



PEDAGOGICAL GUIDE
TEACHING ENGLISH FOR THE CONSTRUCTION OF CULTURAL IDENTITY UNDER
THE PRINCIPLES OF EXPERIENTIAL LEARNING
UNIVERSIDAD NACIONAL DE CHIMBORAZO

Facultad de Ciencias de la Educación,
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Riobamba, Ecuador
2025



Enseñanza del Inglés
para la construcción
de la Identidad
Cultural





“Education is the most powerful weapon you can use to change the world.”

Nelson Mandela



Credits & Ethical use Statement

This Experiential Pedagogical Guide is designed to be a road map for English teachers. It was designed using layouts, templates and some images that Canva provides for free (www.canva.com). Additionally, a selection of original photographs and images sourced from "Ministerio de Cultura y Patrimonio de Ecuador" and "Subsecretaría Técnica de Memoria Social del Ministerio de Cultura y Patrimonio" were used.





TABLE OF

INDEX

<i>Pedagogical Guide Objective</i>	<i>Page 05</i>
<i>Experiential Learning Theory</i>	<i>Page 06</i>
<i>Cultural Identity</i>	<i>Page 07</i>
<i>Experiential Learning Activities</i>	<i>Page 08</i>
<i>Roleplay</i>	<i>Page 15</i>
<i>Simulation</i>	<i>Page 25</i>
<i>Literary /Art /Poetry</i>	<i>Page 30</i>
<i>Food and Tradition</i>	<i>Page 35</i>
<i>Escape Game</i>	<i>Page 41</i>
<i>Field Trip</i>	<i>Page 45</i>



Pedagogical Guide

In a globalized era where cultural boundaries are often minimised, teaching cultural identity becomes a powerful tool. In this context the appreciation of Ecuadorian diversity is essential when teaching English. The purpose of this guide is to provide professional educators with experiential learning activities, which will facilitate language teaching and understanding of cultural identity. By engaging students in hands-on activities and meaningful experiences, they not only enhance their language acquisition but also collaborate and feel proud of their culture.

In this pedagogical guide, Ecuadorian cultural identity is emphasised to create a bridge between academic skills and personal social development.

TARGET AUDIENCE

This guide is designed for English language teachers who work with beginner English level (A1-A2). It is valuable for teachers who seek to incorporate cultural identity into their language teaching.

Thus it serves as a source of inspiration to help educators create meaningful and engaging lessons.

GOAL!

LEARNING OBJECTIVES

Cultural awareness: Students will explore their own cultural heritage and recognize its valuable diversity

Enhance language skills: Students will practice listening, speaking, reading and writing through activities that focus on cultural identity

Apply learning in real-life scenarios: Students will use their knowledge to interact and effectively apply it into real life context

Experiential learning

Experiential Learning (EL) emphasizes learning through experience, where students actively engage, reflect, and analyze their progress. It integrates experience, perception, cognition, and behaviour to create a holistic learning process. The learner is at the centre of the learning process, they acquire knowledge and skills through hands-on activities (doing) rather than passively receiving information

KOLB'S EXPERIENTIAL LEARNING CYCLE

Concrete Experience (CE):

Engaging in a task or activity

Reflective Observation (RO):

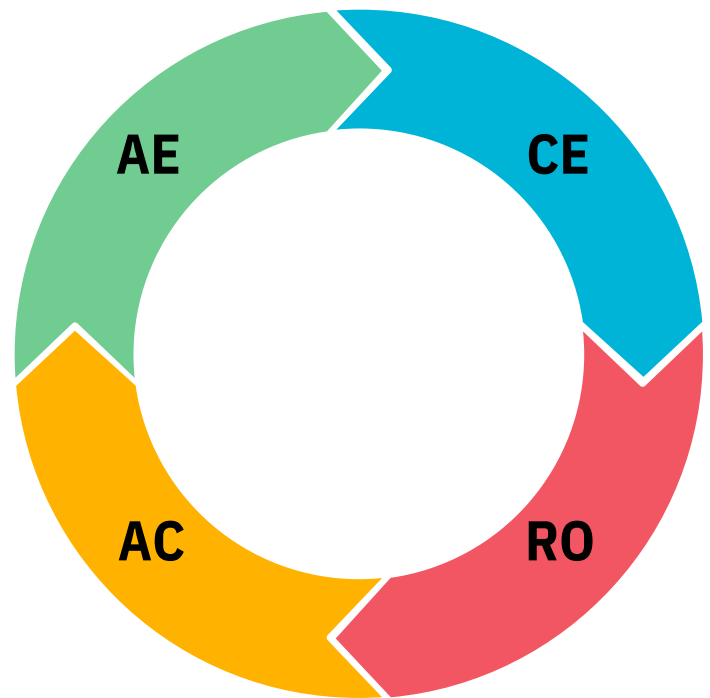
Reflect on experience and analyse outcomes

Abstract Conceptualization (AC):

Developing ideas or theories based on reflections

Active Experimentation (AE):

Engaging in a task or activity



Some activities might include field-based for instance internships, study abroad, fieldtrips or classroom-based, for example, role-playing, simulations, debates, and storytelling.

Some of its main principles are:

- Experiences-based learning must be focused on something important and meaningful.*
- Students should be actively involved and personally engaged, including their emotions, senses and personalities, not just their level of intelligence*
- It should involve a space of reflection to write or discuss their experiences throughout the process.*

Cultural Identity

In the same way, culture is understood as all the historical and people's experiences that have shaped individuals and helped them become who they are. Personal beliefs, behaviour and language are shaped by the environment people live which in turn constructs their own cultural identity. Therefore cultural identity is a process based on the relationship between individuals and the groups they belong to.

CULTURAL IDENTITY DEVELOPMENT THROUGH EXPERIENTIAL LEARNING

Social and cultural factors influence how individuals interpret their experiences. Dewey's idea was that each experience is built upon previous ones, shaping future learning. Following the same idea, Experiential learning is closely related to the context in which it occurs. It provides the opportunity to have students immerse into real activities that require them to explore their own and others' cultural heritage. These real-world and authentic scenarios make the teaching and learning process effective. The content and the immersive environment created by the EXL methodology are vital to promoting cultural identity. By engaging in direct experiences, reflection, and active participation, students develop a stronger connection to their cultural roots and an appreciation for cultural diversity.



Experiential Learning Activities



Roleplay

Roleplay in the EFL classrooms helps the teacher to simulate authentic scenarios, where students have to act out as if they were completely different people. This provides an engaging free-stress atmosphere where students feel free to participate.

✓ Creating realistic contexts

To make role-play activities effective, it's important to create realistic scenarios that encourage natural language use. The teachers can use pictures, props or videos to make the setting more engaging.

Realistic scenarios not only make role-plays more fun but also show students how to use the language in a realistic situation

✓ How to do it?

- Teachers should think about students' language levels, personalities, and the activity's goals.
- Teachers should provide clear instructions when developing role-plays. Students need to know the task, their roles, and the objectives.
- Teachers should explain the activity and demonstrate the task or provide a model or example to help students understand what to do.
- During the activity, teachers should move around the classroom to offer help and ensure students are focused on the task



✓ Types of Role-Play Activities

- Scripted Role-plays

In scripted role-plays, students act out dialogues or situations already prepared by the teacher or the ones in the textbooks.

- Improvised Role-Plays

Improvised role-plays require students to come up with their own dialogues. It is usually based on a scenario or prompt given by the teacher.

✓ Roleplay and Cultural Identity?

Role-play can help connect language learning with cultural identity. In an Ecuadorian context, it allows students to explore and reflect on local traditions, customs, and values in a daily life routine. This fosters a deeper appreciation of their own cultural heritage, which in turn develops a sense of identity to be shared with others.



Simulation

Simulations are quite similar to role-play since they also mirror real-life scenarios. However, they are more complex and require students to play more realistic roles that they might go through in real life. As they require more planning and preparation, they might require a whole class to complete it.

✓ Steps for its implementation

- **Preparation and Topic Explanation:**

The teacher selects a theme, assigns roles, creates the scenario, and prepares the materials students might need.

- **Student Preparation:**

Students are given specific tasks and some time to know and familiarise themselves with their roles. During this phase, Teachers should guide them using tips or examples before starting the activity.

- **Doing the Simulation:**

During the activity, students act, and if necessary, the teacher provides occasional guidance. However, every doubt students might have, should be clarified after the activity to not cut the flow of it.

- **Debrief and Reflection:**

After the simulation, both students and teachers reflect on the activity to analyze the learning outcomes. This stage helps address misunderstandings or provide feedback.



✓ Role of Simulation in EFL

Simulations impact how students behave and interact with their peers during classroom activities. In an EFL setting, these interactions are shaped by four key elements: interest, challenge, choice, and joy.

