more effectively in oral tasks when affective conditions are favorable, particularly when anxiety is reduced, motivation is present, and self-confidence is supported. As Bastidas-Amador et al. (2023) argue, affective education contributes directly to students' emotional intelligence, creating the supportive learning conditions. Storytelling directly addresses these three factors. It reduces anxiety because storytelling is something we are wired to do, not a grammar test. It stimulates motivation by engaging imagination and arousing emotion. And it gives self-confidence as students speak from a position of knowledge, especially when the stories are culturally relevant to them.

Socio and Cultural Benefits

Storytelling fosters language skills and builds intercultural understanding and empathetic ability for students from diverse backgrounds. It provides students a contextual environment for meaningful practice of English encouraging them to share their own cultural narratives (Khumukcham & Mayanglambam, 2023). Similarly, Gong (2025) argues that storytelling is of immense importance in linking language learning to the construction of cultural identity and the development of intercultural communicative competence.

Overall, storytelling offers a wide range of benefits for both students and teachers. From a cultural perspective, it becomes especially meaningful, as it allows learners to share ancestral narratives and cultural knowledge within the classroom. When students recognize their own heritage reflected in learning activities, they are more likely to feel valued, secure, and included. This sense of belonging fosters a positive and respectful learning environment.

1.2 Oral Production

1.2.1. Definition of Oral Production

Oral production, commonly known as speaking, constitutes a fundamental aspect of language acquisition and development, playing a significant role in daily communication, academic language learning, and professional contexts. According to Zarifa (2020), this skill is the most important aspect of active English production. It goes beyond the articulation of mere sounds to the production of meaningful utterance for the effective conveyance of message. Similarly, Muharrir & Faudi (2023), highlight the essential nature of it, emphasizing the ability of speaking to express feelings, ideas, and opinions. These definitions highlight the active, expressive aspect of oral production, in which learners employ spoken language for effective interpersonal interaction and communication.

Language learning transcends mere grammar memorization and vocabulary acquisition; it fundamentally involves contextualized language use across diverse communicative situations. Through oral communication, students actively practice and apply acquired knowledge while honing adaptability across varied scenarios. Many students fear speaking English due to various circumstances, as Bielak et al. (2020) mentioned, linguistic anxiety as one of the factors most consistently associated with poor performance in oral production, so teachers must support and promote the use of the language in classrooms to create an environment where students are exposed to the language and gain knowledge and confidence.

Cedeño Rengifo (2023), argues that the effective oral production instruction requires systematic attention to its core components: grammar, vocabulary, comprehension, and fluency. In the same vein, Solis (2024) states that oral production plays a fundamental role in language learning, and teachers must assess students using a wide variety of indicators

such as pronunciation, accents, intonation, grammatical accuracy, appropriate pragmatics, coherence, and fluency.

Both authors list the components that make up oral production; however, not all components carry the same weight in every context. In an EFL setting such as the one in this study, where students have limited exposure to English outside the classroom, fluency and pronunciation are often the most affected areas not because students lack knowledge of grammar, but because they lack sufficient opportunities for spontaneous speech. Bygate (1987), suggests that oral fluency may develop more readily through repeated practice under conditions of low evaluative pressure, conditions that storytelling activities may be particularly well positioned to generate

1.2.2. Components of Oral Production

Oral production is not a monolithic skill, but rather a multidimensional construct; The research focuses on four dimensions that are most directly observable in spontaneous speaking tasks and most relevant to the proposed intervention, namely, fluency, pronunciation, vocabulary, and interaction.

Fluency

Fluency is more than just talking fast. Bakhtiyarovich (2025) defines it as automatic language processing with diminished hesitation, suitable intonation, and smooth idea transmission. Guevara-Betancourt & Albuja (2020) associate it with global proficiency, arguing it is a combination of vocabulary and grammar working in real-time. It grows not by speaking faster but by speaking more, in a context where meaning is more important than formal correctness. Students may already know the story structure of Kichwa narratives, which might reduce planning load and increase continuity in English production.

Pronunciation

Pronunciation is a significant factor for speech intelligibility, and it has an influence on both the listener's understanding and the speaker's understandability. Derwing & Munro (2015) distinguish between phonological accuracy and intelligibility, stating that the goal is not to eliminate accent, but to make the message intelligible. In Jatun Kuraka, the students' phonology is weighted in the dimension influenced by Spanish and Kichwa. Storytelling by word of mouth is a natural answer to this. Students can model intonation and rhythm in context, telling stories within a full discourse structure which is far more effective than repeating isolated words in drills decontextualized.

Vocabulary

Lexical diversity is the primary indicator of vocabulary in oral production: it describes how accurately and confidently a speaker can express ideas (Velarde et al., 2022). The gap between knowing a word and using it spontaneously is particularly large in EFL settings

with limited exposure (Schmitt & Schmitt, 2020). Storytelling could help bridge that gap, by fostering the use of active vocabulary in a narrative setting when it is required for meaning-making. Storytelling may help narrow that gap by encouraging active vocabulary use within a narrative context, at moments when meaning-making requires it. When stories come from Kichwa traditions, students may draw on concepts already familiar in their mother tongue, which could activate positive transfer mechanisms and support the expansion of productive vocabulary in English.

Interaction

Interaction refers to the capacity to negotiate meaning, manage turns, and sustain dialogue in real time, encompassing dimensions of oral communication that traditional EFL classrooms frequently neglect (Sánchez Fonseca, 2025). Tasks that are personally or culturally significant significantly boost the quantity and quality of oral output, according to Bukhari et al. (2023). This is precisely what interactive storytelling with Kichwa narratives produces. Students co-construct meaning in English around content that is culturally theirs, lowering anxiety and promoting the communicative risks that interaction necessitates.

None of these four components operates in isolation. Fluency without vocabulary becomes empty speed; pronunciation without interaction loses its communicative purpose; vocabulary without fluency produces fragmented speech. Storytelling with Kichwa narratives activates all four simultaneously within a single meaningful act, creating the integrated conditions that isolated exercises cannot replicate.

1.2.3. Factors Affecting Oral Production in EFL

Speaking a foreign language is rarely simply a linguistic task: it is also an emotional and social one. Three factors are constantly cited in the literature as the main obstacles to oral production in EFL contexts. The most immediate is perhaps anxiety: Valdivieso Quinaluisa (2024) and Hussain et al. (2025) explain how fear of correction and increased self-consciousness hinder students from speaking even when they have the linguistic resources to do so, a tendency that is more apparent in communities where the foreign language appears culturally distant. Motivation is an equally big challenge: If English is learned to pass tests rather than communicate, students seldom develop the sustained willingness that oral production demands, partly because the limited practice opportunities reinforce the notion that speaking is not the point (Maji et al., 2022).

Finally, mother tongue interference results in pronunciation which is rarely overcome by conventional drilling. Insufficient exposure to English results in higher levels of L1 phonological transfer, resulting in systematic patterns that remain across time (Fitriani & Zulkarnain, 2019). All three factors point toward the same need: a pedagogical approach that lowers anxiety, creates genuine communicative purpose, and draws on students' linguistic background rather than working against it.

1.2.4. Oral Production and its Connection with Storytelling

Storytelling constitutes a dual-function strategy that optimizes comprehensible input while simultaneously serving as a formidable mechanism for stimulating oral production in EFL classroom. Marwiyah (2021) documents storytelling's positive effects across core speaking components such as pronunciation, grammar, fluency, and vocabulary, demonstrating systematic improvement through narrative practice, while Zirak Haseeb Chicho & Hussin Abdulla (2023), confirmed experimentally that storytelling significantly enhances overall speaking proficiency, particularly excelling in vocabulary acquisition, pronunciation accuracy, imitative capacity, and communicative expansion. What both studies reveal is not just that storytelling works, but that it works across dimensions, which matters enormously for a research design that measures oral production as a multidimensional variable.

In addition to this research, other studies help to explain the mechanism underlying these results. For example, Yagual & Romero (2023) in their study entitled 'The use of storytelling to develop oral production in English at A2 level in Year 6', found that the use of culturally relevant narratives in the teaching of English as a foreign language increased both motivation and listening comprehension, suggesting that the cultural dimension of the story amplifies the linguistic effect. Dianelo et al. (2023), reached a similar conclusion: storytelling creates communicative contexts in which learners are encouraged to produce language for a real purpose, which enhances fluency, vocabulary and interaction in ways that decontextualized exercises simply fail to achieve. Tihal (2025) adds that the combination of input and output within a single narrative activity makes storytelling a particularly effective tool for oral expression.

What emerges from these findings is a clear pedagogical argument: when students narrate, retell, or co-construct stories, they are not practicing English in the abstract. They are using it to do something that has communicative weight. And when those stories come from Kichwa oral traditions, the cultural familiarity removes one of the main cognitive obstacles to oral production: not knowing what to say. Students who already carry the story in their memory can redirect their attention toward how to say it in English, which is precisely where fluency, pronunciation, vocabulary, and interaction develop. The storytelling strategy, in this research, is not intended as a motivational add-on: it is proposed as the primary pedagogical mechanism through which oral production development is expected to occur.

1.3 Kichwa Narratives and Cultural Identity

1.3.1. Otavalo Culture

Nestled in Ecuador's inter-Andean region (Imbabura province), the Otavaleños represent a culturally resilient indigenous group renowned nationally and internationally for their ancestral richness, collective identity, and adaptation to globalization. Among these

practices, the minga, a tradition of community work based on solidarity and reciprocity, remains a living expression of the values that hold the community together (Alcaldía Ciudadana de Otavalo, n.d.). The Kichwa language is central to this cultural fabric, and it is not simply a means of communication, but the vehicle for transmitting values, spiritual knowledge and ways of understanding the world that cannot be communicated in the same way by Spanish (Tigasi Guanina, 2023).

Despite decades of linguistic displacement, with Spanish prevalent in formal education and public life, revitalization efforts have continued, spearheaded by communities who see the loss of the language as loss of culture. For this research, this context is not background information: it is the pedagogical foundation. Bringing Kichwa narratives into the English classroom is not intended as a symbolic gesture toward diversity: it is a deliberate pedagogical decision to draw on what students already carry linguistically and culturally as a potential starting point for foreign language learning.

1.3.2. Oral Narratives as Cultural Heritage

Kichwa oral narratives occupy a place in indigenous epistemology that written traditions rarely achieve they are simultaneously historical record, ethical framework, and pedagogical instrument. Rather than functioning as mere cultural artifacts, these narratives, encompassing myths, legends, tales, and ancestral accounts, have served as the primary mechanism through which knowledge, values, and collective identity have been transmitted across generations (Macas Arteaga, 2021). Rivas Flores et al. (2020) articulate the deeper implication of this when they argue that the stories communities construct about their experience are not representations of reality but constitutive of it. In other words, speaking in Kichwa is not only to tell, but also to reproduce a way of being in the world.

This understanding changes the stakes of bringing Kichwa narratives into a formal educational setting. The ethical principles contained in expressions such as Ama Llulla, Ama Shua, Ama Killa, recognized within the constitutional framework of Ecuador (Constitución de la República del Ecuador, 2008), are not mere cultural references: they constitute a cosmological order that oral tradition has preserved precisely because it has never been written down. For students at Jatun Kuraka, these narratives are unlikely to function as foreign content requiring decoding: they may instead represent inherited knowledge that students are already positioned to voice, which could significantly affect how cognitive and linguistic resources are allocated during oral production in English.

1.3.2.1. Classification of Kichwa Narratives

Macas Arteaga (2021) has classified Kichwa oral narratives into three broad categories: myths, legends, and folktales, each of which serves distinct narrative functions and cultural purposes within indigenous communities. However, for the purposes of this research, legends constitute the central narrative form, given their unique combination of cultural roots and narrative accessibility. Unlike myths, which operate primarily in cosmological or

eschatological registers that may require significant cultural mediation, legends are based on recognizable places, historical events, and community figure, elements that make them immediately understandable to students who have grown up within the same cultural geography. The structure is precise enough to provide a linguistic scaffold, but flexible enough to invite storytelling, adaptation, and collaborative reconstruction, precisely the oral production activities this intervention is designed to generate. Therefore, the selection of legends as the main narrative vehicle is not a gratuitous option; it is a response to the students' cultural context and to the pedagogical demands for the development of fluency, vocabulary, pronunciation, and interaction in English.

1.3.3. Relevance of Kichwa's Narratives in English Language Learning

The integration of Kichwa into formal educational settings has long been framed within Intercultural Bilingual Education as something more than a linguistic accommodation: it is a pedagogical stance that recognizes cultural identity as a condition for meaningful learning rather than a variable peripheral to it (López Puente et al., 2024). When students see their language and their stories reflected in classroom activities, something shifts in their relationship to the learning process itself. Catalano et al. (2022) documented this in the context of bilingual teacher training, where the inclusion of indigenous language and cultural knowledge deepened community connections, fostered multilingual awareness, and strengthened the sense of belonging that sustains long-term academic engagement.

The argument is corroborated through empirical evidence of Ecuadorian and indigenous educational contexts in general. Almeida et al. (2021) used short stories interactionally, positioning learners as meaning-makers linked to their community histories, beyond mere language practice towards identity formation through narrative. Their work with 64 Kichwa university students demonstrated that story-based approaches are viable and effective well beyond early childhood contexts. Complementing this, Monroy & Sarango (2020), showed that popular narratives collected and translated into Kichwa could be successfully used as structured classroom inputs over a five-week period at primary level, offering a concrete pedagogical model that this research adapts for secondary EFL students.

The connection between storytelling and measurable oral production outcomes is further supported by studies from related indigenous language contexts. Pregoner et al. (2024), found a statistically significant positive association between storytelling engagement and self-reported communicative competence, linking narrative practice to the kind of oral production development this research targets. In a similar vein, Álvarez et al. (2026), applied a quasi-experimental design with 38 university students and demonstrated significant gains in communicative competence and motivation when students worked with narratives from their own cultural environment. Their conclusion that ethno-didactics applied to English improves oral production while strengthening cultural identity is perhaps the most direct empirical precedent for the present study, given the shared Ecuadorian context and the parallel use of local legends as instructional content.

At a broader theoretical level, McCarty et al. (2018) argue that storytelling in indigenous education should be understood as an epistemological and political act, not a neutral pedagogical technique. When the Kichwa narratives enter the English classroom, they are not simply content, they are the affirmation of the legitimacy of an entire system of knowledge in a space that has historically marginalized it. Yépez-Reyes & Pacheco (2022) found that projects in intercultural communication with Kichwa in Ecuador improved cultural competence and strengthened the argument for the revitalization of indigenous languages as a prerequisite for authentic interculturality.

Implementation challenges are also worth mentioning. Bustamante & Guachichullca (2019) observed difficulties of comprehension and language confidence when working on storytelling interventions, which is an indicator of the need for scaffolding strategies to support students in the oral and written modality. Ramírez Eras (2024) adds that family involvement is a major factor in Kichwa language learning. This bolsters the value of community involvement in the storytelling projects and indicates the potential of inclusion of elders or family narratives in the intervention design.

For this research, those findings carry a direct implication. If cultural recognition affects how students engage with learning in general, it follows that using Kichwa legends as the content of English storytelling activities does more than provide familiar material: it positions the student as a cultural authority within the foreign language classroom, which is a fundamentally different starting point than the one most EFL methodologies offer. A learner who feels that their heritage is valued rather than set aside is more likely to take communicative risks, sustain participation, and invest in the kind of repeated oral practice that fluency, pronunciation, vocabulary, and interaction actually require.

1.4. Culturally Responsive Pedagogy and Intercultural Bilingual Education

1.4.1. Principles of Culturally Responsive Pedagogy (CRP)

Culturally Responsive Pedagogy is not simply a more inclusive version of good teaching: it is a fundamentally different orientation toward what counts as knowledge in the classroom. According to Caingcoy (2023), CRP is understood as a systematic acknowledgment of the fact that students come from various backgrounds, as well as applying these backgrounds in the educational process instead of treating them as obstacles to overcome. Such differentiation is essential because all traditional approaches to EFL involve the notion of the target language's culture as the point of reference while the student's culture is seen as the disadvantage that should be overcome. CRP turns this logic upside down.

Alameddine (2021) provides an example of the inversion: instead of giving students an opportunity to express their opinions, teachers make it possible for them to have a voice and demonstrate their knowledge on the topic, express their identity that they really have, and work with an important and interesting to them material. This change of the student's role

from a passive participant to an active cultural agent has significant implications for the learning process.

In EFL contexts specifically Jabar (2025), demonstrates that leveraging students' cultural resources within English pedagogy enhances both engagement and academic performance for non-native speakers. What this means for the present research is concrete: using Kichwa legends as storytelling content is not a motivational strategy layered on top of the real instruction. It is the instruction itself, designed from the ground up around the principle that students learn a foreign language more effectively when their own cultural knowledge is treated as a scaffold rather than an obstacle.

1.4.2. The Role of L1 Cultural Knowledge in L2 Acquisition

Language and culture are not parallel systems that happen to coexist one carries the other. Wakerkwa (2024) establishes this inseparability as a foundational principle, arguing that foreign language acquisition works best when cultural integration is built into the instructional design from the start, not added as a contextual footnote. For students in Otavalo, that principle has a specific application: the cultural knowledge they carry in Kichwa is not separate from their linguistic knowledge. It is part of it.

The theoretical backbone for this claim comes from Cummins' linguistic interdependence hypothesis, which holds that a learner's competence in an L2 is supported by, rather than independent from, their level of development in the L1 (Cisneros, 2019). Applied to this research, which means the cultural and narrative schemata students have built through years of exposure to Kichwa oral traditions are not obstacles to English acquisition: they are resources that lower the cognitive threshold for making meaning in the target language. A student who already understands the internal logic of a Kichwa legend does not need to construct meaning from scratch when retelling it in English. The schema is already there, which may allow learners to redirect cognitive resources toward the linguistic demands of producing the narrative in English.

Cross-linguistic influence operates in the same direction. Geoghegan (2025) defines it as the way previously known languages shape new language acquisition, most visibly through lexical transfer. Positive transfer occurs when structural or semantic similarities between languages allow knowledge from one to accelerate learning in another. In the Kichwa-Spanish-English context, vocabulary, narrative structures, and discourse patterns familiar to students in their first languages may serve as potential entry points into English oral production, rather than sources of interference to be managed.

1.4.3. Intercultural Bilingual Education (Educación Intercultural Bilingüe – EIB): Legal Framework

Intercultural Bilingual Education in Ecuador did not emerge from government initiative: Indigenous peoples themselves won it. The Model of Intercultural Bilingual Education System (MOSEIB), formally recognized in 1993, grew directly from proposals advanced by

the Confederation of Indigenous Nationalities of Ecuador (CONAIE), which means its authority derives not from state benevolence but from community-defined educational priorities (Veintie, 2018) .That origin matters because it establishes something that purely technical educational frameworks cannot: the legitimacy of indigenous knowledge as formal curricular content, not as cultural enrichment added to a pre-existing structure, but as the organizing principle of the educational model itself.

The MOSEIB explicitly identifies indigenous languages and oral traditions as valid knowledge forms to be systematically incorporated in the classroom (Veintie, 2018). The use of Kichwa narratives to foster English oral production is then not a creative departure from the curriculum: it is an application of intercultural principles that the Ecuadorian educational system is legally bound to uphold. That alignment reinforces the validity of the intervention beyond the pedagogy and into the institutional.

1.5. Second/ Foreign Language Acquisition Theories

1.5.1. Krashen's Input Hypothesis

Krashen's central claim is that language is acquired, not learned, when learners are exposed to input that is slightly beyond their current level but still understandable through context, prior knowledge, or situational support, what he formulated as i+1 (Tajudeen & Zakaria, 2021). The practical implication is significant: grammar memorization produces declarative knowledge, but comprehensible input embedded in meaningful communication produces actual acquisition (Namaziandost et al., 2019).

Storytelling operationalizes this principle naturally, since narratives provide vocabulary, discourse patterns, and grammatical structures within coherent, emotionally engaging contexts that make the language accessible without oversimplifying it (Dianelo et al., 2023). When those stories belong to the students' own cultural world, as Kichwa legends do for learners at Jatun Kuraka, cultural familiarity may do part of the comprehension work, potentially freeing cognitive resources for the linguistic form itself and making the input more meaningful than it might otherwise be Purwana et al. (2022).

1.5.2. Vygotsky Sociocultural Theory

For Vygotsky, learning is never truly a solo activity: it happens in the space between what someone can do alone and what becomes possible through interaction with others. That space, the Zone of Proximal Development, is where language development actually occurs, supported by the scaffolding that teachers and peers provide during collaborative tasks (Sarmiento-Campos et al., 2022). Storytelling fits naturally within this framework because it creates the kind of socially situated, communicatively purposeful interaction that Vygotsky identified as the engine of linguistic internalization (Soozandehfar & Souzandehfar, 2022). When students listen to, discuss, retell, or co-construct narratives, they are pushed beyond what they could produce independently, which is precisely the condition under which new linguistic abilities develop (Butarbutar, 2025). With Kichwa narratives as the shared content,

cultural familiarity acts as an additional scaffold: students enter the interaction already holding part of the meaning, which allows them to direct more attention toward expressing it in English (Panhwar et al., 2025).

1.5.3. Swain's Output Theory

Where Krashen stops at input, Swain picks up. Her argument is straightforward but consequential: receiving language is not enough to develop communicative competence, because it is only when learners are pushed to produce language that they notice the gaps between what they want to say and what they are actually able to say (López Páez, 2020). That moment of noticing is what drives deeper linguistic processing and, over time, greater accuracy, and fluency. Storytelling tasks generate that productive pressure in a context that feels communicatively real rather than evaluative: retelling a legend, describing narrative events, or co-creating a version of a traditional tale all require active language use with a genuine purpose (Tihal, 2025). When the story comes from Kichwa oral traditions students may not only be producing language under communicative pressure: they may be doing so around content that carries personal meaning, which research suggests can increase willingness to communicate and support the quality of oral output (Dianelo et al., 2023).

The theoretical perspectives reviewed in this chapter complement each other in ways that are directly relevant to this research. Krashen explains why culturally familiar narratives provide richer linguistic input; Vygotsky accounts for why collaborative storytelling accelerates oral development; and Swain establishes why producing language, not just receiving it, is what builds genuine communicative competence. Culturally Responsive Pedagogy and the EIB framework add the cultural dimension that acquisition theories alone cannot fully capture when students learn through stories that belong to them, the conditions for language development change in measurable ways. Together, these foundations support the central proposition of this study: that storytelling using Kichwa narratives can strengthen oral production skills, specifically fluency, pronunciation, vocabulary, and interaction, in ways that neither purely linguistic nor purely cultural approaches may achieve in isolation.

CHAPTER II: METHODOLOGY

This chapter describes the methodological framework underlying the present study. It is important to clarify that this study does not implement or evaluate the effectiveness of the storytelling intervention. Rather, it diagnoses the current conditions of English oral production at Jatun Kuraka High School and examines the perceptions of key educational actors in order to design a culturally situated didactic proposal. The title of the research reflects the long-term pedagogical goal of the intervention, while the methodology described in this chapter addresses the diagnostic phase that precedes and informs its design. It outlines the research approach, type of research, design, population, data collection techniques and instruments, and the procedures followed for data analysis. Each decision is grounded in the specific objectives of the research and in the characteristics of the educational context in which it is situated.

2.1. Research Approach

This study adopts a mixed-methods approach, combining quantitative and qualitative data collection and analysis procedures. This choice responds to the nature of the research problem itself: understanding how storytelling using Kichwa narratives may improve English oral production requires both measurable data about students' perceptions and experiences, and interpretive data about the pedagogical and institutional conditions that shape those experiences. As Adhikari & Timsina (2024) argue, mixed methods of research go beyond the limitations of either quantitative or qualitative approaches alone by allowing researchers to use all available data collection tools, generating insights that are more than the sum of the two parts. The combination of quantitative and qualitative evidence provides a more comprehensive understanding of the phenomenon than either approach could independently.

The quantitative strand is implemented through a student survey, which allows for the systematic measurement of attitudes, self-reported difficulties, and perceptions regarding oral production and culturally situated storytelling. The primary objective of quantitative research is to quantify the relationships, patterns, and trends in a population and to make objective conclusions that can be generalized, according to Gamage (2025). That strand provides a diagnostic picture of where students are relative to the research variables in this study.

