PRESERVING THE LEGACY OF THE ELDERLY: WRITING OF ORAL STORIES FROM THE CANTON OF EL PAN (AZUAY - ECUADOR)
CONSERVANDO EL LEGADO DE LOS MAYORES: ESCRITURA DE RELATOS ORALES DEL CANTÓN EL PAN (AZUAY - ECUADOR)

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	ABSTRACT
Keywords: writing, didactic sequence, oral tradition, high school, didactic intervention	Esta investigación se enfoca en fortalecer los procesos de escritura mediante una guía didáctica. La intervención implementada, aprovechó como material educativo, los relatos de la tradición oral preservados en la memoria colectiva de los habitantes locales del cantón El Pan (Ecuador). Estas narraciones se consideran un valioso patrimonio cultural de la comunidad. El propósito central del estudio fue potenciar las habilidades de escritura en estudiantes de tercero de Bachillerato de la Unidad Educativa "El Pan" mediante la aplicación de una secuencia didáctica (SD). La metodología adoptó un enfoque cualitativo dentro del marco de investigación-acción buscando desarrollar las capacidades escriturales a través de la composición de mitos y leyendas que constituyen parte fundamental de las tradiciones del cantón. Los hallazgos obtenidos pueden observarse en las distintas fases de la secuencia implementada. Durante las etapas iniciales, los borradores revelaron deficiencias significativas en la construcción textual. Sin embargo, tras la intervención didáctica, se evidenció una transformación notable debido a que los textos finales demostraron mayor coherencia y cohesión, una estructuración adecuada de párrafos y una correcta aplicación de normas ortográficas, puntuación y acentuación. Este proceso permitió que los estudiantes comprendieran la escritura como una labor compleja que requiere dedicación, enfatizando la importancia del proceso de producción textual más allá del resultado final, aspecto frecuentemente descuidado en la enseñanza tradicional. La implementación completa de la secuencia didáctica logró perfeccionar y consolidar significativamente las competencias de composición escrita en los participantes.
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Introduction

To speak of a didactic sequence (DS) implies a novel and innovative educational strategy. It is a method of teaching and learning that is absent in the educational context of the country, in the different disciplines, both in basic education and in high school. Therefore, the present research proposes a writing project that focuses on the process of written composition through the application of a SD that, according to Ramírez (2006), the didactic proposal should integrate specific activities that encourage the active and dynamic participation of students, promoting constant interaction during each training session in the classroom.

To make the work innovative, creative and novel, the oral tradition was brought into the classroom. In this sense, the process of written composition was applied through didactic intervention, both myths and legends that are present in the customs and traditions of the communities. Margarita Ramirez indicates: "we don't have to go far, nor do we have to invest in material and financial resources, we just need the human resource that is available in and around our classrooms: the students, their families and the community" (2013, p. 13). Thus, oral tradition narratives constitute a valuable pedagogical resource that can be effectively implemented in the development of written competence within the educational context, taking into account that oral tradition is a cultural and historical heritage that is kept in the memory of the inhabitants of the different communities.

UNESCO (2016) asserts, written expression meets diverse needs and encompasses multiple dimensions of the individual. It facilitates the collection, preservation and dissemination of a variety of information in a variety of everyday contexts. Through writing, communities are able to build their collective memory and establish a shared cultural legacy.

Likewise, the research focuses on the qualitative method, framed in action-research, with the objective of designing, elaborating and implementing a didactic sequence to improve and strengthen the writing process, through the composition and production of myths and legends that are part of the traditions and customs that are still preserved in the memory of the inhabitants of the communities of the canton of El Pan.

The didactic sequence was implemented with students in the third year of high school specializing in Science at the El Pan Educational Unit, specifically in the subject of Language and Literature, during teaching periods of forty minutes. A digital repository was created using the Google Classroom platform to collect the drafts elaborated during the application of the didactic sequence. This methodology resulted in a significant improvement of the writing skills of the participants involved.

Oral tradition and didactic sequence: The oral tradition has endured through time thanks to its intergenerational verbal transmission. According to UNESCO (2003), this intangible heritage comprises a wide diversity of oral manifestations such as proverbs, riddles, tales, children's songs, as well as legends and myths. These oral expressions and traditions function as vehicles for the transmission of collective knowledge, cultural and social values.

CRESPIAL (n.d.) states that orality has undergone transformations in response to its sociocultural context, contributing to the strengthening of our identity and sense of historical continuity, by establishing connections between the past and the future through the present. This process is essential for the preservation of cultural traditions among the members of a community.

As Ramírez (2012) points out, "oral traditions have existed since ancient times and have often been the only means that societies lacking means of recording have been able to use to preserve and transmit their cultural history" (p. 131). This cultural phenomenon acquires relevance because it has facilitated the transmission of narratives, knowledge and traditional values of the past that have been preserved in the collective memory of the communities.

Aspects of orality are myth and legend, which through their narratives offer interpretations of cosmic and existential origins, as well as events linked to the experiences of the inhabitants of various localities. Over time, these manifestations have been consolidated as fundamental components of the intangible cultural heritage of peoples (Rocha and Sierra, 2016).

