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**FACULTY OF ARTS AND HUMANITIES  
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**Reading Comprehension Material Based on Ecuadorian  
Annotated Folk Tales for High School Learners of English as  
a Foreign Language**

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**CERTIFICATION**

We certify that this research project was presented by **Bryan Alejandro, Valverde Ronquillo & Tatiana Michelle Piedra Rivera** as a partial fulfillment of the requirements for the **Bachelor's Degree in EFL Pedagogy**.

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# URKUND REPORT

Guayaquil, 1 de febrero de 2023

Lic. Stanley González Ubilla, Mgs.  
Director de la Carrera de  
Pedagogía de los Idiomas Nacionales y Extranjeros  
Presente

De mi consideración:

Sírvase encontrar en la presente el *print* correspondiente al informe del software URKUND, correspondiente tema de Trabajo de Integración Curricular "*Reading Comprehension Material Based on Ecuadorian Annotated Folk Tales for High School Learners of English as a Foreign Language*", una vez que el mismo ha sido analizado y se ha procedido en conjunto con su autor, los estudiantes Tatiana Michelle Piedra y Bryan Valverde, a realizar la retroalimentación y correcciones respectivas de manejo de citas y referencias en el mencionado documento. Cuyo resultado ha obtenido el siguiente porcentaje: 0%



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**Sara Rivadeneira Enríquez**  
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## ABSTRACT

This conceptual research aimed at making local culture-based literary English texts available for EFL teachers and high school teenage students. Through digital and physical search of Ecuadorian literature written in English, it was evident that there was a lack of such literature. Therefore, the work undertaken consisted of addressing local culture-based EFL material scarcity, the poor diffusion of Ecuadorian culture in EFL classrooms, and the unbalanced use of foreign literary work through the translation of the book “Mitos y Leyendas Ecuatorianas” and the creation of reading comprehension resources. This project considered the different criteria for the selection of texts and the diverse translation approaches to prove the suitability of the communicative approach for the selected literary work. Subsequently, several excerpts of the text were extracted and analyzed to demonstrate the effectiveness of the communicative translation approach and to make evident the appropriateness of the chosen vocabulary that matches the learners’ proficiency level and lexical coverage. In addition, an online booklet was designed and proposed for future implementation in EFL classrooms. Thus, the significance of this project relies on the need to preserve students’ identity and culture, their capability to share their folklore, and the development of reading comprehension skills with content that is familiar to them.

**Keywords:** *EFL, communicative approach, translation, reading comprehension, culture, identity.*

# 1. INTRODUCTION

## 1.1. Justification

Why is it important for a population to preserve and learn about their local myths and legends? Every nation has embedded stories, myths, and legends that represent the cosmovision of their existence. The Ecuadorian Ministry of Education (2016), clearly expresses through *The English Book* for freshman year high school students the significance of myths, stories, legends, and folklore; and points out that these four cultural features “show what groups of people think about the world and how it is perceived” (p. 2). In other words, the beliefs and faith of a group of people can also be revealed thanks to the traits mentioned. Hence, knowing about their own legends is vital for the individuals’ ability to make sense of their existence and explain it to others in the target language, allowing cross-cultural communication, interaction, and transfer of not only information but also cultural aspects.

The importance of having access to and using translated literary-related content (from Spanish to English) that explains stories of Ecuadorian coastal region legends is linked to the Ecuadorian pupils' conservation and awareness of their identity and culture, the capability of sharing their folklore with the world, and the development of their EFL reading skills with content that is familiar to them. Foreign literature is rich and useful when learning an alien language and culture. However, the problem does not reside in the use of non-national literature, but it lies in the unbalanced application of this literature in EFL classrooms which outweighs national literature. In fact, having a clear awareness of Ecuadorian literature will foster cultural competence in students. In other words, students will be able to compare and share their culture in a cross-cultural environment without losing their identity. As proposed by Hill (1992, as cited by Floris, 2004) “the subject matter of the text needs to deal with events or experiences which the readers have been through” (p. 5). Therefore, students from the coastal region of Ecuador will obtain an advantage by having background knowledge about scenarios, characters, and cultural references found in their legends with the intention of interconnecting with the translated information and the original context.

## 1.2. Problem statement

Language and culture are entities narrowly interrelated, where language facilitates the transmission of culture from generation to generation through social interaction. Moreover, this interaction is only possible through communication: verbal and non-verbal language. One definition of culture is that “culture consists of shared characteristics of behavior and social interactions, cognitive constructs, and affective understanding; patterns that are acquired through a process of socialization and transmitted to future generations” (Pourkalhor & Esfandiari, 2017, p. 1). This process of socialization and transmission of local culture is affecting EFL classrooms because aforementioned culture is not being represented in the EFL learning materials, and Ecuadorian classrooms are an example of it.

There is a small number of literary works available in the market that are based on Ecuadorian culture and that are adapted for reading comprehension development that teachers have available to use in an English as a Foreign Language (EFL) classroom for the improvement of students’ reading comprehension skills. High schools from the coastal region of Ecuador usually employ foreign literature that overshadows local culture due to the preponderance of alien culture. Consequently, high school students have minimal contact with Ecuadorian culture and its abundant features during English language classes. Hence the production of material in the target language that includes local culture is essential to promote and preserve the Ecuadorian students' culture and identity.

The richness of Ecuadorian literary features involves drama, customs, and traditions. An example of an Ecuadorian literary work representing the country’s traditions is Ecuadorian legends. These autochthonous folkloric expressions might be displaced because of the almost absolute use of foreign literary works and the shortage of official translated legends from Ecuador when learning English as a Foreign Language (EFL). As cited by Bobkina & Dominguez (2014) “English and American literature have been part of the non-English speaking countries' curriculum for more than 100 years now, always playing a major part in the English language syllabus” (p. 249). Unfortunately,



Ecuador is not an exception to this hegemonic situation in which American and English literature takes precedence to the detriment of national literature.

### **1.3. Research questions:**

- ❖ What reading comprehension material should high school EFL teenage learners read as part of their assigned literature for reading skills development so as to strengthen their cultural identity?
- ❖ How could appropriate reading comprehension material be made available to high school EFL teenage learners as part of their assigned literature for reading skills development?

### **1.4. Objectives**

#### **1.4.1. Main Objective:**

To determine, through analysis of the data at hand, what literature must be available for EFL teenage learners to develop reading comprehension skills so as to recommend appropriate resources and activities that match the level and cultural background of the learners.

#### **1.4.2. Specific Objectives:**

1. To analyze how literary texts are presented based on the learners' English proficiency, the length of the text, and the lexical coverage.
2. To propose a translation for Ecuadorian culture-related texts that foster the learners' cultural background.
3. To analyze the approach or method used within the translation of the selected text.
4. To design an online booklet with rendered literary texts and reading comprehension activities for high school learners.

## 2. LITERATURE REVIEW

### 2.1. Translation

According to Nida and Taber (1969), “translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style” (p. 12). A similar definition was suggested by Newmark (1988), “translation is the craft consisting in the attempt to replace a written message and/or statement in one language by the same and/or statement in another language” (p. 7).

#### 2.1.1. Basic Abbreviations

The most basic but useful specialized terminology to know before starting a translation process is the following acronyms proposed by Dickins et al. (2013, p. 6):

**Source Text (ST):** The text requiring translation.

**Target Text (TT):** The text which is a translation of the ST.

**Source Language (SL):** The language in which the ST is spoken or written.

**Target Language (TL):** The language into which the ST is to be translated.

Additional terminology:

**Source Culture (SC):** The culture to which the ST belongs.

**Target Culture (TC):** The culture into which the ST is to be translated.

#### 2.1.2. Approach or Method

“The translator’s overall ‘game plan’, consisting of a set of strategic decisions taken after an initial reading of the ST, but before starting detailed translation” (Dickins et al., 2013, p. 6)

#### 2.1.3. Strategic Decisions

According to Dickins et al. (2013), strategic decisions are:

The first set of reasoned decisions taken by the translator. These are taken before starting the translation in detail, in response to the following questions: ‘What is the message content of this particular ST? What are its salient linguistic features? What are its principal effects? What genre does it belong to and what audience is it aimed at? What are the functions and intended audience of my translation? What are the implications of these factors? If a choice has to be made among them, which ones should be given priority?’ (p. 6)

#### **2.1.4. Decisions of Detail**

“Reasoned decisions concerning the specific problems of grammar, lexis vocabulary, etc., encountered in translating particular expressions in their particular context” (Dickins et al., 2013, p. 7).

#### **2.1.5. Translation Loss**

“Translation loss is not a loss *of* translation, but of exact ST-TT correspondence *in* (the process of) translation... Loss embraces any failure to replicate ST exactly, whether this involves losing features in the TT or adding them” (Hervey et al., 1995, pp. 16–17).

#### **2.1.6. Language Bias**

Some issues might appear within the application of the different translation methods, such as language bias. This issue is divided into source language bias and target language bias where the previously mentioned translation methods were classified under these categories. In Newmark’s (2001) V diagram, the emphasis of the SL or TL was classified. He claimed that the translation methods that belong to the SL bias category are: word-for-word translation, literal translation, faithful translation, and semantic translation. On the other hand, the translation methods that belong to the TL bias category are: adaptation, free translation, idiomatic translation, and communicative translation.

## **2.2. Translation Methods**

### **2.2.1. Word-for-word Translation**

“This is often demonstrated as interlinear translation, with The TL immediately below the SL words. The SL word order is preserved, and the words translated singly by their most common meanings, out of context” (Newmark, 2001, pp. 45–46).

### **2.2.2. Literal Translation**

As proposed by Newmark (2001) “the SL grammatical constructions are converted to their nearest TL equivalents, but the lexical words are again translated singly, out of context. As a pre-translation process, this indicates the problems to be solved” (p. 46).

### **2.2.3. Faithful Translation**

“It attempts to reproduce the precise contextual meaning of the original within the constraints of the TL grammatical structures. It 'transfers' cultural words and preserves the degree of grammatical and lexical 'abnormality' (deviation from SL norms) in the translation” (Newmark, 2001, p. 46).

### **2.2.4. Semantic Translation**

According to Newmark (2001), it differs from 'faithful translation' only in as far as it must take more account of the aesthetic value (that is, the beautiful and natural sounds of the SL text), compromising on 'meaning' where appropriate so that no assonance, wordplay or repetition jars in the finished version. He also stated that the distinction between 'faithful' and 'semantic' translation is that the first is uncompromising and dogmatic, while the second is more flexible, admits the creative exception to 100% fidelity, and allows for the translator's intuitive empathy with the original. For example, the semantic approach may translate less important cultural words by culturally neutral third or functional terms but not by cultural equivalents.

Another definition proposed by Xu & Chen (2022) says that “semantic translation pays more attention to the form of the original text and the original author’s original intention, rather than the context and expression of the target language” (p. 2).

### **2.2.5. Adaptation**

“This is the 'freest' form of translation. It is used mainly for plays (comedies) and poetry; the themes, characters, plots are usually preserved, the SL culture converted to the TL culture and the text rewritten” (Newmark, 2001, p. 46).

### **2.2.6. Free Translation**

In the view of Newmark (2001), “free translation reproduces the matter without the manner or the content without the form of the original. Usually, it is a paraphrase much longer than the original, a so-called 'intralingual translation', often prolix and pretentious, and not translation at all” (pp. 46–47).

### **2.2.7. Idiomatic Translation**

“Idiomatic translation reproduces the 'message' of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original” (Newmark, 2001, p. 47).

### **2.2.8. Communicative Translation**

“Communicative translation attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership” (Newmark, 2001, p. 47). Similarly, Xu & Chen (2022) remark that “communicative translation pays attention to conveying information according to the language, culture, and pragmatic mode of the target language, rather than reproducing the text of the original faithfully” (p. 2).

## **2.3. The Communicative Approach**

### **2.3.1. Characteristics of the Communicative Translation**

#### **Approach**

In his book *Approaches to Translation* Newmark (1988) established the characteristics of the Communicative Approach, which are listed as follows:

- 1) Reader-centered.
- 2) Pursue the author's intention.
- 3) Related to speech. Adapts and makes the thought and cultural content original more accessible to the reader.
- 4) Effect-oriented. Formal features of the original are sacrificed more readily.
- 5) Faithful, freer.
- 6) Effective.
- 7) Target language biased
- 8) Easy reading, more natural, smoother, simpler, clearer, more direct, more conventional, confirming a particular register of language but longer.
- 9) Ephemeral and rooted in its context, 'existential'.
- 10) The translator has the right to correct and improve the logic and style of the original, clarify ambiguities, jargon, and normalize bizarre personal usage.

### **2.3.2. Communicative Equivalent vs Communicative Paraphrase**

In accordance with Hervey et al. (1995) a translator may opt for communicative equivalents when encountering culturally conventional formulas where a literal rendering would be inappropriate. For example, there are some idioms in English that have their equivalents in Spanish, and some others that do not have them. For this reason, a communicative equivalent can be used only if it exists in the TL. However, for those terms that do not have identifiable equivalents, a communicative paraphrase would be appropriate. They also claimed that a communicative paraphrase refers to the rendering of the situational context because of the absence of a communicative equivalent. In other words, it strives to explain the situation manifested in the text.