The qualitative strand, in turn, is developed through semi-structured interviews with the English teacher and the school vice principal whose perspectives on teaching practices, student challenges and intercultural education cannot be calculated through numerical data. Piña-Ferrer (2023) describes qualitative research as oriented toward examining meanings and social phenomena by seeking ways to understand them from within the contexts in which they occur, which makes it particularly appropriate for exploring institutional and pedagogical dimensions of the problem.

The decision to combine both approaches also responds to a specific methodological need: triangulation. When findings from the student survey and the teacher and principal interviews are compared and integrated, areas of convergence and divergence become visible, which strengthens the validity and depth of the diagnostic analysis. Aguilar & Barroso (2015) describes triangulation as a strategy that increases the credibility of research findings by examining the same phenomenon from multiple methodological angles. In the context of this study, which means that what students report about their oral production experiences can be read alongside what the teacher observes in the classroom and what the institution prioritizes at the curricular level, producing a completer and more reliable picture of the situation at Jatun Kuraka High School.

2.2. Research Design

The study follows a descriptive, non-experimental design. Siedlecki (2020) states that descriptive designs are used to observe, document, and describe a phenomenon occurring in its natural setting without any manipulation or control of variables. In this research, which means describing the current state of English oral production among 10th-grade students at Jatun Kuraka High School, identifying the factors that affect it, and examining the perceptions of key educational actors regarding the potential of Kichwa narrative storytelling as a pedagogical strategy.

The design is non-experimental because no variables are manipulated and no intervention is implemented or evaluated during the data collection phase. This is appropriate given that the primary goal of the study is not to measure the effects of a treatment but to generate the diagnostic understanding needed to design a well-grounded didactic proposal. Bernal (2016) notes that non-experimental research observes phenomena as they naturally occur, which is precisely the stance this study adopts rather than altering the educational reality at Jatun Kuraka, it seeks to understand it as it currently exists in order to propose a culturally situated response.

Furthermore, this study is a cross-sectional study where the data was collected at one point in time rather than over time. Cummings (2017) defines cross-sectional designs as studies where data is collected once and provides a snapshot of the phenomenon at a certain point in time. This is suitable for the present study since the study is not concerned with tracking changes over time but with recording the present state of oral production and perceptions at Jatun Kuraka High School.

2.3. Research Method

This study follows an analytical-synthetic method. The analytical dimension involves systematically breaking down the research problem into its constituent elements: the components of English oral production, the affective and pedagogical factors that affect it, the cultural conditions of the specific educational context, and the theoretical frameworks that explain the relationship between storytelling and language learning. Each element is examined separately through the corresponding data source: the survey analyzes students'

perceptions, difficulties, and attitudes; the interviews analyze the pedagogical and institutional perspectives of the English teacher and vice-principal. The synthetic dimension then integrates these findings into a coherent diagnostic picture that serves as the empirical foundation for the storytelling booklet design. As Bernal (2016) explains, the analytical-synthetic method is particularly appropriate when the goal is to move from a careful examination of a specific reality toward the construction of a practical and theoretically grounded response, which is precisely the movement this research makes: from diagnostic data toward the design of a storytelling booklet based on Kichwa narratives.

2.4. Research Techniques and Instruments

2.4.1. Survey

The quantitative technique employed in this study is the survey, implemented through a structured questionnaire. Asenahabi (2019) highlights that the main advantage of survey studies lies in their capacity to gather information from large groups of people with minimal effort and cost, while also allowing researchers to explore a broader range of behaviors and perceptions than what can typically be observed through naturalistic methods. In this research, that advantage is particularly relevant given that the student population consists of 67 participants distributed across three parallel courses, making a collective written instrument the most practical and systematic option for data collection.

2.4.2. Interview

The qualitative technique applied is the interview, developed through a semi-structured format. Xu et al. (2025) describe the primary purpose of the interview as gaining a comprehensive understanding of individuals' experiences, behaviors, perspectives, and perceptions, allowing participants to express their knowledge and lived realities in their own words. The semi-structured format was chosen over a fully structured one because it combines the consistency of a pre-established thematic guide with the flexibility to explore responses in greater depth as the conversation develops, which is especially valuable when seeking to understand complex pedagogical and institutional realities (Asenahabi, 2019). In this study, the questionnaire includes closed-ended items organized on a Likert scale and multiple-choice questions. It is designed to measure students' perceptions of English learning, their self-reported speaking difficulties, their experience with storytelling, and their attitudes toward integrating Kichwa culture into English classes.

Table 1:
Relationship between Research Objectives, Techniques, and Instruments.

Objective	Technique	Instrument
Identify speaking difficulties.	Survey.	Student questionnaire.

Explore the English teacher's perceptions.	Interview.	English teacher semi-structured interview.
Analyze the institutional perspective.	Interview.	School vice principal semi-structured interview.

Note. Author's own elaboration.

2.4.3. Research Questions

- What is the current level of English oral production skills among 10th-grade students at Jatun Kuraka High School, and what are the main challenges they face in developing these skills?
- What are the perceptions of students, the English teacher, and the school vice-principal regarding the use of storytelling based on Kichwa narratives as a strategy to enhance English oral production?
- What theoretical foundations support the use of storytelling and Kichwa narratives in EFL learning?
- What characteristics should a didactic intervention based on storytelling using Kichwa narratives have in order to address the identified needs of 10th-grade students at Jatun Kuraka High School?

2.5. Population and Sampling

2.5.1. Population

This research was conducted at Unidad Educativa del Milenio Jatun Kuraka Otavalo, a public institution located in the parish of San Luis, canton of Otavalo, province of Imbabura, Ecuador. The school is located in Zone 1 of the national education system, and follows the Highland academic calendar, providing in-person education at the kindergarten, elementary and high school levels. The institution has 1,005 students, 59 teachers and 4 administrative staff.

The research population of this study is all the students of 10th grade in the academic year 2025-2026, who are organized in three parallel classes and the English teacher and the school vice-principal as key informants. The students are distributed in 67 students as follows: 22 in Parallel A, 26 in Parallel B and 19 in Parallel C.

Inclusion criteria were defined to ensure that all participants were relevant to the research objectives. For students, the criteria were: being enrolled in 10th grade at Jatun Kuraka High School during the 2025-2026 academic year and regularly attending English classes. In the case of the English teacher, the criterion for the selection was that the teacher was the only one responsible for the English language instruction in the 10th grade. For the English teacher, the criterion was being solely responsible for English language instruction in the 10th grade. For the vice-principal, the criterion was being involved in institutional decision-making regarding curriculum and pedagogical approaches. Participants who did not meet these criteria were excluded from the study.

2.5.2. Sample

As the total student population across the three parallel classes amounts to 67 students, a census approach was adopted for the quantitative component, meaning that all students in the target grade were included in the study, rather than selecting a subset. Otzen & Manterola (2017) note that, when the population is accessible and of a manageable size, it is preferable to work with the entire population rather than resort to sampling, as this eliminates sampling error and enhances the representativeness of the results.

For the qualitative component, the English teacher and the school's vice principal were selected through purposive sampling, given their direct involvement in English instruction and institutional decision-making, respectively. López (2004) describes purposive sampling as a non-probabilistic strategy in which participants are selected based on specific characteristics that make them particularly relevant to the research problem, which is precisely the case here.

Table 2:
Research population at Jatun Kuraka High School

Participants	**Parallel "A"**	**Parallel "B"**	**Parallel "C"**	**Total**
Students	22	26	19	67
English teacher	-	-	-	1
School vice-principal	-	-	-	1
Total				69

Note. Author's own elaboration.

2.6. Procedure

The research procedure was conducted in four sequential stages. First, relevant literature was reviewed, and the theoretical framework was established, allowing for the precise definition of the research variables and the formulation of the research objectives and questions. Second, the data collection instruments were designed, aligned with the research objectives, and submitted to expert judgment validation before their final application. Third, the institution was officially authorized, and the instruments were applied: the student questionnaire was applied collectively in the normal class hours, and the semi-structured interviews were applied individually with the English teacher and the vice-principal, recording the audio, with the consent of both, and then transcribing. The participants were informed prior to data collection about the academic aim of the study and the voluntary and confidential nature of their participation. Finally, quantitative data from the survey were analyzed through descriptive statistics, qualitative data from the interviews were examined through thematic content analysis, and findings from both strands were integrated through triangulation to establish the empirical foundation for the storytelling booklet proposal. The student questionnaire is included in Annex 2, the English teacher interview guide in Annex

3, and the vice-principal interview guide in Annex 4. The expert judgment validation forms are included in Annex 5.

2.7. Bioethical Considerations

This research was conducted in accordance with the ethical principles governing educational research involving human participants. Prior to data collection, formal institutional authorization was requested from and granted by the school vice-principal, who confirmed the institution's willingness to participate in the study.

To conduct the survey with student participants, informed consent had to be obtained by seeking parental approval first as the age of students participating in the survey was 10th class, therefore their approval as minors had to be granted before proceeding with the survey process. The children were informed tactfully through simplistic and comprehensible language, making it clear to them that the participation was voluntary, they could leave anytime without consequences, and their answers would be kept confidential. Moreover, as no identification information was given in the survey questionnaire, therefore the responses of the participants are wholly anonymous.

The process of obtaining consent from adult participants included approval from them before proceeding with interviews. The reasons for obtaining consent is that it dealt with voluntary approach by the participants, making them aware of the fact that they can refuse to provide answers for any question at any point in time during the interviews. The participants are also informed that the interviews will be recorded while clarifying that the recordings will be used for just transcription purposes where these recordings will be stored securely.

All data collected during this study are stored securely and will be used exclusively for the academic purposes of this research. Participant anonymity and confidentiality are protected throughout the document by referring to participants by their role rather than by name.

CHAPTER III: ANALYSIS AND DISCUSSION

This chapter presents the analysis and interpretation of the data collected through the student questionnaire and the semi-structured interviews with the English teacher and the vice-principal. Rather than reporting findings in isolation, the analysis is organized thematically and integrates quantitative and qualitative evidence through triangulation, allowing for a diagnostic understanding of the current state of English oral production at Jatun Kuraka High School and the conditions that justify the storytelling booklet proposed in Chapter IV.

3.1. Qualitative Interpretation of the Teacher Interview

3.1.1. Category 1: Difficulties in English Oral Production

Teacher evidence:

The teacher identifies fear of making mistakes as the primary barrier to oral participation, noting that students frequently ask themselves, "What happens if I make a mistake?" and become paralyzed rather than taking communicative risks. She also acknowledges her own tendency to translate into Spanish, recognizing it as a pedagogical error that reduces students' authentic exposure to English.

Interpretation:

These observations suggest that the main hindrance to oral production at Jatun Kuraka is not mainly linguistic but affective. Students might have enough vocabulary and grammar to communicate but the fear of being judged stops them from speaking. Furthermore, the teacher's reliance on Spanish translation compounds the problem by restricting the quantity of comprehensible input students obtain in the target language. According to Hussain et al. (2025), foreign language speaking anxiety is a multidimensional phenomenon which is driven by fear of correction and heightened self-consciousness, which is exactly what the teacher describes. Marcillo Perugachi (2026) also notes the substantial effect of anxiety on the willingness to communicate of students in EFL settings. According to Peras & Turano (2024), comprehensible input is a fundamental condition for language acquisition in the target language, and frequent translation interrupts this process.

This teacher-level finding directly matches the student survey, in which students report speaking as difficult and low confidence, and with the vice-principal's framing of oral communication as a challenge tied to constant real-world demands. The three sources agree in their finding that the main obstacle to oral production at Jatun Kuraka High School is not a deficiency of linguistic knowledge but rather anxiety and fear of making mistakes. This finding suggests that the proposed storytelling booklet must prioritize low-anxiety oral production tasks where mistakes carry narrative rather than evaluative consequences, directly addressing the affective barrier identified consistently across all three data sources.

3.1.2. Category 2: Teaching Practices used to Promote Speaking

Teacher evidence:

The teacher describes using music as her primary tool for developing oral skills, asking comprehension questions, encouraging imitation of pronunciation, and implementing self-recording activities through digital platforms where students upload their speaking, listen back, and identify their own errors. She also describes motivating students by connecting English to future travel opportunities and interactions with foreign visitors.

Interpretation:

These practices are creative and contextually adapted, sharing notable features with storytelling pedagogy: they are meaning-focused, emotionally engaging, and contextualized rather than rule-based. The self-recording strategy is particularly important because it fosters student autonomy and metacognitive awareness; as Trang & Phuong (2024) note, it allows students to listen to their own recordings and evaluate their own performance, record themselves multiple times and work to improve their performance, reflect on their own learning process. However, the motivational strategy remains primarily future-oriented and external, which may not sustain consistent oral participation in daily classroom dynamics. Nizomiddinova (2025) notes that activities combining input and output within engaging formats are particularly effective for oral production development, which describes what the teacher is already doing intuitively. Akhadali Ugli et al. (2025) found that motivation dependent on future-oriented scenarios tends to be fragile and inconsistent, which suggests the need for an approach that also generates intrinsic motivation through culturally meaningful content.

This finding is in line with the survey data, which shows that all the students appreciate English for their future, few of them always practice speaking in class, and most of them do it sometimes. This confirms that future-oriented motivation itself does not lead to consistent oral practice. This pattern is reinforced at the institutional level by the vice-principal's similarly future-oriented framing of English as essential for "the development of young people." Thus, all three sources seem to draw on distant motivational appeals rather than immediate, culturally grounded ones. This finding suggests that the storytelling booklet should build on the teacher's existing meaning-focused practices while replacing distant motivational framing with immediate cultural relevance, using Kichwa narratives as content that matters to students here and now rather than in an imagined future.

3.1.3. Category 3: Potential of Kichwa Storytelling for Englis Oral Production

Teacher evidence:

The teacher expresses strong enthusiasm for the idea of using Kichwa narratives in English classes, noting that she has already worked with Ecuadorian legends this year and observed that students engage more readily because they already know the stories. She

intuitively recognizes the key mechanism: students who already know the content can focus on how to say it in English rather than what to say. But she also says that some students react to Kichwa cultural content with mockery or embarrassment because of the social stigma surrounding indigenous identity. She is willing to use storytelling strategies but mentioned a concrete need: prior training and access to ready-to-use materials.

Interpretation:

The teacher's intuitive grasp of the role of prior cultural knowledge as the mechanism that makes oral production possible provides a practitioner perspective that validates the central argument of this research. Her note on split student reactions adds important complexity: the affective gains of culturally situated storytelling are not automatic but depend upon the active construction of an inclusive classroom climate. Her need for ready-made materials is a concrete design requirement for the proposed story booklet. This is what the teacher had experienced in her own classroom without a formal framework, empirically supported by Nurjannah et al. (2026) that cultural familiarity reduces cognitive load and causes a shift of attention to linguistic production. This mechanism is supported by Cummins' linguistic interdependence hypothesis, where L1 competence including cultural and narrative knowledge actively supports L2 acquisition Cisneros (2019). Regarding social dynamics around indigenous identity, Bustamante & Guachichullca (2019) found similar patterns in Kichwa educational contexts, and they stress ed that scaffolding strategies are needed not only for linguistic comprehension but also for affective safety.

At the teacher level, the survey strongly supports this intuition: most students value their Kichwa culture in their education, know at least some Kichwa stories, and think Kichwa storytelling could help them to speak better. The vice-principal's endorsement of legends as "a very important resource for language instruction" provides institutional validation for what the teacher is seeing in the classroom and what the students are affirming in the survey. Each of the three sources, taken individually, reach the same conclusion regarding the pedagogical value of the Kichwa narratives. The teacher's observation of social stigma adds a layer of complexity not fully represented in either the survey or the vice-principal's interview.

These findings have three direct implications for the design of the proposed storytelling booklet. First, the storytelling booklet must be sufficiently self-contained to be used by a teacher who has no specialized knowledge of Kichwa, which means background notes and step-by-step guidance for each lesson must be included. Second, it must incorporate explicit recommendations for creating an inclusive classroom climate that allows students to engage with Kichwa content without fear of social judgment from peers. Third, since the teacher already uses culturally familiar content intuitively and observes its positive effects, the storytelling booklet can build on her existing pedagogical strengths rather than asking her to replace her current approach entirely.

3.2. Qualitative Interpretation of the Vice Principal Interview

3.2.1. Category 1: Institutional Importance of English and Oral Skills

Vice-principal evidence:

The vice-principal frames English learning within the context of globalization and local tourism, describing it as essential for young people's development and positioning oral communication as a practical necessity for interacting with foreign visitors in Otavalo. He notes that the institution is increasing class hours and requiring teachers to reach B1 and B2 proficiency levels through external training.

Interpretation:

This response grounds the relevance of English oral production in some concrete, locally meaningful purpose, which is much more motivating than abstract future scenarios. But it also suggests a largely instrumental view of learning English: English is valued for its utility in the tourist economy, not for intercultural competence or personal development. The institutional support described, which is intended to develop teachers' linguistic proficiency rather than methodological innovation, points to a disconnect between what the institution offers and what teachers need. Caingcoy (2023) argues that authentic intercultural education is not simply about acknowledging the cultural identities of students as communicative tools but also as legitimate sources of knowledge. According to Akhadali Ugli et al. (2025), communicative aims embedded in students' present realities are more motivational than remote professional goals, an achievement that was partial but not fully exploited through the vice-principal's tourist framing.

This institutional focus on language proficiency mirrors the teacher's mention of professional development requirements (B1/B2 training), but diverges from her own mention of pedagogical needs, which concern classroom methodology rather than personal language certification. The survey data adds a third dimension: students are already motivated (they see English as valuable for their future), indicating the institution's investment in proficiency training addresses teacher capacity, not pedagogical techniques to translate that capacity into better student oral production. This finding suggests that the storytelling booklet can function as the missing methodological link between the institution's investment in teacher proficiency and the classroom-level pedagogical innovation that students' motivation and difficulties actually require.

3.2.2. Category 2: Intercultural Education and Kichwa Cultural Identity

Vice-principal evidence:

When asked about intercultural education, the vice-principal describes it primarily through student participation in community events rather than as a curricular principle embedded in daily teaching. He refers to the substantial number of indigenous students and

links Kichwa and English through the perspective of tourists' communication. He says foreign tourists have to communicate in both languages.

Interpretation:

This answer demonstrates that, in spite of a very intercultural environment in the institution, the formal inclusion of indigenous knowledge into classroom teaching is still limited and mostly instrumental. Kichwa is here presented as a means of communicating with outside audiences, and not as a cultural resource enhancing the learning process itself. This distinction is useful as it has ramifications for how students experience their own cultural background in the classroom. Such a gap has been reported as a recurrent problem in Ecuadorian schools by López Puente et al. (2024), where EIB principles are formally supported at the policy level, but their practical implementation in EFL classrooms is often uneven. The institution has not yet fully embraced authentic culturally responsive teaching that treats students as cultural authorities rather than merely as cultural communicators, according to Alameddine (2021).

The vice-principal instrumentalizes Kichwa in a way that contradicts the survey's finding that a significant majority of students consider their Kichwa culture to be meaningful to themselves and to their education and not merely useful for external communication. This contrast is analytically significant in that it highlights a disconnect between institutional perceptions and students' experiences. The interview with the teacher strikes a middle ground, acknowledging the pedagogical value of cultural familiarity but not yet addressing the issue of cultural identity and authority. This is precisely the distinction that Alameddine (2021) describes as central to authentic culturally responsive teaching. This finding suggests that the storytelling booklet must explicitly reposition Kichwa narratives as valuable in themselves, beyond their communicative utility for tourism, aligning classroom practice more closely with how students themselves already value their cultural identity.

3.2.3. Category 3: Institutional Support for Storytelling

Vice-principal evidence:

The vice-principal expresses clear support for storytelling as an effective pedagogical strategy, grounding it in the tourist context: visitors come to Otavalo specifically to learn about its history and legends, which creates a genuine communicative need for students to narrate their cultural heritage in English. He suggested that English teachers should produce didactic materials describing local cultural activities in English for tourists and proposed audiovisual resources as a valuable tool.

Interpretation:

This institutional endorsement is important because it positions the proposed storytelling booklet not as a pedagogical experiment but as a practical response to a real and locally recognized communicative need. But the vice principal's view of storytelling is still largely

concentrated on tourist communication and not on the development of students' oral production skills as an educational goal per se. Both visions are answered by the storytelling booklet. The use of culturally relevant narratives increases both motivation and oral comprehension in EFL learners as Yagual & Romero (2023) found, confirming with empirical support the vice-principal's intuition regarding the communicative value of local legends. Nguyen & Phillips (2025) attribute the underuse of storytelling in EFL contexts to the absence of structured, ready-to-use resources, which is precisely the gap the proposed storytelling booklet addresses. The proposed storytelling booklet is meant to fill the gap of the lack of structured and ready-to-use resources which is the reason for the underuse of storytelling in EFL contexts.

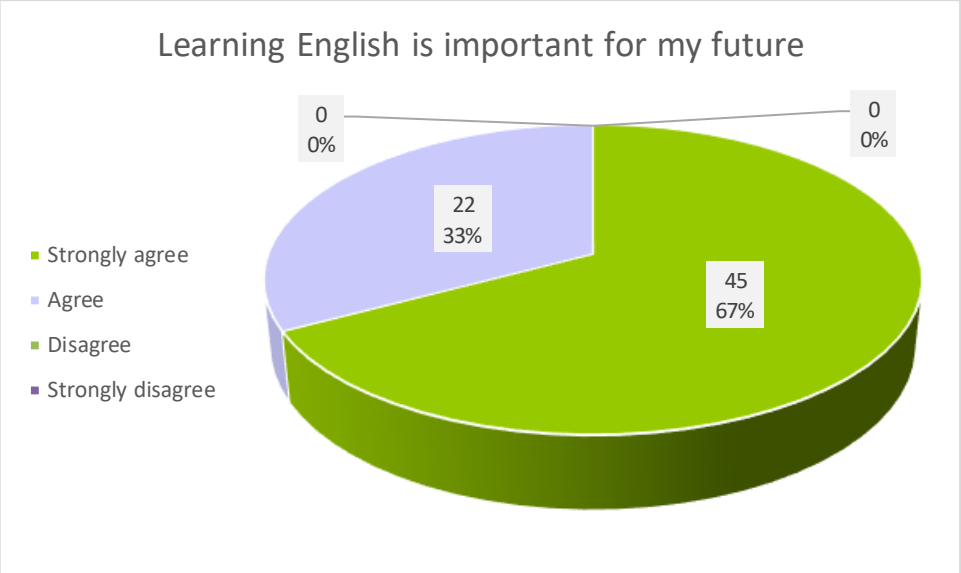
The vice-principal's institutional endorsement of storytelling converges directly with the teacher's classroom-level enthusiasm and with the survey finding that most of students find storytelling enjoyable and want to learn English through Kichwa stories. What distinguishes the three sources is not whether storytelling is valued, all three agree that it is, but why: students value it as enjoyable and culturally meaningful, the teacher values it as pedagogically effective, and the vice-principal values it as communicatively useful for tourism. This convergence on value, despite divergent rationales, supports rather than undermines the case for the proposed storytelling booklet as it suggests that the intervention can be justified to multiple stakeholders for different but compatible reasons. The responses of the vice-principal confirm the good institutional conditions to implement the storytelling booklet proposed. This finding suggests that the introduction of the storytelling booklet to the institution may be framed in a flexible way, emphasizing oral production development for the teacher, cultural identity for students, and communicative utility for tourism when presenting it to administrative authorities.

3.3. Quantitative Interpretation of the Students' Survey

3.3.1. Results and Analysis

Question 1

Figure 1:
Students' perceptions of the importance of learning English for their future



Note. Author's own elaboration.