✓ Ecuadorian culture through simulations

In the context of an EFL Ecuadorian culture, simulations can be designed to connect language learning with cultural identity by incorporating local traditions and values. For example, a simulation could involve students acting as guides at a historical site like the Chimborazo or as participants in traditional festivals like Inti Raymi. These activities not only make learning more engaging and challenging but also allow students to explore their heritage while practicing English.

Note: Roleplays are less structured activities where students act out roles or scenarios they do not play in real life. (Santa Claus or any other fictional character). Simulations, on the other hand, are designed to mimic real-life scenarios (roles students can experience sometime in their lives. (Buying in a local market or ordering some food in a famous restaurant).

Artistic Expression

Art-based learning is an experiential approach that helps children to think creatively, try new things, and collaborate with others. Activities like painting, drama, music, poetry, or storytelling allow students to practice the language in meaningful and memorable ways.

For example, they might analyze a poem, act out a scene from a play, or create their own artwork. This not only builds vocabulary and communication skills but also encourages critical thinking, collaboration, and self-expression.

✓ Key Features

• Engagement

Artistic activities make language learning fun and engaging, especially for those students who do not usually participate in the class. (It might be because they are nervous or the activity is too challenging)

• Cultural and Emotional Connection

Art often reflects cultural values and emotions, helping students not only to connect with the language but also with their culture.

• Contextualized Learning

These activities provide a context for meaningful language use for describing tangible objects like pictures, music and poems which are related to someones' culture



✓ Types of Art-Based Activities

• Visual Art-Based Learning

Focuses on creating and interpreting visual art forms like drawing, painting, sculpting, photography, or digital art.

• Literary Arts-Based Learning

Engages with creative writing and storytelling, such as poetry, novels, or essays.

• Musical Arts-Based Learning

Centers around music, including singing, songwriting, instrumental activities, or analyzing lyrics.

✓ Art and Cultural Identity

Art-based learning activities allow students to develop their language skills, including receptive and productive skills, while fostering their cultural and emotional connection. Additionally, it connects to Ecuadorian culture because any kind of art reflects the values, traditions, and ways of thinking of this society.

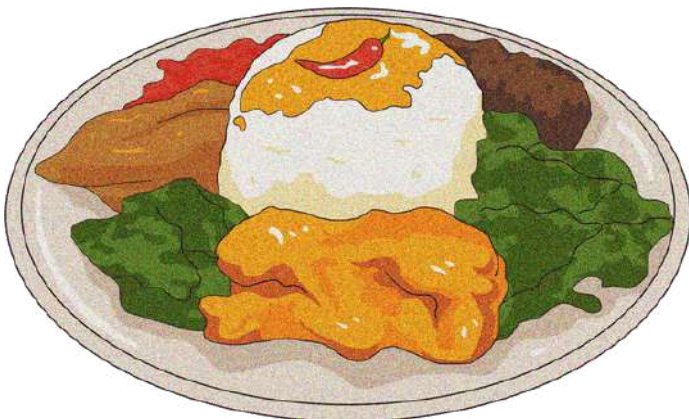
Traditional Dishes

Cooking activities in an EFL classroom provide a hands-on, interactive way to learn English. By engaging students in the process of preparing food, they practice vocabulary, listening, speaking, and following instructions. Also, without forgetting about the cultural aspects of the target language.



✓ Main Features

- Hands-On Learning: Students actively prepare and cook a dish, practicing language while performing real actions.
- Language Use: Cooking activities teach vocabulary and phrases related to ingredients, actions (e.g., chop, stir), and steps.
- Collaborative Learning: Students work in groups, assign roles, and communicate in English to complete the task.
- Exploration of the culture: The dish connects students to the target language's culture, fostering cultural emotions.
- Reflection: Students discuss what they learned, the challenges they have faced, and how they use English during the activity.



✓ Benefits in a EFL

- Improves Vocabulary and Listening Skills: Students learn cooking terms and practice listening to instructions in English.
- It enhances Speaking Skills: Students give instructions, ask questions, and describe the process of this dish in English.
- Increases Engagement: A fun, interactive activity motivates students and makes learning memorable

✓ Cooking and Cultural Identity?

- Preparing a traditional dish helps students understand the cultural importance of food and its role in everyday life, festivals, or traditions.
- Comparing the target culture's cuisine with their own allows students to know the richness of their own culture.
- Discussing the history or origin of the dish also allows one to know more about someone's culture.

Scape Game

Scape games, also known as puzzle rooms, are games where participants have to complete different tasks or solve puzzles to find clues within a time limit. The objective is simple: “To escape the room”. These aspects make this activity fun and educational for students.

✓ **Designing an Escape Game**

When designing scape games for learning, teachers should consider that it is effective, engaging, and safe for students.

- Select a game theme and topic that balances motivation, fun, and interaction while maintaining language use.
 - Also, integrating a meaningful story into the game enhances students’ interest and makes the experience more meaningful.
 - The tasks and objectives should be suitable for the learners’ age, meaning that they should consider the students’ English level.
-

✓ **Teachers’ Role**

The teachers’ roles are facilitator, game expert, and evaluator. During the activity, their role changes to one called “Game Master”, who is in charge of controlling the activities and guiding or helping students out if they have any doubts about the mechanics of the game.

✓ **Types of Scape Games**

- Prison escapes
- Treasure hunts
- Murder mysteries
- Ancient civilisations



✓ **The Tasks**

• **Written Puzzles**

Reading and understanding texts, numbers or codes. Students might need to complete activities like text comprehension, solving riddles, jigsaw reading, or logical reasoning.

• **Physical Tasks**

Interaction with the environment, such as finding, moving, or arranging objects. Players may also face challenges like untying knots or solving picture puzzles.

• **Hidden Items and Clues**

Looking for objects or specific details within the game environment to uncover clues that students need to continue playing.

✓ **Scape Games and Cultural Identity**

Escape games connect to cultural identity by including parts of a country’s history, traditions, or legends in the game settings. Therefore, students will feel more connected to their heritage and understand the meaning behind traditional stories. Also, by using familiar places from Ecuador, students will feel more proud of their culture and learn in a meaningful and exciting way.

Field Trip



Field trips are powerful tools in EFL/ESL education, offering opportunities for a real hands-on experience which enhances language acquisition. Based on sociocultural theories, for instance, these types of trips immerse students in a real-world situation or interaction where language is used authentically. For instance, visiting local markets or cultural festivals, where students practice the 4 English language skills naturally.

✓ Types of EFL Field Trips

• Cultural Immersion Field Trips

It aims to familiarize students with the cultural background of the target language. These trips often involve visits to museums, historical landmarks, cultural festivals, or local communities where there are a lot of cultural aspects students can learn from.

• Academic and Educational Field Trips

It focuses on integrating language learning with subject-specific knowledge. These trips often involve visits to educational institutions, science centers, libraries, or events such as workshops, conferences, and lectures.

• Interactive and Recreational Field Trips

It combines language learning with enjoyable activities in informal settings. These trips might include visits to parks, zoos, gardens, or public events such as fairs, concerts, and sports games.

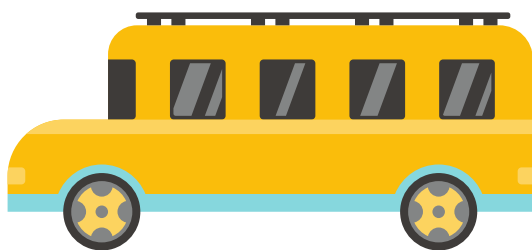


✓ Benefits

Field trips help students improve their speaking, listening, reading, and writing skills by offering real-world and complete language practice. These activities provide valuable chances for real conversations, unlike the controlled speaking and listening tasks in class. In these dynamic settings, students improve their fluency and confidence when using the language.

✓ Field Trips and Cultural Identity

Field trips are essential for building students' understanding and respect for different cultures. By experiencing and using the target language in a cultural environment firsthand, students learn about the community's customs, traditions, and values. This is closely connected to the language; for example, attending a cultural festival or visiting a local community helps students observe and participate in cultural activities they wouldn't experience in the classroom.



LEGEND OF ECUADOR

1) **Level: A2**
LS: Reading & Speaking

2) **Length: 2 h**
Grammar: Past simple

3) **Language Functions:**
Describing, expressing emotions,
and predicting.

Vocabulary:

Excited, shocked,
surprised, confused,
ashamed, naughty,
scared, nervous, headless,
tense, brave

Story

Objective: Students will be able to describe cultural and historical aspects of Ecuadorian Legends

EXPOSURE PHASE

The headless Rider

INSTRUCTIONS

1. Pair up or create small groups of students
2. Show students "The Headless Rider" or "Cura sin Cabeza" image without telling them what it is about.
3. Ask students the following discussion questions:



- What can you see?
 - Students can describe the image
 - The place: dark forest, a mountain, hell, etc.
 - Objects: A horse, a person, an orange moon, threes, etc.
- What do you think the image is about?
 - Students try to guess what it is about. Is it a ghost story, a legend, or a historical scene?