## **2.4. Culture and Identity**

### **2.4.1. Culture**

Culture is perhaps the most essential element for a human being to construct his or her individual identity. In the words of Lara (2020), “it refers to the beliefs and values of people, the way in which they think, how they behave and understand the world around them. It is the language, folklore, history, and even behavioral patterns that a group of people shares” (p.18). Another concept of culture was proposed by Newmark (1988), he defines culture as “the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression” (p. 94). In other words, culture is the hinge that unites individuals to form a collective group with a shared identity.

### **2.4.2. Identity**

DeVos (1992, as cited in Lara, 2020, p. 18) defines identity as “the individual’s concept of the self, as well as the individual’s interpretation of the social definition of the self, within his/her inner group and larger society”. In connection with this matter, Warschauer (2001) stated that “language has always played an important role in the formation and expression of identity. The role of language and dialect in identity construction is becoming even more central in the postmodern era... (p. 1)”

## **2.5. Literature in EFL Classrooms**

### **2.5.1. Culture and Literature in EFL classrooms**

Wei (2005, as cited in Lara, 2020) stated that “it is beneficial to make students aware of their own culture instead of spreading and teaching American and British culture in the English classroom” (p. 20). This is essential during the formative years of education. Moreover, EFL learning does not necessarily require the spread of foreign culture. Local culture can perfectly be used to learn a foreign language since “by studying their own culture, learners become aware of cultural differences and similarities, and that helps them to maintain

their cultural identity in cross-cultural communication” (Wei, 2005, as cited in Lara, 2020)

### **2.5.2. Benefits of using Local Literature in the EFL Classroom**

There are many advantages of using local culture in an EFL classroom. For example, students have a clear predilection for using material from their own culture in order to learn the target language. As proposed by Lara (2020) “the three main reasons that students stated in favor of implementing Ecuadorian literature: (1) It is appealing/interesting, (2) it promotes cultural awareness, (3) it makes English easier to learn...” (p. 69). Having students in favor of using local literature is an advantage that should be taken as an opportunity to start promoting Ecuadorian culture and developing cross-cultural communication skills.

Furthermore, the inclusion of local literature can trigger a decrease of foreign language preponderance. In fact, “the integration of local culture is supposed to facilitate the learners through and in the following aspects: contextual learning, learners’ emotional concern, less learning burden and active/participative learning scenario” (Khan, 2014, p. 66). A positive effect within local culture integration in EFL classrooms is the sense of belonging that students would feel thanks to their background knowledge and connection to familiar contexts.

Not only that but also “it is more likely for students to be interested when the texts contain local culture content because they can readily relate to familiar settings” (Estuarso et al., 2017, p. 66). This will create an environment in which students feel motivated to learn a foreign language and at the same time safeguard their identity. Additionally, the approach that teachers can implement in order to integrate local culture into EFL classrooms is adapting learning material that includes local cultural references. When referring to the development of reading comprehension, the teacher can use local literary works as learning material and employ reading comprehension activities directly related with the text, such as legends of the coastal region of Ecuador.



The National Curriculum of Ecuador is subdivided into the Institutional Curriculum and the Classroom Curriculum, which are characterized by their flexibility. Therefore, Ecuadorian educators can take advantage of the Classroom Curriculum's flexibility to play a more proactive role when including local culture in reading comprehension material. Thus, teachers are free to incorporate and apply different material than just the one given by the Ecuadorian Ministry of Education. As cited by Estuarso et al. (2017):

Teachers can work collaboratively to provide their own students with their own local culture and to include more localities as an initiative for cross-cultural awareness. By providing extra reading materials with local culture content, teachers can invite their students to appreciate and identify themselves with their own culture in the English Language. (p. 66)

In line with the above, there should be a balance between the use of foreign and local literature. Learning about another culture through literature is not wrong, the problem comes when foreign literature outweighs national literature.

## **2.6. Reading**

According to Day and Bamford (1998, as cited in Syamsir et al., 2021), "reading is the construction of meaning from a printed or written message. It means the construction of meaning involves the reader connecting information from the written message with previous knowledge to arrive at meaning and understanding" (p. 61). For her part, (Leipzig, 2013) stated that "reading is a multifaceted process involving word recognition, comprehension, fluency, and motivation".

### **2.6.1. Reading strategies**

The ultimate goal of reading strategies is extracting information. The following definitions consist of some basic strategies that can be implemented for making the reading process easier.

### ❖ **Predicting**

Grellett (1981) defines prediction as “the faculty of predicting or guessing what is to come next, making use of grammatical, lexical and cultural clues” (p. 17). A similar definition is given by Magliano (1993, as cited in Syamsir et al., 2021) “prediction strategy involves thinking about what might be coming next in the text. It is applied by an effective reader that means, they used pictures, headings, and text as well as personal experience to make predictions before they begin to read” (p.63)

### ❖ **Skimming**

Aebersold & Field (1997, as cited in Nguyen, 2002) defined skimming as:

A quick, superficial reading of a text in order to get the gist of it. Although there is some question about exactly what readers do when they skim, it does appear to be a strategy for getting clues to the main ideas, divisions, points, or steps in an argument. (p.196)

### ❖ **Scanning**

As stated by Aebersold & Field (1997, as cited in Nguyen, 2002):

Scanning involves three steps: determine what keywords to look up, look quickly through the text for those words, then read the sentences around them to see if they provide the information being sought. Scanning is useful in the pre-reading stage to build knowledge. Another possible pre-reading use of scanning is to check predictions that students make about the content of the text to be read. (p. 196)

## **2.7. Reading Comprehension**

As claimed by Snow, (2002), “the process of simultaneously extracting and constructing meaning through interaction and involvement with written language. It consists of three elements: the reader, the text, and the activity or purpose for reading” (p. 11). Moreover, Weaver (1994, as cited in Antoni, 2010) stated that “reading comprehension is a process that involves the orchestration of the readers’ prior knowledge about the world and about language. It involves activities such as predicting, questioning, summarizing, determining meaning

of vocabulary in context, monitoring one's own comprehension, and reflecting” (p. 41).

### **2.7.1. Elements of Reading Comprehension**

According to Snow et al (2002, as cited in Antoni, 2010), the elements of comprehension consist of the “reader (considering with capacities, abilities, knowledge and experiences that a person brings to the act of reading), the text (including printed text or electronic text) and the activity (considering the purposes, process, and consequences associated with the act of reading)” (p. 41).

### **2.7.2. Levels of Reading Comprehension**

Hillerich (1983) classifies reading comprehension into three levels:

1. **Literal comprehension:** This level requires the reader to recall facts that are overtly stated in the text.
  2. **Inferential comprehension:** This level allows the reader to suggest relevant additional information based on the text confronted and personal experience.
  3. **Critical comprehension:** This level leads to the making of balanced judgments about the authors' style and some other aspects of the text.
- (p. 126)

### **2.7.3. Reading Comprehension Stages and Activities**

Reading comprehension skills are just as important as the rest of the language skills, and there are some strategies and approaches that facilitate their development. One of the strategies consists of the classification of three stages for reading comprehension (Antoni, 2010). As mentioned before, the text, the reader and the task or activity are components of the reading comprehension process. Therefore, they are related to this three-staged strategy which includes: pre-reading, while reading and post-reading stages.

### ❖ **Pre-reading stage**

According to Yazar (2013), this phase is designed to introduce and attract the attention of students to the topic as well as help motivate them. Also, it supplies some language preparation for the reading text. A similar opinion is shared by Barnett (1988), who stated, “previewing a text with students should arouse their interest and help them approach the text in a more meaningful and purposeful manner as the discussion compels them to think about the situation or points raised in a text” (p. 4). “Pre-reading activities include: discussing author or text type, brainstorming, reviewing familiar stories... considering illustrations and titles, skimming and scanning (for structure, main points, and future directions)” (Barnett, 1988, p. 4).

The main purpose of this stage is to make sure that students will have enough language preparation to be able to handle the content. Nonetheless, “teachers should not explain every possible unknown word and structure in the text to have a language preparation but they should be sure that the students will be able to handle the text tasks without being trapped by language difficulties” (Yazar, 2013, p. 40). This means that teachers should be guides, which does not mean they will give students all the answers. Learners should be able to navigate through text tasks and comprehend the text by themselves.

In his research ‘Exploring Teachers’ Strategies in Teaching Reading Comprehension,’ Antoni (2010) found that during the pre-reading stage, in general, the teachers interviewed used the following activities: brainstorming, encouraging the use of dictionaries, discussing text types, and predicting (p. 46).

### ❖ **While-reading stage**

While reading exercises “help students develop reading strategies, improve their control of the second language, and decode problematic text passages” (Barnett, 1988, p. 4). According to Alyousef (2005) “the aim of the while-reading stage (or interactive process) is to develop students’ ability in tackling texts by developing their linguistic and schematic knowledge” (p. 69). Also, “this phase draws on the text, rather than the learner’s ideas previous to

reading. The aims of this phase are: 1) to help understanding the author's purpose, 2) to help understanding the text structure, 3) to clarify text content” (Yazar, 2013b, p. 41).

In his research ‘Exploring Teachers’ Strategies in Teaching Reading Comprehension,’ Antoni (2010) found that during the while-reading stage, in general, the teachers interviewed used the following activities: read aloud, reread strategy, directed reading strategy, vocabulary collection and redefinition strategy, and gist strategy (p. 46). Some examples of while-reading strategies involve:

#### ❖ **Post-reading stage**

“Post-reading exercises first check students' comprehension and then lead students to a deeper analysis of the text, when warranted” (Barnett, 1988, p. 4). Furthermore, the goals of post-reading work are: 1) to intensify or reflect upon what has been read and 2) to relate the text to the learners' own knowledge, interests, or views. Albeit, pre-reading and while-reading stages directly refer to the text, the post-reading “does not refer directly to the text, but 'grows out' of it. 'Post-reading may also include any reactions to the text and to the while-reading work, for example, learners say whether they liked it, and found it useful or not” (Yazar, 2013b, p. 42).

In his research ‘Exploring Teachers’ Strategies in Teaching Reading Comprehension,’ Antoni (2010) found that during the post-reading stage, in general, the teachers interviewed used the following activities: questioning, clarifying and justifying comprehension, asking for specific questions, reviewing and follow-up strategy (p. 47 - 48).

#### **2.7.4. Reading Comprehension and Literature in EFL**

“Reading comprehension is the ability to build up and convey meaning through a text” (Ministerio de Educación, 2016, p. 21). Another definition was proposed by McMaster et al. (2014, as cited in Setiyadi et al., 2019), “reading comprehension is the process of actively acquiring meaning by involving the

readers' knowledge and experience that are related to the contents of reading" (pp. 17-24). Reading is considered a receptive skill because through this skill students can receive information about different topics. For example, learners could receive information related to diverse cultures, values, beliefs, or social contexts by using foreign or local literary works.

Literature is a valuable resource that is related to culture when teaching English as a Foreign Language. However, effectiveness within the learning process of EFL students when developing reading comprehension skills could be affected by local and foreign culture. This does not mean that learners should not know about foreign literature or culture, rather they should be acquainted with their own culture before getting involved with foreign folklore.

According to Royani (2013):

The use of local culture texts in teaching English reading, especially for EFL students, will make the students motivated because local culture texts involve the topics which the students are familiar with. If no association is made between the culture of the first language and the learning of the second one, the learning will not be as effective. Using local culture text means that the texts learned by the students are a part of students' life. (p. 131)

Some researchers have mentioned that there is not only a connection between the reader and the text, but a relationship between the reader, the text, and tasks within a socio-cultural context (Elleman & Oslund, 2019). When a socio-cultural context is mentioned, it refers specifically to the familiarity that the reader should have with the text; and as a result, learners will be able to work on comprehension activities while internalizing knowledge.

## **2.8. Criteria for the Selection of Literary Texts**

When using literary texts in an EFL classroom, teachers should take into consideration several criteria in their selection. According to Bibby (2014), there are some factors to consider when selecting literary texts regardless of the text's genre or type of book to be used; and they are: lexis and syntax,

length of the text, and interest. Additionally, as stated by Lazar (1993, as cited in Mussa & Fente, 2020), there are more factors to consider when selecting texts which are: Students' personal involvement, students' proficiency, students' literary background, and students' cultural background.

### **2.8.1. Lexis and Syntax**

Lexical coverage refers to the percentage of words that are known to the reader. Every level within the Common European Framework of Reference (CEFR) has its own lexical coverage. As claimed by Bibby (2014), "lexical level is the difficulty of individual words, and sets of words" (p. 22). In this case, the B1 level is known as "threshold", and as attested by Laufer (2020), "the 95% and the 98% figures have been referred to as the minimal and the optimal lexical coverages, respectively, for comprehension of written texts" (p. 2). On the other hand, the Editors of Encyclopaedia Britannica (2022) refer to syntax as "the arrangement of words in sentences, clauses, and phrases, and the study of the formation of sentences and the relationship of their component parts". In other words, it is necessary to use high frequency familiar words and proportionately simple sentence structure in order to contribute to the development of reading comprehension skills (Bibby, 2014).

### **2.8.2. Length of the Text**

When selecting literary texts, the length of a text should be a concern for teachers. Even though there is "no exact maximum length of a text" (Bibby, 2014, p. 23), there are some factors to take into consideration when analyzing the length of a text. On the basis of Mussa & Fente (2020): time to work in the classroom, time to read at home, and the amount of background information of the text the teacher should give the students. Additionally, in line with Duff and Maley (1990, as cited in Mussa & Fente, 2020), some students might see longer texts more difficult while others might see shorter texts more difficult because of insufficient context. Therefore, literary texts used in EFL classrooms should have an appropriate length in order to effectively use it for educational purposes.