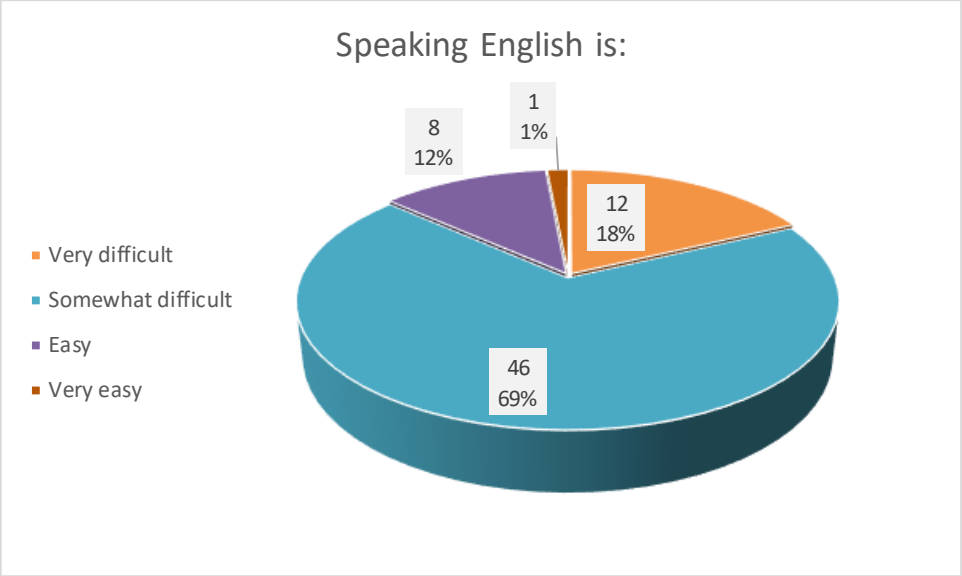
Analysis 1:

The graph shows that all 67 students recognize the importance of learning English for their future, with 45 students, representing 67%, strongly agreeing with this statement. This high percentage suggests that the majority of students hold a firm conviction about English as a valuable tool for their personal and professional growth, which reflects deep-rooted awareness of the language's relevance beyond the classroom. A smaller but still considerable proportion of 22 students or 33%, simply agree, indicating a positive but somewhat milder attitude perhaps because these students realize the importance of English but do not yet associate it strongly with a concrete personal goal. Importantly, no student disagrees or strongly disagrees, which suggests that there is no push-back whatsoever to the idea that English matters for the future among this population.

Caamaño López et al. (2025) found that in Latin American EFL contexts, students' awareness of English as a future asset seldom fosters consistent speaking practice without pedagogical strategies that link the language to immediate and meaningful communicative purposes, which is exactly what storytelling with Kichwa narratives aims to achieve. This is consistent with the vice-principal's construction of English as a requirement for young people's development and with the teacher's comment that students are motivated by the prospect of interacting with foreign visitors; however, the teacher also commented that students perceive the English taught in school as disconnected from real-life use, indicating that this motivation is precarious without pedagogical reinforcement.

Question 2

Figure 2:
Students' perceptions of the level of difficulty when speaking English



Note. Author's own elaboration.

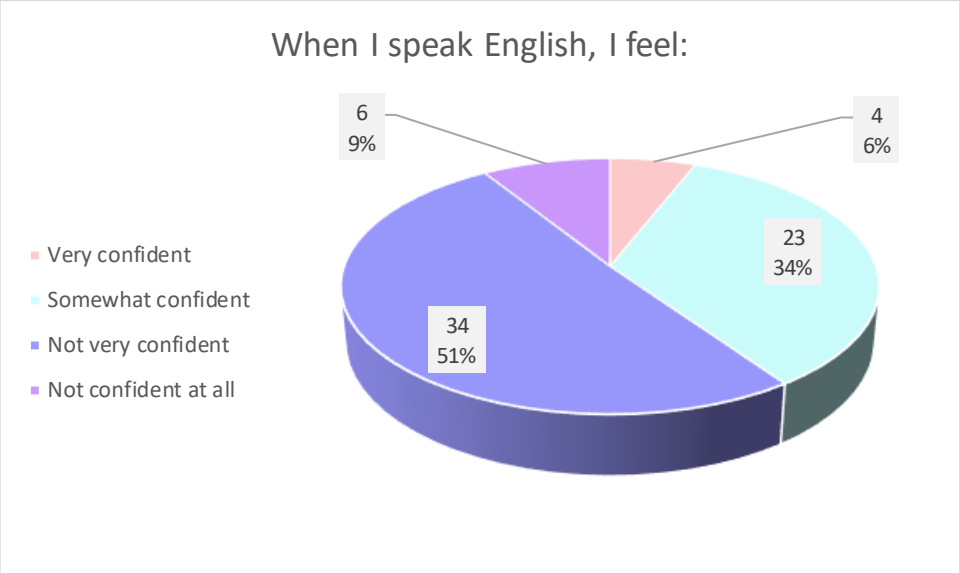
Analysis 2:

The graph shows that most of the students think that speaking English is a challenging task. The biggest group, 69% of respondents, say it is "somewhat difficult" suggesting that for most learners speaking is doable, but still requires quite a lot of effort, probably because of limited access to vocabulary on the spot or uncertainty about pronunciation. 18% say it is "very difficult" to speak. This is a more serious barrier and includes language barriers and strong negative affect which may be related to past negative experiences with trying to speak. The two groups together represent 87% of the population, implying that difficulty with oral expression is the exception, not the rule. By contrast, only 12% say it is easy to speak and only 1% feel it is very easy. This suggests that these learners are not usually good at oral proficiency.

Normawati et al. (2023) identify limited target language exposure and low self-confidence as the most consistent predictors of speaking difficulty in EFL contexts, and the prevalence of this perception among Jatun Kuraka students points toward the need for instructional approaches that simultaneously increase meaningful oral practice opportunities and reduce the affective barriers that make speaking feel threatening, which is the dual purpose the proposed storytelling booklet is designed to serve.

Question 3

Figure 3:
Students' level of confidence when speaking English



Note. Author's own elaboration.

Analysis 3:

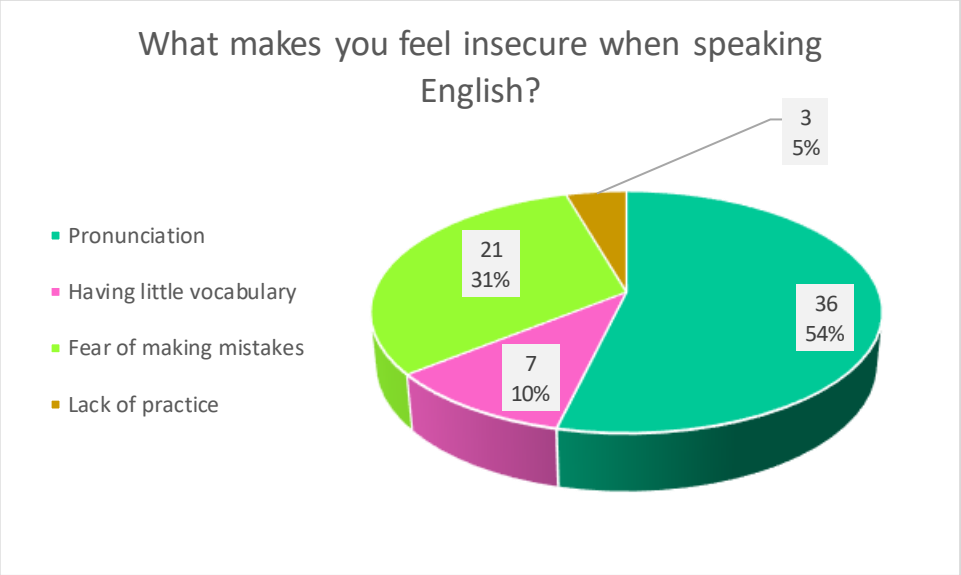
The graph indicates that most students lack confidence when speaking English. The largest group, 34 students or 51%, report feeling somewhat insecure, suggesting that while these students are not completely paralyzed by anxiety, they likely hesitate, self-correct excessively, or avoid speaking unless directly prompted by the teacher. Another 6 students, or 9%, say they do not feel confident at all indicating a smaller subset of students who may be experiencing such severe anxiety that they are unable to engage in any voluntary oral participation, a critical issue for classroom inclusion. Together these two groups make up 60% of the population which confirms that the dominant emotional state regarding speaking in this classroom is low confidence. On the other hand, 23 students (34%) are somewhat confident, suggesting that quite a few students can speak with a fair degree of ease, and only 4 students (6%) consider themselves very confident, suggesting that genuine comfort with oral expression is still uncommon.

Bielak et al. (2020) found that affective reactions to oral tasks, particularly anxiety and low self-confidence, significantly reduce both the quantity and quality of spoken output, indicating that building students' communicative confidence should be treated as a central instructional goal rather than a secondary concern, which is why the proposed storytelling booklet deliberately incorporates low-anxiety storytelling tasks that prioritize meaning over formal accuracy. Students report low confidence directly through the survey; the teacher identifies fear of error as the classroom manifestation of that low confidence; and the vice-principal frames the challenge as a communication gap in the tourist context. The convergence of all three participant groups confirms that speaking anxiety is the most

pervasive barrier to oral production at Jatun Kuraka High School, operating simultaneously at the individual, classroom, and institutional levels.

Question 4

Figure 4:
Factors that make students feel insecure when speaking English



Note. Author's own elaboration.

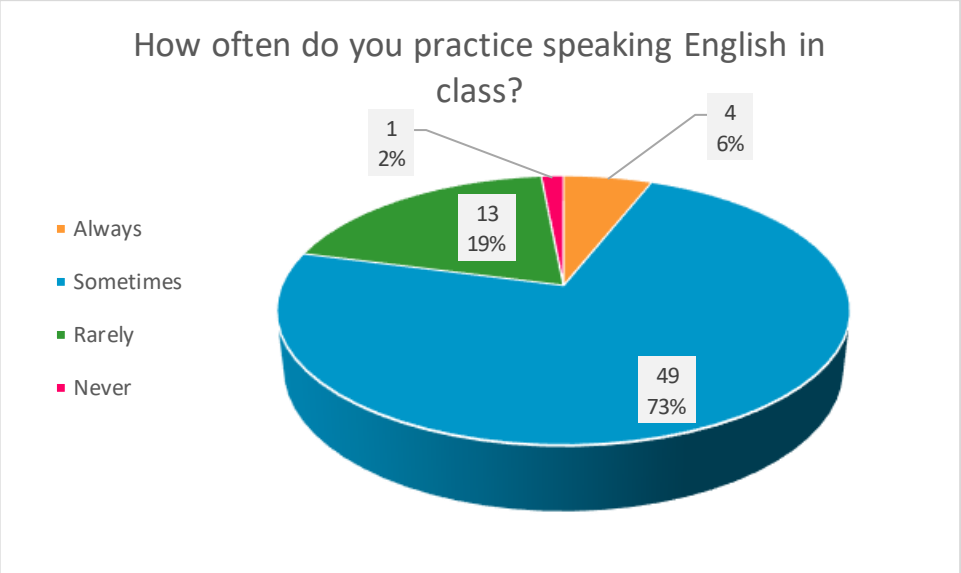
Analysis 4:

Pronunciation was the number one cause of insecurity (54% of students), indicating that students are more worried about how they sound than what they say. This finding is pedagogically significant in that it suggests that pronunciation anxiety can be treated through contextualized sound practice without extensive vocabulary instruction. Fear of mistakes follows as the second factor (31%), confirming that evaluative pressure remains a significant emotional barrier. Only 10% of students attribute insecurity to limited vocabulary, and just 5% to lack of practice, suggesting that students do not yet recognize limited speaking practice as a root cause of their difficulties.

Moso Mena et al. (2023) argue that pronunciation difficulties in multilingual contexts require pedagogical approaches that contextualize phonological practice within meaningful discourse rather than isolating it in decontextualized drills, and oral storytelling addresses this directly by allowing students to model intonation and rhythm within a complete narrative structure, which is both more effective and less threatening than traditional pronunciation exercises and directly responds to the specific barrier most frequently reported by students in this population.

Question 5

Figure 5:
Frequency of speaking practice in English class



Note. Author's own elaboration.

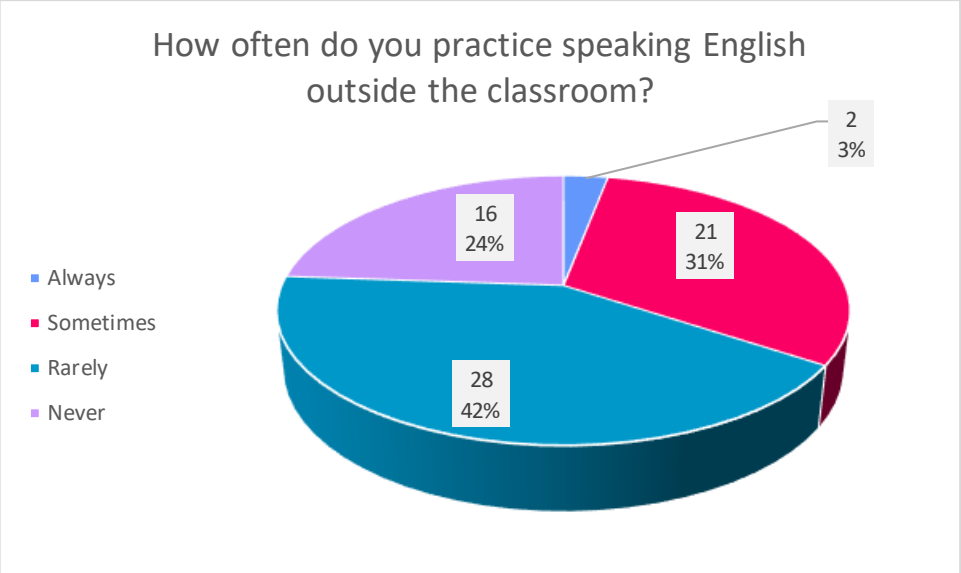
Analysis 5:

The graph shows that only 4 students, representing 6%, always practice speaking in class, which is an extremely low figure indicating that consistent oral practice is the exception rather than the rule. The vast majority, 49 students or 73%, only practice speaking sometimes, which shows that speaking activities are incorporated into lessons but not enough for fluency and confidence to be developed over time. Altogether 14 students (21%) report practicing rarely (19%) or never (2%); this is a significant sub-group of students who receive almost no structured speaking practice at all within the formal classroom context.

Bukhari et al. (2023) found that task frequency and familiarity with speaking activities are directly associated with improved oral performance, suggesting that simply increasing the regularity of structured speaking opportunities could have a measurable effect on students' confidence and fluency, which is precisely what the proposed storytelling booklet aims to provide through lessons of progressive oral production activities. This finding is directly congruent with the teacher's admission that she tends to translate into Spanish, rather than keeping English as the language of instruction. Both sources suggest that limited practice is a structural condition of current instruction, not an individual student problem, which supports the need for a dedicated resource that systematically increases communicative speaking opportunities within the stipulated classroom time.

Question 6

Figure 6:
Frequency of speaking practice outside the classroom



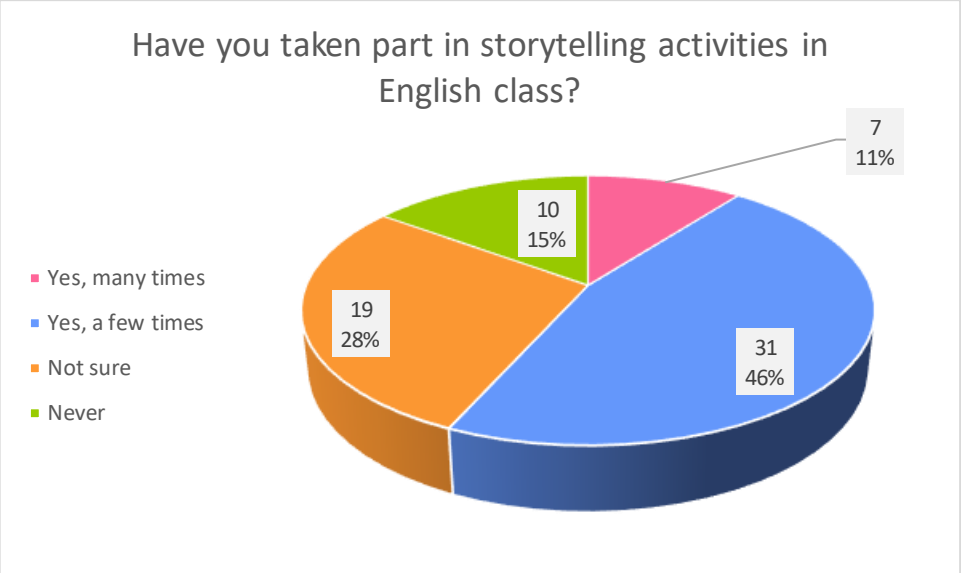
Note. Author's own elaboration.

Analysis 6:

The graph reveals an even more limited pattern of practice outside school. The largest group, 28 students or 42%, report practicing rarely outside the classroom, while a substantial 16 students, or 24%, say they never practice English outside school at all. Combined, these two categories account for 66% of students, indicating that for most of the population, the English classroom is essentially the only place where they engage with the language orally. Only 21 students, representing 31%, practice sometimes outside class, and a mere 2 students, or 3%, always do so, confirming that authentic, self-directed practice is rare. Gómez Munguía & Ibarra López (2023) emphasize that oral communicative competence requires practice across diverse contexts, not only within formal instruction, and when both in-class and out-of-class practice are limited, students face a compounded deficit that traditional instruction alone cannot overcome, reinforcing the case for a storytelling approach that maximizes the communicative value of every available classroom minute and creates the kind of meaningful oral practice that students are currently not accessing anywhere else.

Question 7

Figure 7:
Students' participation in storytelling activities in English class



Note. Author's own elaboration.

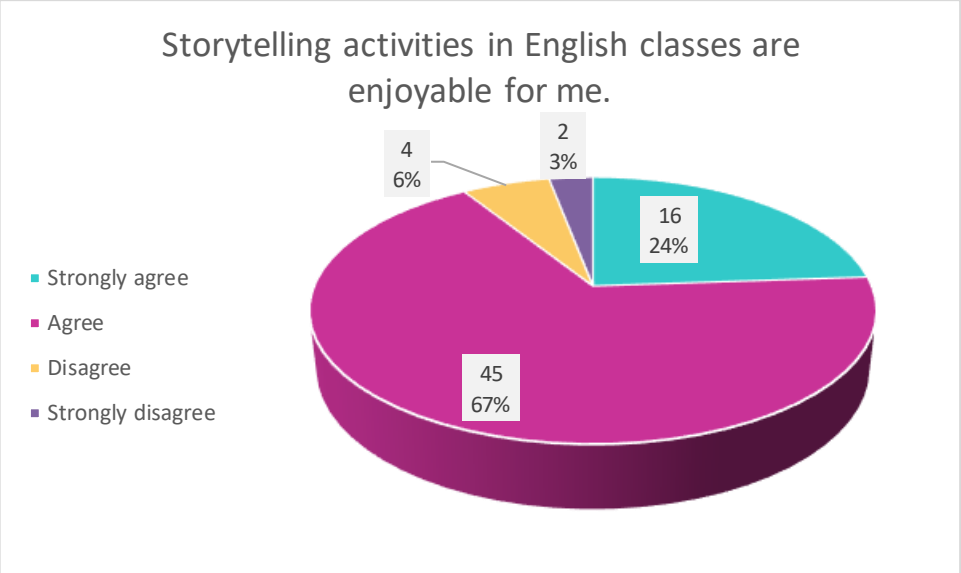
Analysis 7:

The graph shows a spectrum of previous exposure to storytelling. The largest group (46%) say they have taken part a few times, which indicates some exposure, but probably informal or inconsistent. Just 11% say they take part many times, suggesting that ongoing storytelling practice is rare. Interestingly, 28% are unsure whether they had even participated, a revealing finding that suggests storytelling-like activities may occur informally without being explicitly recognized by students, perhaps as part of other tasks such as listening exercises. The remaining 15% report never participated, indicating that a substantial minority has had no exposure at all. The remaining 15% state they had never participated, confirming that a meaningful minority has had no exposure whatsoever.

Nguyen & Phillips (2025) argue that storytelling remains underused as a formal pedagogical strategy in EFL contexts partly because teachers lack structured resources that make its implementation systematic and visible, and the convergence of student uncertainty, teacher inexperience with formal storytelling, and institutional absence of structured mechanisms for its implementation confirms a consistent gap between the recognized value of this strategy and its actual presence in classroom instruction, which is the most direct empirical justification for the proposed storytelling booklet.

Question 8

Figure 8:
Students' perceptions of enjoyment of storytelling activities in English class



Note. Author's own elaboration.

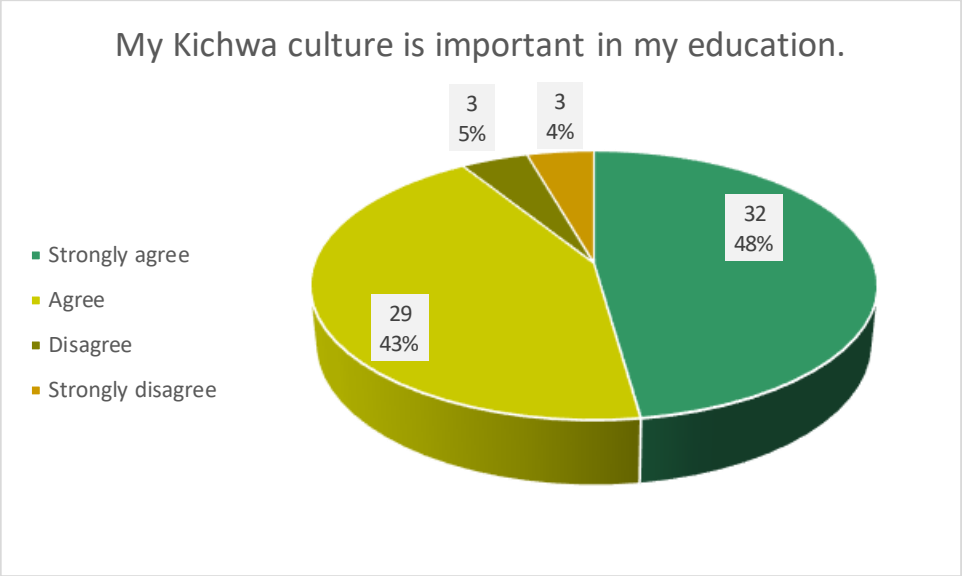
Analysis 8:

The graph demonstrates overwhelmingly positive attitudes toward storytelling. The largest group, 45 students or 67%, agree that storytelling activities are enjoyable, while an additional 16 students, representing 24%, strongly agree, together accounting for 91% of the population expressing a favorable emotional response. This is a particularly strong finding, given that positive affect engagement has been identified as one of the most reliable predictors of voluntary participation in oral activities. Only 4 students or 6% disagree and only 2 students or 3% strongly disagreed. This indicates very little resistance to storytelling as a classroom activity, and it is confined to a very small proportion of the population.

This high rate of enjoyment is particularly important when viewed alongside Figure 7: students enjoy storytelling when it occurs, but it rarely happens, and this disconnect between strong positive affect and scarce actual experience indicates that the barrier to storytelling implementation is not student resistance, but rather a lack of readily available and structured pedagogical materials. Wright & Dunsmuir (2019) found that students who perceive storytelling as enjoyable demonstrate significantly higher levels of oral participation and self-confidence, suggesting that this positive affective response may translate directly into oral production benefits when the intervention is implemented, which means the proposed storytelling booklet enters a context where student motivation and enjoyment are already present and only need a structured opportunity to be channeled into systematic oral production practice.

Question 9

Figure 9:
Importance of Kichwa culture in students' education



Note. Author's own elaboration.