- How does the image make you feel?
 - Does it make students feel scared, happy, or worried? Why?
- What do you think is happening in the picture?
 - Students will create short explanations or predictions about what is happening on the picture (“A rider is looking for someone,” “It’s a ghost who haunts the forest at night,” etc.).
- Guess the story
 - Students will try to guess the Ecuadorian legend.
 - This picture is part of a story, what would it be about? Who is the rider, and why is he there?



VOCABULARY

1. Once students share their ideas, briefly introduce the real story of “The Headless Priest” and explain the cultural importance of this story
2. Compare their guesses to the real story and discuss:
“Were your ideas similar or very different from the story?”
3. Introduce the vocabulary words using a game called “Escape the Hunted Town”.

Materials Needed

- Printed vocabulary cards with word and picture for each vocabulary word
- Timer or clock
- Divide students into teams of 3 – 4 students.
- Draw a square on the board and divide it for each team. (It will depend on how many students are in the class).
- Put the definitions on the board

TEAM 1	TEAM 2	TEAM 3	TEAM 4

- Place 2 – 3 tables in the middle of the classroom and have students form columns behind it. (They number of tables will vary depending on the number of teams)
- On the tables, the teacher will place some boxes. Each box will have some printed vocabulary cards and its definition
- Set a timer (5 minutes)
- One by one, each student in the team runs to the table and looks inside the box for the picture and its corresponding definition.
- Then students will run to the board and paste them in their corresponding team box.
- The first team who finishes on time (5 min) are the winners and have scape the headless rider.

READING

- Read the story of “The Headless Priest” and answer some questions

Comprehension Questions:

- Where did the story take place? Answer: Riobamba.
- Why were people scared at night? Answer: They saw a headless man riding a horse.
- What did the two brave friends use to stop the headless man? Answer: A rope.
- Who was the headless man? Answer: The town priest.
- Why did the priest pretend to be a ghost? Answer: He was in love and didn’t want people to see him.
- What happened to the two young men later? Answer: The priest came back from death and took revenge, killing them.
- At what time does the priest return, according to the story? Answer: 12 pm (midnight).
- What does the priest do to people who see him? Answer: He takes them to hell.



The Headless Priest

A long time ago, in Riobamba, people were very **nervous** and **scared**. They said a **headless** man on a horse rode through the dark streets at night. The man wore mysterious black clothes, and nobody could see his face. Some thought he was a ghost, and others believed he wanted revenge.

Two **brave** friends wanted to know the truth. They made a clever plan. On Saturday night, they tied a rope across the street to stop the headless man. Then they hid, feeling **tense** and **excited**, waiting until very late.

At midnight, the frightening rider came. He hit the rope cutting off his head. The two friends, afraid and **shocked**, ran to see who he was. They were very surprised! It was not a ghost. It was the town priest.

Terrified, they saw the priest lying there, decapitated. **Confused**, they did not know what to do. Suddenly, they noticed a letter in the priest's pocket. He had been in love with a woman and, **ashamed** of his feelings, pretended to be a ghost so people would not see him.

They felt guilty, so they decided to hide his body and never talk about that night again. But the same night, the priest came back from the dead. He took revenge for his death, killing the two young men. From that day on, the story says that at 12 pm, the headless rider returns and takes everyone who sees him or are **naughty** kids to hell.



PARTICIPATION PHASE

ROLEPLAY



PREPARATION

- Work in groups of 3 or 4. (Depends on the number of students)
- Students will propose a different ending for the Headless priest story
- Students decide what happens instead of the priest taking revenge on the two friends.

Does the priest forgive the two friends?

Do the friends find another way to help the priest?

Does the story end in a funny or happy way?

- Encourage students to use past simple tense verbs and new vocabulary learned.
- You can integrate some background music, also some pictures or make the classroom look like a small town

Be creative!

CHARACTERS

1. Narrator: Tells the story and guides the scene.
2. Brave Friend 1: The leader who plans to catch the headless priest.
3. Brave Friend 2: The cautious but curious friend.
4. The Headless Priest: The mysterious figure riding through the streets.
5. Woman: The beloved of the priest.



EXAMPLE

Last Scene: The Friends Make a Plan
(Alex and Edgar stand on the street).

Alex: I am tired of being scared! Let's stop the headless man.

Edgar: Are you sure? It is a ghost!!

Alex: Don't worry! Take this rope and tie it to that window. He will fall off his horse
(The headless priest rides down the street. He hits the rope and falls off his horse).

Edgar Look! It worked! Let's see who he is.

Alex: He's not headless! He's... the priest? Carlos Roberto !!!

Carlos Roberto (Priest) : Please don't hurt me! I can explain.

Edgar: Why did you scare the town?

Carlos Roberto (Priest): I was in love with María de las Mercedes, but I couldn't tell anyone. I pretended to be a ghost so no one would see me.

Alex: That's not right. You scared everyone!

The Priest: I'm sorry. I'll tell the truth to the town tomorrow.

The next day, Alex and Edgar sent the priest to jail.

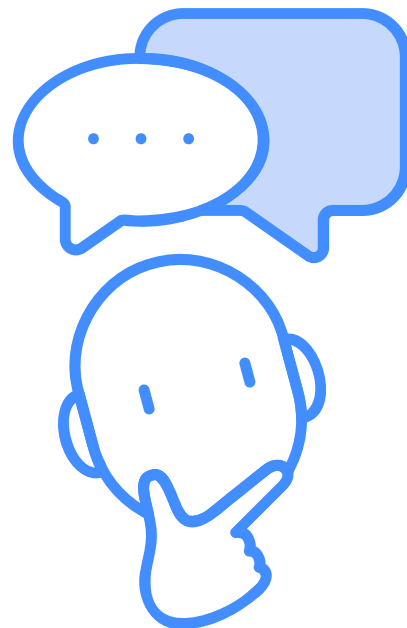


The End

REFLECTION

QUESTIONS AFTER ROLEPLAY

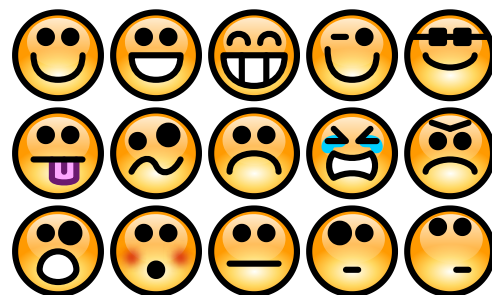
- 1.How did you feel acting out the story?
- 2.Did you enjoy creating a new ending? Why or why not?
- 3.What was the most difficult part of this activity?
- 4.What did you learn from this roleplay? Any lesson from this story?
- 5.If you could act out another story, what kind of story would you choose? Do you think the priest should have done something different?



FEEDBACK

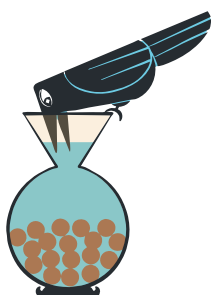
Feedback: Provide specific comments for each student based on strengths and areas for improvement. For example:

- 1.Comments about the use of vocabulary or performance
- 2.Comments about students' pronunciation.



ACTIVE EXPERIMENTATION

- 1.In groups of 4 to 5 students, talk to your classmates about a legend from their place of origin.
- 2.In your groups decide a story you will choose to roleplay.
- 3.Change the ending of the story and present it to the class.



RIOBAMBA HERITAGE

1) **Level: A2**
LS: Writing & Speaking

2) **Length: 2 h**
Grammar: Giving directions

3) **Language Functions:**
Giving directions and describing places

Vocabulary:

Cathedral, museum,
park, train station,
theater



Objective: Students will learn how to give directions to places in Riobamba City

EXPOSURE PHASE

Discussion

QUESTIONS

- Why do you think it is important to take care of Riobamba's historical places?
- What traditional activities or festivals in Riobamba do you enjoy the most?
- Have you ever visited a museum in Riobamba? What did you learn there?
- If a friend from another city visits Riobamba, which cultural place would you show them first? Why?
- What is your favorite church, museum, or park in Riobamba? Why do you like it?



CULTURE

PARTICIPATION PHASE

PICTURE GUESSING

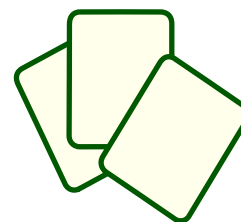
- Print or present pictures of places that show the richness of Riobamba.
- Show a small frame of the place in the picture, and students will guess based on that frame. For example:

The entire picture	Small Frame	Place
		"Cathedral of Saint Pedro"
		"Museum of the City"
		"La Merced Market"
		"León Theater"
		"Sucre "Park"
		"Train station"

- Students join groups of 4 - 5 students and share their thoughts about those places.
- What do you know about them?
- Have you visited them?
- What are the things you can find there?