### **2.8.3. Students' Interest and Personal involvement**

The interest that students might put into the selected text can depend on their personal involvement with the content of the literary text. Personal involvement refers to the students' assertiveness with a specific content. In other words, the text would be considered relevant if it is connected to the students' life experiences and interests (Mussa & Fente, 2020). In fact, teachers should ponder on the potential impact that the selected literary text would make to boost students' interest (Bibby, 2014).

### **2.8.4. Students' Proficiency**

Proficiency is defined as the "advancement in knowledge or skill" (Merriam-Webster Dictionary, 2023b), and is strongly related to people's language learning. In other words, learners' proficiency in a language refers to their skill or ability to produce the language within its four aspects: reading, listening, writing and speaking. However, when it particularly relates to the development of reading comprehension skills, it is tightly linked to the selection of texts. The selection of a text may require an accurate use of vocabulary and grammar structures appropriate to the students' proficiency level. As a matter of fact, Duff and Maley (1990 as cited in Mussa & Fente, 2020) elucidated that "if the language of the literary text is quite straightforward to the linguistic level of students, students will want to have more access to literary works and find these texts more relevant to their experience" (p. 1201). This can demonstrate its connection among the other factors mentioned within the criteria for the selection of literary texts such as lexis and syntax, and interest and students' personal involvement.

### **2.8.5. Students' Literary Background**

The familiarity that students can have with a text might facilitate their comprehension of it. According to Mussa & Fente (2020), "effective readers of a literary text possess literary competence, in that they have an implicit understanding of, and familiarity with, certain conventions...". This literary background factor is connected to the proficiency of the students. However,



students do not need to have both aspects in the same level in order to interpret a text. In point of fact, in agreement with Lazar (1993 as cited in Mussa & Fente, 2020):

Literary background of the students and their linguistic competence do not necessarily go together; students who have little literary knowledge, but are linguistically proficient, may understand each individual word on the page without being able to make sense of the literary meanings behind the texts. Thus, when choosing a text to use in EFL class, we should look at its specific literary qualities and whether our students can navigate their own way through them. (p. 1201 - 1202)

#### **2.8.6. Students' Cultural Background**

As it has been previously mentioned in the Culture and Identity section, students' cultural background produces positive effects when learners have familiarity with the content. This factor has a crucial role when selecting literary texts and building meaning from it. In accordance with Ali (1994 as cited in Mussa & Fente, 2020) "...in culturally familiar texts, the reader brings to the text past experiences, prior knowledge, social, cultural and psychological assumptions, surrounding circumstances which may play an important role in the making of meaning of the text that is to be read" (p. 1202).

### **3. METHODOLOGY**

The methodology applied in this research project is conceptual. Based on Hirschheim (2008 as cited in Jaakkola, 2020), conceptual research relies on arguments that “are not derived from data in the traditional sense but involve the assimilation and combination of evidence in the form of previously developed concepts and theories” (p. 19). This research presents a review of arguments towards the choice of literature for EFL reading comprehension skill development suitable for teenagers. It intends to confirm that the communicative method can be used to accurately transmit the contextual meaning of Ecuadorian legends and folktales from the coastal region of the country in order to make local culture-based literary texts available and that can be applied in the EFL classroom. Furthermore, the employment of the rendered material can be subject to the creation and application of activities to develop learners’ reading comprehension skills in the target language.

The concepts used in this paper were gathered while taking into consideration the chosen audience, i.e. Ecuadorian students from High School who learn English as a Foreign Language. For this matter, this research follows key concepts that justify and describe the elements of the study. It does not involve practical experimentation; however, the results of this project could be used for future testing.

#### **3.1. Literature Chosen to develop Reading**

##### **Comprehension Material**

As part of this project, the selection of a local literary text was needed, which is called “Mitos y Leyendas Ecuatorianas” written by Gustavo Davila. This book was published in 2017 by Ariel & Radmandí Publicacion and it is a compilation of several legends and folktales from every region of Ecuador. The legends and folktales found in this book are annotated legends, which means that they are explanations instead of story narrations. In order to accomplish this project, 14 legends from the coastal region of Ecuador were chosen and rendered into the TL by using the communicative translation approach.

As previously mentioned, the communicative translation method strives to transmit contextual meaning from the original. In other words, there will be cultural expressions that only exist in the SL and will have to be rendered in a communicative or explained way.

### 3.2. Instrument for the Analysis of Translation Methods

There are several taxonomies for the classification of translation methods; and most of them will describe a continuum from a translated text that favors the source language syntactic, semantic, and cultural features to a rendering that reads like or results into an adaptation to conform to the target language cultural and grammatical conventions. Out of the taxonomies available, for this analysis, Newmark's proposal will be used as a primary instrument.

**Chart 1**

*Peter Newmark's Translation Methods*

<b>Translation Methods Rubric</b>		
<b>SL biased</b>	<b>Word-for-word translation</b>	The SL word-order is preserved, and the words translated singly by their most common meanings, out of context. Cultural words are translated literally.
	<b>Literal translation</b>	The SL grammatical constructions are converted to their nearest TL equivalents, but the lexical words are again translated singly, out of context.
	<b>Faithful translation</b>	It attempts to reproduce the precise contextual meaning of the original within the constraints of the TL grammatical structures. It transfers cultural words and preserves the degree of grammatical and lexical deviation from SL norms. It is uncompromising and dogmatic on aesthetic value.
	<b>Semantic translation</b>	It may translate less important cultural words by culturally neutral third or functional terms but not by cultural equivalents. It is more flexible and admits the creative exception to 100% fidelity and allows for the translator's intuitive empathy with the original.
<b>TL bias</b>	<b>Idiomatic translation</b>	Reproduces the 'message' of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original.

<b>Communicative translation</b>	Pays attention to conveying information according to the language, culture, and pragmatic mode of the target language, rather than reproducing the text of the original faithfully.
<b>Adaptive translation</b>	This is the 'freest' form of translation. It is used mainly for plays (comedies) and poetry; the themes, characters, plots are usually preserved, the SL culture converted to the TL culture and the text rewritten.
<b>Free translation</b>	It reproduces the matter without the manner, or the content without the form of the original. Usually, it is a paraphrase much longer than the original, a so-called 'intralingual translation', often prolix and pretentious, and not translation at all.

## 4. FINDINGS

The outcomes of this research illustrate the effectiveness and accuracy of the communicative approach applied in the rendering of local culture-based literary texts. Given that the selected literary text is full of cultural references from the Ecuadorian Coastal region folklore, a TL and TC biased method was chosen. This choice will imply adaptations that range from changes in the syntactic arrangement of words (reordering, splitting, merging) to replacement of source culture elements, i.e., names, situations, etc. for other elements that sound less alien to the target audience; thus providing more accessibility to the original meanings, intentions, and, up to a point, to the source culture.

**Table 1**

*Sample from the legend “The Tunda “*

ST	TT
La Tunda no tiene <u>bemba, sino</u> <u>bembísima...</u>	The Tunda does not <u>have big lips, she</u> <u>has enormouslips!</u>

*Source: Developed by the authors*

### **Analysis of table 1**

In this extract, the communicative method is more than evident because of the words used in the ST. First, the words “bemba” and “bembísima” do not have a direct equivalent in English. That is why an explicated rendering was necessary in order to convey the closest meaning of the original text. Furthermore, both words denote the size of the lips. The word “Bemba” refers to big lips, while “bembísima” refers to a bigger size, such as enormous or huge. Nevertheless, this choice will deprive the text from the connotative association of “bemba” with the black race.

**Table 2**

*Sample from the legend The Tunda Shape-shifts into a Hen*

ST	TT
« <u>Cho, cho, jurón, jurón</u> » gritaba, corriendo detrás de ella.	<u>Stop, stop!</u> screamed the boy while running after it.

*Source: Developed by the authors*

### Analysis of table 2

This extract shows in the ST a colloquial expression from the Ecuadorian coastal countryside which is used with animals such as hens or chickens. In this context, the expression is used for making a hen stop running. However, the expression is used in particular settings and locations that people in big cities might not have heard of. There is no remotely similar equivalent in the TL, not even in vernacular countryside English. For this reason, to render this expression, it was necessary to use a straightforward and communicative expression in order to transmit a similar effect and intention of the ST, which is to make the hen halt its march.

### Table 3

*Sample from the legend The Tunda Shape-shifts into a Hen*

ST	TT
<u>En vez de pierna derecha, maneja una pata de molinillo</u> , que suena ¡tum! Cuando camina por el monte.	The Tunda <u>has a hand-carved wooden masher in place of her right leg</u> that sounds <i>clomp, clomp!</i> when she walks in the woods.

*Source: Developed by the authors*

### Analysis of table 3

This table shows two terms that have no direct equivalent in the TL. First, the word “pata” which as stated in the Royal Spanish Academy (RAE, n.d.) refers to the “foot or leg of an animal, a piece of furniture, or of a person (colloquial)”.

The Tunda being a humanoid spectrum has “patas”. However, there is no colloquial way to refer to legs or feet in the TL in this particular context. The purpose of using the word “pata” is to dehumanize The Tunda and strip her from human characteristics. Therefore, using a general term such as “leg” would comply with the communicative intention.

Additionally, the Spanish meaning of the word “molinillo” does not match the TL concepts of the direct translation equivalent. The word “molinillo” can be confused with different utensils such as grinders and several types of mashers; however, having as cultural reference a legend from the Ecuadorian coastal region, no word in the TL matches the description of “molinillo”. For this reason, an explanatory sentence is needed for conveying the original description of the utensil, which is a hand-carved wooden masher.

**Table 4**

*Sample from the legend “The Tunda Shape-shifts into a Hen”*

ST	TT
<p>Dicen que la tunda no es negra, sino <u>negrisísima</u> como una noche sin luna ni estrellas como una casa sin puertas ni ventanas.</p>	<p>It is said that the Tunda is dark-skinned; but in fact, <u>her skin is extremely dark.</u> Just like a night without the moon and the stars; like a house with no doors or windows.</p>

**Source:** *Developed by the authors*

**Analysis table 4**

This extract is one of the clearest examples of how opposite the morphologies of Spanish and English languages are. Spanish morphology allows word formation adding affixes to compound words that express extreme qualities of an adjective. In this case, adding the suffix “ísima” to the adjective “negra” denotes the extreme quality of it, meaning extremely black or dark. On the other hand, there is not an equivalent morphological feature in the English language. There is no one-word equivalent to express this concept that

denotes being extremely dark. For this reason, a communicative self-explanatory sentence was the most appropriate way of conveying the meaning of “negrísima” in the target language.

**Table 5**

*Sample from the legend “The Corpse Hill”*

ST	TT
<p>Antiguamente se consideraba <u>«pesado»</u> porque a las 12 de la noche se escuchaba a una banda de música que <u>producía sorpresa</u>.</p>	<p>In the past, this hill was considered <u>to be ominous</u> because, at midnight, you could hear a music band that <u>would cause consternation to people</u> around.</p>

*Source: Developed by the authors*

**Analysis table 5**

In this particular case, there are two terms that cannot be translated literally. The first term is “pesado” which literally means “heavy” and it implies weight. It can refer to an object or person that weighs a lot in a physical and abstract sense. However, according to the context, that is not what the text implies. The word “pesado” in this situation is referring to something threatening, or to a bad sign. That is why the word “ominous” was used to match the context and convey the meaning that is closest to the ST. As found in the Collins English Dictionary (n.d.) “if you describe something as ominous, you mean that it worries you because it makes you think that something unpleasant is going to happen”.

The second phrase is “producía sorpresa” which, in a literal sense, means “it caused surprise”; this would be ambiguous given that it only refers to an unexpected event, but it does not transmit the menacing atmosphere from the ST. The contextual meaning can only be identified by reading the rest of the ST. Therefore, it was required to use a phrase that could transmit the uneasiness music caused. In this case, the phrase is “to cause consternation”



which refers to “amazement or dismay that hinders or throws into confusion” (Merriam-Webster Dictionary, n.d.).

**Table 6**

*Sample from the legend “The Corpse Hill”*

ST	TT
<p>A los chicos que acostumbraban a salir por ahí, <u>se les presentaba una luz en forma de relámpago</u> que seguía a la persona y luego se desaparecía...</p>	<p>When kids would hang around, <u>a glare would pop up</u>. This light would chase the person who sees it and then disappear.</p>

*Source: Developed by the authors*

**Analysis table 6**

The key aspect in this extract is that the literal or faithful translation of the phrase “se les presentaba una luz en forma de relámpago” would be “they were presented with a light in the form of a flash of lightning”. But this construction does not work in English because it can lead the target audience to confusion since, as read in the Cambridge Dictionary (n.d.), the word “presented” implies “to give, provide, or make something known”. As in the following example: *The champions were presented with the prize*. For this reason, it is not correct to use “they were presented with light” because that suggests that someone is presenting the people in the story with light, removing that element of unexpectedness.

Not only that, but also the phrase “light in the form of a flash of lightning” looks like Spanish language syntax. Thus, a more naturally sounding construction in the target language is “a glare would pop up”. The word “glare,” as defined by the (Merriam-Webster Dictionary, n.d.), means “to shine with a harsh uncomfortably brilliant light” conveys the effect of the ST because it matches the contextual meaning which is discomfort caused by a haunting and shining light.