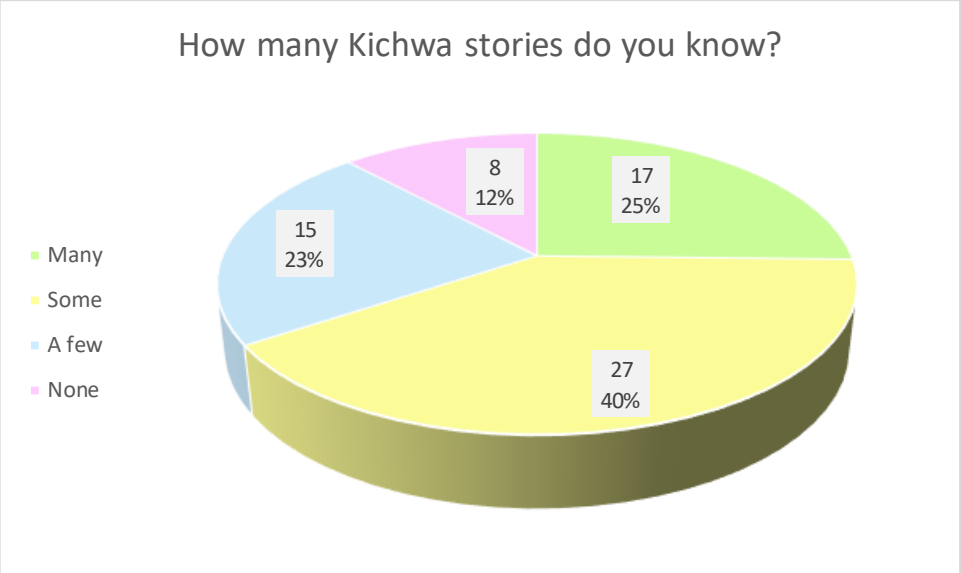
Analysis 9:

The graph shows that the vast majority of students value their Kichwa cultural heritage within their education. The largest group, 32 students or 48%, strongly agree that their Kichwa culture is important in their education, reflecting a deep personal connection to their cultural identity rather than a merely polite acknowledgment. A closely related 29 students, or 43%, agree, bringing the combined favorable response to 91%, which demonstrates remarkable consistency in how students value their heritage regardless of the intensity of their response. Only 3 students, representing 5%, disagree, and 3 students, or 4%, strongly disagree, showing that rejection of Kichwa culture as educationally relevant is rare and limited to a small minority.

Ramírez Eras (2024) observed that Kichwa cultural knowledge acquired within families and communities constitutes a form of prior learning that schools can either activate or ignore with significant consequences for engagement, and the convergence of student conviction, teacher observation that culturally familiar content increases participation, and vice-principal recognition of the communicative relevance of Kichwa confirms that cultural identity is not only personally valued by students but pedagogically recognized at every level of the institution, creating an exceptionally favorable context for a culturally situated intervention.

Question 10:

Figure 10:
Number of Kichwa stories students know



Note. Author's own elaboration.

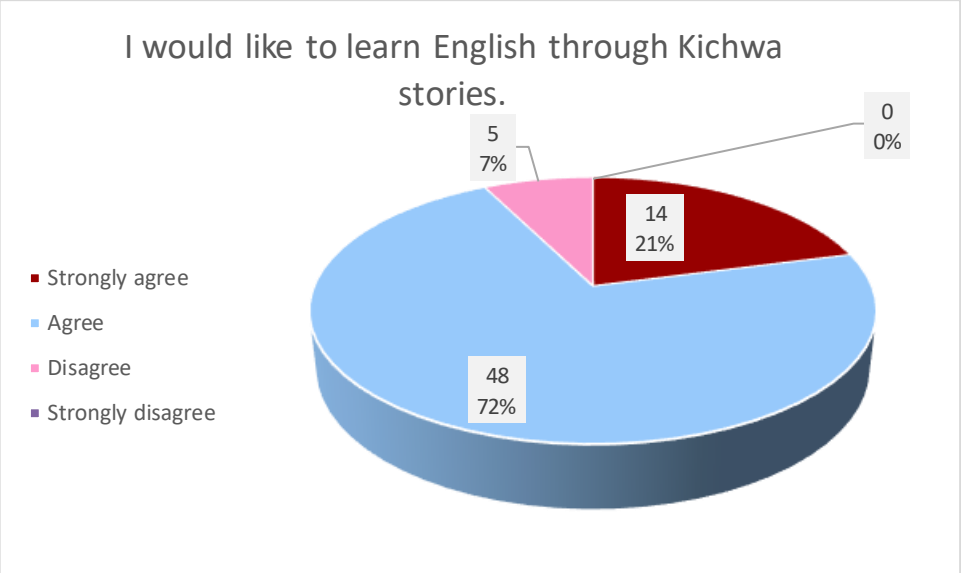
Analysis 10:

The graph indicates that prior knowledge of Kichwa narratives is widespread among students. The largest group, 27 students or 40%, report knowing some Kichwa stories, representing a moderate but solid foundation of cultural narrative knowledge. Another 17 students, or 25%, say they know many stories, which reveals that a significant percentage of the population has extensive knowledge of their oral tradition. These two groups together make up 65% of students who have significant story knowledge. Of the 65 students surveyed, 15 or 23% of students report knowing only a few stories, suggesting some level of partial but still usable familiarity, and only 8 students or 12% report knowing none at all, indicating a near-total lack of cultural narrative knowledge is rare in this population.

This finding is particularly relevant for the proposed intervention because it confirms that the cultural foundation for storytelling-based instruction already exists within the student population, meaning the storytelling booklet would not be introducing unfamiliar content but rather activating knowledge that students already carry, which is a fundamentally different and more effective pedagogical starting point than asking students to engage with content that is both linguistically and culturally foreign to them. Almeida et al. (2021) demonstrated in a similar Ecuadorian context that students who possess prior cultural narrative knowledge engage more readily with story-based language activities because the content is already meaningful to them, freeing attentional resources for linguistic production in English, which is the central cognitive mechanism through which this storytelling booklet is expected to improve oral production skills.

Question 11

Figure 11:
Students' interest in learning English through Kichwa stories



Note. Author's own elaboration.

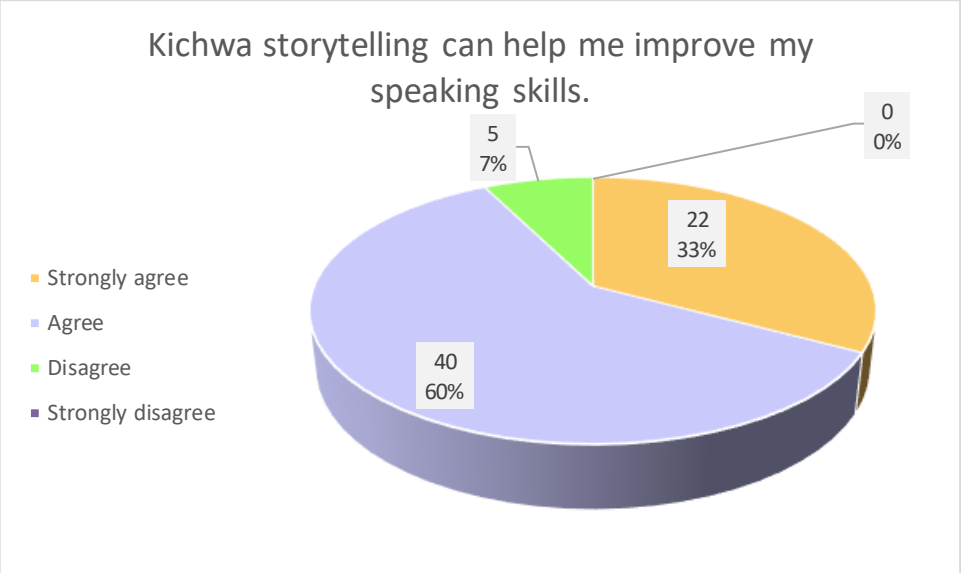
Analysis 11:

The graph reveals strong and consistent interest in this specific pedagogical approach. The majority, 48 students or 72%, agree that they would like to learn English through Kichwa stories, while 14 students, representing 21%, strongly agree, together accounting for 93% of the population expressing clear interest. This combined percentage is particularly significant because it shows not just tolerance but genuine enthusiasm for the specific pedagogical strategy being proposed in this research. Only 5 students, or 7%, disagree, and notably, no student strongly disagree, which indicates that even the minimal resistance present is mild rather than firmly opposed.

Pregoner et al. (2024) found that learners who express willingness to engage with culturally familiar storytelling content demonstrate higher levels of oral participation and communicative risk-taking, suggesting that this positive disposition may translate directly into concrete oral production benefits when the intervention is implemented and providing strong empirical grounds for expecting that the proposed storytelling booklet will generate the kind of active student engagement that oral production development requires.

Question 12

Figure 12:
Students' perceptions of the usefulness of Kichwa storytelling for improving speaking skills



Note. Author's own elaboration.

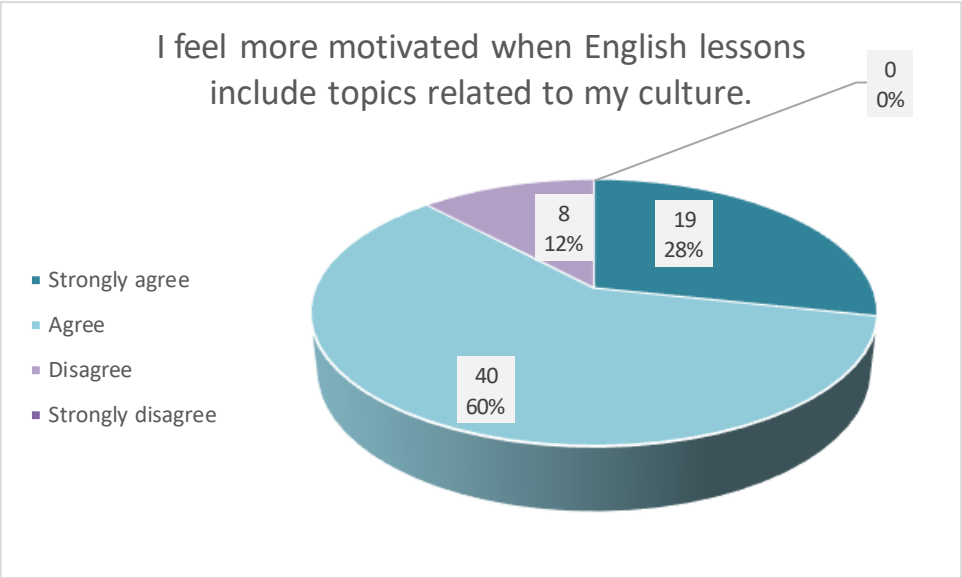
Analysis 12:

The graph shows that students not only want to learn through Kichwa stories but also believe in their effectiveness for skill development. The largest group, 40 students or 60%, agree that Kichwa storytelling could help improve their speaking skills, while 22 students, representing 33%, strongly agree, together reaching 93% in favor. This is particularly meaningful because student belief in a method's effectiveness is often associated with greater effort and persistence when that method is implemented. Only 5 students, or 7%, disagree, and once again no student strongly disagrees, reinforcing the pattern of minimal opposition seen in Figure 11.

This result goes beyond receptivity to reflect an active belief in the effectiveness of the proposed approach, and when students themselves anticipate that a pedagogical strategy will be beneficial, they are more likely to invest effort, take communicative risks, and sustain participation over time, all of which are conditions that directly support oral production development across all four dimensions identified in the theoretical framework. Khumukcham & Mayanglambam (2023) identify students' belief in the effectiveness of a pedagogical approach as a predictor of engagement in multicultural language learning activities, and this finding therefore represents not only empirical validation of the intervention but also a predictor of its likely success, positioning the proposed storytelling booklet in a context where students are not passive recipients of an externally designed strategy but active advocates for the approach it embodies.

Question 13

Figure 13:
Students' motivation when English lessons include topics related to their culture



Note. Author's own elaboration.

Analysis 13:

The graph confirms that cultural relevance directly enhances student motivation. The largest group, 40 students or 60%, agree that they feel more motivated when English lessons include topics related to their culture, while 19 students, representing 28%, strongly agree, together accounting for 88% of students reporting increased motivation. This is a very significant majority and directly supports the main pedagogical premise that cultural content should be integrated into the teaching of language. The remaining 8 students, 12%, disagree and no students strongly disagree. This means that even that small minority shows little resistance to culturally relevant content.

As Caingcoy (2023) states, culturally responsive teaching matters in motivation and engagement because it acknowledges the cultural identity of students for what it is: a valid basis for learning, not a marginal consideration. The most powerful finding of the chapter is the convergence of all three data sources on this point. Students report high receptivity and cultural motivation; the teacher points to cultural familiarity as the mechanism that makes content accessible; and the vice-principal validates legends as a powerful pedagogical resource grounded in the community's real environment.

All three perspectives converge to the same conclusion that the use of Kichwa narratives in English instruction is not just desirable, but contextually grounded, institutionally supported, and empirically validated by the students themselves. Taken together with Figures 9, 10, 11, and 12, this finding completes a coherent picture that constitutes the strongest possible empirical justification for the storytelling booklet proposed in this research, confirming that students value their culture, know their stories, want to learn

through them, believe they would help, and feel more motivated when culture is present in their lessons.

3.4. Discussion

The data collected through the three instruments converge on a diagnostic portrait that goes beyond a simple description of the current situation. Analyzed together, the findings reveal not only what is happening at Jatun Kuraka High School, but why it is happening, how it compares with what the research literature documents in similar contexts, and what new understanding emerges from the specific combination of linguistic, affective, cultural, and institutional conditions present in this community.

The most important insight to emerge from the integrated data is that the oral production difficulties documented at Jatun Kuraka are not due to individual student deficiencies but to a structural set of conditions that operate simultaneously and that reinforce each other. Affective factors are not only linguistic factors 87% of students face difficulty in speaking 60% of these students feel low in confidence 85% of students feel insecure due to affective factors. These numbers are not about a few struggling students: they are about the vast majority of the student population. This makes the problem systemic, not personal.

The teacher's interview confirms this from the pedagogical level. Her habit of translating into Spanish, her dependence on music and imitation as principal speaking strategies, and her admission that formal storytelling has never been systematically practiced all imply a classroom setting of sporadic and informal oral output as opposed to a systematic and sequential instructional focus. The vice-principal's answers add the institutional layer: the school prioritizes English and the communicative demands of the local tourist context, but support to teachers is based on linguistic proficiency, not the methodological innovation needed to address the specific affective and pedagogical barriers documented here.

This convergence indicates that there is no single cause for the students' problems in oral production. The pattern observed in the data is a consequence of the interplay between the fear of making errors, limited chances to practice, lack of culturally relevant content and inadequate pedagogical tools for the teacher. Any intervention that only addresses one of these factors is unlikely to affect sustained change. The diagnostic portrait developed in Jatun Kuraka is not unique. It displays patterns that have been consistently reported in EFL research in Latin American and indigenous educational settings, albeit with some characteristics that are particular to this community and that deserve analytical attention.

The predominance of speaking anxiety as the main obstacle is consistent with the findings of Hussain et al. (2025) and Valdivieso Quinaluisa (2024) in Ecuadorian EFL contexts where fear of correction and negative evaluation are always the most powerful inhibitors of oral participation, regardless of the real linguistic competence of the students. The finding that 54% of students consider pronunciation to be their main source of insecurity resonates strongly with Fitriani & Zulkarnain's (2019) account of L1 phonological transfer in

multilingual EFL contexts. The presence of both Kichwa and Spanish in students' phonological systems leads to systematic pronunciation patterns, which are perceived as socially exposed within the classroom.

The more specific finding of this research is the combination of popular cultural pride and underutilized cultural resources that is less documented. While 91% of students appreciate their Kichwa culture in their education, 88% know Kichwa stories and 93% think that learning through those stories would improve their speaking, the teacher has never formally used storytelling, and the institution has no formal mechanism to incorporate Kichwa stories into English instruction. This gap between cultural receptivity and pedagogical implementation is not a contradiction: it is an opportunity. Almeida et al. (2021) documented a similar gap in Ecuadorian higher education contexts and found that structured interventions using Kichwa narratives produced significant gains in engagement and oral participation. The present research suggests that this potential has not yet been realized at the secondary level.

The most significant new understanding to emerge from this research is the concept of cultural readiness as a pedagogical resource. The literature on Culturally Responsive Pedagogy, as reviewed in Chapter I, establishes that cultural identity can function as a scaffold for learning. What the data from Jatun Kuraka add to this theoretical argument is empirical specificity: this is not a population that might benefit from culturally situated instruction in principle. It is a population that is already culturally ready for it in practice. Students know the stories, value their culture in their education, and actively believe that using those stories would help them speak better. The teacher has already observed the mechanism at work, even without a formal framework. The institution endorses legends as a valuable resource.

This degree of alignment across student attitudes, teacher observations, and institutional priorities is not typical. Most EFL intervention studies must argue for the potential value of culturally situated approaches in contexts where cultural receptivity is assumed rather than documented. This research documents it quantitatively and qualitatively, which means the proposed storytelling booklet does not need to create the conditions for its own success: those conditions already exist. It only needs to provide the structured tool that activates them systematically.

A second new understanding concerns the role of the teacher as both a barrier and a resource. The teacher's honest acknowledgment of her tendency to translate, her lack of formal storytelling experience, and her need for ready-to-use materials positions her not as a resistant practitioner but as a reflective professional who lacks the specific tool that would allow her to implement what she already intuitively knows works. This recasts the professional development implication of the research: the storytelling booklet is not designed to change what the teacher believes about language learning but to equip her with the practical resource that translates her existing beliefs into structured classroom action.

Overall, the results from all three instruments lead to five tangible design requirements for the envisioned storytelling booklet. First, it must offer low-anxiety opportunities for oral production that address pronunciation and confidence without the pressure of evaluation, since affective barriers are the dominant obstacle documented across all sources of data. Secondly, it must be based on Kichwa legends that students already know, to decrease the cognitive load with the cultural knowledge students already have and to focus on how to express content in English and not what to say. Third, it must be so self-contained that a teacher without specialized knowledge of Kichwa culture can use it effectively. That is, each lesson is accompanied by information about the cultural background and by pedagogical guidance step by step. Fourth, it must offer explicit recommendations for managing the social dynamics of indigenous identity in the classroom as the teacher noted that some students react to Kichwa content with embarrassment or mockery. Fifth, it must consist of a variety of progressive activities which encourage the development of fluency, pronunciation, vocabulary, and interaction as a system, but not in isolation because oral production is a multidimensional skill that cannot be developed through single-dimension exercises.

3.5. Synthesis of Findings.

The triangulated evidence from 67 students, the English teacher, and the vice-principal reveals a consistent and coherent diagnostic picture. Speaking anxiety, not linguistic deficiency, is the central obstacle to oral production at Jatun Kuraka High School, manifesting through pronunciation insecurity and fear of error across 85% of the student population. At the same time, the cultural conditions for a Kichwa-based storytelling intervention are already firmly in place: students value their heritage, recognize it in their own stories, and believe it can improve their English speaking, while the teacher already intuits its pedagogical power and the institution already endorses its communicative relevance. What is missing is not motivation, cultural readiness, or institutional support, since all three already exist independently. What is missing is the structured, self-contained, culturally grounded pedagogical tool capable of converting these favorable conditions into systematic classroom practice. This is precisely the gap that the storytelling booklet proposed in Chapter IV is designed to fill, responding directly to the affective, cultural, pedagogical, and institutional dimensions of the problem documented throughout this chapter.

CHAPTER IV: PROPOSAL







Introduction



This booklet, entitled Voices of Our Culture: A Storytelling Booklet Based on Kichwa Narratives to Improve English Oral Production, was designed as a pedagogical resource for tenth-grade students at Jatun Kuraka High School. The proposal emerged from the need to strengthen students' English oral production skills, particularly their confidence, pronunciation, vocabulary use, and participation in speaking activities. The diagnostic process revealed that many students experience difficulties when speaking English due to fear of making mistakes, limited opportunities for oral practice, and low motivation.

To address these challenges, this booklet incorporates storytelling activities based on Kichwa narratives, and cultural elements familiar to students. By connecting English learning with their own cultural background, students are provided with meaningful opportunities to use the language in authentic and engaging contexts. The activities included in this booklet are designed to promote vocabulary development, oral interaction, storytelling, retelling, and communicative confidence. Through these activities, students gradually progress from guided speaking practice to more independent oral production. The booklet aims not only to improve English speaking skills but also to promote appreciation of Kichwa cultural heritage through language learning.



Why storytelling using Kichwa narratives?



Storytelling is the art of sharing stories to communicate ideas, experiences, values, and cultural knowledge. In educational settings, storytelling is considered an effective teaching strategy because it creates meaningful learning experiences and encourages active participation. In English language learning, storytelling provides students with opportunities to listen, understand, retell, discuss, and create stories using the target language. Through storytelling activities, learners develop vocabulary, pronunciation, fluency, comprehension, and communication skills in a natural and engaging way.



This booklet uses storytelling based on Kichwa narratives because culturally familiar stories help students connect new language knowledge with previous experiences and cultural understanding. As a result, learners can focus more effectively on oral communication while strengthening their appreciation of local traditions and identity.

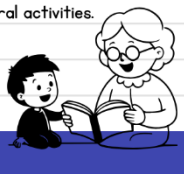
Theoretical and pedagogical justification

Storytelling was selected as the central pedagogical strategy of this booklet for reasons that are both theoretically grounded and empirically supported by the diagnostic findings of the research. Krashen's Input Hypothesis establishes that language acquisition occurs when learners receive comprehensible input made accessible through context and prior knowledge (Tajudeen & Zakaria, 2021). Kichwa narratives provide exactly this type of input: the stories are culturally familiar, which means students can direct attention toward how to express meaning in English rather than toward decoding content. Vygotsky's Sociocultural Theory further supports the collaborative activities in this booklet, since pair work, role plays, and storytelling circles create the Zone of Proximal Development in which students produce language beyond what they could manage independently (Sarmiento-Campos et al., 2022). Swain's Output Hypothesis underlies the production stages of each lesson: being pushed to retell or recreate a story in English forces students to notice gaps in their vocabulary and pronunciation (López Páez, 2020).

The connection to the four oral production dimensions is direct. Pronunciation improves when students practice sounds within meaningful narrative contexts (Derwing & Munro, 2015). Vocabulary expands because words appear embedded in memorable stories that students already know (Schmitt & Schmitt, 2020). Fluency develops because narrative structure provides a cognitive scaffold that reduces planning load (Skehan, 2021). Interaction emerges naturally when stories are co-constructed collaboratively (Sánchez Fonseca, 2025).

How does it work?

This booklet is designed to improve students' English oral production through storytelling activities based on adapted Kichwa narratives, and cultural elements. Each unit follows a progressive sequence that helps students develop speaking skills step by step. The stories included in this booklet have been adapted into English while preserving their cultural essence. This allows students to work with familiar content, making it easier to understand the meaning of the stories and participate actively in oral activities.





Benefits

- Increases students' motivation and participation.
- Promotes vocabulary acquisition through meaningful contexts.
- Improves pronunciation through repetition and oral practice.
- Encourages creativity and communication.
- Reduces anxiety by creating a supportive learning environment.
- Connects language learning with students' cultural background.



General objective
To develop English oral production skills in 10th-grade students at Jatun Kuraka High School through storytelling activities based on Kichwa legends from Otavalo, integrated with the national English curriculum for 10th grade EGB, with particular emphasis on pronunciation, vocabulary, fluency, and interaction.

Target population
10th-grade students at Unidad Educativa del Milenio Jatun Kuraka Otavalo, Imbabura province, Ecuador.

English proficiency level: A2 — Elementary (CEFR)

Curricular alignment
This booklet is aligned with the three Pedagogical Modules of the 10th Grade EGB English curriculum, integrating the grammar and language structures of each module through culturally situated storytelling activities based on Kichwa legends from Otavalo.

Number of units and lessons
3 units — 3 lessons per unit — 9 lessons total.

Methodological approach
This booklet follows a communicative and culturally responsive methodology. Each lesson follows a three-stage structure: pre-speaking, while-speaking, and post-speaking, which guides students progressively from preparation toward independent oral production. The three storytelling modalities used are oral storytelling, story retelling, and interactive storytelling.

Pedagogical structure

Expected learning outcomes
By the end of the booklet, students will be able to:
- Retell Kichwa legends using the grammar structures of each curricular module.
- Describe characters and events using appropriate vocabulary and adjectives.
- Express and justify opinions about stories and cultural topics in English.
- Sustain role-play conversations and collaborative storytelling activities.
- Demonstrate improved pronunciation and natural intonation patterns.
- Engage with Kichwa cultural content with confidence and appreciation.