GIVING DIRECTIONS

- Try to accommodate the classroom (chairs) so that it simulates the roads in Riobamba, which are on the cue cards.
- Place flashcards with the vocabulary words (directions and places) around the classroom like a scavenger hunt. For example, tape a card with "Turn left" on one wall and "Market" near a desk.
- Paste the name of the streets around the classroom and the starting point. For example, the teacher's desk is on the road "Primera Constituyente" and at the back of the classroom is located the train station where a group of students must go
- In the same groups, students will receive one cue card for each group.
- The teacher should model how to give directions using the cue cards. For example:
"Go straight and turn left at the corner. The museum is on your right."
"The park is across from the museum."
- Each student will start in their corresponding place and head to their destination, using the descriptions on the cue cards.



REFLECTION PHASE

QUESTIONS

- Propose the following reflection questions.
- Why do you think it is important for people to preserve and visit these cultural heritage sites?
- What was the most challenging part of giving or understanding directions? How did you handle it?
- Why is it important to know how to give and follow directions in real life?
- What would you do differently next time so your classmates understand in a better way?
- Do you think this activity could help tourists in Riobamba? Why or why not?

VISITING RIOBAMBA

- In the same groups, students will choose from the following boxes the place they want to visit without seeing the name of the cards



INSTRUCTIONS

- Students will create a small cue card where they will write the starting point and the instructions to get there.
- Each group will choose 1 guide, 2 tourists and 2 locals. (If the amount of students is bigger you can provide students with other roles)
- The guides will look for 2 tourists from the other groups and guide them to make them visit their place (E.g. the guide from Santa Rosa market has a tourist from Chiqui Mall and Casa Museo)
- The 2 locals are going to prepare a little interaction with the tourists (E.g. in the Santa Rosa market tourists will go to buy some ingredients, and Locals have to use their Ecuadorian abilities to convince them to buy their products)
- Each interaction should not be at least 2 - 3 minutes long



EXAMPLES OF THE INTERACTIONS

Santa Rosa Market (Buying vegetables)

Tourist 1: Hello! What do you sell here?
 Local 1: Hello! Welcome to Santa Rosa Market. We sell fresh vegetables and fruits.
 Tourist 2: Oh, nice! I need tomatoes and onions.
 Local 2: We have the best tomatoes! Very fresh! Only \$1 for one kilo.
 Tourist 1: Hmm... Can I have two kilos for \$1.50?
 Local 1: No I am sorry, I promise these tomatoes are worth the price
 Tourist 2: I see, but I am not sure
 Local 2: I can give you a "Yapita" if you say yes

Chiqui Mall (Buying clothes)

Guide: Welcome to Chiqui Mall! I have great clothes at good prices.
 Tourist 1: Oh, I need a jacket.
 Local 1: We have beautiful jackets! Look at this one. Only \$20.
 Tourist 2: It's nice, but do you have it in blue?
 Local 2: Yes! Here you go.
 Tourist 1: It looks good. Can you give me a discount?
 Local 1: Okay! \$18, a special price for you.

Casa Museo (Visiting the museum)

Guide: Welcome to Casa Museo! This museum has beautiful Ecuadorian heritage.
 Tourist 1: Wow! What can we see here?
 Local 1: We have paintings, maps, and sculptures from Ecuador.
 Tourist 2: Oh! This painting is interesting. What is it about?
 Local 2: It shows Riobamba in the past. People lived very differently!
 Tourist 1: That's amazing! Can we take pictures?
 Local 1: Yes, but without flash.

4. Plaza de Toros (Explaining events)

Guide: This is Plaza de Toros. People come here for events.
 Tourist 1: What kind of events?
 Local 1: We have bulls, cultural shows, and concerts.
 Tourist 2: Bulls? Is it popular here?
 Local 2: Yes, some people like it. But we also have music and dance events.
 Tourist 1: That sounds interesting. When is the next event?
 Local 1: Next Saturday! You should come!

5. Museo de la Concepción

Guide: Welcome to this museum, it has beautiful religious art.
 Tourist 1: What kind of art is here?
 Local 1: There are old paintings and sculptures of saints.
 Tourist 2: Wow! This sculpture looks very old.
 Local 2: Yes, It is very special in Ecuador, in some churches, they use paintings for celebrations.
 Tourist 1: That's amazing!

6. Bolívar's House

Guide: This is Bolívar's House! Simón Bolívar stayed here in 1822.
 Tourist 1: Wow! Who was Simón Bolívar?
 Local 1: He was a leader of independence in South America.
 Tourist 2: That's interesting! Can we go inside?
 Local 2: Yes, there is also a restaurant with traditional food.
 Tourist 1: What food do you recommend?
 Local 1: Try the hornado or locro de papa. It is very delicious!
 Tourist 2: Sounds great! Let's eat!

PEER AND SELF-ASSESSMENT CHECKLIST

Criteria	✓ (Yes)	X (Needs improvement)
The student gave clear and correct directions using the correct vocabulary for places and directions		
The student participated actively in the conversation and spoke clearly and understandable		
The student stayed in character and made the interaction realistic.		

ECUADORIAN POEMS

1) **Level: A2**
LS: Reading & Writing

2) **Length: 2 h**

3) **Language Functions: Expressing emotions, describing experiences**

Vocabulary:

Passionate, extinguished,
affection, joyous, gaze,
weeping, tenderly, Ineffable,
silken, Throbbing



Objective: Students will be able to express emotions through poetry by writing short poems

EXPOSURE PHASE

Discussion

EMOTION MATCH-UP

- Divide the class into small groups and on the board paste emojis of emotions (e.g., happy, sad, angry, joy, peaceful, surprise, love, kindness, confusion)
- Then, give each group a small piece of paper on which they can write a simple phrase like, "I feel happy when I..." or "I feel sad because..."
- After finishing that, in the same group have your students discuss on how poetry can express emotions.



CULTURE

PARTICIPATION PHASE

VOCABULARY



- Briefly introduce the vocabulary by matching the words with its meaning

- Passionate
- Extinguished
- Affection
- Joyous
- Gaze
- Weeping
- Tenderly
- Ineffable
- Silken
- Throbbing
- A. To cry or shed tears.
- B. To look at something for a long time.
- C. A strong feeling of love or care.
- D. Showing or feeling strong emotions.
- E. Too great or intense to describe in words.
- F. Full of happiness or delight.
- G. To stop or get rid of an idea or feeling.
- H. Soft and smooth, like silk.
- I. Beating strongly and regularly, like a heartbeat.
- J. Showing gentleness and care.

ANSWER KEY: D - G - C - F - B - A - J - E - H - I



ANALYSING THE POEM

- Briefly introduce and explain the bibliography of one of the most famous poets of Ecuador, Medardo Ángel Silva.
- Ask your students to skim the “El alma en mis labios” poem then ask the following questions.
What is the overall theme of the poem?
How does the poet describe his feelings for the person he loves?
What metaphors or comparisons does the poet use to express his love?



Medardo Ángel Silva

Ecuadorian Poet (1898 – 1919)

Famous figure of Ecuador's Generación decapitada (Decapitated Generation), a group of young, tragic poets who died at a very young age.

Born on June 8, 1898.

His poetry is known for its romantic and emotional tone. His works often explore deep emotions like love, melancholy, and death. Silva published his poetry and gained recognition with his poem "El alma en los labios". His death at 21 widely believed to be a suicide remains as a mystery.



"El alma en los labios" "My soul on my lips"

When you see the passionate flame of our love
extinguished within your loving breast,
knowing only for you is life dear to me,
the day you are gone, I will end my own life.

For my thoughts, steeped in this deep affection
which made me your slave during that joyous hour,
away from your gaze, are as desolate as a child
who falls asleep dreaming of your soothing voice.

To shower you with kisses, I wish to be the wind,
and long to become everything your hand touches.
To be your smile, to be even your very breath,
just to be nearer your lips.

I live on your words and forever await
to call you mine, like one who seeks a treasure.
Away from you, I truly understand how much I love you,
and weeping over your letters, I tenderly miss you.

Forgive me if I lack the words to convey
the ineffable passion that consumes me.

To show my love, all I can do
is to tear open my chest, beloved, and into your silken hands
lay my throbbing heart that adores you.

Translated by Richard (2024)

DISCUSSION QUESTIONS

- Re-read the poem this time paying closer attention to each verse and answer the following questions

Individual:

- How does this poem make you feel? Can you relate to the poet's emotions in any way?
- Have you ever written a letter or message to express your feelings? How did it feel?
- What do you think makes love so powerful in people's lives?
- What is the main message of the poem?