**Table 7***Sample from the legend “The Widow of the Tamarind Tree”*

ST	TT
<p>En esa época <u>era una finca</u>. No era una <u>quinta</u>, y era un lugar abandonado donde los tunantes, o sea las personas que andaban tras el trago, iban solos, y en el camino a casa, miraban una mujer vestida de negro que parecía muy bella.</p>	<p>At that time, the place was <u>an isolated lot with no one to be seen nearby</u>. At this place, the crooks, who were the drunkards that wandered around by themselves on their way home, would see a woman in a black dress who looked beautiful.</p>

*Source: Developed by the authors***Analysis table 7**

The central focus in this extract is not on the nuance of the words “finca” and “quinta” because they both make reference to properties that have plantations and differ in size. However, the meaning of these words is not relevant to the contextual scenario which is the representation of the location of a famous villa in Guayaquil which was isolated even though it was inside the city. Based on this context, it was necessary to explain the isolation of the place in order to retain the haunting nature shown in this scenario. Therefore, “an isolated lot with no one to be seen nearby” would convey the closest effect based on the narration of the legend.

**Table 8***Sample from the legend “The Black Horse in the River”*

ST	TT
<p>Pero a Francisco, como se llamaba el mocoso, corría con el galón de vidrio vacío, <u>como alma que lleva el diablo</u>. Llegó hasta donde tenía que comprar el</p>	<p>However, the rascal named Francisco would <u>go like a bat out of hell</u> with an empty glass bottle. He arrived at the place where he was going to buy alcohol,</p>

trago y dijo: « <u>patitas pa' que te tengo</u> », y de regreso caminaba y corría tratando que la noche no le caiga en su espalda.	and he would go back <u>as fast as his legs could carry him</u> before nightfall.
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*Source: Developed by the authors*

### Analysis table 8

The central aspect of this extract is the use of idiomatic expressions in the TL. As mentioned in the literature review, the translator can decide on finding a communicative equivalent or a communicative paraphrase with these types of expressions. In this case, the communicative equivalent of the first idiomatic expression and the communicative paraphrase of the second idiomatic expression were used for their rendering. The communicative/idiomatic equivalent for “como alma que lleva el diablo” is “go like a bat out of hell”. This expression and its equivalent make allusions to someone moving extremely fast because of a particular reason, such as fear.

In comparison to the first expression, the phrase “patitas pa' que te tengo” refers to the act of running away or escaping from something or someone triggered by fear or to avoid problems or dangerous situations. This expression does not have a communicative equivalent. Nevertheless, an explanation of the idiomatic expression was essential for conveying its complete contextual meaning in the TT. As a result, its communicative paraphrase would be “as fast as his legs could carry him”.

### Table 9

*Sample from the legend “The Black Horse in the River”*

ST	TT
Pero él sabía hasta donde tenía que ir caminando era bien lejos, en fin <u>el que quiere celeste que le cueste</u> .	He knew that the place was very far to go on foot, but he thought to himself “ <u>no pain, no gain</u> ”.

*Source: Developed by the authors*

### Analysis table 9

Considering the evidence shown in table 8, a similar phrase is presented in this extract. The use of a communicative equivalent was also applied to this idiomatic expression. The phrase “el que quiere celeste que le cueste” refers to someone who really wishes for something to happen, and must make sacrifices and be willing to work to make it come true. For this expression, the communicative equivalent is “no pain, no gain”. This expression does not only match the contextual meaning but also has a very similar style in the use of rhyme as shown in these words whose endings sound alike “celeste, cueste” and “pain, gain”.

### Table 10

*Sample from the legend “The Devil’s Whistle”*

ST	TT
...ese samán de noche con luna llena reflejaba sombras que asustaban <u>al más varón</u> de aquellos días...	With a full moon at night, that tree reflected shadows that frightened <u>even the bravest man</u> of those days.

*Source: Developed by the authors*

### Analysis table 10

The key aspect to take into account in this extract is the polysemic nature of the word “varón” in the TL. As determined by the Royal Spanish Academy (2023), the word has several meanings and is linked to diverse concepts such as being a biological male, virile, experienced, or respected man. Nevertheless, in the Ecuadorian Coastal region context, this word carries an additional quality which is “to be brave”. If a direct equivalent is used for rendering “varón” in the TT, then the contextual meaning would be lost due to the fact that the direct equivalent would make reference to masculinity, which does not imply bravery. For that reason, it was decided to use an explanatory phrase to convey the meaning of “al más varón” in the TT which is “even the bravest man”.

**Table 11**

*Sample from the legend “The Orange Chocotete Tree”*

<b>ST</b>	<b>TT</b>
Ayudadas con el <u>«mate ancho»</u> recogían el agua que a borbotones salía de la tierra.	They collected the water that gushed out of the ground with <u>a dried calabash fruit carved as a pot.</u>

*Source: Developed by the authors*

**Analysis table 11**

This extract shows one of the most culturally ingrained terms in the Ecuadorian coastal region. The phrase “mate ancho” refers to a hand-carved utensil made from a fruit. This phrase has no equivalent in the TL because this fruit is alien to English-speaking countries; hence, an explanation of the text is needed for contextualization in the TL. As a result, this cultural item was rendered as “a dried calabash fruit carved as a pot”.

## 5. CONCLUSIONS

As found in the analysis of the literature available on the issue, the use of literary texts in EFL classrooms can provoke a considerable impact in the culture and identity of the learners. It has been proven that American and British literature take precedence in detriment of local culture-based literary works. In addition to this issue, there is insufficient local literary material available for EFL teenage learners. Because of the preponderance of foreign literature, Ecuadorian students have no opportunities to learn their own culture while learning a foreign language such as English. Nevertheless, the problem does not reside in the use of non-national literature, but in the unbalanced application of this foreign literature in EFL classrooms that outweighs national literature.

The use of culture-based texts is vital for the awareness and conservation of the students' identity and culture. The preservation of these aspects is essential for providing students with the aptitude to transfer cultural aspects while developing cross-cultural communication competences. A starting point to achieve this goal is the provision of rendered local literary works such as the Ecuadorian coastal region legends to be used in EFL classrooms. With this material, educators will be able to create learning environments where students will appreciate and preserve their identity while being encouraged to learn English as a foreign language. Consequently, the material put forward will foster students' interest and personal involvement which will facilitate the comprehension and construction of meaning of an English text.

As it has been mentioned, reading comprehension involves the construction of meaning through a text; for this reason, local texts are the basis of the reading comprehension materials used for this project. These texts were chosen and rendered based on the criteria for the selection of a text. The selected texts were Ecuadorian folktales in which the following aspects were taken into consideration: the length of the texts, the students' interest and personal involvement with the texts, and the students' cultural background that is also related to the texts. In addition, other aspects that were considered when

rendering the selected texts were: lexis and syntax, and the students' proficiency.

Once all the above-mentioned aspects were contemplated, it was decided to render the Ecuadorian legends from the coastal region by using the communicative translation method. Through the outcomes of the rendering, it was proven that the communicative method was the most suitable approach because of the number of cultural references embedded in every folktale. Albeit some translation loss could not be completely avoided, the application of this approach made it possible to effectively minimize the loss. As this approach focuses on the readers, it was possible to make adaptations in the selected material to provide more accessibility for EFL teenage learners to the original message of the legends. To provide support to the claims made, the results of this project show detailed explanations of the cultural references with the intention of making these legends more readable, simpler, clearer, and more direct for the development of reading comprehension skills.

Thereby, making reading comprehension activities accessible will allow educators to apply this material in EFL classrooms. The purpose of the material made available in English is to facilitate the learners' reading comprehension skill advancement process and to encourage students to appreciate their own culture. At the same time, it will allow students to relate to their cultural background and promote their sense of belonging while staying engaged and participating in EFL classrooms. As a result, learners will be able to work on comprehension activities while internalizing knowledge.

## **6. RECOMMENDATIONS**

1. Educators should implement local culture-based literary works in EFL classrooms.
2. Educators should create a balance between the use of local and foreign literary texts to avoid a lack of cultural awareness.
3. If possible, educators should create local-related material by rendering existing resources from the source language into the target language with the application of the communicative translation method, which is the most suitable to transmit cultural references.



## 7. PROPOSAL

The aim of this project is to make available local culture-based literary English texts accompanied by reading comprehension material to contribute to the availability of teaching resources that will help improve EFL teenage students' reading comprehension skills. This objective was achieved through the rendering of 14 Ecuadorian legends from the Coastal Region, the design of an online booklet, and the creation of reading comprehension activities.

The proposal that emerged from this research is the implementation of the designed online booklet called "Pocket Tales" into EFL Ecuadorian classrooms. This online booklet prototype involves the use of the Figma application that can be downloaded and used in cell phone and other devices. Along with this booklet, a PDF file containing reading comprehension activities related to the legends will be available. Finally, this project is opened for future testing or application.

**Link to Pocket Tales:**

<https://www.figma.com/proto/UTFAs9ZOEHierO0F6NCIfn?node-id=0:3&starting-point-node-id=0:3&comments-enabled=1>

**QR code Pocket Tales:**



Link to PDF: <https://rb.gy/xxe7k6>

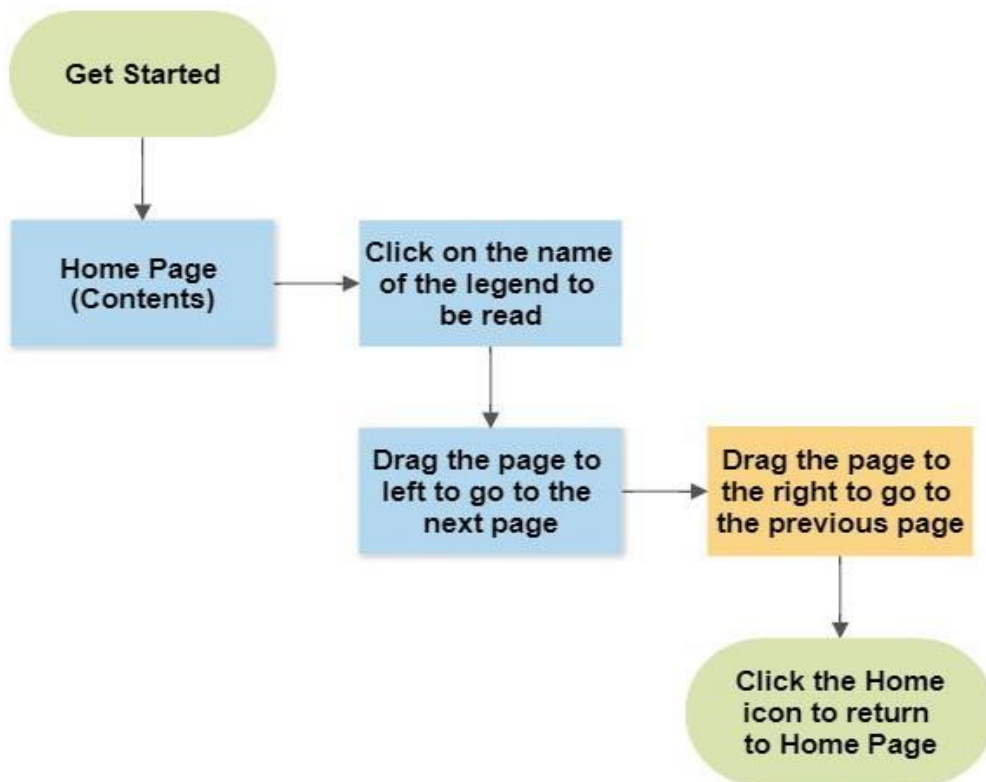
QR code PDF:



The following pictures show the online booklet and its different sections and functions, and examples of the reading comprehension activities:

## Chart 2

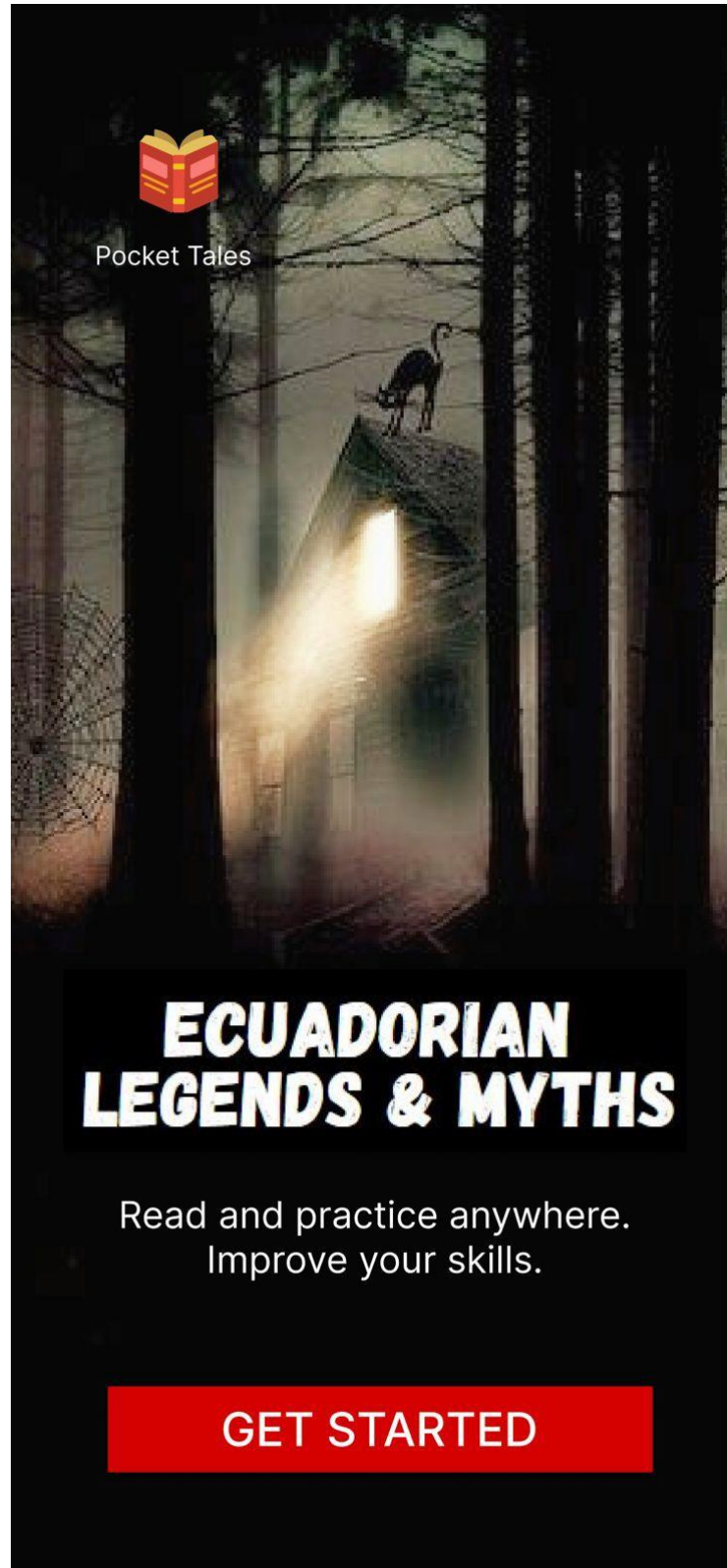
*Layout and Instructions of Pocket Tales*




*Source: Developed by the authors*

**Illustration 1**

*Get started Page*





Pocket Tales

**ECUADORIAN  
LEGENDS & MYTHS**

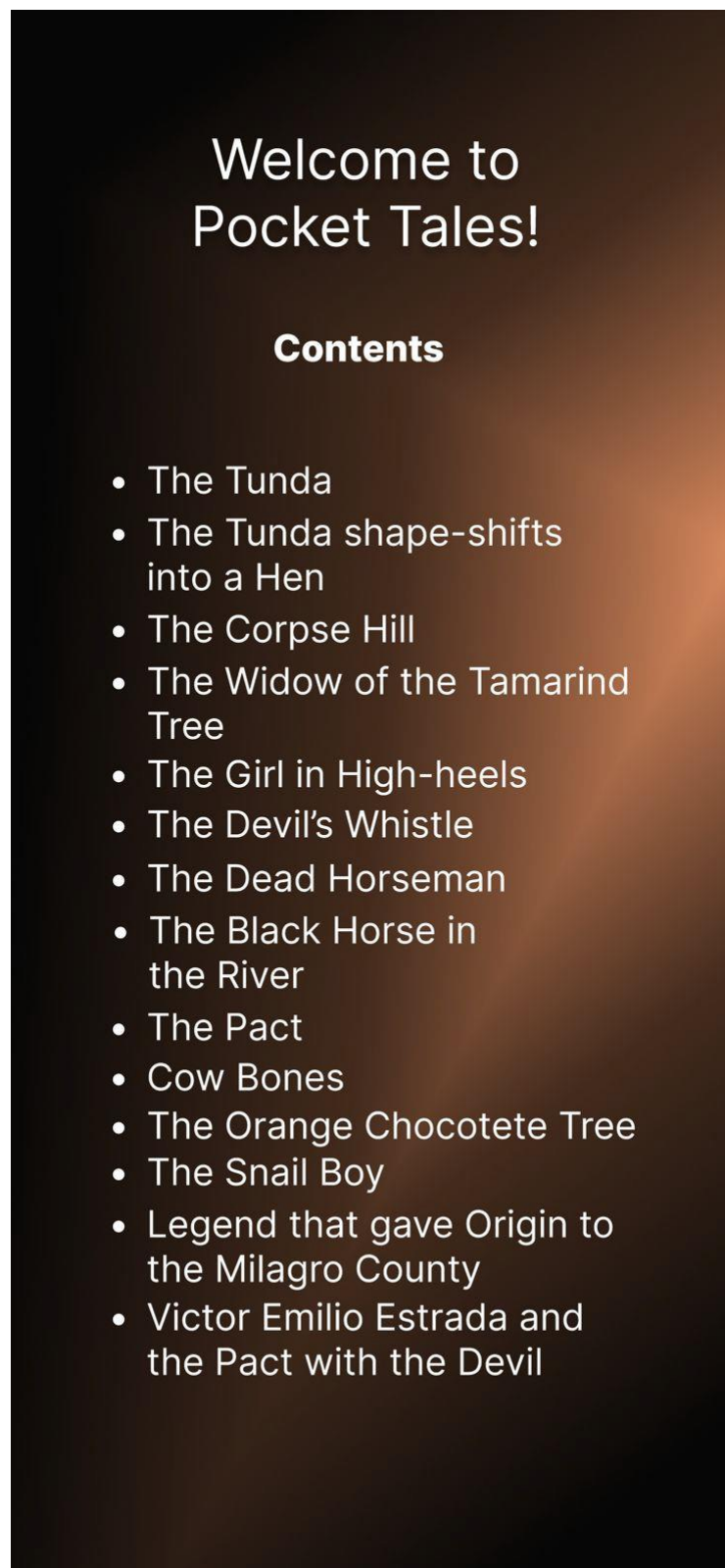
Read and practice anywhere.  
Improve your skills.

**GET STARTED**

*Source: Developed by the authors*

## Illustration 2

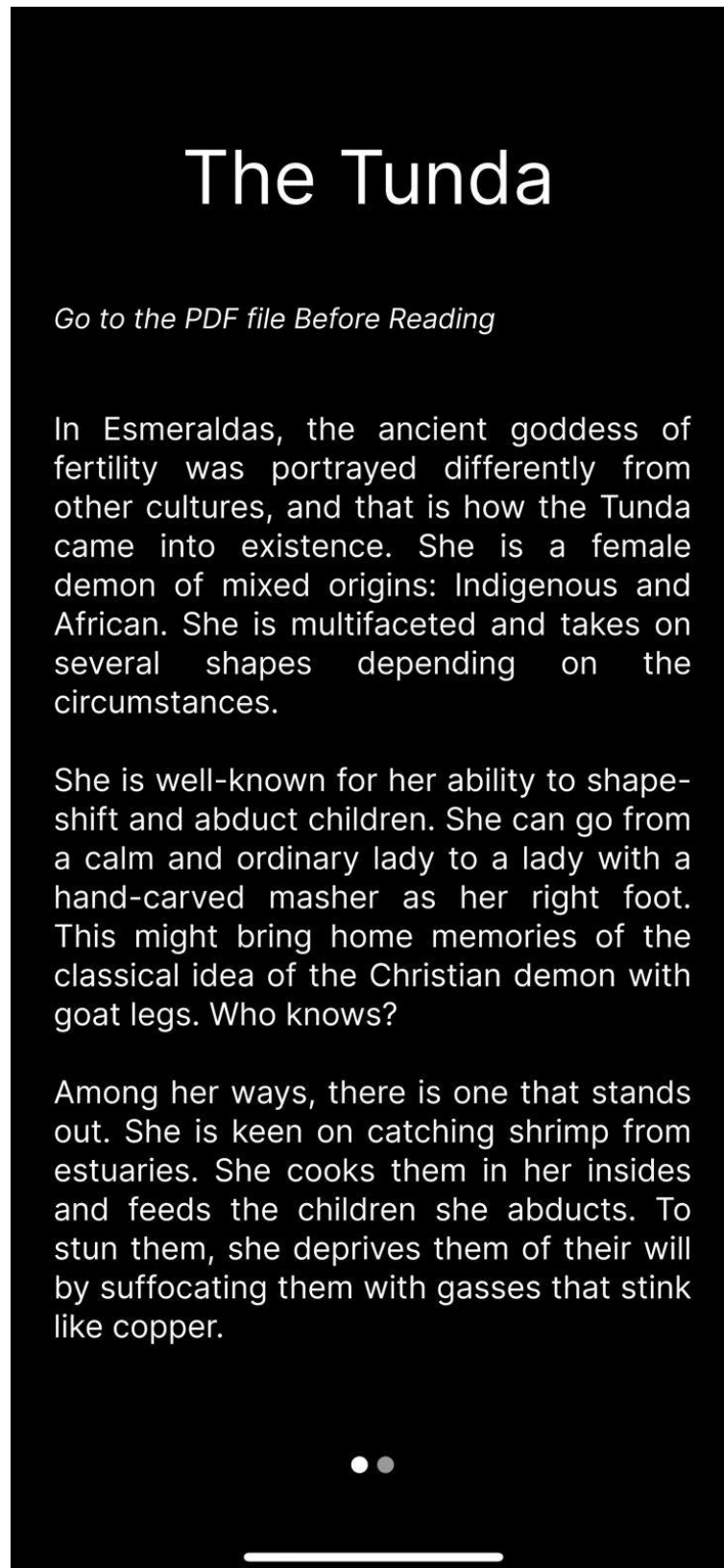
*Home screen page*



**Source:** *Developed by the authors*

### Illustration 3

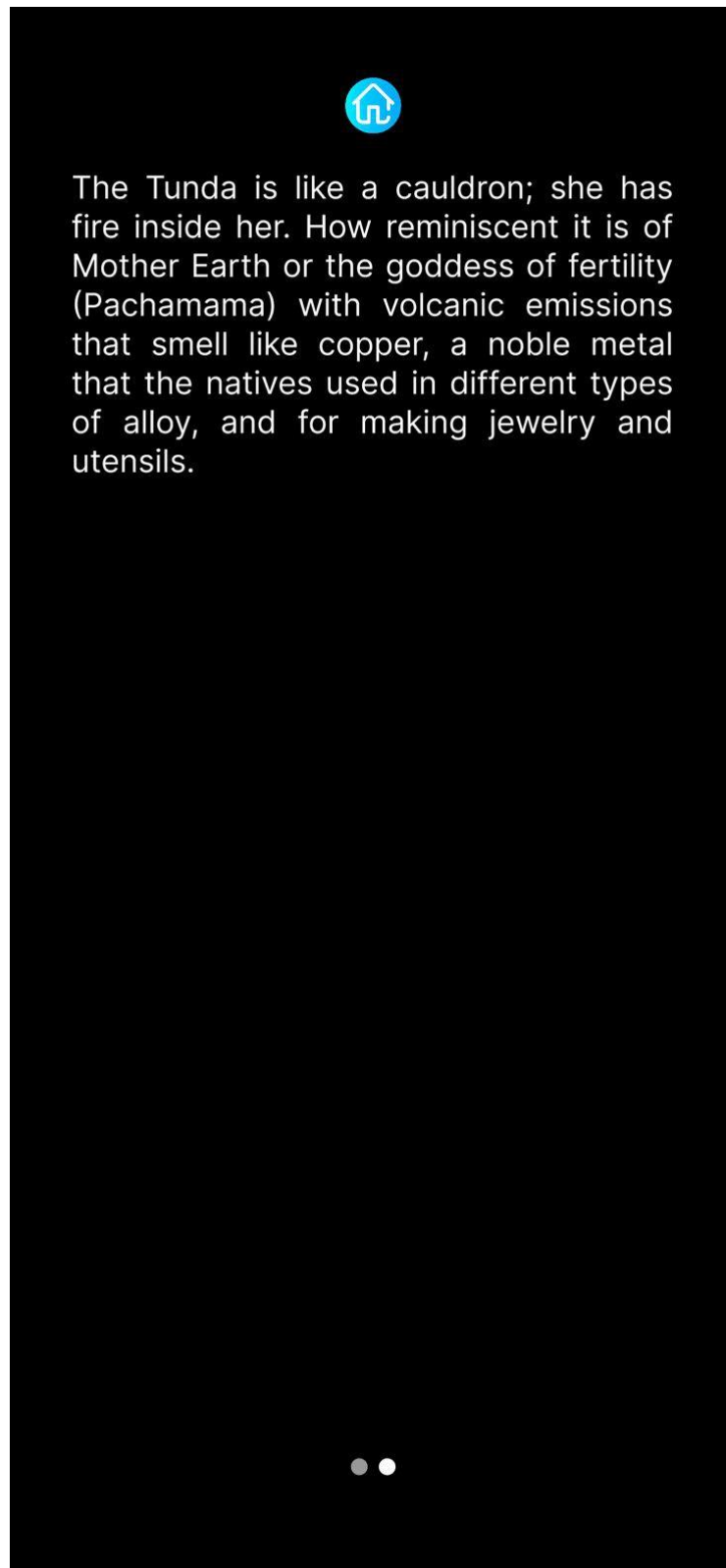
*Story scream page - part 1*



**Source:** *Developed by the authors*

#### Illustration 4

*Story screen page - part 2*




**Source:** *Developed by the authors*

## Illustration 5

Example of reading comprehension activity

### PRE-READING ACTIVITY

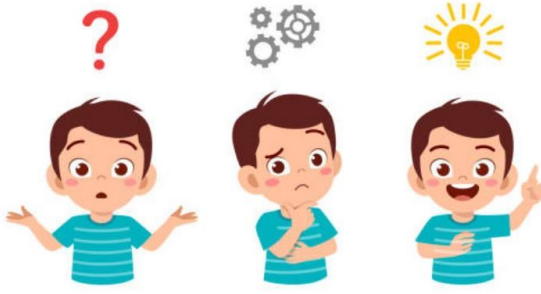
  
POCKET TALES

NAME: \_\_\_\_\_ DATE: \_\_\_\_\_

## THE SNAIL BOY

**Brainstorming:**

**1. What things come to your mind when you hear the title "The Snail Boy". Take your time to think about it. Then go to part 2.**



**2. Based on your guessings, write what you think the story is going to be about.**

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*Source: Developed by the authors*

**Illustration 6**

*Example of reading comprehension activity*

**WHILE-READING ACTIVITY**

  
POCKET TALES

NAME: \_\_\_\_\_ DATE: \_\_\_\_\_

**Corpse Hill**

Setting is the time and place where the story took place

**Setting**

Draw a picture of the setting.