Pedagogical references for activity design
The design of the activities in this booklet draws on established pedagogical frameworks. The three-stage lesson structure follows the communicative language teaching approach described by Harmer (2019). Vocabulary preparation activities are grounded in Krashen's Input Hypothesis (Tajudeen & Zakaria, 2021), which establishes that comprehensible input requires contextual and lexical scaffolding. Pair work and collaborative tasks are informed by Vygotsky's Zone of Proximal Development (Sarmiento-Campos et al., 2022). Retelling and production activities respond to Swain's Output Hypothesis (López Páez, 2020). Pronunciation tasks follow Derwing and Munro's (2015) intelligibility-focused approach. Opinion and creative tasks are inspired by Pham's (2021) work on interactive storytelling for oral development.

Teacher recommendations for implementation
Before each lesson, read the cultural background note carefully. Use English as much as possible during lessons. When introducing each legend, frame it as a story that many people in Otavalo have told for generations. If students respond with laughter or dismissiveness, calmly redirect: "This is a real story from our region. Let's find out what it teaches us." Assessment should be formative and supportive, using the rubric at the end of the booklet to give feedback rather than grades.



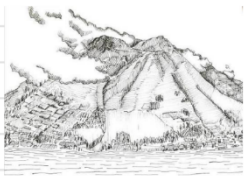
LESSON 1: The heart of Imbabura

Grammar focus: Past tense (regular and irregular verbs)

Cultural background for the teacher
This legend explains the origin of the heart-shaped mark visible on Imbabura Mountain. A giant searches for a lake deep enough to bathe in and ultimately sinks into San Pablo Lake, leaving his handprints on the mountain. The story uses simple past tense naturally throughout, making it ideal for practicing regular and irregular past forms in a meaningful narrative context.

Learning objective
By the end of this lesson, students will be able to retell the legend using past simple verbs and sequence connectors.

Language focus
- Grammar: Past simple regular and irregular verbs: visited, went, saw, said, grabbed, sank, tried, realized.
- Vocabulary: giant, lake, mountain, deep, sink, escape, heart, frustrated, strength.
- Pronunciation focus: Word stress in two-syllable verbs: vis-ITED, re-AL-ized, es-CAPED.



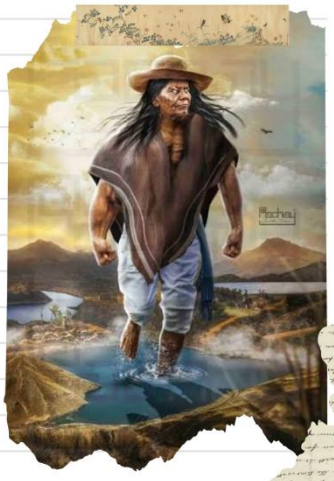
Materials
- Printed story text.
- Vocabulary flashcards
- Vocabulary matching worksheet.
- Sequence cards.



Estimated time: 45 minutes.

The Heart of Imbabura

Long ago, a giant wanted to take a bath. He traveled across the land looking for a lake deep enough for him.
First, he visited Cuicocha Lake. When he stepped into the water, it only reached his knees. "This lake is too small," said the giant. "I cannot take a bath here."
Then, he went to Yahuarcocha Lake. The water only reached his ankles. "This lake is even smaller!" he exclaimed.
Next, he visited Mojanda Lake. But the water only covered his toes. The giant became frustrated. He wanted to find a lake deep enough to swim in.
From far away, he saw San Pablo Lake. It looked small, just like the others. "I will try this one," he said.
When he stepped into the lake, he began to sink. At first, he was not worried. But with every step, he sank deeper and deeper. Soon, he realized that he could not escape.
The giant tried to save himself by grabbing Imbabura Mountain. He held on with all his strength, pressing his fingers against the mountain. However, the lake was too deep. Little by little, the giant disappeared beneath the water.
People say that the marks left by his fingers can still be seen today on Imbabura Mountain, forming the shape of a heart. That is why many people believe the famous Heart of Imbabura was created.



Procedure

Pre-speaking

Activity 1:

I.- Show students the image of Imbabura Volcano. Ask: "Have you seen this volcano? What do you know about it?"



Procedure

Pre-speaking

Activity 1:

2.- Then present the vocabulary and students have to match the word and meaning:

Word	Meaning
1. Giant	a. Physical power.
2. Lake	b. To get away from a dangerous situation.
3. Deep	c. Feeling upset because something is not working.
4. Sink	d. To go down below the surface of water.
5. Escape	e. A large area of water surrounded by land.
6. Frustrated	f. Going far down from the surface.
7. Strength	g. A very large and powerful person.

Answer: 1-g; 2-e; 3-f; 4-d; 5-b; 6-c; 7-a

- Pronunciation focus: Clap on the stressed syllable: GI-ant / frus-TRAT-ed / es-CAPED
- Students practice in pairs. Teacher models first.

Procedure

While-speaking

Activity 2: Story sequence

3.- The teacher reads the story aloud. Students listen and then place events in order:

Story sequence

- ☐ The giant visited Mojanda Lake.
- ☐ The giant saw San Pablo Lake.
- ☐ The giant grabbed Imbabura Mountain.
- ☐ The giant visited Cuicocha Lake.
- ☐ The giant sank into the lake.



- Students narrate the sequence using: First... Then... Next... After that... Finally...
- Grammar focus in context: Teacher asks: "What did the giant do first?" Students respond using past simple: "He visited Cuicocha Lake.

Procedure

While-speaking

Activity 3: Pair Retelling

4.- Student A tells the first half of the story. Student B tells the second half. Then switch. Students use past simple verbs and sequence connectors throughout.

Teacher tip: Write on the board: visited / went / saw / said / grabbed / sank / tried / realized. Students can use these as support.





Procedure

Post-speaking

Activity 4: Speaking Challenge

5.- Students respond orally to the following questions using past simple:



1. Where did the giant go first?
2. Why did he leave each lake?
3. What happened when he entered San Pablo Lake?
4. How was the Heart of Imbabura formed?
5. Do you think this story is true? Why or why not?



Useful expressions:

- First, the giant went to...
- Then, he tried...
- Finally, he sank into...
- I think the story is (true/not true) because...

Teacher notes



- How to organize: For the pair retelling, place stronger students with those who need support. Write key past tense verbs on the board for reference.
- How to support weaker students: Allow students to keep the story text open during retelling as a reference.
- Adaptation: For larger classes, the Speaking Challenge can be done in groups of three.
- Follow-up: Ask students to draw the route the giant took and label each lake in English.
- Assessment focus: Accuracy of past simple forms and pronunciation of irregular verbs.



Glossary

Word	Pronunciation	Definition	Example sentence
Giant	/ˈdʒaɪ.ənt/	A very large, powerful person	The giant was bigger than the mountain.
Sink	/sɪŋk/	To go down under water	He sank deeper with every step.
Escape	/ɪˈskeɪp/	To get away from danger	He tried to escape but could not.
Frustrated	/ˈfrʌs.treɪ.ʈɪd/	Feeling upset	The giant felt frustrated.
Strength	/streŋθ/	Physical power	He used all his strength.

LESSON 2: The woman who became a worm

Grammar focus: Question forms in past simple

Cultural background for the teacher

This legend explores themes of secrecy and transformation. A daughter-in-law secretly collects corn by transforming into a worm, and the mother-in-law discovers the truth. The story is driven by questions and dialogue between the two characters, making it ideal for practicing question forms in past simple: Where did you...? Why did she...? What happened when...?

Learning objective

By the end of this lesson, students will be able to form and answer questions in past simple and sustain a short role-play conversation using question forms.

Language focus

- Grammar: Question forms in past simple: Where did you...? What did she...? Why did he/she...? When did...?
- Vocabulary: corn, worm, field, secret, transform, surprise, daughter-in-law, empty, angry
- Pronunciation focus: Rising intonation in yes/no questions vs falling intonation in wh-questions: "Did she find it?" ↑ / "Where did she find it?" ↓

Materials

- Printed story text.
- Question cards.
- Character cards.

Estimated time: 45 minutes.



The woman who became a worm

Long ago, there was a woman who lived with her son and his wife. Every day, the daughter-in-law returned home carrying many ears of corn. She used the corn to make humitas, a traditional dish from the region.

The mother-in-law was surprised. "Where do you get so much corn?" she asked. The young woman always replied, "I find it in the fields."

One day, the mother-in-law decided to prepare humitas for her son. She went to her cornfield to collect some corn. When she arrived, she noticed something strange. The corn plants looked healthy, but when she opened the ears of corn, many of them were empty.

"It looks like worms have been eating my corn," she said. As she continued searching, she found a worm hiding inside one of the ears of corn.

"So, you are the one eating my corn!" she shouted angrily.

The woman picked up the worm and threw it onto the ground. To her surprise, the worm suddenly transformed into a young woman. It was her own daughter-in-law.

From that day on, the mother-in-law understood that not everything is what it seems, and the strange secret was finally revealed.



Procedure

Pre-speaking

Activity 1: Vocabulary explorer

Students match words with meanings:

Word	Meaning
Field	A yellow vegetable that grows on tall plants
Secret	A small creature that lives in the ground
Angry	A large area of land for growing crops
Transform	Something not told to others
Worm	To change completely into something different
Corn	Containing nothing
Empty	Feeling very upset or mad

- Pronunciation focus:
  Pronunciation focus: Rising vs falling intonation in questions. Teacher models: "Did she find corn?" ↑ (yes/no – rises) "Where did she find corn?" ↓ (wh-question – falls) Students practice in pairs, one asks, one answers.



Procedure

While-speaking

Activity 2: Question formation

Students look at the story events and form questions in past simple:

Statement	Question
The daughter-in-law found corn.	Where did the daughter-in-law find corn?
The mother-in-law went to the field.	Why did the mother-in-law go to the field?
She found a worm.	What did she find?
The worm transformed.	What did the worm transform into?



Students ask and answer in pairs.

Procedure

While-speaking

Activity 3: Character interview

One student plays the mother-in-law and another plays the daughter-in-law. The mother-in-law asks:



1. Where did you get so much corn?
2. Why did you keep it a secret?
3. Were you afraid when she found you?
4. What happened in the field?
5. How did you feel when the secret was discovered?



Students improvise responses. Teacher models one exchange first.

Teacher tip: "There are no wrong answers. Imagine you are the character and respond however you think they would feel."

Procedure

Post-speaking

Activity 4: Story Retelling and Opinion

Students retell the story using past simple and then respond:

1. Was the daughter-in-law right or wrong? Why?
2. What would you do if you found a worm in your corn?
3. What question would you ask the daughter-in-law?





Useful language:
I think... / In my opinion... / I would ask her...

Teacher notes



- TEACHER NOTES
- How to organize: Give students one minute to think about their character before the interview begins. Provide sentence starters for weaker students.
- Support: For the daughter-in-law role, provide possible answers: "I was afraid / I didn't want anyone to know."
- Adaptation: The Character Interview can be done as a whole-class activity first, with the teacher playing the daughter-in-law, before moving to pairs.
- Follow-up: Ask students to write three questions they would ask the daughter-in-law and then answer them in pairs.
- Assessment focus: Accuracy of question forms and intonation patterns in questions.



Glossary

Word	Pronunciation	Definition	Example sentence
Transform	/trænsˈfɔːrm/	To change into something different	*The worm transformed into a woman.*
Secret	/ˈsiː.krət/	Something hidden from others	*She kept her secret for a long time.*
Empty	/ˈemp.ti/	Containing nothing	*The ears of corn were empty.*
Surprised	/səˈpraɪzd/	Feeling shocked	*The mother-in-law was very surprised.*
Reveal	/rɪˈviːl/	To show something hidden	*The truth was finally revealed.*

LESSON 3: The lazy boy who became a fox

Grammar focus: Phrasal verbs.

Cultural background for the teacher
This legend explains why foxes are considered clever, lazy, and difficult to catch. A boy repeatedly deceives his mother by pretending to work while sleeping in the field. When the truth is discovered, he transforms into a fox. The story contains several phrasal verbs naturally, including set off, find out, give up, run away, grow up, making it ideal for introducing and practicing this grammar structure in context.

Learning objective
By the end of this lesson, students will be able to use common phrasal verbs in oral sentences and retell the legend incorporating phrasal verbs naturally.

Language focus
- Grammar: Phrasal verbs in past context: set off (left), find out (discover), give up (stop trying), run away (escape), grow up (become adult), lie down (rest)
- Vocabulary: seed, harvest, cornfield, weeds, honest, lazy, fox, deceive, shocked
- Pronunciation focus: Stress on the particle in phrasal verbs: find OUT / run aWAY / give UP / set OFF

Materials
- Printed story text.
- Phrasal verb matching cards.
- Role play character cards.

Estimated time: 45 minutes.



The lazy boy who became a fox

Long ago, there was a woman who lived with her son. Every day, the mother told her son to set off early to work in the cornfield. She gave him seeds to plant and food to eat.
The boy always left home early and came back late. "Mother," he would say, "I worked all day. Soon we will have a great harvest." His mother felt proud.
But the boy was not telling the truth. Every day, he would lie down in the grass, play with the seeds, and eat his food without doing any work.
When harvest time came, the mother decided to find out if her son was really working. She walked to the field to surprise him.
When she arrived, she saw beautiful corn growing everywhere. She thought it was her family's field and started to harvest it. Suddenly, another woman appeared.
"What are you doing in my field?" she asked. "Your son has never worked here. Every day he just lies down and sleeps."
The mother could not give up believing her son, but she walked across the field and found him lying in the grass, doing nothing.
"You are a lazy and dishonest fox!" she shouted.
The boy stood up and replied: "Yes, I am a lazy and dishonest fox." At that moment, he transformed into a fox and ran away into the countryside.
People say that this is why foxes are clever, lazy, and difficult to catch.







Procedure

Pre-speaking

Activity 1: Phrasal verb explorer

Students match phrasal verbs with their meanings:

Phrasal verb	Meaning
Run away	To begin a journey or leave
Lie down	To discover information
Give up	To stop trying
Set off	To escape or leave quickly
Find out	To rest in a flat position
Grow up	To become an adult

Students repeat chorally then practice in pairs.

- Pronunciation focus: Stress on the particle. Teacher models:
- "He set OFF every morning."
- "She wanted to find OUT the truth."
- "He ran AWAY into the forest."



Procedure

FALSE

TRUE

While-speaking

Activity 2: True or False

Students listen to statements and correct the false ones using phrasal verbs

- The boy set off late every morning.

(False – He set off early.)

- The mother found out the truth herself.

(True)

- The boy ran away to another field.

(False – He ran away into the countryside.)

- The boy gave up lying to his mother.

(False – He never gave up lying.)

Students correct using: "That's false. Actually, he..."





Procedure

While-speaking

Activity 3: Role play

Students listen to statements and correct the false ones using phrasal verbs

Three students play the mother, the son, and the field owner. They act out the moment the truth is discovered, using phrasal verbs naturally in their dialogue.
Example: Mother: "I came to find out if you were working."
Field owner: "Your son sets off every day but never works."
Son: "I have to run away now."

Teacher tip: Write the phrasal verbs on the board for students to reference during the role play.





Procedure

Post-speaking

Activity 4: Discussion and Retelling

Students retell the story using at least three phrasal verbs, then discuss:

1. Why did the boy run away instead of apologizing?
2. What would you do if you found out a friend was lying to you?
3. What lesson does this story teach?



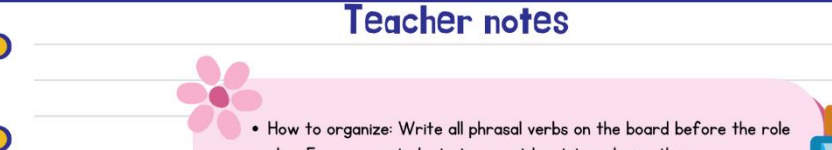
Useful language:
I think... / I would... / The lesson is... / In my opinion...

Useful expressions:
- He set off... / She found out... / He ran away...
- I think the boy was wrong because...
- If I found out a friend was lying, I would...





Teacher notes



- How to organize: Write all phrasal verbs on the board before the role play. Encourage students to use at least two during their performance.
- Support: Provide sentence starters for weaker students: "He set off... / She found out... / He ran away..."
- Adaptation: For stronger students, ask them to create three original sentences about their own life using the phrasal verbs.
- Follow-up: Ask students: "What other phrasal verbs do you know? Can you use them in a sentence about this story?"
- Assessment focus: Use of phrasal verbs in oral production and pronunciation of particle stress.





Glossary

Word	Pronunciation	Definition	Example sentence
Set off	/set/ /ɑːf/	To begin a journey	*He set off early every morning.*
Find out	/faɪnd/ /aʊt/	To discover the truth	*The mother wanted to find out the truth.*
Run away	/rʌn/ /əˈweɪ/	To escape quickly	*The boy ran away into the countryside.*
Lazy	/ˈleɪ.zi/	Not wanting to work	*The boy was very lazy.*
Deceive	/dɪˈsiːv/	To make someone believe something false	*He deceived his mother every day.*

LESSON 4: The Chificha

Grammar focus: Relative clauses.

Cultural background for the teacher

The Chificha is a mysterious creature from Kichwa oral tradition that appears as a kind old woman but hides a second mouth with sharp teeth on her neck. This legend, which involves abandoned children who must escape a dangerous stranger, carries important messages about community protection and trusting one's instincts. It connects naturally to the Breaking the Law module through themes of deception, justice, and community protection. Relative clauses appear naturally throughout the story: "a woman who seemed kind," "children who were lost," "a creature that was dangerous."

Learning objective

By the end of this lesson, students will be able to use relative clauses with who, which, and that to describe characters and events from the legend orally.

Language focus

- Grammar: Relative clauses with who (people), which (things), that (people/things): "She was a woman who seemed friendly." / "It was a secret that changed everything."
- Vocabulary: stepmother, firewood, curious, discover, creature, protect, community, escape, sharp, teeth
- Pronunciation focus: Linking in relative clauses — the voice flows without pause: "a woman-who-seemed-kind" / "children-who-were-lost"

Materials

- Printed story text.
- Character description cards.
- Story map graphic organizer.

Estimated time: 45 minutes.



The Chificha

Long ago, there was a man who lived with his four children. After their mother died, the man married a woman who had children of her own. The stepmother treated her own children well, but she was unkind to her husband's children.

One day, the stepmother convinced her husband to take the children deep into the forest. The father, who loved his children, could not harm them, but he agreed to leave them there.

He told them they were going to collect firewood. While they walked, he built a device that made sounds like someone cutting wood. Then, while the children searched for branches, he quietly returned home.

When the children came back, they realized they were alone. As they wandered through the forest, they met an old woman who seemed very kind.

"Come with me," she said. "I will give you food and take care of you."

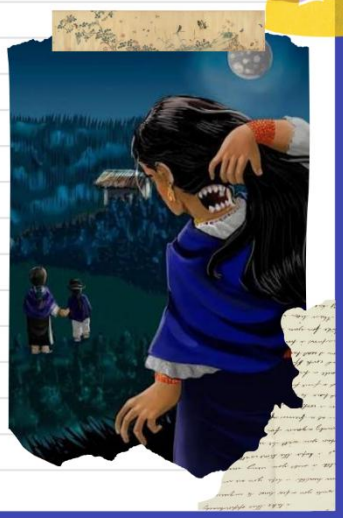
The children followed her. But the old woman was actually the Chificha, a creature that was very dangerous. She planned to eat the children.

One night, the oldest sister discovered something that shocked her: the old woman had a second mouth hidden on her neck. It had long, sharp teeth.

The children, who understood the danger, escaped that night. They ran through the forest shouting for help. Some villagers, who heard their cries, came to rescue them.

The Chificha claimed the children were her grandchildren, but the community, which had heard the legend before, did not believe her. The villagers protected the children, and the Chificha never harmed them again.

Since then, people tell this story to remind children to be careful when trusting strangers.



Procedure

Pre-speaking

Activity 1: Character detective

Students describe the characters using relative clauses and match the character descriptions with the correct character.

Character	Description
The stepmother	She was a woman who...
The father	He was a man who...
The Chificha	She was a creature that/which...
The oldest sister	She was a girl who...
The villagers	They were people who...

- Adjectives to use: kind, cruel, brave, clever, protective, dangerous, curious, dishonest.
- Pronunciation focus: Link the relative clause without pausing:
- "a wom-an-who-seemed-kind"
- "chil-dren-who-were-lost"



Teacher models, students repeat and then practice in pairs.

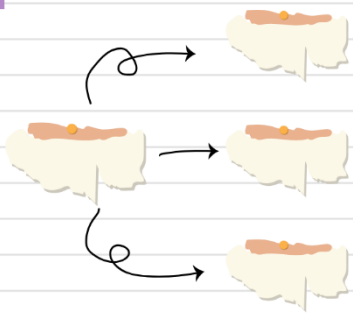
Procedure

While-speaking

Activity 2: Story Map

Students complete the story map orally in pairs using relative clauses:

Stage	What happened?
Beginning	There was a man who...
Problem	The stepmother was a woman who...
Climax	The sister discovered something that...
Ending	The villagers were people who...





Procedure

While-speaking

Activity 3: Role play

Students match phrasal verbs with their meanings:

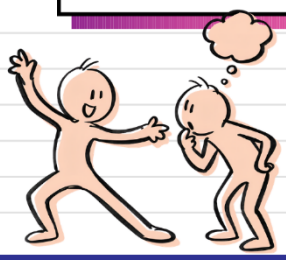
Three groups act out one scene each:

- Scene A: The stepmother convincing the father. "She was a woman who wanted..."
- Scene B: The children meeting the Chificha. "She seemed like a woman who..."
- Scene C: The villagers helping the children. "They were people who..."

Each group performs for another group.



- Teacher tip: "Try to use at least one relative clause in each scene. Use who for people and which or that for things."



Procedure

Post-speaking

Activity 4: Storytelling Circle

Each student adds one sentence to retell the story using relative clauses:

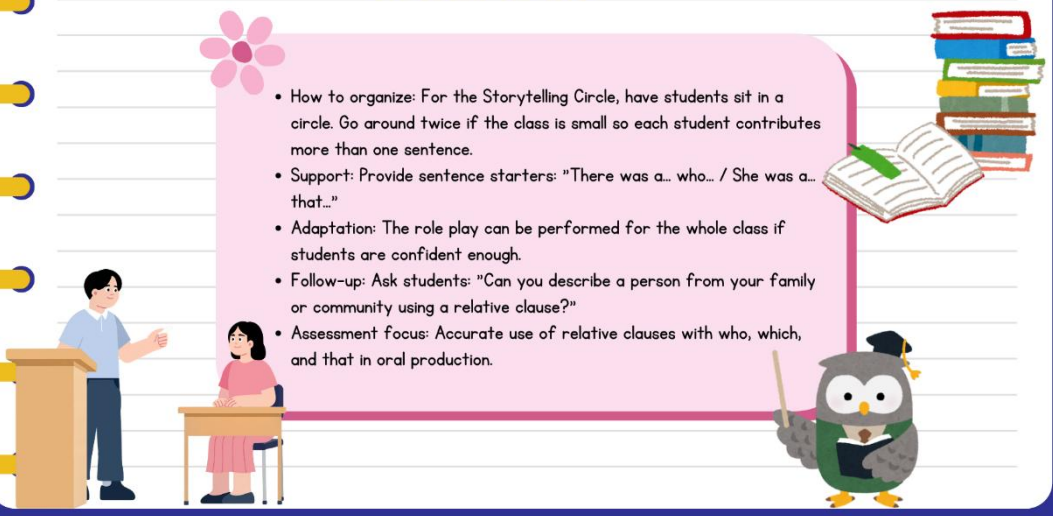
- Student 1: "Once upon a time, there was a man who had four children..."
- Student 2: "He married a woman who was unkind..."
- Continue around the circle.



Useful expressions:

- She was a woman who... / He was a man who...
- It was something that... / They were people who...
- I think the story teaches us that...

Teacher notes



- How to organize: For the Storytelling Circle, have students sit in a circle. Go around twice if the class is small so each student contributes more than one sentence.
- Support: Provide sentence starters: "There was a... who... / She was a... that..."
- Adaptation: The role play can be performed for the whole class if students are confident enough.
- Follow-up: Ask students: "Can you describe a person from your family or community using a relative clause?"
- Assessment focus: Accurate use of relative clauses with who, which, and that in oral production.