Small groups:

- Do you think the poet's way of expressing love is common in your culture? Why or why not?
- In your culture, how are strong emotions like love usually expressed?
- What other ways, besides words, can someone show love?
- Do you think the poet's love is healthy, or is it too obsessive? Why?
- If the poet's beloved read this poem, how do you think she would feel?



STUDENTS TURN

- Have students re-write Medardos' poem with their own words (they can change the vocabulary words introduced previously or others)
- Students can use their creativity and add drawings to illustrate their poems.

ADAPT THE POEM

- Rewrite at least 4 lines of the poem with your own words.
- Example:

Original Line: To shower you with kisses, I wish to be the wind

New line: To bring you happiness, I wish to be the sun."

- Now, write your own version:

1. _____
2. _____
3. _____
4. _____



REFLECTION PHASE

TEACHER REFLECTION

- Was this activity easy or difficult?
- How did you feel while writing?
- Do you think poetry is a good way to express emotions?
- Did you notice any similarities or differences between your poem and Medardo Ángel Silva's?

ACTIVE EXPERIMENTATION

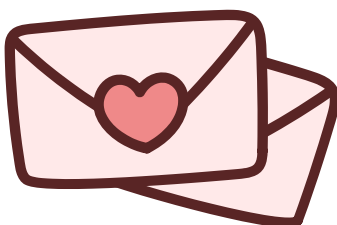
MY OWN ART

- Create small groups and write a short poem about strong emotions, such as love, joy, sadness, or hope they had during this class.
- Write about 4 or 6 lines (or more if you feel inspired)
- You can include a personal experience or memory related to the emotion.

POEM SHARING

- Invite one volunteer from each group to read their group's poem aloud to the class.
- Encourage the other students to listen actively and reflect on how each group expressed their chosen emotion
- Ask students the following questions:
- How did you feel writing your own poem?
- Was it easy or difficult? Why?

ART



ECUADORIAN FOOD AND TRADITION

1) **Level: A2**
LS: Reading & Writing

2) **Length: 2 h**

3) **Language Functions:**
Describing,

Materials

Vocabulary Pictures
Cards, yarns, Pictures
of students dish,
board, markers



Objective: Students will learn about the importance of Ecuadorian cuisine and will be able to write a recipe for a traditional food.

EXPOSURE PHASE

Discussion

EMOTION MATCH-UP

- Show the images of traditional Ecuadorian dishes (e.g., Colada Morada, Fanesca, Ceviche).
- Ask students: “Which of these foods have you tried?” and “What is your favourite traditional dish?”
- Discuss briefly: “What foods are important during special holidays in Ecuador?”



VOCABULARY DETECTIVE

- Write the vocab word on an index card. Place yarn on the card so that the students can wear it around their necks.
- Each student gets one card which should be placed on their back so they can't see it.
- Each walks around giving clues to the person so that they have to guess the word that's on their back. (It can be mimics, sounds, or figures with their hands but they can not say the word.)

Chop, Boil, Add, Mix,
Pour, Stir, Cook, Serve



ECUADORIAN CUISINE

LECTURE

In Ecuador, you can find a huge diversity of traditional cuisine, such as soups, traditional dishes, and desserts. The traditional dishes of Riobamba are pork and beef-based, combined with potatoes and corn grains. These dishes often require a lot of time to prepare, but they are worth it, and the prices are really good.

WHAT DO ECUADORIANS EAT FOR BREAKFAST, LUNCH, AND DINNER?

Depending on where you are, you'll have different breakfast options to choose from. That said, almost across the board, you'll find a conventional breakfast almost everywhere!

For breakfast on the Coast, you'll more likely eat a bolón with fried eggs, fresh juice and coffee. A bolón is made from boiled plantain that is usually mixed with cheese, and sometimes pork, formed into a ball and fried in a pan

Another typical dish is Encebollado. It's a fish-based stew mixed with yucca, tomatoes, onions, peppers, and lemons. It's usually eaten with plantain chips or popcorn.

Hornado is very common in the highland region. This dish is seasoned with garlic and cumin, and once it is ready, it's served with fried potatoes, mote (corn), fried bananas, and a salad. You should expect to find Hornado at every marketplace, fair, and on the street.



COMPREHENSION QUESTIONS

- What are some common ingredients used in traditional highland dishes in Ecuador?
- How is a bolón prepared, and what ingredients are typically used?
- What is Encebollado, and what are its main components?
- Where can you usually find Hornado in the highland region?
- What makes Ecuadorian cuisine diverse across different regions?

PARTICIPATION PAHSE

RECIPE

- Present your students with a recipe for a typical dish in Ecuador.
- Students will complete the recipe below by filling in the blanks with the appropriate words from the box.
- But to make this more interesting students will not know which typically dish is the recipe about.
- You can provide clues like when it is eaten and what we usually celebrate when cooking it.



Chop, Boil, Add, Mix, Pour, Stir, Cook, Serve



- | | |
|----------------|------------------|
| 1. Chop | 6. Stir |
| 2. Boil | 7. Cook |
| 3. Add | 8. Add |
| 4. Mix | 9. Pour |
| 5. Pour | 10. Serve |

?

Ingredients:

- 1 cup raw oats + (the same amount of water for soaking)
- 8 cups water more or less based on how thick you want it
- 4 cinnamon sticks
- 14 oz frozen naranjilla or pineapple
- 2 cups blueberries fresh or frozen
- 2 cups blackberries fresh or frozen
- 2 cups strawberries diced
- 4 whole cloves
- 4 all spice berries
- 2 pieces orange peel
- A few lemon verbena leaves fresh or dry
- A few lemongrass leaves fresh or dry
- ½ lb panela grated or brown sugar



Directions:

- First, _____ (1) the fruits, such as pineapple and blackberries, into small pieces.
- _____ (2) water in a large pot and _____ (3) the chopped fruits into the boiling water.
- While the fruits are cooking, _____ (4) the spices (like cinnamon and cloves) into the pot.
- Slowly _____ (5) the corn flour with a bit of cold water in a separate bowl until smooth.
- Gradually _____ (6) the corn flour mixture into the pot while stirring continuously.
- _____ (7) the mixture on low heat until it thickens, stirring often to avoid lumps.
- Finally, _____ (8) sugar to sweeten the drink and adjust to taste.
- _____ (9) the Colada Morada into cups, and _____ (10) it warm or chilled with Guaguas de Pan.



REFLECTION PHASE

REFLECTION QUESTIONS

Once the activity is finished, Encourage your students to answer the following questions

- What did you learn about Ecuadorian cuisine today?
- What is your favourite traditional Ecuadorian dish, and why do you enjoy it?
- Who in your family prepares traditional dishes, and what memories or traditions are connected to these meals?
- How do traditional Ecuadorian dishes represent our history and heritage?
- What can visitors to Ecuador learn about our culture through our food?
- How can young people help keep Ecuadorian food traditions alive in the future?
- Why is it important to learn about traditional foods?



ACTIVE EXPERIMENTATION

STUDENTS RECIPE

- Students create their own recipe of a traditional family meal and then they will explain how this meal is prepare and why is important for them.
- Encourage students to share if they or their families prepare any traditional dish and how they celebrate it.



Let's Go!

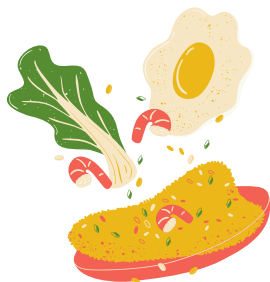




NAME OF THE MEAL

Ingredients:

(List all the ingredients you need)



Picture of the dish or drawing

Instructions:

(Step by step detail how the meal is prepare)



ESCAPE ROOM

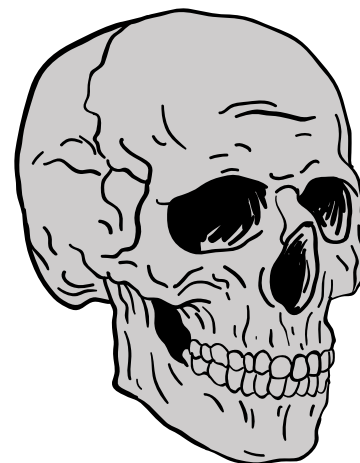
1) Level: A1 - A2 +
LS: Four skills (S, L, R, W)

2) Length: 2 h

3) Language Functions:
Describing,

Vocabulary

Soup, knife, cemetery
Ghost, tripas (Guts),
grave, dragged,
tombstone



Objective: Students will learn about Ecuadorian cuisine significance, practice vocabulary and grammar, and create a recipe in English.