**What are the setting characteristics?**

**Setting Analysis Paragraph:**

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*Source: Developed by the authors*



## Illustration 7

Example of reading comprehension activity

  
POCKET TALES


### POST-READING ACTIVITY

NAME: \_\_\_\_\_ DATE: \_\_\_\_\_

## The Black Horseman in the River

1. IN RELATION TO THE STORY, WHAT DOES THE PHRASE "NO PAIN, NO GAIN" MEAN? WRITE A BRIEF EXPLANATION.

Without giving it a second thought, the damned boy accepted the offer just because he was interested in shooting the gun. He knew that the place was very far to go on foot, but he thought to himself "no pain, no gain".

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2. ACCORDING TO THE STORY, WHAT DOES THE PHRASE "GO LIKE A BAT OUT OF HELL" REFER TO?

SELECT THE CORRECT ANSWER:

- Francisco was running the errand to get the monetary reward as fast as possible.
- Francisco was running fast because he was afraid of the things he had heard about the path.
- Francisco was going to be punished if he did not return quickly with the booze.
- Francisco was a man who offered himself to buy the liquor in exchange for firing a gun.

Source: Developed by the authors

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## **9. APPENDICES**

### **Appendix A**

This appendix contains the product of the rendering of Ecuadorian Legends and Myths from the Coastal Region. It consists of fourteen legends and folktales translated using the communicative translation approach.

#### **The Tunda**

In Esmeraldas, the ancient goddess of fertility was portrayed differently from other cultures, and that is how the Tunda came into existence. She is a female demon of mixed origins: Indigenous and African. She is multifaceted and takes on several shapes depending on the circumstances.

She is well-known for her ability to shape-shift and abduct children. She can go from a calm and ordinary lady to a lady with a hand-carved masher as her right foot. This might bring home memories of the classical idea of the Christian demon with goat legs. Who knows?

Among her ways, there is one that stands out. She is keen on catching shrimp from estuaries. She cooks them in her insides and feeds the children she abducts. To stun them, she deprives them of their will by suffocating them with gasses that stink like copper.

The Tunda is like a cauldron; she has fire inside her. How reminiscent it is of Mother Earth or the goddess of fertility (Pachamama) with volcanic emissions that smell like copper, a noble metal that the natives used in different types of alloys, and for making jewelry and utensils.

#### **The Tunda Shape-shifts into a Hen**

In Juyungo, the story goes that a boy from Esmeraldas was sent at about five o'clock in the afternoon (prayer time) to pick up a few hens that were dispersed

in the surroundings. Suddenly, a pretty and white hen caught the boy's attention.

Stop, stop! screamed the boy while running after it. However, the hen was an expert at escaping and took him to the woods. When he wanted to come back, it was too late; he was lost. It was the dreaded "Tunda" who had shape-shifted into a hen.

It is known that the Tunda is afraid of dogs, and the mere barking of one of them makes her run away. For this reason, the victim's relatives ran through the woods with a whole pack of dogs until they found him on the third day. He was scared to death and got indigestion from eating too many shrimps. How wicked the Tundais!

It is said that the Tunda is dark-skinned; but in fact, her skin is extremely dark. Just like a night without the moon and the stars, like a house with no doors or windows. The Tunda does not have big lips, she has enormous lips! Big or enormous lips... It is the same either way. The Tunda has a hand-carved wooden masher in place of her right leg that sounds clomp, clomp! when she walks in the woods.

And when she smiles, the night lights up, freshly peeled coconuts pour as rain, and white butterflies fly. People who recognize these signs know that the Tunda is somewhere around. She shows up in front of the wickedest people and wiggles her hips in front of them.

The Tunda showed up to a man from the community, not as a woman, but as a parakeet. The more he walked, the farther the parakeet went; so much so that it made him walk all night, and he could not hunt it. He ended up spending the night in the woods, going through thorn bushes and thickets, but he did not get hurt because he felt that someone was carrying him to save him from the thorns.

The local people got worried about his disappearance and set off to look for him with *madrina*, *bombo*, *cununo*, and *guasá* (this makes reference to the elements used in an Afro-Ecuadorian farewell ritual for deceased people).



When he was found, they had to pour Holy water on him because he was screaming, his eyes wanted to pop out, and his body was shaking since he had eaten the Shrimp Tapao cooked by the Tunda. And that was the way she stunned her victims. Thus, when she fulfilled her purposes, she would abandon them and go for another victim.

### **The Corpse Hill**

It is called Corpse Hill because the first navigators who ventured far into the ocean said that the hill looked like a corpse lying down. In the past, this hill was considered to be ominous because, at midnight, you could hear a music band that would cause consternation to people around.

The elders say that the hill was under a spell because of the rumors about that place when the night fell. It is believed that they used to bury their dead with all their clothes inside a clay jar.

It is said that there were freshwater wells in the place. People heard music bands, and they would get away out of fear. When kids would hang around, a glare would pop up. This light would chase the person who sees it and then disappear. People who saw the light got goosebumps, and their heads became big. At another time, during winter, a large donkey appeared. The animal's eyes shone at night, and the people who rode it would get lost. For this reason, the fearful inhabitants did not want to leave their homes anymore.

At midnight, you could hear murmuring... They were souls that would go to Church to pray, and then return to the cemetery; it felt like a crowd. Those who could hear the murmuring would look around, but they did not see a thing.

### **The Widow of the Tamarind Tree**

This is the story of an old tamarind tree that was located in the place where Pareja farm used to be, and where Guayaquil Clinic is today.

At that time, the place was an isolated lot with no one to be seen around and where the crooks, the drunkards that wandered around by themselves on their way home, would see a woman in a black dress who looked beautiful.

Those days, there were no well-lit paths, and because of that, the crooks would be hesitant to go after the widow, but they would end up following her and she would always take the crooks to the old tamarind tree.

When the crooks got under the tamarind tree, they would turn around to look at the widow and see a skeleton. After that, they would collapse with foam spilling out of their mouths.

### **The Girl in High-heels**

At an empty lot in Esmeraldas, a young woman with blonde hair was accompanied by a man whose face was impossible to see because of the darkness of the night. The woman was cornered while the man violently grabbed her arms, put her on the ground, and sexually abused her. Tears could be seen streaming down the girl's face while it happened.

The blonde girl went to the bathroom in her house, looked at herself in the mirror, and saw her white dress full of dirt while she continued crying. She took a shower, dressed up, and put make-up on her face. She wore red lipstick and strong eyeliner that made her green eyes pop. While looking at the mirror, she said out loud to herself she was not going to let any man hurt her ever again.

The young woman entered a tavern, and the men that were in the place looked at her beautifully made-up face, her long wavy blonde hair, her slender body accentuated by a short red dress, her long legs, and her feet decorated with a pair of black high heels. Some men greeted her and called her by the nickname "the girl in high-heels". She greeted them back and had a few drinks while dancing with a group. She noticed a young man from afar and felt attracted to him. She looked at him out of the corner of her eye and realized that he was a

womanizer because he kept greeting, dancing, and kissing different girls throughout the night when he was already drunk.

The following night, the girl in high heels returned to the same place and saw the same young man again kissing different girls throughout the night. After a few drinks, she approached him and asked him to dance. He nervously invited her for a drink. She accepted the invitation and they danced for the rest of the night. Then, he proposed going to the beach so they could be alone, and she nodded in agreement.

The young couple was walking by the beach while the girl was carrying her heels in one hand, and with her other hand, she was holding the man's hand as he tried to keep his balance while walking. They had walked a long way and they could no longer see the tavern. They stopped walking and started kissing. He tried to cross the line with her, and she got angry. In spite of that, they continued kissing. The man's eyes were closed, he opened them and got terrified when he saw that the girl he was kissing was a rotting corpse. He pushed her away and ran down the beach screaming.

She collapsed on the sand and desperately cried. She stood up and continued crying uncontrollably. She started to walk until she reached a cemetery where she found her own grave and lay down on it.

Many years later, a man full of gray hair was at the girl in high heels' grave. He happened to be the same young man from the beach. While kneeling down, he put a red rose on her grave, and in his hand, a wedding ring could be seen. Tears came down his cheeks when he confessed to her that the night they had been to the beach changed his life. After their incident, he reconsidered the course of his life, and thanks to her, he quit drinking and taking advantage of women.

He felt a tap on his shoulder that interrupted what he was doing. A female voice whispered to him: "That's what I wanted to hear". He turned around and saw the back of a blonde woman in a short red dress walking away.

## The Devil's Whistle

Once upon a time in Bonce, in Santa Ana County, there was a skeptical man named Tomas. He did not like to be told about anything related to paranormal events such as the apparition of demons or the devil. This man neither believed nor feared anything.

Knowing all this, his siblings and friends played spooky tricks on him to see if it was true that nothing could scare him. One day, when Tomas was at a funeral in Santa Ana his friends and siblings waited for him near a big rain tree. This tree was located almost in the middle of the road and its hung-down branches covered the road. With a full moon at night, that tree reflected shadows that frightened even the bravest man of those days. They looked for an old coffin at the cemetery, and lifted it up in one of the branches of the old and leafy tree...

They hid not too far away from the tree because they were waiting for their friend and relative to come back. Several minutes passed while they were waiting on their horses; suddenly, they heard the gallop of a horse, and just by seeing the clothes that the horseman was wearing, they knew it was Tomas. They got ready to play the trick with the coffin; then, when Tomas was almost under the tree, they let the coffin go down hoping it would appear in front of him and would interfere with his way. Instead, Tomás abruptly pulled the reins of his horse and, knowing that his friends and siblings were trying to trick him, he started to scream full of rage: "Listen, damn it! I do not believe in ghosts, demons, or anything related to that, so stop messing with me!

All his friends and siblings went out to meet him and told their dear friend to stop worrying because that would be the last trick they would play on him, and the last time they would try to scare him. They grabbed their horses and got ready to continue their way to get into Bonce, and their friend, Tomas the Skeptical, was riding ahead of them.

After a while, they heard some faint whistling that caused fear among those on horseback. Then, one of them asked: "Did you hear that, boys? I think we

heard the devil's whistling!". Tomas the Skeptical, who was ahead, had also heard the whistling; however, it seemed like he was hypnotized or possessed by it because, at that moment, he abandoned the road. Along with his horse, he got deep into the mountain and got hurt while passing through a bromelia field.

His friends and siblings were behind Tomas and loudly screamed his name, yet they heard no answer from him. Everyone was frightened. They were saying that the devil was taking him away. He continued riding his horse, passed through some blinding mist, and through thorny branches that hurt him and his horse. Then, there was a moment where they heard a voice, and it was one of Tomas' siblings who yelled at the devil and said:

"For God's sake, leave my brother alone and take me instead!". Just at that moment, the whistling that had hypnotized Tomas stopped being heard. Tomas the Skeptical, who was half stunned, all scratched, and with his horse all wounded, took the reins and turned around. Right behind him, his friends and siblings were waiting for him, and nobody there could hear the whistling anymore.

They began to leave that place, and, with the dawn, they were able to see the way back home. But from that day on, their dear friend and brother, Tomas, ceased to be skeptical. And out of respect or fear, he did not ride his horse to Bonce within Santa Ana County all by himself at night ever again.

### **The Dead Horseman**

In Manabi, around midnight, the lost souls returned to resolve the unfinished business they left behind when they were alive. According to the story, it is said that there was an apparition of a man who died while riding a horse during a fight. The other man who was involved in the fight survived and proved that he acted in self-defense; so, he continued with his regular life. After two months, he started to be disturbed by nightmares about a dead man riding a black horse and threatening him.

He wandered for a year from town to town looking for tranquility. The Montubio went back to his town the morning of November 2nd, and he was more terrified than ever. He asked the police to put him behind bars because he was certain that the dead horseman was going to murder him. After so much begging, a policeman arrested him.

The policeman stayed with him all night when suddenly at midnight a noise was heard. It was the dead horseman, and the Montubio started to scream; after the screams halted, he calmed down. It is said that since that day, every November 2nd the dead horseman appears.