Glossary

Word	Pronunciation	Definition	Example sentence
Creature	/ˈkriːˌtʃə/	A living being, often mysterious	*The Chificha was a dangerous creature.*
Discover	/dɪˈskʌv.ə/	To find something unexpected	*She discovered a second mouth.*
Protect	/prəˈtekt/	To keep someone safe	*The villagers protected the children.*
Sharp	/ʃɑːrp/	Having a thin edge that can cut	*The teeth were long and sharp.*
Community	/kəˈmjuːˌnəˌtɪ/	A group of people in the same place	*The community came to help.*

LESSON 5: The Remache Family

Grammar focus: Simple past vs past perfect.

Cultural background for the teacher

This dark legend from the Mojanda road, between Quito and Otavalo, tells the true story of the Remache family, who ran a roadside inn called the Tambo de Mojanda. They murdered lonely travelers, stole their belongings, and used their bodies to make fritadas. A clever traveler discovered the truth by hiding under the bed, escaped to Otavalo, and alerted the authorities. The Remaches were eventually captured and executed in Otavalo's main square. This legend connects naturally to the Breaking the Law module through themes of crime, justice, and punishment.

Learning objective

By the end of this lesson, students will be able to use simple past and past perfect to describe sequences of events and narrate this dark historical legend orally.

Language focus

- Grammar: Simple past vs past perfect — "The traveler hid under the bed." / "By the time he escaped, the Remaches had already sharpened the axe."
- Key markers: before, after, by the time, when, already
- Vocabulary: inn, traveler, murder, steal, belongings, escape, axe, hide, authorities, execute, trick
- Pronunciation focus: Weak form of had in past perfect: "He'd already hidden..." / "They'd already sharpened..."



Materials

- Printed story text.
- Timeline activity cards.
- Role play scenario cards.



Estimated time: 45 minutes.

The Remache Family

Long ago, on the old road between Quito and Otavalo, there was an inn called the Tambo de Mojanda. The Remache family owned it and offered travelers a place to sleep and eat.

But the Remaches had a terrible secret. They murdered their guests and stole their belongings. They chose people who were alone, had no family, or had no one waiting for them at their destination.

After they killed their guests, the Remaches used the bodies to prepare fritada. Without knowing the truth, travelers ate this dish and said it was delicious. Many people from Otavalo also bought and ate the fritada without suspecting anything.

One night, a lonely traveler arrived at the inn. He could not sleep. As he lay in the dark, he heard the Remaches talking. They were planning to murder him that night.

Terrified, the traveler hid under the bed. When he looked around, he found a dead body there. He carefully placed the body in the bed in his place.

By the time the Remaches entered the room, the traveler had already hidden under the bed. In the darkness, they could not see the trick. They swung the axe and killed the body that was already dead.

While the Remaches celebrated, the traveler escaped into the night. He ran all the way to Otavalo and told the authorities everything he had seen.

A few days later, the police captured the Remache family. They were executed in the central square of Otavalo, in front of the entire town, the indigenous communities from the surrounding area, and their two young children.

The legend of the Remache family is still remembered today as a warning: not all who offer hospitality have good intentions.



Procedure

Pre-speaking

Activity 1: Vocabulary in Context

Students match words with meanings, then find each word in the story and read the sentence aloud:

Word	Meaning
Inn	A place where travelers sleep and eat
Murder	To kill someone illegally
Steal	To take something that is not yours
Belongings	Personal possessions
Axe	A sharp tool for cutting
Trick	A clever action to deceive someone
Execute	To kill someone as legal punishment
Authorities	The police or government officials

Pronunciation focus: Weak form of had.
Teacher models:

- "He'd already hidden under the bed."
- "They'd already sharpened the axe."

Students practice contractions in pairs, focusing on natural fast speech.

Procedure

While-speaking

Activity 2: Timeline Challenge

Students receive event cards and must arrange them in order, then describe the sequence using simple past and past perfect:

Events:

- The traveler heard the Remaches talking.
- The traveler hid under the bed.
- The Remaches entered the room.
- The traveler placed the body in the bed.
- The Remaches swung the axe.
- The traveler escaped to Otavalo.

Students create sentences like: "By the time the Remaches entered the room, the traveler had already hidden under the bed." "After the traveler placed the body in the bed, the Remaches swung the axe."

Procedure

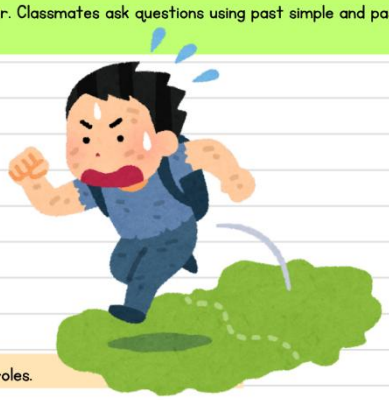


While-speaking

Activity 3: Hot seat

One student sits in the "hot seat" as the escaped traveler. Classmates ask questions using past simple and past perfect:

- "What had you heard before you hid?"
- "By the time you escaped, what had the Remaches done?"
- "How did you feel when you found the body?"
- "What did you do after you reached Otavalo?"



The traveler answers in full sentences. Students rotate roles.

Procedure





Post-speaking

Activity 4: Moral debate

Students discuss in groups, then share with the class:

- Was the execution of the Remaches a just punishment? Why or why not?
- What do you think happened to their two young children?
- What does this legend warn us about?
- Tell the story from the point of view of the traveler, using past simple and past perfect.





Useful language:

- By the time… / Before… had already… / After…
- I think the punishment was fair/unfair because…
- This legend teaches us that…

Useful expressions:

- By the time… / Before… had already…
- I think the punishment was… because…
- This story warns us that…

Teacher notes



- How to organize: Draw a timeline on the board with two arrows showing which action happened first (past perfect) and which second (simple past).
- Support: Provide a visual timeline for weaker students with the events already listed in order.
- Adaptation: For stronger students, ask them to retell the entire story from the Remaches' point of view using past simple and past perfect.
- Follow-up: Ask students: "What had you already done before you arrived at school today? Tell your partner using past perfect."
- Assessment focus: Accurate sequencing of events using simple past and past perfect, and pronunciation of weak forms.





Glossary

Word	Pronunciation	Definition	Example sentence
Inn	/ɪn/	A place for travelers	*The Remaches owned a dangerous inn.*
Murder	/ˈmɜːr.dər/	To kill illegally	*They murdered their guests secretly.*
Trick	/trɪk/	A clever deception	*The traveler used a trick to survive.*
Execute	/ˈek.sə.kjuːt/	To kill as punishment	*The authorities executed the Remaches.*
Escape	/ɪˈskeɪp/	To get away from danger	*The traveler escaped before dawn.*

LESSON 6: The Gold of Atahualpa

Grammar focus: Present perfect.

Cultural background for the teacher

Atahualpa was the last Inca emperor, captured by Spanish conquistador Francisco Pizarro in 1532. The Inca people paid an enormous ransom of gold and silver to free him, but Pizarro executed Atahualpa anyway. According to legend, a general named Rumiñahui intercepted a gold convoy heading to the Spanish and hid the treasure in the Andes mountains. This treasure has never been found. The legend connects to the Breaking the Law module through themes of betrayal, injustice, and resistance against those who broke the law of honor and agreement.

Learning objective

By the end of this lesson, students will be able to use the present perfect to describe past events connected to the present and express opinions about historical injustice.

Language focus

- Grammar: Present perfect: has/have + past participle — "The gold has never been found." / "People have told this story for centuries." / "Many explorers have searched for the treasure."
- Key time markers: never, ever, already, yet, for, since
- Vocabulary: emperor, ransom, betray, conquer, hide, search, treasure, justice, resistance, generation
- Pronunciation focus: Contractions in present perfect: "It's never been found." / "They've searched for years." / "He's hidden it well."

Materials

- Printed story text.
- Present perfect sentence cards.
- Discussion prompt cards.

Estimated time: 45 minutes.



The Gold of Atahualpa

Long ago, Atahualpa was the last great emperor of the Inca people. He ruled a powerful empire that stretched across the Andes mountains, from present-day Colombia to Chile.

When the Spanish conquistadors arrived in 1532, their leader Francisco Pizarro captured Atahualpa. He demanded a ransom: the Inca people had to fill an entire room with gold and silver to free their emperor.

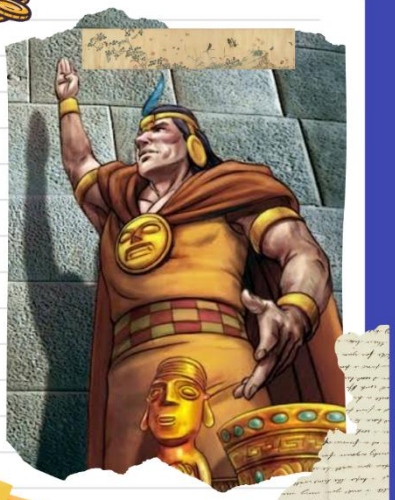
The Inca people worked for months. They brought gold from every corner of the empire. They filled the room, just as Pizarro demanded.

But Pizarro betrayed his promise. Even after the Inca people paid the ransom, he ordered Atahualpa's execution. The emperor died unjustly.

When a general named Rumiñahui heard what was happening, he acted quickly. He intercepted a gold convoy on its way to the Spanish and ordered his soldiers to hide the treasure in the mountains. They carried the gold deep into the Andes and buried it in a secret place.

Since that day, no one has ever found the treasure. Many explorers have dedicated their lives to searching for it. Some have spent decades following ancient maps and local legends. But the gold of Atahualpa has remained hidden.

People in Ecuador have told this story for generations. They say the hidden gold is not just a treasure of wealth. It is a symbol of Inca resistance and dignity, a reminder that the spirit of a people cannot be conquered even when their emperor falls.



Procedure

Pre-speaking

Activity 1: Present Perfect Introduction

Students match vocabulary first:

Word	Meaning
Treasure	Ruler of an empire
Resistance	Money paid to free a prisoner
Generation	To break a promise or trust
Ransom	The act of fighting back
Emperor	Hidden valuable objects
Search	To look carefully for something
Betray	People born at the same time

Pronunciation focus: Contractions. Teacher models:

- "It's never been found." (It has)
- "They've searched everywhere." (They have)
- "He's hidden it well." (He has)

Then teacher writes on the board and asks students what they notice:

- "People have told this story for 500 years."
- "No one has ever found the treasure."
- "Many explorers have searched for decades."

"These things started in the past but are still true now. That's the present perfect."

Students practice in pairs, paying attention to the contraction.

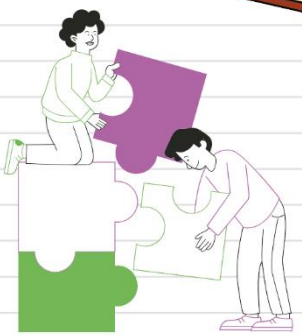
Procedure

While-speaking

Activity 2: Present Perfect Completion

Students complete sentences about the story orally, then discuss with a partner:

- People _____ (tell) this story for centuries.
- No one _____ ever _____ (find) the treasure.
- Many explorers _____ (search) for the gold.
- Pizarro _____ (betray) his promise.
- The Inca spirit _____ never _____ (disappear).



Students check answers and practice saying them with contractions.

Procedure

While-speaking

Activity 3: Press Conference

One student plays Rumiñahui just after hiding the gold. The class are journalists asking questions using present perfect:

- "Have you hidden the gold already?"
- "Have the Spanish found you yet?"
- "How long have you been running?"
- "Have you told anyone where the treasure is?"



Rumiñahui answers in full sentences using present perfect. Students rotate the role.

Procedure

Post-speaking

Activity 4: Historical Opinion

Students discuss in pairs, then share with the class:

- Has the gold ever been found? What do you think?
- Was Pizarro's betrayal the worst crime in this story? Why?
- What has this legend meant for Ecuadorian people over the centuries?
- If you found the treasure, what would you do with it?

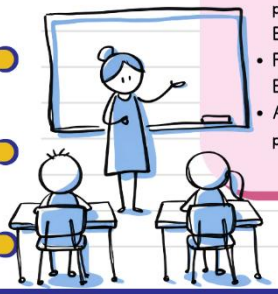
Useful language:

- People have always… / The gold has never… / Since that day…
- I think Pizarro was wrong because…
- This legend has been important because…

Useful expressions:

- It has never been found. / People have told… / Explorers have searched…
- I think Pizarro was… because…
- This legend means… for Ecuadorian people.

Teacher notes



- How to organize: Write the present perfect formula on the board throughout the lesson: has/have + past participle. Keep a list of irregular past participles visible: find → found / hide → hidden / tell → told.
- Support: Provide irregular past participle reference cards for weaker students.
- Adaptation: For stronger students, ask them to create three original present perfect sentences about things that have happened in Otavalo or Ecuador.
- Follow-up: Ask students: "Have you ever visited a historical place in Ecuador? Tell your partner using present perfect."
- Assessment focus: Accurate use of present perfect with correct past participles and natural pronunciation of contractions.



Glossary

Word	Pronunciation	Definition	Example sentence
Emperor	/ˈem.pə.ə/	Ruler of an empire	*Atahualpa was a powerful emperor.*
Betray	/bɪˈtreɪ/	To break trust	*Pizarro betrayed his promise.*
Ransom	/ræn.səm/	Payment to free someone	*The Inca people paid a huge ransom.*
Resistance	/rɪˈzɪs.təns/	Fighting back	*The hidden gold symbolizes resistance.*
Search	/sɜːtʃ/	To look for something	*Explorers have searched for centuries.*

LESSON 7: The Golden Pan

Grammar focus: Modal verbs — ability and possibility (Module 3)

Cultural background for the teacher

This legend describes a mysterious golden object that appears in the middle of San Pablo Lake and disappears whenever someone tries to reach it. According to local tradition, the lake is alive and sometimes hungry, calling people toward its center. When the water turns unusually green, it is a warning to respect the lake. The golden pan is said to be a magical treasure that protects the lake's secrets, or a warning that nature should never be underestimated. This legend connects naturally to Module 3 through speculation and possibility: "It could be a treasure." / "It might be a spirit." / "No one can reach it." / "You should respect nature."

Learning objective

By the end of this lesson, students will be able to use modal verbs of ability (can/can't) and possibility (could, might, should) to speculate about the legend and express opinions about nature and respect.

Language focus

- Grammar: Modals of ability and possibility: can/can't, could, might, should/shouldn't
- "No one can catch it." / "It could be a magical treasure." / "It might be a warning." / "You should respect the lake."
- Vocabulary: lake, treasure, golden, mystery, disappear, warning, respect, surface, attract, spirit, curious, supernatural
- Pronunciation focus: Weak forms of modals in fast speech: could → /kəd/, should → /ʃəd/, might → /maɪt/. Contrast: "It COULD be real." / "It MIGHT be a spirit."

Materials

- Printed story text.
- Modal verb prompt cards.
- Speculation discussion cards.
- Image of San Pablo Lake.

Estimated time: 45 minutes.





The Golden Pan

For many generations, people living near San Pablo Lake have shared stories about a mysterious golden pan hidden beneath its waters.

According to local legend, the lake is alive. People say that sometimes it becomes hungry and calls people toward its center. Many villagers believe that when the water turns unusually green, it is a warning that the lake should be respected. Some even say they can hear strange sounds coming from the water, like the distant call of a bull.

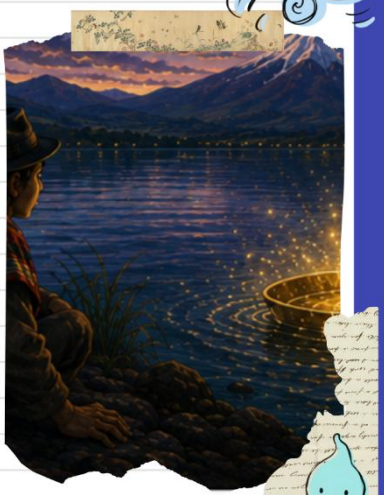
The most famous story is about the Golden Pan. People say that on quiet days, a bright golden object appears in the middle of the lake. It shines under the sunlight and attracts anyone who sees it.

Curious people try to reach the golden pan. But no one can ever get close enough to touch it. Every time someone moves closer, the pan seems to move farther away. Some people follow it deeper and deeper into the water. Others say that the pan slowly sinks beneath the surface, inviting people to continue searching for it.

In the end, no one can catch it.

Many believe that the Golden Pan could be a magical treasure that protects the secrets of the lake. Others think it might be a warning that people should respect nature and should never underestimate the power of San Pablo Lake. Some say it might be the spirit of someone who drowned long ago.

To this day, the legend of the Golden Pan continues to be told by families living around the lake. And to this day, no one can explain what it truly is.



Procedure

Pre-speaking

Activity 1: Modal Verb Warm-up

Show students the image of San Pablo Lake. Ask: "Where do you think the Golden Pan might be?"



Present vocabulary:

Word	Meaning
Mysterious	Difficult to explain or understand
Disappear	To stop being visible suddenly
Warning	A sign that something dangerous might happen
Respect	To treat something with care
Attract	To cause someone to move toward something
Spirit	The soul of a person or place
Supernatural	Beyond natural explanation

Procedure

Pre-speaking

Activity 1: Modal Verb Warm-up

Then introduce modal verbs through examples from the legend:

Modal	Use	Example
Can	Ability — something is possible	*"No one can catch it."*
Can't	Inability	*"They can't reach it."*
Could	Possibility in the past or speculation	*"It could be a treasure."*
Might	Uncertain possibility	*"It might be a spirit."*
Should	Advice or recommendation	*"You should respect the lake."*
Shouldn't	Negative advice	*"You shouldn't follow it."*

Pronunciation focus: Weak forms in natural speech.
Teacher models:

- "It could /kəd/ be real."
- "You should /ʃəd/ be careful."
- "It might /maɪt/ disappear."

Students practice saying each sentence naturally at normal speed.

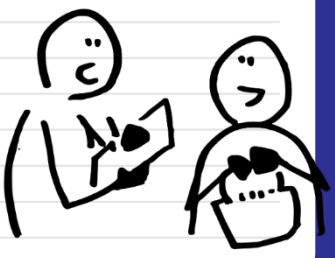
Procedure

While-speaking

Activity 2: Speculation Stations

Students move between three discussion stations in groups of 3-4. At each station, they speculate about the legend using modal verbs:

- Station A – What is it? "The Golden Pan could be… / It might be… / It can't be… because…"
- Station B – What should you do? "If you see the Golden Pan, you should… / You shouldn't… / You might want to…"
- Station C – Why does it appear? "It might appear because… / It could be a warning that… / People should understand that…"



Each group shares their best theory with the class.

Procedure

While-speaking

Activity 3: Theory Competition

In pairs, students create their own theory about the Golden Pan. They must use at least three different modal verbs and present their theory to another pair.

- Example: "We think the Golden Pan might be the spirit of an Inca warrior. It could be protecting hidden treasure beneath the lake. You should never follow it because it might pull you into the water. People should respect the lake and shouldn't try to take what belongs to nature."



The listening pair asks at least one question using a modal verb: "Could it really be a spirit? Why?"

Procedure

Post-speaking

Activity 4: Nature and Respect Debate

Students discuss in pairs, then share with the class:

- Do you think the Golden Pan might be real? What could it be?
- What should people do to show respect for San Pablo Lake?
- Can you think of another place in Otavalo that might have a supernatural legend?
- What might happen to someone who doesn't respect nature?

Useful language:

- "It could be... / It might be... / I think it can't be... because..."
- "People should... / We shouldn't..."
- "In my opinion, the lake might..."

Useful expressions:

- "It could be... / It might be... / It can't be..."
- "You should... / You shouldn't..."
- "In my opinion, the lake might..."

Teacher notes



- How to organize: For the Speculation Stations, arrange three corners of the classroom. Give each station a large piece of paper where groups write their best modal verb sentences. At the end, groups read the other stations' ideas.
- Support: For weaker students, provide a modal verb sentence frame: "The Golden Pan _____ (could/might/can't) be _____ because _____."
- Adaptation: For stronger students, ask them to write and perform a short news report about the Golden Pan using modal verbs: "Scientists say the object could be... Local people believe it might be..."
- Follow-up: Ask students: "What other mysteries in nature can you think of? What might they be? Tell your partner using modal verbs."
- Assessment focus: Accurate and varied use of modal verbs of ability and possibility, and natural pronunciation of weak modal forms.



Glossary

Word	Pronunciation	Definition	Example sentence
Mysterious	/mɪˈstɪr.i.əs/	Hard to explain	*The Golden Pan is very mysterious.*
Disappear	/ˌdɪs.əˈpɪr/	To stop being visible	*The pan disappears when you get close.*
Warning	/ˈwɔːr.nɪŋ/	A sign of danger	*The green water is a warning.*
Spirit	/ˈspɪr.ət/	The soul of a place or person	*It might be the spirit of the lake.*
Respect	/rɪˈspekt/	To treat with care	*You should always respect nature.*

LESSON 8: The Lechero and the Lagoon

Grammar focus: Future tenses

Cultural background for the teacher

This is a romantic legend from the Otavalo valley. Two young people from enemy communities fall in love secretly. When their families discover the relationship, they try to separate them. One night the couple escapes together, pursued by both families. A mysterious Yachak (wise man) appears in the mist and uses a spell to protect them: he transforms the girl into a beautiful lagoon and the young man into a majestic lechero tree on the hilltop of Pucará, overlooking the valley. The lechero tree is a real tree, sacred in Andean tradition, and the lagoon it "watches over" is a real body of water in the valley. Future tenses appear naturally as students predict and speculate: "What will happen to the couple? / What is the Yachak going to do?"

Learning objective

By the end of this lesson, students will be able to use will and going to to make predictions and express intentions, in the context of the legend.

Language focus

- Grammar: Future with will (predictions/spontaneous decisions) and going to (planned intentions): "The Yachak is going to protect them." / "They will never be separated."
- Vocabulary: valley, enemy, community, elope, pursue, mist, transform, spell, sacred, promise, forever
- Pronunciation focus: Weak form of will → 'll: "They'll be together forever." / "He'll protect them."

Materials

- Printed story text.
- Prediction cards
- Role play scenario cards

Estimated time: 45 minutes.



The Lechero and the Lagoon

In the Otavalo valley, two young people were born on the same day but in different communities. Luis loved to run like the wind. María loved to dream she was a bird. But they did not know each other because their communities were enemies.

One day, by chance, they met at a crossroads.

"How beautiful she is. Where is she from?" thought Luis. "How embarrassing, I am blushing," thought María.

From that day on, they met secretly every day at the same place. They talked for hours and fell deeply in love, forgetting that their families were enemies.

But people with loose tongues saw them together and the gossip spread like a venomous snake. Soon, their parents found out.

"You are going to stop seeing that girl immediately!" said Luis's father. "She is the daughter of our enemies." "But I love her," said Luis. "I will teach you to respect our family's honor," his father replied angrily.

María's parents said the same. They locked her inside the house and told her she was never going to see Luis again.

But the young couple had promised to be together forever. One night, Luis left his home secretly and went to find María.

"María, is that you?" "Yes, it's me. Take me far away from here."

Together, they ran up the hill of Pucará, hand in hand, as both families pursued them. When the families were about to catch them, something unexpected happened.

A mist surrounded the young couple like a protective shield, and a calm voice spoke from deep in the mountains:

"I am the Yachak of the mountain. I know your story. I know the sincerity of your love. I am going to help you fulfill your promise. You will live together, forever."

The young couple disappeared in front of their pursuers, without leaving any trace.

The Yachak transformed María into a beautiful lagoon that spread across the valley. He transformed Luis into a majestic lechero tree on the top of the hill, watching over the lagoon forever, declaring his love from above.

People say that whenever you see the lechero tree standing on the hilltop looking down at the lagoon, you are witnessing the eternal love of Luis and María.

Procedure

Pre-speaking

Activity 1: Prediction Warm-up

Before reading the story, show students the title and ask prediction questions using will and going to:

- "What do you think is going to happen in this story?"
- "Do you think the couple will stay together?"
- "What will their families do when they find out?"

Pronunciation focus: Weak form of will:

- "They'll be together forever."
- "He'll protect them from above."
- "She'll become a beautiful lagoon."

Students practice contractions in pairs.