EXPOSURE PHASE

VOCABULARY HUNT

- Write the six target vocabulary words (soup, knife, cemetery, ghost, cooking, tripas) on separate pieces of paper or index cards.
- Hide these cards around the classroom in visible but not too obvious (e.g., under a chair, on the back of the door, behind a book).
- Tell the students:
- “Today, we’ll learn about a scary Ecuadorian legend. Before we dive in, we need to gather important clues that will help us discover the story.”
- Explain that hidden around the classroom are “mystery words” that they need to find. Each word is a clue related to the story
- Divide the class into small groups (4 - 5 students). Each group will look for them and if they find them, they will not reveal the word until everyone has found one.
- After everyone found one, ask each group to share the word they discovered. Write the words on the board. and guess what story of the Ecuadorian culture the images belong to. For example:
- “What do you think ‘cemetery’ has to do with the legend?”
- “Why might a ‘knife’ be important?”

Bingo

INSTRUCTIONS

- **Materials needed**
- Print the Bingo cards with the vocabulary on it (one for each student).
- Give students chips, coins, or small pieces of paper for the bingo card.
- **How to Play:**
- The teacher calls out a clue, such as:
- **Definition:** "A sharp object used to cut things" → Students mark Knife.
- **Image:** Show an image of soup → Students mark Soup.
- **Synonym / Hint:** "A spirit of a dead person" → Students mark Ghost.
- Students mark the matching square on their card.
- The first student to complete a line (horizontal, vertical, or diagonal) shouts "Bingo!"

PARTICIPATION AND ACTIVE EXPERIMENTATION PHASE

ESCAPE ROOM GAME



ESCAPE GAME MATERIALS

- **Decorations:** Dim lighting, spooky music, candles, cobwebs, and other props to create a suspenseful atmosphere.
- **Reward:** Certificates, stickers, or small prizes for students who complete the escape room.



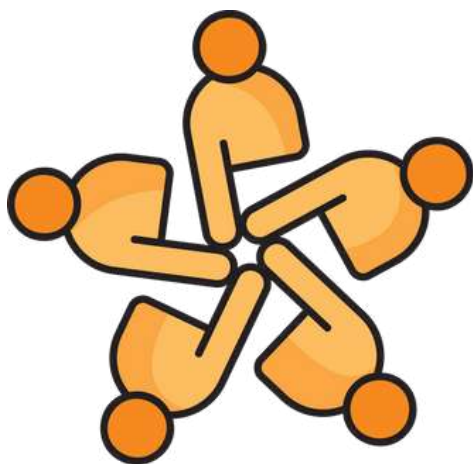
SETUP

- Divide the classroom into four areas, one for each “room.”
- Each room should contain:
- The challenge materials.
- A “locked” clue or key to proceed to the next room (physical locks, riddles, or symbolic barriers).



GROUP ORGANIZATION

- Divide students into small teams (4-5 members).
- Teams must complete the activity in each room to advance.
- Cooperation and communication are key.
- Teams have 7-8 minutes per room.



FLOW OF THE GAME

- Room 1 (Speaking): Teams spell vocabulary words aloud, if the spelling is correct they get a riddle, and they will have to solve it to continue to room 2.
- Room 2 (Reading): Teams read the provided text and answer comprehension questions to “unlock” the next clue.
- Room 3 (Listening): Teams listen to an audio clip and complete a small task
- Room 4 (Writing): Teams create a “recipe” or spell for escaping, using vocabulary from previous rooms. Once completed they earn the final key to win.



REWARD

- Once all teams escape, celebrate with prizes

REFLECTION PHASE

MOOD BOARD REFLECTION

- On the board place notes with:
- "I enjoyed..."
- "I learned..."
- "I felt challenged by..."
- "Next time, I'd like to..."
- Students write their thoughts on sticky notes and place them in the appropriate section.



CREATE A STORY



- Assign each group a section of the board (e.g., "I enjoyed...", "I learned...", "I felt challenged by...", or "Next time, I'd like to...").
- Each group uses the sticky notes in their section as inspiration to create a small collaborative story about the day's activity.
- The story should include:
- A creative title related to how they perceived the Escape game activity.
- Characters should be the students, if they want to write some nicknames for themselves, that would be perfect.
- A fun event that students remember

EXAMPLE

- Here is an example on how the story of team 3 might look like
- Characters: Paolita, Pamelita, and Chenny
- Story segment: The cemetery was dark and cold, and Paolita didn't want to go in. Pamelita was brave and held his hand, saying, "We can do this together!" Chenny pointed to a glowing tombstone marked "María Angula," and together they uncovered the key buried beneath it. It was scary, but they felt proud of their courage.
- Fun event: As they picked up the key, the tombstone spoke, "Don't forget to invite me to eat tripas with you guys ha ha ha"

COME ALONG FOR THE RIDE

FIELD TRIP

THIS
SUMMER



VISIT TO A MUSEUM

LEVEL: A2 - B1

Language skills: Listening, Reading, Writing - Speaking

LANGUAGE FUNCTIONS

Describing objects, asking and giving information, comparing and contrasting

PRE-VISIT PREPARATION

First and second phase should be done previously to the visit to the museum



OBJECTIVE

By the end of the lesson, students will be able to engaging into a discussion about museum.

FIRST PHASE / EXPOSURE PHASE

The teacher assigns a number to each student and then uses a wheel to randomly select a student to answer the following questions:

- ☐ Have you ever been to a museum?
- ☐ Can you name any types of items you might see in a museum (e.g., artefacts, paintings, sculptures)?
- ☐ What do you usually see at a museum?
- ☐ What museum would you like to visit in the future?
- ☐ Would you like to be a museum guide? Why?
- ☐ Do you think museums help us learn about history? How?
- ☐ What do you feel when you visit a museum?



SECOND PHASE / PARTICIPATION PHASE

Introduction

- ☐ Show students images or artefacts (e.g., ceramics, paintings, or indigenous clothing) that might be seen in the museum.
- ☐ Ask: “What do you think these objects tell us about Ecuadorian culture?”
- ☐ Introduce key terms related to museums and Ecuadorian history, such as artefact, exhibit, heritage, colonial, and indigenous.



Game Fly Swatter

Instructions

1. The teacher pastes vocabulary museum pictures on the board.
2. Divide the class into two teams and give each team a fly swatter.
3. Read a definition aloud. Students race to swat the correct word.
4. Award a point to the team that swats the correct word first.
5. The team with the most points is the winner.

1. Clay vessel
2. Sculptures
3. Paintings
4. Maps
5. Skulls

1. Traditional clothing
2. Illustrious Women of Riobamba
3. Scientific Expeditions
4. Ancient city of Riobamba
5. Social movements (Leonidas Proaño)

THIRD PHASE / ACTIVE EXPERIMENTATION

Guided Tour by the Teacher

- ☐ Highlight specific exhibits that showcase the cultural identity and history of Riobamba and Ecuador, such as indigenous artifacts, famous women, scientific expeditions like the Geodesic Mission, and historical documents.
- ☐ While visiting the museum ask reflective questions to students
 - What do you think these objects tell us about Ecuadorian culture
 - What does this artefact tell us about life during this time?"
 - What role do you think museums play in connecting the past with the present?

Note taking

- ☐ Provide students with a small note to fill in during the tour.



NOTES

Name or description of the artefact, painting or exhibit

Why is it significant?

How does it relate to Ecuadorian Culture



FOURTH PHASE / REFLECTION PHASE

Post visit activity

- Discuss with your students the following questions
 - What was your favourite exhibit, and why?
 - What did you learn about Ecuadorian culture or history that surprised you?
 - How do museums help preserve and share cultural identity?
 - What emotions did you feel while viewing certain artefacts or exhibits? Why?

□ Small Debate

Topic:

Are museums the best way to preserve and teach our cultural heritage, or are alternatives methods more effective (for example: digital platforms or cultural festivals)

Give students 10 minutes to prepare their responses and then encourage a class discussion where everyone has to participate.

Note: If your students are at a higher level you can divide the class into two groups

Group 1: Pro-museums

Group 2: Alternative methods

- Give each team 15 minutes to prepare their arguments and counterargument.
- Present the debate with each group having 2 minutes to present their points one by one.
- Then the other group will have 3 minutes to respond and present their counterarguments.
- Finish the activity by analysing the strengths and weaknesses in both groups.

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Anexxes

1. Legends of Ecuador:

- Rubric and Vocabulary cards

2. Riobamba Heritage

- Cue cards
- Exploring Riobamba (Map)

3. Escape Room:

- Bingo
- Escape Room Game

Thank you!