### **The Black Horse in the River**

One day, on the mountain of Garrapatilla beyond Chone County, when the "vivas" were being celebrated as part of the religious festivities in the area, a rascal was asked to run an errand in exchange for being allowed to fire a gun once when he returned.

Without giving it a second thought, the damned boy accepted the offer just because he was interested in shooting the gun. He knew that the place was very far to go on foot, but he thought to himself "no pain, no gain".

While he was on his way, he recalled the advice that older people used to give when someone was going down that path. They said that during those days bad things were seen in the countryside; they said that, at night, they would trip over black hens and black chicks that were walking in a straight line near the sugar cane spot next to the river; others would bump into a huge black dog or with bulges that were along the path. They could see the devil riding a horse and some other spooks that anyone would regret wandering around those places at night.

However, the rascal named Francisco would go like a bat out of hell carrying an empty glass bottle. He arrived at the place where he was going to buy

alcohol, and he would go back as fast as his legs could carry him before nightfall.

While he was on his way, he would recall everything about the apparitions that older people used to talk about. He would imagine the hens with the chicks, the devil riding a horse, the huge black dog, or any type of spook; for this reason, he would stay with his eyes closed along some sections of the path.

When he was close to the river, a big man appeared riding a black horse and carrying two guns with a cartridge belt full of bullets. He was smoking a cigarette that he was moving from one side of his mouth to the other, and you could see his white teeth with a single gold tooth.

Francisco got petrified, and the horseman poked the horse with his shiny spurs and left the place. Francisco was helped by two women dressed in black who were passing by the river.

The women threw some water at Francisco's face. When he saw them, he ran until he got back with the bottle of booze in his hand. He was screaming that he had seen the devil and two dead women dressed in black when he was coming back from running errands. Some people who heard what Francisco said started to cross themselves; others laughed; and others did not pay attention to his words.

After a while, he took the gun that Mr. Falcones handed to him and fired it. He paid a fright and a run for firing the gun once.

When he was happy and calm again, he saw among the crowd the horseman whom he thought was the devil himself. Further to the right, he saw the women dressed in black. Then, he drew conclusions on the fact that the horseman was not the devil, and the women were not dead. He was so full of fear that his mind had played an evil trick on him.

Francisco got better. In fact, the "vivas" that were being celebrated and the revelry in Garrapatilla helped him forget about what he went through. From that day on, Francisco was no longer easily frightened.

## The Pact

In this story, I would like to tell you about what happened in a town located in Manabi many years ago. It starts with two female friends who loved each other, but one of them passed away.

Two families that were very close, the Garcias and the Mendozas, had one daughter each. Their parents' friendship was passed on to them, and they embraced that friendship. They had a strong fondness for each other, and they made a blood pact that their sisterhood would last for as long as God allows it.

One day they had a long conversation and one of them suggested: "let's make a pact". Then the other one, who was very prudent, asked: "What does the pact consist of? What are we going to do?" and the other girl replied: "The one who dies first will have to visit the other and say everything that there is to know about the afterlife".

The pact was signed, for both girls were in agreement. Holding hands, the fateful pact was sealed. Months and years came and went, but their friendship never changed. However, one day at the Garcias' home, tragedy struck. The lovely daughter of the Garcias developed a fatal illness. The Garcias and the Mendozas could not understand why life was so cruel to such a fragile being.

As days passed, the fair damsel grew worse, but her most beloved friend did not leave her side at any moment. In her death throes, she told her once again that the pact they had signed had to be fulfilled. With a heartfelt hug, they reaffirmed their macabre pact, and a few days later the Garcia girl died. The Mendozas joined the Garcias in their great sorrow. The next day, the whole town joined them to say their last farewell. From that night on, people began to pray for the girl. Nobody anticipated what was going to happen to the Mendozas.

Nine days had passed since the Garcia girl died when a macabre scream was heard at the Mendozas' house. In the girl's room, something dreadful happened. The soul of her friend from beyond the grave had returned to fulfill what they had agreed on. With a ghoulish appearance and with frizzy hair, she



asked her friend to free her from their pact. "I am suffering tremendous pain because of you! Pray to God to forgive us for such a mistake". And this happened every day and many times. Unable to find a solution, the Garcias and the Mendozas united in prayer. Mr. Mendoza's daughter joined in with the prayers. Close to madness, she would cry out: "I release you. I release you from such an abomination".

Several days passed, and the apparitions were no longer frequent, but everything that had happened was engraved in the girl's mind. She made a wise decision to ask her parents to join her in prayer, and from that moment on she went to the convent every day and asked God to forgive her. Both families lost a beloved one, and it was caused by the actions of children who acted senselessly. I am telling you this story so that you can reflect on it. Do not make a pact on things you know nothing about.

### **Cow Bones**

On the road from Chone to Canuto there is a place called "Cow Bones". Legend has it that many years ago, in that area, there was a place with a large house known as "La Floresta" because it was surrounded by beautiful gardens. The Zambrano family lived there, and they had a beautiful daughter named Mary. The girl was so kind, loving, and virtuous that all the neighbors called her "Sweet Mary". She was very devoted to the Virgin of Carmel, and that is why she used to go daily to cut flowers and offer them to the Virgin of Carmel. Close to their house lived a very evil man who they said had made a pact with the devil. He fell madly in love with Sweet Mary, but he loved her in silence and never dared to say anything to her for fear of being rejected.

One day, Sweet Mary's parents went out to Canuto to buy clothes and other things they needed, and they left the girl alone. As usual, she tidied up the house and then went down to the garden to water and cut the flowers. Suddenly, Sweet Mary felt that something was approaching the garden and when she looked back, frightened, she saw a black cow snorting and following

her all over the place. Scared to death, Sweet Mary ran out of the garden into the farm as the cow followed her and seemed to be catching up with her. But tired of running and full of terror, she fell dead in a field of cane where a big strangler fig was growing.

When her parents came back, they called her but got no answer. In despair, they went out to look for her in the woods, and they found her dead right there. Next to her was the black cow and a stench of sulfur in the air. The girl's parents took her to the house and summoned Canuto's priest. He sprinkled the whole house with holy water. But when he blessed the girl's body, a strong explosion was felt in the courtyard and the house was filled with a sulfur smell.

After a few days, as the neighbor gave no sign of life, the other neighbors got worried and went to look for him at his house. They got tired of calling him, and as the door was firmly closed, the neighbors forcibly opened it; when they managed to get in, they saw with great concern that there was nothing but the bones of a cow. Since then, that place in Canuto has been called "Cow Bones".

### **The Orange Chocotete Tree**

In the old days, Jipijapan women used to go to the natural Chocotete springs to wash their clothes. They carried big bundles of clothes tied to the mules and with the first rays of sunlight, they would arrive at those beautiful spots. Close to the area where crystalline water flowed, there were big and smooth stones. They collected the water that gushed out of the ground with a dried calabash fruit carved as a pot.

These springs were at the bottom of a hillside. On the top of the hillside, there was an orange tree which, strange as it may seem to you, was always loaded with beautiful and sweet oranges regardless of whether it was winter or summer. The fruit of this tree was tempting for the people who looked at them.

These Jipijapan women would say that the tree allowed people to take its fruits only to be eaten on the spot, but no one could explain why. The truth is that

one day a young man disregarded the voice of his elders and tried to take the oranges home. To his surprise, the landscape of the place changed completely in front of his eyes; and exuberant vegetation gave way to cacti, cherry, muyuyo, and ovo trees.

Frightened, he looked for the path that led to the springs, but he did not find it. Instead, a small lake emerged; golden fish jumped in the bluish water; strange murmurs and muffled laments were heard as if the plants came to life, talking to each other; and a variety of birds fluttered among the trees. In the distance, he caught sight of a path, and he ran towards it until he arrived at the orange tree.

Exhausted, he let himself fall while the oranges rolled on the ground. The vegetation disappeared, and the landscape became the same again. The young man, all freaked out, ran towards where he heard the voice of the women and told them about what had happened. They looked at the tree, and a burst of loud laughter broke out from the branches of the orange tree.

As time went by, the vegetation on the hill was gradually lost until it became a cliff. Nobody has seen the tree because one day it disappeared in the same way it emerged from the bowels of the earth.

### **The Snail Boy**

A humble man from the community of La Soledad, which is located in the Junín County in the center of the province of Manabí, used to travel to Charapoto to buy salt directly from the mines on the beaches of San Jacinto and San Clemente. On those days, salt was monopolized by the State and people used to smuggle it. The man's job was to carry salt and used donkeys as a means to transport it.

On one of his many trips, he was walking along the beach of San Clemente when he stumbled upon a snail. He picked it up but then threw it to the ground. The man continued his way and after a while, he came across the snail again,

noticing that it was flowery on the back of its shell. However, the road to his house was very long on foot, and on top of that, he was leading the donkeys; so, he better threw it to the ground because it would end up being a burden in his long-distance walk.

The walking man kept on his way and for the third time, he found the snail again. At this point, the man was intrigued, so he picked it up and put it in his saddlebag. When he arrived home, he gave the snail to his little son so he could play with it. The child stayed in the backyard of the house playing with the snail. He played so much that he fell asleep in the doorway of the house next to the snail. The child's mother took him up in her arms and put him to bed, leaving the snail downstairs, as she did not notice it. In the meantime, the man went out to deliver salt.

When he arrived home, he passed by the bedroom and saw the snail on the altar dedicated to the saints. He commented to his wife: "the boy liked the snail that I gave him so much that he left it on the altar". What do you mean by, "on the altar"? -said the woman-, "I took the child upstairs because he fell asleep downstairs, and I didn't see any snail!". The surprised man told his wife how he had found it, but she did not pay any attention to the matter. The man took the snail and threw it out through one of the windows.

After a moment, the man returned to the room, and -surprise, surprise- the snail was on the altar again. He asked the woman if she had placed it on the altar. To which she replied that she had not. The child was sleeping and no one else was at home.

The concerned couple took the snail: they washed it, removed the sand, and dried it well. When they rubbed the edges of the snail, they noticed that a child with his hand on the mouth was drawn in the form of a shadow, while the back of the snail had a shiny and flowery color.

This event was enough for the couple to believe that it was a supernatural and divine thing. For this reason, they left it on the altar to worship it.

Days and months passed, and an eagle flew over the sea. After this, the shadow ceased to be a shadow and the child had become a lump between the two edges of the snail. Considering these findings, the couple, now owners of the snail, talked to their relatives and friends, who often visited the house out of curiosity. They told them the news of "The Snail Boy", and its apparition spread far and wide that believers began to ask for favors. It is said that miracles could be seen in plain sight.

The news reached the ears of the Calceta parish priest, Jose Maria Pinto. He asked to be taken to see The Snail Boy. The couple carried it to him, and the priest commented - so, they say he is also a saint - that the snail was a sacred thing and that they should venerate it, so he placed a cross and a figure of Christ on top of the snail.

The elders would say that the fame of the Snail Boy grew and grew because of its miracles. Consequently, their income increased as well. Upon learning about this, a wealthy and powerful man known as Mr. Andrade, who was from the Chone area, ordered his faithful laborers to steal The Snail Boy, which, by that time, was already in a niche. Just as Mr. Andrade ordered, the snail was taken to his hacienda. Meanwhile, the couple was filled with sorrow.

On the third day after the Snail Boy was taken, the wealthy rancher went blind, and his cattle began to die in herds. The powerful master considered it a punishment from The Snail Boy for what he had done. Terrified, he ordered that the snail be immediately handed over to its owners. When this happened, the cattle stopped dying and the master regained his sight.

The Snail Boy has many believers in every corner of Manabí. They hold wakes and offer him silver miracles. In order to take The Snail Boy to a wake at any place, it is necessary to request it well in advance. Beforehand, people must go to the site "La Soledad" to register for the steward to authorize the procession or wake.

## **Legend that Gave Origin to the Milagro County**

What is known today as San Francisco de Milagro, more commonly referred to as the Milagro County (Guayas province) was inhabited by numerous indigenous populations belonging to the Capaya-Colorado culture, which occupied the jurisdictions of what is now the provinces of Los Ríos and Guayas.

In that area, the Capaya-Colorado culture was made up of different groups such as the Belines, Chobos, Chilintomos, Yaguaches and Boliches.

According to the archaeologist Julio Viteri Gamboa, the legend concerning the name of Milagro dates back to a curious event that occurred in 1786. It is said that around that year, the former judge of the Royal Audience of Quito, Miguel de Salcedo, arrived in the area of Tambo Chirijo accompanied by his wife María de Salcedo.

During their stay, the wife of the former royal official suffered the consequences of the environment and climate; and after a few days of her stay in that locality, she became ill with malaria, known at that time as the terrible tertian fever.

María de Salcedo was not getting better from the terrible fevers that made her rave in spite of the medical treatments and the prescribed medicine that her husband had got for her. It was then that Mr. Miguel de Salcedo realized the deterioration in her health, and he started a novena (a nine-consecutive-day prayer) in honor of Saint Francis of Assisi. At the same time, he started treating his wife with the roots of zaragoza and cinchona plants that were handed to him by his neighbor, an indigenous man from the Chirijos area, who assured him that these plants had healing properties.

The indigenous man told him to give his wife a potion. Despite his fear, Mr. Miguel de Salcedo followed what the shaman told him while the novena in honor of Saint Francis of Assisi was taking place.