Students make predictions in pairs. Then present the vocabulary:

Word	Meaning
Valley	Low land between mountains
Enemy	Someone who is against you
Elope	To run away to be together
Pursue	To follow and try to catch
Mist	A thin cloud near the ground
Transform	To change completely
Sacred	Very important and holy
Forever	Always, without end

Procedure

While-speaking

Activity 2: Story Stops

Teacher reads the story in sections, stopping at key moments to ask prediction questions:

- Stop 1 (after they fall in love): "What is going to happen when their families find out?" Stop 2 (after families find out): "What will Luis and María do now?" Stop 3 (after they start running): "What do you think the Yachak is going to do?" Stop 4 (after the transformation): "Will the couple be happy this way? Why or why not?"







Students respond using will or going to and justify their predictions.

Procedure

While-speaking



Activity 3: The Yachak's Decision

In groups, students role play the moment the Yachak decides what to do. Each group must:

- Decide what they are going to transform Luis into.
- Decide what they will transform María into.
- Explain their decision to the class using will and going to.

Example: "We are going to transform Luis into a mountain because he will always protect María from above."





Procedure

Post-speaking

Activity 4: Future Storytelling

Students imagine what will happen after the story ends and present their ideas orally:

- "What will happen to their families after the transformation?"
- "Will the two communities become friends? Why or why not?"
- "In 100 years, what will people say about this legend?"
- Students retell the story ending using will and going to, changing it as they wish.

Useful language:

- "I think they will... / They are going to... / In my opinion, the families will..."
- "This legend teaches us that love will..."

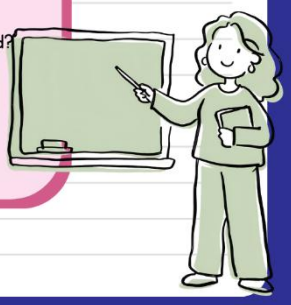
Useful expressions:

- "I think they will... / They are going to..."
- "In my opinion, love will always..."
- "This story teaches us that..."

Teacher notes

- How to organize: Write on the board: will = prediction/spontaneous / going to = planned intention. Refer to it throughout the lesson.
- Support: For weaker students, provide sentence frames: "I think ____ will ____ because..." / "They are going to ____ because..."
- Adaptation: For stronger students, ask them to write and present an alternative ending using both will and going to.
- Follow-up: Ask students: "What are you going to do this weekend? What do you think will happen in your favorite story?"
- Assessment focus: Accurate use of will and going to and natural pronunciation of contractions.





Glossary

Word	Pronunciation	Definition	Example sentence
Valley	/ˈvæl.i/	Low land between mountains	*They lived in the Otavalo valley.*
Pursue	/pəˈsuː/	To follow to catch	*The families pursued the couple.*
Transform	/trænsˈfɔːrm/	To change completely	*The Yachak transformed them.*
Sacred	/ˈseɪ.krɪd/	Holy and important	*The lechero tree is sacred.*
Forever	/fɔːˈrev.ə/	Always, without end	*They will be together forever.*

LESSON 9: Tayta Imbura, Mama Cotacachi and Tayta Cayambe

Grammar focus: Phrasal verbs

Cultural background for the teacher

This legend from the Kichwa oral tradition of the Andes tells the love story of two volcanoes personified as spiritual beings: Tayta Imbabura (a protective father figure) and Mama Cotacachi (an elegant, serene figure with a snow-capped peak). They were lovers, but destiny separated them. The river Intag witnesses their eternal longing. When mist covers the mountains or rain falls in the valley, the elders say it is their tears and sighs. A third volcano, Tayta Cayambe, is sometimes mentioned as a rival. The story connects to Module 3 (My Future Plans) through themes of longing, hope, and what the future holds for separated lovers. Phrasal verbs appear naturally: fall for (fall in love), drift apart (become separated), look after (protect), reach out (try to connect), go on (continue).

Language focus

- Grammar: Phrasal verbs: fall for (fall in love with), drift apart (become separated), look after (take care of), reach out (try to contact), go on (continue), break apart (separate), watch over (protect from above)
- Vocabulary: volcano, mist, tears, longing, fertile, protect, spirit, legend, eternal, reunion
- Pronunciation focus: Stress on the particle in phrasal verbs: fall FOR / drift aPART / look afTER / reach OUT / go ON

Materials

- Printed story text.
- Phrasal verb matching cards
- Creative speaking prompt cards

Learning objective

By the end of this lesson, students will be able to use phrasal verbs related to relationships and emotions to describe the legend and express personal connections to its themes.

Estimated time: 45 minutes.



Tayta Imbabura, Mama Cotacachi and Tayta Cayambe

In the heart of the Ecuadorian Andes, where mist touches the mountaintops and wind carries ancient stories, there is a legend of love that has gone on for centuries.

The indigenous communities say that Tayta Imbabura is a protective father figure, a great volcano with fertile slopes who looks after the people of the valley below. On the other side of the valley stands Mama Cotacachi, elegant and serene, her snow-capped peak reflecting the purity of her spirit.

According to tradition, these two great mountain spirits fell for each other long ago. Their love was deep and strong, and it showed in the fertility of the land and the abundance of the harvests. The river Intag was born from their union, flowing through the valley as a symbol of their connection.

But destiny broke them apart. The two volcanoes were separated by the valley between them, and as time went on, the distance between them grew. They could no longer reach out and touch each other. They could only watch over the valley from their separate peaks, longing for a reunion that never came.

Tayta Cayambe, another great volcano further away, is said to have fallen for Mama Cotacachi as well, making the story even more complex. But she never stopped looking after the memory of her love for Imbabura.

Today, when mist drifts down from the mountains or soft rain falls over the valley, the elders of the community say these are the tears and sighs of Tayta Imbabura and Mama Cotacachi. Two mountain spirits who still go on loving each other across the valley, dreaming of the day they will be reunited.

People say their love will never drift apart completely, because the land between them, fertile and alive, carries the memory of everything they once shared.



Procedure

Pre-speaking

Activity 1: Phrasal Verb Explorer

Students match phrasal verbs with their meanings:

Phrasal verb	Meaning
Go on	To fall in love with someone
Watch over	To slowly become separated
Break apart	To take care of someone
Reach out	To try to contact or connect
Fall for	To continue
Look after	To separate suddenly
Drift apart	To protect from above

Then students find each phrasal verb in the story and read the sentence aloud.

Pronunciation focus: Stress on the particle:

- "They fell FOR each other."
- "They drifted aPART over time."
- "He looks afTER the valley."

Students practice in pairs, clapping on the stressed syllable.

Procedure

While-speaking

Activity 2: Phrasal Verb Retelling

Students retell key moments of the story using phrasal verbs. Teacher provides prompts:

- "How did Tayta Imbabura and Mama Cotacachi feel about each other?" → Use fall for
- "What happened to their relationship over time?" → Use drift apart
- "What does Tayta Imbabura do for the people of the valley?" → Use look after
- "Do you think they will ever be reunited?" → Use go on and reach out



Students answer in pairs using full sentences with phrasal verbs.



Procedure

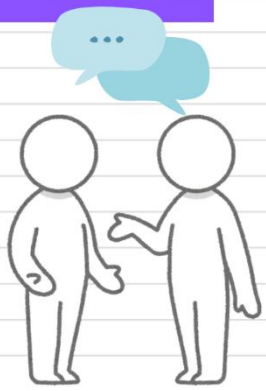


While-speaking

Activity 3: Mountain Voice

Students become the voice of one of the volcanoes. They speak directly to the other volcano using phrasal verbs and future tenses from the previous lesson:

- Example (Imbabura speaking to Cotacachi): "I have always looked after you from across the valley. I fell for you long ago and I will never drift apart from you. One day I will reach out and touch your snowy peak again. Our love will go on forever."



Students write three sentences first, then perform them orally for a partner.

Procedure

Post-speaking

Activity 4: Personal Connection

Students discuss in pairs and then share with the class:

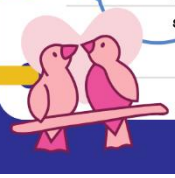
1. Have you ever fallen for someone or something that was hard to reach?
2. What does this legend tell us about love and distance?
3. Can you think of another story, song, or movie about two people who drift apart?
4. Using phrasal verbs, describe the relationship between Imbabura and Cotacachi in three sentences.

Useful language:

- "They fell for… / They drifted apart because… / He looks after…"
- "I think this legend teaches us that love can go on even when…"
- "In my opinion, they will reach out again when…"

Useful expressions:

- "They fell for… / They drifted apart… / He looks after…"
- "I think this legend teaches us that…"
- "In my opinion, love can go on even when…"





Teacher notes



- How to organize: Write all phrasal verbs on the board before the lesson. Keep them visible throughout for reference.
- Support: For weaker students, provide sentence frames: "They fell for _____ because… / He looks after _____ by…"
- Adaptation: For stronger students, ask them to create a short monologue from the perspective of the river Intag, using at least four phrasal verbs.
- Follow-up: Ask students: "Which phrasal verb from today's lesson describes a relationship you know? Tell your partner."
- Assessment focus: Accurate use of phrasal verbs and natural stress on the particle in oral production.





Glossary

Word	Pronunciation	Definition	Example sentence
Fall for	/fɑːl/	To fall in love	*They fell for each other long ago.*
Drift apart	/drɪft/	To become separated	*They drifted apart over centuries.*
Look after	/lʊk/	To take care of	*He looks after the people below.*
Watch over	/wɑːtʃ/	To protect from above	*She watches over the valley.*
Longing	/lɑːŋ.ɪŋ/	A strong desire for something	*They felt a deep longing for reunion.*

LESSON 10: The origin of the San Pablo Lake

Grammar focus: Review — all structures

Cultural background for the teacher

This legend explains the origin of San Pablo Lake. A wealthy but miserly landowner refused food to a beggar who knocked at his door and even released his dogs to attack him. A kind servant secretly gave the beggar food. In gratitude, the beggar warned her: when she heard a bell ring, she should flee to the highest part of Imbabura volcano. She did so, and from the hilltop she watched as the place where the hacienda stood filled with water, forming San Pablo Lake. This legend, which combines themes of generosity, punishment, and kindness, serves as the culminating lesson, reviewing all grammar structures from the three modules.

Learning objective

By the end of this lesson, students will be able to use a range of grammar structures (past simple, past perfect, present perfect, future tenses, relative clauses, phrasal verbs) in an extended oral narrative and creative storytelling activity.

Language focus

- Grammar: Review of all structures — students choose which structures to use based on what they want to express
- Vocabulary: hacienda, miser, beggar, servant, generous, punishment, warning, bell, flood, escape, hilltop
- Pronunciation focus: Connected speech — linking words together naturally in extended narration.

Materials

- Printed story text.
- Grammar review reference card
- Final storytelling project prompt cards

Estimated time: 45 minutes.



The origin of San Pablo Lake

Long ago, a very wealthy man owned a large hacienda near where San Pablo Lake stands today. He was known throughout the region as the most miserly man alive. He never shared his food or his wealth with anyone.
One day, an old beggar knocked at the door of the hacienda. He was hungry and tired from a long journey.
"Please, sir," he said. "Could you give me something to eat? I have not had food for days."
But the wealthy man refused. He shouted at the beggar and released his dogs to attack him.
However, a young servant who worked in the hacienda had seen everything. She was a kind woman who could not watch someone suffer. While the dogs chased the beggar, she secretly brought him food and hid him in a safe place.
The beggar ate gratefully. When he finished, he looked at the servant with wise eyes and said:
"You have shown true generosity today. In return, I give you this warning: when you hear a single bell ring, you must immediately run to the highest part of Imbabura volcano. Do not look back. Do not stop for anything."
The servant did not fully understand, but she promised to remember his words.
A few days later, as she worked in the garden, she heard a single bell ring in the distance.
She remembered the beggar's words immediately. She dropped everything and ran. She ran up the slopes of Imbabura without stopping, without looking back, without understanding why.
When she reached the top, breathless and afraid, she turned around and looked down at the valley below.
The hacienda was gone. The land where the miserly man had lived was filling with water, slowly and silently, until a great lake covered everything.
That lake is San Pablo Lake. And people say that somewhere beneath its calm surface, the ruins of the old hacienda still lie, a reminder that generosity is rewarded and cruelty is punished.
The kind servant lived on, and she never forgot the mysterious beggar who had saved her life.



Procedure

Pre-speaking

Activity 1: Grammar and Vocabulary Review

Students receive a grammar reference card with examples of all structures:

Structure	Example from the lesson
Past simple	*She ran up the slope.*
Past perfect	*By the time she reached the top, the hacienda had disappeared.*
Present perfect	*People have told this story for generations.*
Future	*The lake will always remind us of this story.*
Relative clauses	*She was a servant who showed true kindness.*
Phrasal verbs	*She dropped everything and ran away.*

Pronunciation focus: Connected speech.
Teacher models linking between words:

- "She-dropped-everything-and-ran."
- "The-hacienda-was-gone."
- "San-Pablo-Lake-covered-everything."

Students practice reading three sentences from the story with natural linking.

Students match each structure to one sentence from the story, then read their sentence aloud with correct pronunciation.



Procedure



While-speaking

Activity 2: Grammar Relay

The class sits in a circle. Each student adds one sentence to retell the story, but each sentence must use a different grammar structure. The teacher keeps track on the board:

- Student 1 (past simple): "Long ago, a miserly man owned a hacienda."
- Student 2 (relative clause): "He was a man who never shared his food."
- Student 3 (past perfect): "By the time the beggar arrived, he had refused many people."
- Student 4 (present perfect): "People have told this story for generations."
- Student 5 (future): "The lake will always remind us of his cruelty."
- Student 6 (phrasal verb): "The servant ran away without looking back."



Continue around the circle until the story is complete.



Procedure



While-speaking

Activity 3: Final Storytelling Project

Students choose one of the following creative tasks and prepare a 2-3 minute oral presentation:



- Option A: Retell the legend from the point of view of the miserly man as he watches his hacienda flood.
- Option B: Imagine the servant 10 years later. She is telling her children the story. What does she say?
- Option C: Create your own legend explaining the origin of a place in Otavalo. Use at least three different grammar structures and at least two phrasal verbs.



Students have 10 minutes to prepare, then present to a partner or small group.

Procedure

Post-speaking

Activity 4: Class Celebration and Reflection

Students share their favorite moment from the storytelling project and discuss:

1. Which legend from the booklet did you enjoy the most? Why?
2. What have you learned about Kichwa culture through these stories?
3. Which grammar structure do you feel most confident using now?
4. If you could tell one of these legends to a foreign visitor in Otavalo, which one would you choose and why?

Useful language:

- All structures reviewed – students choose freely.

Useful expressions:

- All expressions from previous lessons reviewed freely.
- "I enjoyed this legend because..."
- "I have learned that Kichwa culture..."
- "The grammar structure I feel most confident with is..."

Teacher notes



- How to organize: For the Grammar Relay, keep track of which structures have been used on the board so students know which one to use next.
- Support: Provide the grammar reference card throughout the lesson so weaker students can consult it freely.
- Adaptation: For stronger students, ask them to include all six grammar structures in their final storytelling project.
- Follow-up: Invite students to share their Option C legends (original Otavalo legends) with another class as a small storytelling festival.
- Assessment focus: Range and variety of grammar structures used, fluency, pronunciation of connected speech, and confidence in extended oral production.





Glossary

Word	Pronunciation	Definition	Example sentence
Miser	/ˈmaɪ.zə-/	Someone who never shares money	*The wealthy man was a miser.*
Beggar	/ˈbeg.ə-/	A poor person who asks for food	*An old beggar knocked at the door.*
Generous	/ˈdʒen.ər.əs/	Willing to share with others	*The servant was generous and kind.*
Warning	/ˈwɔːr.nɪŋ/	Information about future danger	*The beggar gave her a warning.*
Flood	/flʌd/	When water covers an area	*The lake flooded the hacienda.*

FINAL PROJECT: Create Your Own Legend

Objective:
To demonstrate the oral production skills developed throughout the booklet by creating and presenting an original Kichwa-inspired legend in English.

Instructions:
Work in groups of 3-4 students. Together, create a short legend inspired by a place, animal, or natural feature of Otavalo or Imbabura. Your legend must:
Have a clear narrative structure: beginning, problem, climax, and ending.
Use at least three grammar structures learned in the booklet (past simple, relative clauses, modal verbs, future tenses, phrasal verbs, etc.).
Include at least five vocabulary words from any lesson in the booklet.
Be presented orally to the class. Each group member must speak.

Your legend should answer one of these questions:
- Why does this place look the way it does?
- How did this animal get its characteristics?
- What happened long ago that changed our community forever?



Presentation format:
- Each group presents their legend to the class (3-4 minutes). After the presentation, classmates ask at least one question using a grammar structure from the booklet.

Assessment:
- Your presentation will be assessed using the oral production rubric from this booklet, focusing on fluency, pronunciation, vocabulary, and interaction.

Estimated time: 45 minutes.





Assessment rubric

How to use this rubric?

This rubric is designed to be used formatively after each lesson, meaning its primary purpose is to give students feedback that helps them improve rather than to assign a final grade. For the Final Storytelling Project in Lesson 10, all four dimensions are assessed together. Teachers are encouraged to focus on one or two dimensions per lesson based on the lesson's specific assessment focus.

The rubric can also be used for self-assessment and peer assessment after speaking activities. Students receive a copy, mark where they think they performed, and identify one thing to improve. This builds metacognitive awareness and reduces dependence on teacher evaluation.

Scoring:

Developing = 1 point

Achieving = 2 points

Exceeding = 3 points

Maximum score: 12 points (4 dimensions × 3 points)

Rubric

Dimension	Developing (1)	Achieving (2)	Exceeding (3)
Pronunciation	Pronunciation frequently affects intelligibility; the listener must make considerable effort to understand	Pronunciation is generally clear with occasional errors that do not significantly affect comprehension	Pronunciation is consistently clear and natural; stress and intonation support meaning effectively
Vocabulary	Uses a very limited range of words; frequently relies on L1 or repeats the same terms	Uses adequate vocabulary for the task with some imprecision; attempts to use words from the lesson	Uses varied and contextually appropriate vocabulary; incorporates lesson vocabulary and grammar structures accurately
Fluency	Speech is frequently interrupted by long pauses, hesitations, or loss of the narrative thread	Speech flows with occasional pauses that do not significantly interrupt communication	Speech flows naturally and continuously; sustains the narrative or dialogue without significant interruption
Interaction	Responds minimally; does not sustain dialogue beyond single words or short phrases	Responds adequately; maintains conversation with some support from the teacher or partner	Responds actively and spontaneously; initiates exchanges, asks questions, and negotiates meaning confidently

Self-assessment form

After your speaking activity, circle how you think you did:

Name: _____ Lesson: _____ Date: _____

Dimension	My performance
Pronunciation: I spoke clearly and used correct stress and intonation	Developing / Achieving / Exceeding
Vocabulary: I used words and grammar structures from the lesson	Developing / Achieving / Exceeding
Fluency: I spoke without too many long pauses	Developing / Achieving / Exceeding
Interaction: I responded to my partner and asked questions	Developing / Achieving / Exceeding

One thing I did well today: _____

One thing I want to improve: _____

The grammar structure I practiced today was: _____

Peer assessment form

Listen to your partner and complete this form:

My name: _____ My partner's name: _____ Lesson: _____

Dimension	My partner's performance
Pronunciation	Developing / Achieving / Exceeding
Vocabulary	Developing / Achieving / Exceeding
Fluency	Developing / Achieving / Exceeding
Interaction	Developing / Achieving / Exceeding

One thing my partner did well: _____

One suggestion for my partner: _____

A grammar structure my partner used correctly: _____

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THANK
YOU

CHAPTER V: CONCLUSIONS AND RECOMMENDATIONS

5.1. Conclusions

The conclusions presented in this chapter are drawn from the diagnostic findings documented in Chapter III and the theoretical analysis developed in Chapter I and respond directly to the three specific objectives and the general objective of this research.

5.1.1. Regarding the General Objective

This research set out to determine the effect of storytelling using Kichwa narratives on the English oral production skills of 10th-grade students at Jatun Kuraka High School. Given the diagnostic and proposal-oriented nature of the study, the effect of the intervention was not directly measured through implementation. Rather, the research established the empirical and theoretical conditions under which that effect may be expected to occur and produced the pedagogical tool through which it can be pursued. The diagnostic findings confirmed that the student population is culturally ready, motivationally receptive, and pedagogically underserved with respect to oral production development. The proposed storytelling booklet responds to each of these conditions simultaneously, creating the structured opportunity that is currently absent. The diagnostic findings and the theoretical framework together establish the conditions under which that effect may be expected to occur, leaving its empirical confirmation to future implementation research.

5.1.2. Regarding the First Specific Objective: Current State and Challenges of Oral Production

The diagnostic findings reveal that oral production difficulties at Jatun Kuraka High School are structural rather than individual. Eighty-seven percent of students find speaking English difficult, 60% report low confidence, and 85% attribute their insecurity to affective factors rather than purely linguistic ones, with pronunciation anxiety (54%) and fear of making mistakes (31%) identified as the two dominant barriers. These figures indicate that the main barrier to oral production is not the lack of grammatical or lexical knowledge, but the lack of communicative safety to use what they already know.

Qualitative data from interviews with the teacher and the vice principal further contextualize and support this picture. The teacher saw the fear of making mistakes as the most obvious impediment in her class. She also recognized that she tends to translate to Spanish rather than use English as the language of instruction. She said formal storytelling has never been systematically put in place. The vice-principal framed the challenge mostly in terms of the demands of tourist communication, revealing a gap between institutional priorities and the specific pedagogical strategies necessary to deal with students' affective and oral production barriers. Students have few opportunities to speak for extended periods of time, whether in or out of the classroom. 73% of students report that they only speak sometimes in the classroom and 66% report that they rarely or never speak outside of school.

Taken together, these findings confirm that the oral production difficulties at Jatun Kuraka are the product of a compounded deficit: limited exposure, evaluative pressure, insufficient culturally meaningful content, and the absence of structured pedagogical resources that address all these dimensions simultaneously.

5.1.3. Regarding the Second Specific Objective: Theoretical Foundations

The theoretical analysis developed in Chapter I established that storytelling using Kichwa narratives is not merely a motivational strategy but a pedagogically grounded approach with documented effects on all four dimensions of oral production targeted in this research. Culturally familiar narratives, according to Krashen's Input Hypothesis, can provide comprehensible input, making the target language accessible without oversimplifying it. Vygotsky's Sociocultural Theory is compatible with the interactive and collaborative nature of the storytelling activities, as the sharing and retelling of stories with peers build the Zone of Proximal Development, in which students are able to generate language that they could not do on their own. Swain's Output Hypothesis informs the production stages of each lesson, in which students are encouraged to retell or recreate a story in English and are prompted to notice gaps in their vocabulary and pronunciation.

The principles of Culturally Responsive Pedagogy and Intercultural Bilingual Education further establish that Kichwa narratives are not a marginal content that can be added to the curriculum for motivational purposes: they are a legitimate epistemic resource, which the Ecuadorian educational system has officially recognized as central to intercultural education. The integration of these traditions into English instruction is therefore not a creative deviation from the curriculum but an application of principles the MOSEIB has endorsed for over three decades. The theoretical analysis concluded that the combination of these frameworks describes a complete pedagogical cycle, input, interaction, and output, that storytelling activates within a single communicative activity when grounded in culturally familiar narrative content.

5.1.4. Regarding the Third Specific Objective: Design of the Storytelling Booklet

The storytelling booklet entitled "Voices of Our Culture" was designed as a direct and empirically grounded response to the diagnostic findings and the theoretical framework. It consists of ten lessons organized around Kichwa legends from Otavalo and the surrounding region, aligned with the three Pedagogical Modules of the 10th Grade EGB national English curriculum. Each lesson is divided into three progressive stages, pre-speaking, while-speaking and post-speaking, allowing students to move from vocabulary preparation and culture activation to an increasingly autonomous and creative oral production.