Rubric

Criteria	Excellent (4)	Good (3)	Satisfactory (2)	Needs Improvement (1)
Participation	Fully engaged, contributes actively, and stays in character throughout the roleplay.	Participates well and mostly stays in character, with minor lapses.	Participates but needs prompting or shows limited effort in staying in character.	Minimal participation or off-task behavior.
Use of Vocabulary	Uses a wide range of target vocabulary accurately and effectively.	Uses most target vocabulary correctly with a few minor errors.	Limited use of target vocabulary; several errors that affect meaning.	Rarely uses target vocabulary or uses it incorrectly.
Grammar Accuracy	Demonstrates strong command of A2-level grammar with no major errors.	Makes minor grammar errors that do not interfere with communication.	Grammar errors occasionally interfere with communication.	Frequent grammar errors make it difficult to understand.
Fluency and Pronunciation	Speaks clearly and confidently with natural pauses and good pronunciation.	Speaks clearly but with occasional hesitations or mispronunciations.	Hesitant speech with noticeable difficulty in pronunciation or fluency.	Speech is unclear, with frequent pauses and mispronunciations.
Creativity and Improvisation	Adds original ideas or lines to enhance the story while staying relevant to the prompt.	Occasionally adds creative elements or ideas to enrich the roleplay.	Follows the dialogue closely with little to no extra creativity.	Lacks creativity; relies heavily on the script without variation.
Collaboration	Works very well with group members, supporting and encouraging them.	Works well with the group, with minimal conflict or issues.	Works with the group but may show occasional signs of difficulty in teamwork.	Struggles to collaborate effectively with group members.

SCARED

Feeling afraid

.....

Example:

She was afraid of the dark

HEADLESS

A person without a head

.....

Example:

She was afraid of the dark

NERVOUS

Worried or unsure about something

.....

Example:

I was very nervous about driving again after the accident.

TENSE

Feeling worried, not able to relax

.....

Example:

She was very tense as she waited for the interview

BRAVE

Ready to face danger, showing courage

.....

Example:

A brave soldier

SHOCKED

Surprised or upset for something unexpected

.....

Example:

The boy was too shocked to speak

CONFUSED

Not understanding something

.....

Example:

Grandpa gets pretty confused sometimes, and doesn't even know what day it is.

ASHAMED

Feeling bad about something wrong you did

.....

Example:

She was afraid of the dark

EXCITED

Feeling very happy

.....

Example:

The kids are really excited about going on holiday

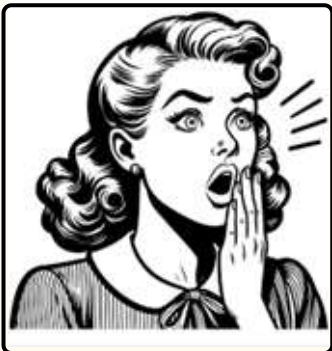
NAUGHTY

Children that behave bad or are rude

.....

Example:

Our boss treats us all like naughty children.



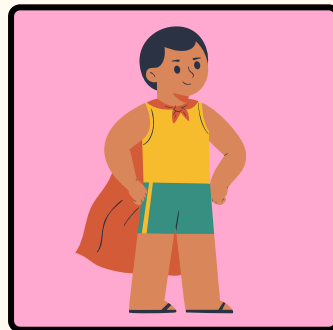
1



4



5



6



2



3



"Catedral of Saint Peter"

Location: *In front of* Maldonado par

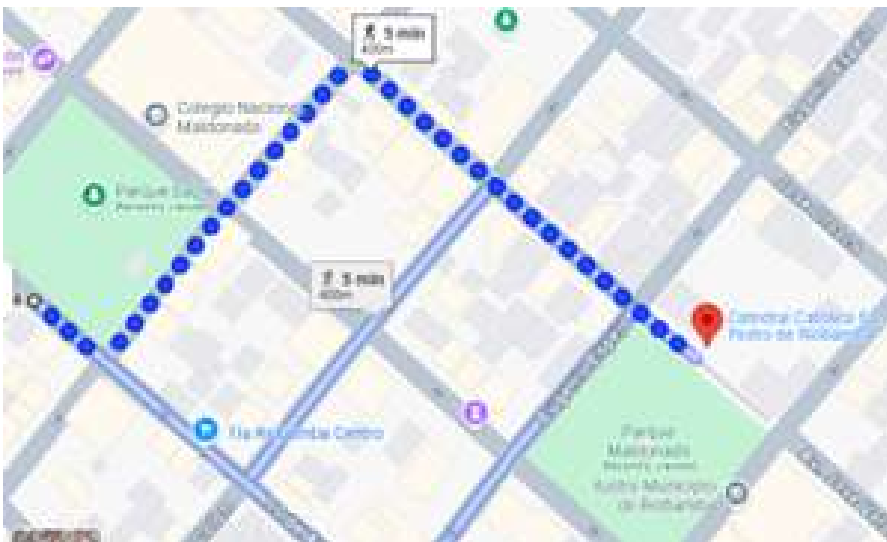
Built in 1865

Oldest and important churches of Riobamba

Rebuilt after the 1797 earthquake and shows a mix of colonial and indigenous art.



How to get there?



Start at Sucre Park, *stop at the corner* you *turn left* and *go along* two blocks, then *turn right* and *walk down* the street until you see Maldonado Park

"Museum of Riobamba"

Location: *Opposite to* Maldonado par

Built-in 1900

Open to public and holds objects from Riobamba's history. and artifacts from indigenous cultures.



How to get there?



Start at Juan Larrea, *go ahead* 1 block and at the corner, *turn right* and walk to *the corner*. Then *turn left* and *go along* the street. Finally, *turn right* and go all the way down.

"La Merced Market"

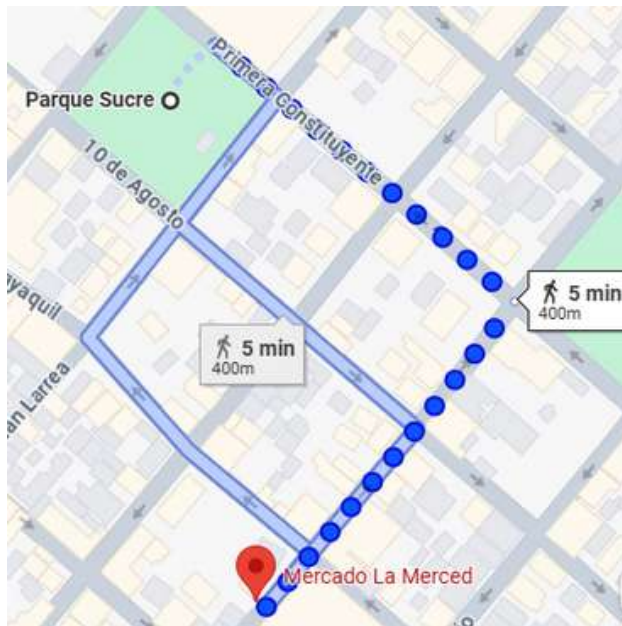
Location: *In front of* Palacio de Cevallos

Built-in 1939

Traditional Ecuadorian dishes like hornado and Llapingacho



How to get there?



Start at Sucre Park, *go down* 2 blocks and *stop at the corner*. then *turn right* and *walk along* until you find La Merced Market.

"León Theater"

Location: *Opposite to* Maldonado Park

Built-in 1918 and open to public in 1929

There are performances like plays, concerts, and cultural events.



How to get there?



Start at La Merced Market, *at the corner* you *go up* two blocks and *turn right* two blocks. finally, you *turn left* and *go along* the street.
Leon Theater *is on the corner*

"Sucre Park"

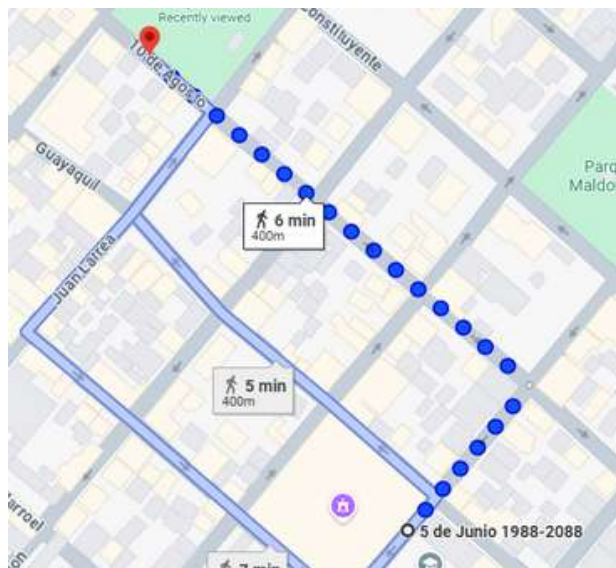
Location: *Between* Leon Theater and the Electrical Company EERSA

Build in 1924

In the heart of Riobamba, people walk around and see statues and fountains
The park is named after Antonio Jose de Sucre, a hero of Ecuadorian



How to get there?