Days passed by, and Ms. María de Salcedo began to get better progressively. When people saw her standing by the door of her house, everyone around

rejoiced. Legend has it that Mr. Miguel de Salcedo did not attribute his wife's recovery to the healing power of the roots given by the shaman from Chirijo, but to the novena offered to Saint Francis.

For this reason, as an act of gratitude for the "milagro" (the Spanish word for "miracle") granted to Maria, her husband asked the Governor of the province of Guayaquil that in the place where the blessing had manifested, a villa that would bear the name of Saint Francis of "Milagro" would be founded. He even asked at first for the villa to be named as "The House of the Milagro". This request had no response from the Governor; but, since then -by word of mouth-, it began to bear that name.

The Spaniard felt indebted to Saint Francis of Assisi and insisted that the enclosure formed by his house, and those of his workers and neighbors, should be named as Saint Francis of Milagro in merit to the healing.

In a short time, the population achieved great development, especially during the colonial days and the years after the foundation of the Republic of Ecuador. As recorded by history, it was on November 8, 1820, when Saint Francis of Milagro became a precinct of the province of Guayaquil and ceased to be a legend. After 21 years, on October 24, 1841, due to its demographic growth, the inhabitants gathered in a popular assembly to request its parochialization.

Mr. Vicente Rocafuerte, the Governor of the province of Guayas, intervened with the government of General Juan Jose Flores on behalf of the citizens of Milagro; and on October 15, 1842, he managed to fulfill the petition that was favorably resolved by the central government.

It is necessary to clarify that on October 17, 1842, the precinct was legally and politically located within the jurisdiction of the Guayaquil County. Additionally, in 1874, Milagro had the first railroad service in the country.

By 1833, the population had grown considerably thanks to the arrival of Mr. Valdez, and it had already become one of the most prosperous, wealthy, and productive towns in the region.

On July 21, 1833, when the county of Yaguachi was created, the National Convention designated Yaguachi as its rural parish.

Milagro was promoted to county status on September 17, 1913, during the presidency of General Leonidas Plaza Gutierrez.

### **Victor Emilio Estrada and the Pact with the Devil**

Legend has it that Victor Emilio Estrada (former president of Ecuador in 1911) was a man of fortune, wealth, and wisdom, a fine gentleman.

People at the time said that he had made a pact with the devil and that when he died, the devil himself would come to his grave to take him away. Victor Emilio Estrada built a copper tomb so that the devil would not intrude on his rest.

When he passed away, he was buried in his copper tomb, one of the largest in Guayaquil's cemetery. The devil, seeing that he was not able to take Victor Emilio Estrada's soul into hell as they had agreed, cursed the former president, and left several demon guardians outside the tomb to watch over him and not let him rest in peace.


Since that day, Victor Emilio Estrada has not rested in peace. Every night he goes out at 11:00 p.m. with his top hat and his gala suit. He goes through gate number one out of the several gates at Guayaquil's famous cemetery and has a chat with any person who might be waiting for the bus at the cemetery's bus stop to take a ride.



## Appendix B

This appendix contains the reading comprehension activities created from the rendering of Ecuadorian Legends and Myths from the Coastal Region. It consists of activities based on reading comprehension strategies.

### POST-READING ACTIVITY



POCKET TALES

NAME: \_\_\_\_\_ DATE: \_\_\_\_\_

## Legend that Gave Origin to the Milagro County

Summarize the story by answering the following questions.

Who is the main character?

What does the character want?

What is the problem of the story?

What is the solution to the problem?

How does the story end?

Write your summary below:

Summarize:

## WHILE-READING ACTIVITY



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

### Cow Bones

**Deduce the words using context (what the passage says) and fill in the gaps.**

On the road from Chone to Canuto there is a place called "Cow Bones". Legend has it that many years ago, in that area, there was a place with a large house known as "La Floresta" because it was \_\_\_\_\_ by beautiful gardens. The Zambrano family \_\_\_\_\_ there, and they had a beautiful daughter named Mary. The girl was so kind, loving, and virtuous that all the neighbors called her "Sweet Mary". She was very \_\_\_\_\_ to the Virgin of Carmel, and that is why she used to go daily to cut flowers and offer them to the Virgin of Carmel. Close to their house lived a very evil man who they said had made a \_\_\_\_\_ with the devil. He fell madly in \_\_\_\_\_ with Sweet Mary, but he loved her in silence and never dared to say anything to her for fear of being rejected.

One day, Sweet Mary's parents \_\_\_\_\_ out to Canuto to buy clothes and other things they needed, and they left the girl alone. As usual, she tidied up the house and then went down to the garden to \_\_\_\_\_ and cut the flowers. Suddenly, Sweet Mary felt that something was approaching the garden and when she looked back, frightened, she saw a black cow snorting and following her all over the place. Scared to death, Sweet Mary ran out of the garden \_\_\_\_\_ the farm as the cow \_\_\_\_\_ her and seemed to be catching up with her. But tired of running and full of terror, she fell dead in a field of cane where a big strangler fig was growing.

When her parents came back, they called her, but got no \_\_\_\_\_. In \_\_\_\_\_, they went out to look for her in the woods, and they found her dead right there. Next to her was the black cow and a stench of sulfur in the air. The girl's parents took her to the house and \_\_\_\_\_ Canuto's priest. He \_\_\_\_\_ the whole house with holy water. But when he blessed the girl's body, a strong explosion was felt in the courtyard and the house was filled with a sulfur smell.



## PRE-READING ACTIVITY

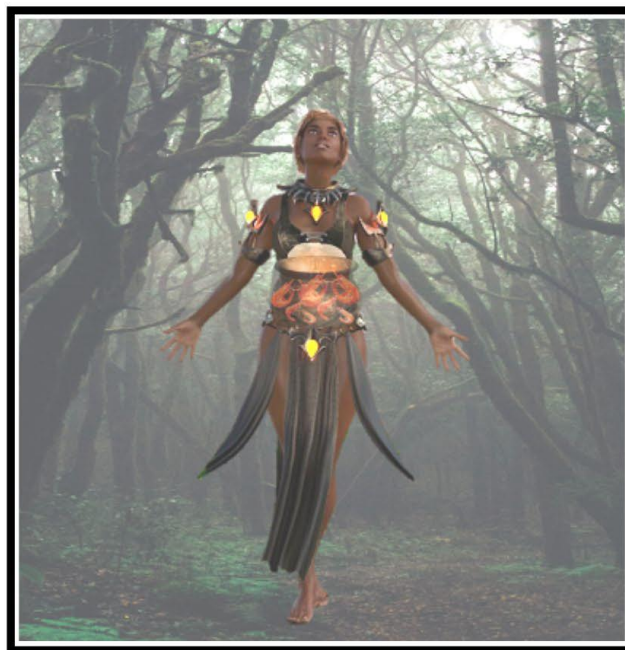


POCKET TALES

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

### The Tunda



Based on the title of the story and the picture shown,  
what do you think the story is going to be about?

## WHILE-READING ACTIVITY



POCKET TALES

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

### The Girl in High-heels

CHOOSE AND DESCRIBE A CHARACTER FROM THE LEGEND "THE GIRL IN HIGH-HEELS"

CHARACTER: \_\_\_\_\_

TRAIT:

TEXT EVIDENCE:


## POST-READING ACTIVITY



POCKET TALES

NAME: \_\_\_\_\_

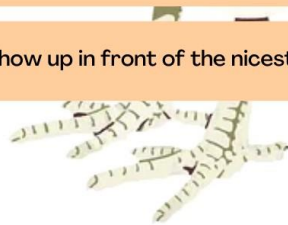
DATE: \_\_\_\_\_

# THE TUNDA SHAPE-SHIFTS INTO A HEN



Are the sentences T (true) or F (false)?

1- If the Tunda see a hen, she would run away.	True	False
2- If the Tunda shows up in front of someone, that person could see her with any shape.	True	False
3- The Tunda had a wooden masher for one of her limbs.	True	False
4- The man got indigestion from eating too many fish.	True	False
5- The Tunda has a very light skin tone that her only presence would light up the night.	True	False
6- The Tunda showed up to a man as a small parrot.	True	False
7- The man ate a Shrimp Tapao cooked by the Tunda.	True	False
8- The Tunda would show up in front of the nicest people.	True	False



## PRE-READING ACTIVITY



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

### The Dead Horseman

Word Map:

Choose a word from the story and complete the following instructions:

Synonym of the word

Definition of the word

Use the word in a sentence



## WHILE-READING ACTIVITY



Name: \_\_\_\_\_ Class: \_\_\_\_\_

### The Pact

1. Quickly read the passage below, find a suitable synonym for the words in brackets, and write your answer. Make sure the the words you choose match with the text.

In this story, I would like to tell you about what happened in a town located in Manabi many years ago, and it starts with two female friends who loved each other, but one of them \_\_\_\_\_ (**passed away**).

Two families that were very close, the Garcias and the Mendozas, had one daughter each. Their parents' friendship was passed on to them, and they \_\_\_\_\_ (**embraced**) that friendship. They had a strong fondness for each other and they made a blood \_\_\_\_\_ (**pact**) that their sisterhood would \_\_\_\_\_ (**last**) as long as God allows it.

One day they had a long conversation and one of them suggested: "let's make a pact". Then the other one, who was very \_\_\_\_\_ (**prudent**), asked: "What does the pact consist of? what are we going to do?" and the other girl replied: "The one who dies first will have to visit the other and say everything that there is to know about \_\_\_\_\_ (**the afterlife**)".

The pact was signed, for both girls were in agreement. Holding hands, the fateful pact was \_\_\_\_\_ (**sealed**). Months and years came and went, but their friendship never changed. However, one day at the Garcias' home, tragedy struck...

## POST-READING ACTIVITY

2. Following the story. Let's see if you can predict what will happen next.

What do you think happens in the story after the girls made the pact? What do you think "tragedy struck" mean in this context?

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## POST-READING ACTIVITY



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

# THE TUNDA

In one paragraph, summarize the story read.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



## POST-READING ACTIVITY



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

# The Orange Chocotete Tree

The cause is the reason why something happened. The effect is the result of what happened.  
Find the effects corresponding to the legend "The Orange Chocotete Tree"

Cause and Effect

<b>Cause:</b> A young man try to take oranges home	<b>Cause:</b> The vegetation on the hill was gradually lost
<b>Effect:</b>	<b>Effect:</b>

<b>Cause:</b> The oranges fell and rolled on the ground	<b>Cause:</b> The three was loaded with beautiful and sweet oranges
<b>Effet:</b>	<b>Effect:</b>

## POST-READING ACTIVITY



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

### **Victor Emilio estrada and the pact with the devil**

SEQUENCING:

PUT THE EVENTS IN ORDER FROM THE LEGEND "VICTOR EMILIO ESTRADA AND  
THE PACT WITH THE DEVIL" .

**FIRST,**

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**NEXT,**

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**THEN,**

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---

---

**LAST,**

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## POST-READING ACTIVITY




NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

### **The Widow of the Tamarind Tree**

Fill in each box answers corresponding to the legend "The Widow of the Tamarind Tree"

Who is it about?	Where did it take place?
What happened?	Why did it happen?





Presidencia  
de la República  
del Ecuador



Plan Nacional  
de Ciencia, Tecnología,  
Innovación y Saberes



SENESCYT  
Secretaría Nacional de Educación Superior,  
Ciencia, Tecnología e Innovación

## DECLARACIÓN Y AUTORIZACIÓN

Yo, **Valverde Ronquillo, Bryan Alejandro** con C.C: # 0921474227 & **Piedra Rivera, Tatiana Michelle** con C.C: # 1721360897 autores del trabajo de titulación: **Reading Comprehension Material Based on Ecuadorian Annotated Folk Tales for High School Learners of English as a Foreign Language**, previo a la obtención del título de **Pedagogy Of National and Foreign Languages with a Minor in Translation** en la Universidad Católica de Santiago de Guayaquil.

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<b>FICHA DE REGISTRO DE TESIS/TRABAJO DE TITULACIÓN</b>			
<b>TÍTULO Y SUBTÍTULO:</b>	Reading Comprehension Material Based on Ecuadorian Annotated Folk Tales for High School Learners of English as a Foreign Language		
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<b>RESUMEN/ABSTRACT</b> (150-250 palabras):			
<p>This conceptual research aimed at making local culture-based literary English texts available for EFL teachers and high school teenage students. Through digital and physical search of Ecuadorian literature written in English, it was evident that there was a lack of such literature. Therefore, the work undertaken consisted of addressing local culture-based EFL material scarcity, the poor diffusion of Ecuadorian culture in EFL classrooms, and the unbalanced use of foreign literary work through the translation of the book "Mitos y Leyendas Ecuatorianas" and the creation of reading comprehension resources. This project considered the different criteria for the selection of texts and the diverse translation approaches to prove the suitability of the communicative approach for the selected literary work. Subsequently, several excerpts of the text were extracted and analyzed to demonstrate the effectiveness of the communicative translation approach and to make evident the appropriateness of the chosen vocabulary that matches the learners' proficiency level and lexical coverage. In addition, an online booklet was designed and proposed for future implementation in EFL classrooms. Thus, the significance of this project relies on the need to preserve students' identity and culture, their capability to share their folklore, and the development of reading comprehension skills with content that is familiar to them.</p>			
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