The storytelling booklet deals with the five design requirements in the diagnostic data. It allows for low-anxiety oral production through storytelling tasks in which meaning is more important than formal accuracy. It relies on legends which are familiar to students, thus activating already existing cultural knowledge as a cognitive scaffold to relieve the load of

comprehension and redirect attention to language production. It is self-contained enough to be used successfully by a teacher without specialized Kichwa knowledge, with cultural background notes and pedagogical guidance for each lesson. The teacher interview provides explicit recommendations for creating a classroom environment that is inclusive and shields students from the social stigma associated with indigenous identity. And it has progressive activities in different variety which build fluency, pronunciation, vocabulary, and interaction in an integrated system and according to the grammar structures in the national curriculum.

The storytelling booklet is the first systematic pedagogical tool of its kind for this particular population, filling the gap between the pervasiveness of cultural preparedness that has been observed among students and the scarcity of accessible resources aligned with the curriculum that a teacher can use to translate that cultural preparedness into systematic practice in oral production.

5.2. Recommendations

The following recommendations are directed at different stakeholders and are grounded in the specific findings of this research. They are organized according to their scope: recommendations for the institution, for the English teacher, for future researchers, and for curriculum designers.

5.2.1. For the Institution

It is recommended that Jatun Kuraka High School formally incorporate the proposed storytelling booklet into the English department's pedagogical resources for 10th grade, given that its design responds directly to the specific oral production challenges documented in this context and is aligned with the national English curriculum. The institution is also encouraged to extend the idea of intercultural education, not only to participation in community events, but also to the systematic incorporation of Kichwa cultural knowledge as a valid pedagogical resource, and to do so in accordance with the principles of the MOSEIB and the EIB framework. The professional development of teachers should be aimed at methodological innovation and linguistic competence. The diagnostics show that the barriers to oral production of the students are mainly affective and pedagogical. The teacher herself has acknowledged that her tendency to translate into Spanish and her lack of structured materials to tell stories are more significant limitations than her level of English proficiency.

5.2.2. For the English Teacher

It is recommended that the English teacher implement the proposed storytelling booklet as a structured complement to her current pedagogical practices, building on the meaning-focused, contextually adapted strategies she already uses while adding the cultural specificity and oral production progression that formal storytelling provides. Particular attention should be given to increasing the proportion of class time conducted in English,

since the teacher's own acknowledgment of her tendency to translate into Spanish suggests that this represents the most immediately addressable barrier to student oral exposure. The teacher is also encouraged to address the social dynamics around indigenous identity explicitly in the classroom, framing Kichwa narratives as shared community heritage rather than exclusively ethnic content, in order to create the inclusive environment that some students currently lack.

5.2.3. For Future Researchers

This research established the diagnostic and design conditions for a storytelling-based intervention but did not implement or evaluate it. Further research is recommended to apply the proposed storytelling booklet with 10th-grade students at Jatun Kuraka High School and to measure its impact on oral production by pre and post-test assessments utilizing a rubric that targets the four dimensions of fluency, pronunciation, vocabulary, and interaction. A quasi-experimental design with control group comparison would provide for more rigorous comparison of outcomes. The findings showed that the absence of real-world practice outside the school greatly constrains this aspect, and researchers are also invited to investigate the long-term impacts of culturally situated storytelling on students' willingness to communicate in English outside the classroom. Further qualitative follow-up studies that explore students' perceptions of their own development after using the storytelling booklet could deepen the understanding of how cultural identity functions as a pedagogical resource in EFL contexts.

5.3. Final Reflection

This research began with a question about the effect of storytelling using Kichwa narratives on English oral production. What the diagnostic process revealed is that the question itself points toward a deeper pedagogical insight: the most powerful resources for language learning in this context are not external tools to be imported into the classroom but cultural assets that students already carry. The Kichwa legends of Otavalo, which have been transmitted across generations precisely because they are meaningful, emotionally resonant, and structurally memorable, possess the exact qualities that second language acquisition theory identifies as optimal conditions for oral development. What has been missing is not the material but the pedagogical framework that recognizes its value and makes its use systematic.

This research provides that framework. It does not claim that storytelling with Kichwa narratives will improve English oral production by default; such a claim requires implementation and evaluation that are beyond the scope of a diagnostic study. What it establishes on firm empirical and theoretical grounds is that the conditions for such improvement are present, the students are ready, the teacher is willing, the institution is supportive and the tool is now available. The rest is in the classroom's hands.

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ANNEXES

Annex 1. Request for Validation Instruments

UNIVERSIDAD TÉCNICA DEL NORTE
FACULTAD DE EDUCACIÓN CIENCIA Y TECNOLOGÍA – FECYT
PEDAGOGIA DE LOS IDIOMAS NACIONALES Y EXTRANJEROS

Ibarra, 02 de junio de 2026

Magister
Darwin Fernando Flore Albuja
Docente de la carrera de Pedagogía de los Idiomas Nacionales y Extranjeros

De mis consideraciones:

Mediante el presente, solicito muy comedidamente se digne validar las entrevistas y encuestas de Investigación del Proyecto STORYTELLING USING KICHWA NARRATIVE TO IMPROVE ENGLISH ORAL PRODUCTION SKILL IN 10TH GRADERS AT JATUN KURAKA HIGH SCHOOL. Previo a del título de: Licenciatura En Pedagogía de los Idiomas Nacionales y Extranjeros, Mención Inglés. Para lo cual, se dignará encontrar adjunto las entrevistas y encuestas y los instrumentos de validación.

Por la atención que se sirva dar al presente, le anticipo mis debidos agradecimientos.

Atentamente,

Nombre: Lidia Esther Anguaya Aguilar
C. C.: 1005046360
Estudiante de la carrera Pedagogía de los Idiomas Nacionales y Extranjeros – Inglés

Annex 2. Students' Questionnaire

UNIVERSIDAD TÉCNICA DEL NORTE

FACULTAD DE EDUCACIÓN CIENCIA Y TECNOLOGÍA – FECYT

PEDAGOGIA DE LOS IDIOMAS NACIONALES Y EXTRANJEROS

Formulario de encuesta para los alumnos de 10mo año de Educación General Básica curso de la Unidad Educativa del Milenio Jatun Kuraka.

Título: Storytelling Using Kichwa Narrative to Improve English Oral Production Skill in 10th Graders at Jatun Kuraka High School.

Estimado alumno:

Te invitamos a completar el siguiente cuestionario, que forma parte de un estudio académico destinado a comprender tu opinión sobre el aprendizaje del inglés y tu bagaje cultural. Tu participación es voluntaria y anónima, y todas tus respuestas se tratarán de forma confidencial y se utilizarán únicamente con fines educativos y de investigación.

Lee cada pregunta con atención y marca solo una (1) opción con una X para cada pregunta. No hay respuestas correctas o incorrectas: simplemente responde con sinceridad basándote en tus propias experiencias y opiniones.

Tu opinión es muy valiosa. ¡Gracias por su colaboración!

Objetivo:

Explorar las percepciones de los estudiantes sobre la narración de historias utilizando relatos en kichwa y el desarrollo de la expresión oral en inglés.

Sección A: Actitudes hacia el inglés:

1. Aprender inglés es importante para mi futuro.

☐ Muy de acuerdo

☐ De acuerdo

☐ En desacuerdo

☐ Muy en desacuerdo

Sección B: Dificultad para hablar inglés

2. Para mí, hablar inglés es:

☐ Muy difícil

☐ Algo difícil

☐ Fácil

☐ Muy fácil

3. Cuando hablo inglés en clases, me siento:

☐ Muy seguro

☐ Algo seguro

☐ No muy seguro

☐ Nada seguro

4. ¿Qué te hace sentir inseguro cuando hablas inglés? (Elige UNA opción)

☐ La pronunciación

☐ No tener suficiente vocabulario

☐ Miedo a equivocarme

☐ Falta de práctica

Sección C: Práctica del inglés

5. ¿Con qué frecuencia practicas hablar inglés en clases?

☐ Siempre

☐ A veces

☐ Casi nunca

☐ Nunca

6. ¿Con qué frecuencia practicas hablar inglés fuera de clases?

☐ Siempre

☐ A veces

☐ Casi nunca

☐ Nunca

Sección D: Experiencia con actividades de narración de historias

7. ¿Has participado en actividades donde cuentas o escuchas historias en clases de inglés?

☐ Sí, muchas veces

☐ Sí, pocas veces

☐ No estoy seguro/a

☐ Nunca

8. Contar o escuchar historias en clases de inglés me parece agradable.

- ☐ Muy de acuerdo
- ☐ De acuerdo
- ☐ En desacuerdo
- ☐ Muy en desacuerdo

Sección E: Identidad cultural

9. Mi cultura Kichwa es importante en mi educación.

- ☐ Muy de acuerdo
- ☐ De acuerdo
- ☐ En desacuerdo
- ☐ Muy en desacuerdo

10. ¿Cuántas historias o leyendas en Kichwa conoces?

- ☐ Muchas
- ☐ Algunas
- ☐ Pocas
- ☐ Ninguna

Sección F: Aprendizaje de inglés con historias Kichwa

11. Me gustaría aprender inglés usando historias o leyendas Kichwa.

- ☐ Muy de acuerdo
- ☐ De acuerdo
- ☐ En desacuerdo
- ☐ Muy en desacuerdo

12. Creo que aprender inglés a través de historias o leyendas Kichwa me ayudaría a hablar mejor.

- ☐ Muy de acuerdo
- ☐ De acuerdo
- ☐ En desacuerdo
- ☐ Muy en desacuerdo

UNIVERSIDAD TÉCNICA DEL NORTE
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PEDAGOGIA DE LOS IDIOMAS NACIONALES Y EXTRANJEROS

13. Me siento más motivado/a cuando las clases de inglés incluyen temas relacionados con mi cultura.

- ☐ Muy de acuerdo
- ☐ De acuerdo
- ☐ En desacuerdo
- ☐ Muy en desacuerdo

Annex 3. Teacher's Interview

UNIVERSIDAD TÉCNICA DEL NORTE
FACULTAD DE EDUCACIÓN CIENCIA Y TECNOLOGÍA – FECYT
PEDAGOGIA DE LOS IDIOMAS NACIONALES Y EXTRANJEROS

Interview format for the English Teachers at "Jatun Kuraka Otavalo" High School

Title: Storytelling Using Kichwa Narrative to Improve English Oral Production Skill in 10th Graders at Jatun Kuraka High School.

Dear teacher,

I invite you to participate in this interview which is part of an academic study focused on the teaching of English and the integration of Kichwa cultural elements to improve students' oral production.

I thank you in advance for sharing your valuable experience and opinions, which are fundamental to enrich this project.

Objective: To identify the teaching practices used to develop oral production in tenth-grade students.

Instructions: Please answer the following questions based on your teaching experience.

Interview questions:

1. How do you usually encourage students to produce oral language in your English classes?
2. What classroom activities do you commonly use to support students' speaking development?
3. What are the main difficulties your students experience when speaking English?
4. What do you think are the factors that most affect students' oral participation?
5. In what ways do you help students overcome their speaking difficulties?
6. How would you describe your students' motivation to speak English?
7. Have you ever used storytelling-based activities in your classes? Why or why not?
8. What benefits do you think storytelling activities can offer for the development of students' oral production in English?
9. How often do you include cultural content, such as Kichwa traditions or stories, in your English lessons?
10. How do students usually respond to activities connected with their own culture?
11. In your opinion, how could Kichwa storytelling contribute to students' oral production in English?

UNIVERSIDAD TÉCNICA DEL NORTE
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12. Would you be willing to apply storytelling strategies based on Kichwa narratives in your classes? Why or why not?

Annex 4. Vice Principal Interview

UNIVERSIDAD TÉCNICA DEL NORTE
FACULTAD DE EDUCACIÓN CIENCIA Y TECNOLOGÍA – FECYT
PEDAGOGIA DE LOS IDIOMAS NACIONALES Y EXTRANJEROS

Formato de entrevista para el vicerrector de la Unidad Educativa del Milenio "Jatun Kuraka Otavalo"

Título: Storytelling Using Kichwa Narrative to Improve English Oral Production Skill in 10th Graders at Jatun Kuraka High School.

Estimado vicerrector:

Le invito a participar en esta entrevista, que forma parte de un estudio académico centrado en la enseñanza del inglés y la integración de elementos culturales Kichwa para mejorar la expresión oral de los alumnos.

Le agradezco de antemano que comparta su valiosa experiencia y opiniones, que son fundamentales para enriquecer este proyecto.

Objetivo:

Comprender la perspectiva institucional sobre la enseñanza del inglés y la educación intercultural.

Preguntas:

1. ¿Qué importancia tiene el aprendizaje del inglés dentro de esta institución educativa?
2. ¿Qué tan relevante considera usted el desarrollo de la habilidad oral en inglés para los estudiantes de esta institución?
3. ¿Qué estrategias promueve la institución para fortalecer el aprendizaje del inglés?
4. ¿De qué manera se refleja la educación intercultural en el currículo escolar de esta institución?
5. ¿Cómo se toma en cuenta la identidad cultural de los estudiantes, especialmente la cultura Kichwa, en las prácticas de enseñanza?
6. ¿Cuáles son los principales desafíos que enfrentan los estudiantes en el aprendizaje del inglés, particularmente en la expresión oral?
7. ¿De qué manera apoya la institución a los docentes para mejorar las habilidades orales de los estudiantes en inglés?
8. ¿Considera usted que el uso de la narración de historias puede ser una estrategia efectiva para el aprendizaje del inglés? ¿Por qué?
9. ¿Cuál es su opinión respecto a la incorporación de leyendas y narrativas Kichwa en las clases de inglés?
10. ¿De qué manera podría la institución apoyar la implementación de estrategias de narración de historias basadas en la cultura Kichwa dentro de las clases de inglés?

Annex 5. Expert Judgment Validation

UNIVERSIDAD TÉCNICA DEL NORTE
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PEDAGOGIA DE LOS IDIOMAS NACIONALES Y EXTRANJEROS

En la siguiente matriz marque con una X el criterio de evaluación según corresponda en cada ítem. De ser necesario realice la observación en el apartado correspondiente.

INSTRUMENTO DE EVALUACION CUALITATIVO			
ITEMS	CRITERIOS DE EVALUACION		
	MUCHO	POCO	NADA
Instrucción breve, clara y completa.	X		
Formulación clara de cada pregunta.	X		
Comprensión de cada pregunta.	X		
Coherencia de las preguntas en relación con el objetivo.	X		
Relevancia del contenido	X		
Orden y secuencia de las preguntas	X		
Número de preguntas óptimo	X		

Observaciones:

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En la siguiente matriz marque con una X el criterio de evaluación según corresponda en cada ítem. De ser necesario realice la observación en el apartado correspondiente.

INSTRUMENTO DE EVALUACION CUALITATIVO			
ITEMS	CRITERIOS DE EVALUACION		
	MUCHO	POCO	NADA
Instrucción breve, clara y completa.	X		
Formulación clara de cada pregunta.	X		
Comprensión de cada pregunta.	X		
Coherencia de las preguntas en relación con el objetivo.	X		
Relevancia del contenido	X		
Orden y secuencia de las preguntas	X		
Número de preguntas óptimo	X		

Observaciones:

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UNIVERSIDAD TÉCNICA DEL NORTE

FACULTAD DE EDUCACIÓN CIENCIA Y TECNOLOGÍA – FECYT

PEDAGOGIA DE LOS IDIOMAS NACIONALES Y EXTRANJEROS

A continuación, marque con una X en el criterio de evaluación según el análisis de cada pregunta que conforma el cuestionario, las cuales se encuentran representadas en el siguiente instrumento de evaluación como Ítem. De ser necesario realice la observación en el casillero correspondiente.

INSTRUMENTO DE EVALUACIÓN CUANTITATIVO				
CRITERIOS DE EVALUACIÓN				OBSERVACIONES
Item	Dejar	Modificar	Eliminar	
1	X			
2	X			
3	X			
4	X			
5	X			
6	X			
7	X			
8	X			
9	X			
10	X			
11	X			
12	X			
13	X			



Firma del Evaluador

C.C.: 1002188470

UNIVERSIDAD TÉCNICA DEL NORTE

FACULTAD DE EDUCACIÓN CIENCIA Y TECNOLOGÍA – FECYT

PEDAGOGIA DE LOS IDIOMAS NACIONALES Y EXTRANJEROS

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Fecha de envío para la evaluación del experto:	26 de mayo de 2026
Fecha de revisión del experto:	03 de junio de 2026

Annex 6. Request Asking for Permission to Apply Research Instruments.

REPUBLICA DEL ECUADOR

UNIVERSIDAD TÉCNICA DEL NORTE
Acreditada Resolución Nro. 173-SE-33-CACES-2020
FACULTAD DE EDUCACIÓN CIENCIA Y TECNOLOGÍA
DECANATO

Oficio Nro. UTN-FECYT-D-2026-0158-O
Ibarra, 08 de junio de 2026

PARA: **Lic. Edwin Ricardo Carvajal Flores**
DIRECTOR DEL DISTRITO DE EDUCACIÓN 10D02

ASUNTO: Trabajo de Integración Curricular Srta. Lidia Esther Anguaya Aguilar

Reciba un atento y cordial saludo, en nombre de la Facultad de Educación, Ciencia y Tecnología FECYT de la Universidad Técnica del Norte y mi deseo de éxito en las actividades que desempeña.

Me dirijo a Usted de la manera más comedida, con la finalidad de solicitarle que, se autorice el ingreso de la Señorita LIDIA ESTHER ANGUAYA AGUILAR, portadora de la cédula 1005046360, correo electrónico: leanguayaa@utn.edu.ec, contacto: 0986681481, egresada de la carrera de Pedagogía de los Idiomas Nacionales y Extranjeros, a la Unidad Educativa del Milenio Jatun Kuraka Otavalo, para que obtenga información a través de la aplicación de instrumentos de investigación (encuesta dirigida a estudiantes de décimo año de educación general básica y una entrevista al Señor Vicerrector y a la Docente de Inglés de décimo año), el 16 de junio de 2026, lo cual requiere para el desarrollo del trabajo de integración curricular con el tema: "STORYTELLING USING KICHWA NARRATIVE TO IMPROVE ENGLISH ORAL PRODUCTION SKILL IN 10TH GRADERS AT JATUN KURAKA HIGH SCHOOL".

Por su favorable atención, le agradezco.

DISTRITO EDUCATIVO 10D02
Ministerio de Educación
8h40'
SOLICITUD NRO 20690
FECHA: 9/06/2026
PROCESO: Autorización
UNIDAD: ASES
NRO. HOJAS: 4
CEDULA: 1002072179
TELEF: 062997800
FECHA ENTREGA: 15/06/2026
FUNCIONARIO:

Atentamente,
CIENCIA Y TÉCNICA AL SERVICIO DEL PUEBLO

JOSE LUCIANO REVELO RUIZ

MSc. José Revelo
DECANO DE LA FECYT
CC: 1002072179
Contacto: 062997800 ext. 7802
Correo electrónico: decanatofecyt@utn.edu.ec

JLRR/M.Báez

Ciudadela Universitaria Barrio El Olivo
Av. 17 de Julio 5-21 y Gral. José María Córdova
Ibarra-Ecuador

CS Escaneado con CamScanner

Annex 7. Approbation Letter to do the Research in the Institution.

REPÚBLICA
DEL ECUADOR

Oficio Nro. MINEDEC-CZ1-10D02-2026-1294-OF

Otavalo, 09 de junio de 2026

Asunto: AUTORIZACIÓN INGRESO UE JATUN KURAKA - 20690

Señor
José Luciano Revelo Ruiz
Decano de la Fecyt
UNIVERSIDAD TÉCNICA DEL NORTE
En su Despacho

De mi consideración:

En respuesta al Documento No. 10D02-20690, a través del cual, la Facultad de Educación, Ciencia y Tecnología FECYT de la Universidad Técnica del Norte solicita autorización para ingreso de la señorita LIDIA ESTHER ANGUAYA AGUILAR con cédula de identidad Nro. 1005046360, EGRESADA DE LA CARRERA DE Pedagogía de los Idiomas Nacionales y Extranjeros a la Unidad Educativa del Milenio Jatun Kuraka Otavalo, para que obtenga información a través de la aplicación de instrumentos de investigación (encuesta dirigida a estudiantes de décimo año de educación general básica y una entrevista al señor Vicerrector y a Docente de Inglés del año en mención, para el 16 de junio de 2026, dicha información se requiera para el desarrollo del trabajo de integración{ curricular con el tema: "STORYTELLING USING KICHWA NARRATIVE TO IMPROVE ENGLISH ORAL PRODUCTION SKILL IN 10TH GRADERS AT JATUN KURAKA HIGH SCHOOL"
Una vez verificado que la solicitud cumple con la normativa vigente, particularmente con lo establecido en el ACUERDO Nro. MINEDUC-MINEDUC-2023-00073-A, que regula el ingreso de personas externas a las instituciones del sistema educativo nacional, la Dirección Distrital 10D02 Antonio Ante-Otavalo-Educación autoriza el ingreso:
Para el desarrollo de las actividades autorizadas, se deberán cumplir de manera obligatoria las siguientes directrices:

- Coordinar previamente con las máximas autoridades de las instituciones educativas, así como con el Departamento de Consejería Estudiantil (DECE).
- No solicitar ningún tipo de rubro económico a las y los estudiantes.
- No requerir, recolectar ni sistematizar información personal o datos sensibles de los estudiantes.
- Abstenerse de realizar proselitismo político, religioso o de cualquier otra índole dentro de las instituciones educativas.
- En cuanto al Sr. Vicerrector y Docente son quienes deben decidir se realice la entrevista.

CS Escaneado con CamScanner

REPÚBLICA
DEL ECUADOR

Oficio Nro. MINEDEC-CZ1-10D02-2026-1294-OF

Otavalo, 09 de junio de 2026

Por lo tanto, se recomienda que antes de iniciar con la actividad deberá recibir el taller de RUTAS Y PROTOCOLOS DE ACTUACIÓN FRENTE A CASOS DE VIOLENCIA que será impartido por el Profesional DECE de la Unidad Educativa "Jatun Kuraka".

Con sentimientos de distinguida consideración.

Atentamente,

Documento firmado electrónicamente

Lcdo. Edwin Ricardo Carvajal Flores
DIRECTOR DISTRITAL 10D02 ANTONIO ANTE OTAVALO EDUCACIÓN

Referencias:
- MINEDEC-CZ1-10D02-UDAC-2026-2056-E

Anexos:
- 10D02-20690

Copia:
Señora Magíster
Maritza Del Rosario Huertas Ormaza
Analista Distrital de Apoyo Seguimiento y Regulacion Lider

Señor Magíster
Santiago Alfonso Andrade Tirado
Coordinador DECE Distrital

mh

EDWIN RICARDO CARVAJAL FLORES

Escaneado con CamScanner

Annex 8. Application of the Instruments



Annex 9. Socialization of the Proposal



Annex 10. Final Certification

REPÚBLICA DEL ECUADOR

Ministerio de Educación

UNIDAD EDUCATIVA "JATUN KURAKA OTAVALO"

Av. Pedro Pérez Pareja - Calle Julia Mosquera de Rosero – Barrio San Juan Telf: 062 903-058

Email: unidadeducativajatunkuraka@hotmail.com

RECTORADO

LA SUSCRITA MAGÍSTER IRMA AZUCENCA ANRANGO YACELGA, RECTORA DE LA UNIDAD EDUCATIVA "JATUN KURAKA OTAVALO";

C E R T I F I C A:

QUE, la Señorita , **LIDIA ESTHER ANGUAYA AGUILAR,** con número de cédula **1005046360,** estudiante de la "Universidad Técnica del Norte" de la carrera de Pedagogía de los Idiomas Nacionales y Extranjeros, ha realizado la SOCIALIZACIÓN DE SU PROPUESTA titulada: **VOICE OF OUR CULTURA: A BOOKLET BASED ON KICHWA NARRATIVES TO IMPROVE ENGLISH ORAL PRODUCTION** en el área de Inglés de la Institución el martes 7 de julio de 2026 a las 12H30.

Es todo cuanto puedo certificar en honor a la verdad y el interesado puede hacer uso del presente documento como estime conveniente.

Otavalo, 7 de julio de 2026

UNIDAD EDUCATIVA DEL MILENIO "JATUN KURAKA OTAVALO" RECTORADO

MSc. Irma Azucena Anrango Y.
C.I. 1001971793
Mail: irma.anrango@educacion.gob.ec
Contacto: 0995220701

EL NUEVO ECUADOR