Start at Palacio Real, *walk 1 block and turn left.*
go straight ahead for three blocks. Keep walking
and in the middle of the fourth block *cross the*
street to the Sucre Park.

"Train Station"

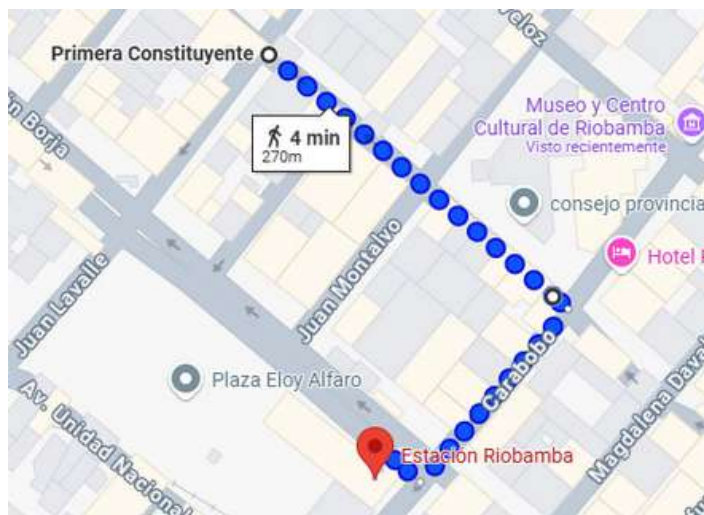
Location: Daniel Leon Borja Avenue

Built-in 1925

Riobamba's train station is part of Ecuador's cultural heritage and offers scenic train rides.



How to get there?



Start at Primera Constituyente, *walk down* the street 3 blocks and *turn right*. *Walk straight* until you see the street light. Cross the street and you will arrive to the train station.

EXPLORING RIOBAMBA

LEARNING TO FIND YOUR WAY





MARIANGULA BINGO

FREE SPACE	SOUP	KNIFE	GHOST	COOKING
TOMBSTONE	TRIPAS	CEMETERY	DRAGGED	FREE SPACE
GRAVE	GHOST	KNIFE	CEMETERY	TOMBSTONE
DRAGGED	GUTS	FREE SPACE	KNIFE	TRIPAS
DRAGGED	SOUP	GRAVE	COOKING TOOL	GUTS

START THE GAME

Maria Angela

SELECT YOUR
DIFFICULTY



GENERAL INSTRUCTIONS

1. WORK AS A TEAM TO SOLVE CHALLENGES RELATED TO THE LEGEND OF MARIA ANGULA. COMPLETE ALL FOUR ROOMS TO “ESCAPE” BEFORE SHE CATCHES YOU.
2. SETUP: EACH ROOM REPRESENTS PART OF THE STORY AND FOCUSES ON A DIFFERENT LANGUAGE SKILL (SPEAKING, READING, LISTENING, WRITING).
3. TIME: STUDENTS HAVE 40 MINUTES TOTAL (APPROXIMATELY 7-8 MINUTES PER ROOM). A TIMER WILL BE DISPLAYED TO KEEP TRACK OF PROGRESS AND IF THEY DO NOT COMPLETE IT ON TIME THEY WILL BE BURY IN THE CEMETER.
4. RULES:
 - TEAMS MUST FOLLOW THE INSTRUCTIONS FOR EACH ROOM.
 - ALL MEMBERS MUST PARTICIPATE.
 - USE ONLY ENGLISH DURING THE GAME.
 - IF STUCK, YOU CAN ASK THE “GATEKEEPER” (TEACHER) FOR A HINT, BUT IT WILL COST 1 MINUTE OF YOUR TOTAL TIME.



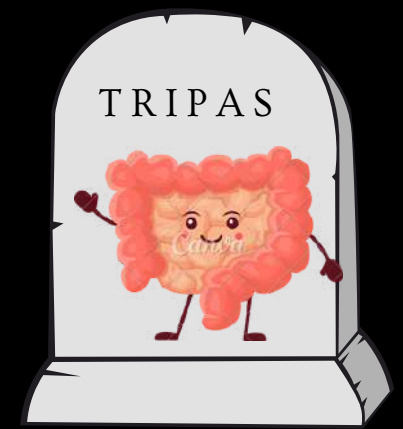
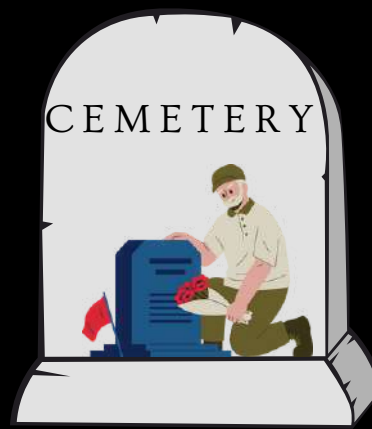
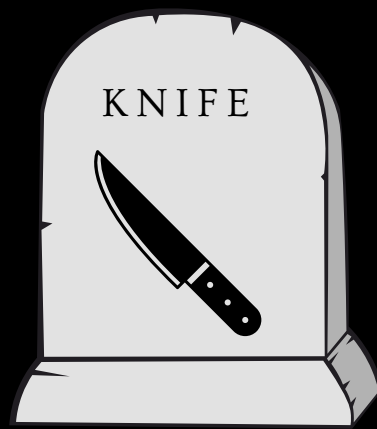
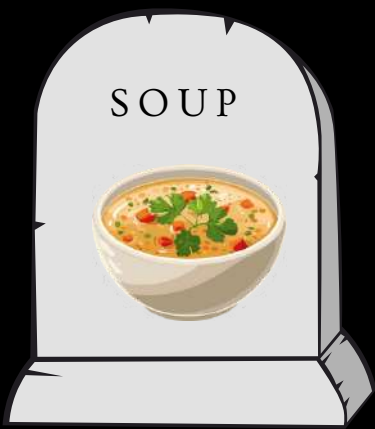
Room 1



ROOM 1: SPEAKING (SPELL TO UNLOCK THE GATE)

INSTRUCTIONS FOR STUDENTS:

1. YOU'VE ENTERED THE GRAVEYARD, AND THE GATE IS LOCKED! TO OPEN IT, YOU MUST FIND 5 HIDDEN IMAGES FROM THE VOCABULARY, PASTE THEM INTO THE TOMBSTONE WHERE THEY BELONG AND SPELL EACH WORD OUT LOUD. (IF THE NUMBER OF STUDENTS IS HIGH USE MORE VOCABULARY WORDS)
2. EACH TEAM MEMBER WILL TAKE TURNS SPELLING ONE WORD ALOUD.
3. WHEN YOUR TEAM SUCCESSFULLY SPELLS ALL THE WORDS, YOU MAY CONTINUE TO THE NEXT ROOM.



Room 3



ROOM 3: LISTENING (FOLLOW THE GHOST'S DIRECTIONS)
INSTRUCTIONS FOR STUDENTS:

1. WELCOME! THE GHOST OF THE CEMETERY HAS RETURNED, AND IT'S HERE TO HELP YOU TO ESCAPE, YOU MUST CAREFULLY LISTEN TO THE GHOST'S INSTRUCTIONS AND FOLLOW THEM STEP BY STEP. REMEMBER, THE KEY TO THE NEXT ROOM IS HIDDEN. YOU MUST FIND IT BEFORE TIME RUNS OUT

SCAN



STUDENTS COMPLETE THIS TASK
TASK: WRITE DOWN THE GHOST'S DIRECTIONS AND
ANSWER THE QUESTIONS.

- WHERE DO YOU LOOK FIRST?
(ANSWER: COOKING POT)
- WHERE DO YOU CHECK NEXT?
(ANSWER: DRAWER UNDERNEATH THE TABLE)
- WHERE IS THE KEY FINALLY FOUND?
(ANSWER: BLUE BOX ON THE SECOND SHELF OF THE
CUPBOARD NEAR THE WINDOW)

Room 4



ROOM 4: WRITING (CREATE THE ESCAPE SPELL)

INSTRUCTIONS FOR STUDENTS:

YOU'RE NOW FACE-TO-FACE WITH THE GHOST OF THE GRAVEYARD! TO ESCAPE, YOU MUST CREATE A MAGIC SPELL USING THE INGREDIENTS PROVIDED.

WRITE A SHORT SPELL OR RECIPE (3-5 SENTENCES) TO BANISH THE GHOST. USE AT LEAST FOUR VOCABULARY WORDS FROM THE ESCAPE ROOM.

WORD BANK: GHOST, KNIFE, TRIPAS, SOUP, CEMETERY, COOKING.

EACH TEAM PRESENT THEIR SPELL TO THE GATEKEEPER (TEACHER).

IF THE SPELL INCLUDES FOUR CORRECT WORDS AND MAKES SENSE, THE TEAM ESCAPES!