Through oral tradition, the cultural, ancestral and ethnic identity of a specific community or region is consolidated. Velásquez (2019) points out that, "through orality children and youth; learn, construct and transmit the cultural values and memories of the community group to which they belong" (p. 15). The word as a dynamic element sustains the weight of tradition and ensures the temporal persistence of memory, forming in future generations the encounter of the individual with his own history. On this aspect, Velasquez (2019) points out that:

> There are traditional communities, such as the indigenous people, where oral tradition is the main source of knowledge and information, more so than writing or reading. These communities are often referred to as oral societies; through orality, the details of daily life, traditions, customs and histories of the community are preserved (p. 9).

Amu and Gamboa (2019) argue that, some myths and legends are universal, they are adapted to the particular environment of each locality. However, different stories combine fantastic elements with certain beliefs, giving rise to customs, ideological systems and ritual practices that have given rise to certain enigmas in the human mentality. In this line, Rodriguez (2017) highlights the existence of communities with rich oral heritage, where stories about enchanted lagoons, supernatural apparitions and various ghostly manifestations persist in the memory of the elders.

For Ana Pelegrin, (cited in Gutiérrez 2016) "oral memory contemplates the cultural heritage and the transmission of popular knowledge of societies" (1982, p. 65). Over the course of history, many of the narratives of the community oral tradition have undergone transformations by the villagers. New elements contributed by the older adults have been incorporated into their stories. In a way, they have experienced a gradual loss of authenticity with the passing of generations. Popular tradition texts should not fall into oblivion as they contain the traditions and customs that have gradually faded from the collective historical memory (Rocha and Sierra, 2016).

A contemporary difficulty lies in the technological penetration that is displacing these narratives from the collective memory of youth, causing oral narratives to gradually fall into oblivion. The problem does not necessarily lie in a lack of student interest in learning about this oral tradition, nor in the lack of attractiveness of the stories. The abandonment of orality is created because there is no significant reason that leads to institutional educational spaces for its valorization and consequent permanence in the memory of current generations (Rodriguez, 2017).

Niño (2015) states that educational institutions should enhance each of these particularities by proposing academic activities aimed at training students to assume the role of leaders and defenders of their communities and the cultural manifestations that make up their collective identity. Oral tradition strengthens family ties and contributes to

the preservation of shared memory (Amu and Gamboa, 2019). To this end, Cuero and Longa (2019) suggest that:

> (...) the oral transmission of ancestral knowledge becomes a very important learning method to achieve integral development, by allowing them to recognize their ethnic potential and cultural values. It is suggested to leave the classroom as the only space in which one learns to enjoy the natural environment and to continue building didactic strategies that allow us to offer relevant teaching (p. 11).

Myths and legends endure in the collective memory through oral transmission. This mechanism allows future descendants to access the cultural heritage contained in these narratives, guaranteeing their continuity through time and different generations.

The didactic sequence as a strategy for writing oral stories: Myths and legends have been incorporated as educational resources with the purpose of renewing classroom teaching practices and awakening students' interest in new teaching-learning methodologies based on oral tradition. López, Enabo, Moreno and Jerez (2003) argue that both myth and legend are an excellent starting point for fostering creativity and imagination in written production.

In students, a writer must be formed, with the intention of producing texts. enable the development of cognitive abilities that empower students to create and transform into written text, the oral tradition characteristic of their environment (Caicedo, Marín, & Méndez, 2017).

Various researchers (Chivita, 2015; Cárdenas, 2019; Hernández and Fabra, 2020) indicate that, through pedagogical interventions, students generate their own textual productions based on regional myths and legends transmitted by grandparents, uncles or other adults in the community, with the aim of compiling material that contributes to the intangible cultural heritage of rural areas. Students show receptivity and interest in improving their learning and openness to the suggestions and strategies implemented in each session, which involve planning, textualization, writing and revision skills; allowing them to reflect on their productions with the purpose of improving their written composition processes (Herbas, 2015).

According to Chivita (2015) "the development of learners' writing systems becomes more robustly evident while studying their spontaneous productions from narrative sequences" (p. 9). Focused on the writing processes that students develop throughout the didactic sequence. It is possible to state that:

> This type of work establishes a constant dialogue between the student and the teacher as they generate relationships that allow them to work on the improvement of skills, not only in terms of written production but also in terms of communication, as it contributes to the improvement of the formal and conceptual aspects of writing (Cuero & Longa, 2019, p. 43).

It is essential to allow the family oral tradition to be integrated into educational spaces to enrich and strengthen students' creations. It is a valuable didactic resource to stimulate the teaching of writing through myths and legends. To share these oral narratives and establish links with cultural aspects and for students to value their literary heritage. Educators teach from their experiences, memories and experiences; transmitting those emotions to their students (Perea, Clemente, Nisperuza, 2018; Benavides & Urrea, 2019). Margarita Ramirez affirms that the oral tradition:

> It allows students to create, build and recreate cultural, moral and ethical values individually and as a group; stimulating understanding and respect among people from different groups. Students have the opportunity to bring everyday knowledge and wisdom into the classroom, establishing a link between popular culture and scientific knowledge (2009, p. 27).

Contemporary educators, regardless of their area of specialization, must be committed to presenting writing as an engaging activity for students, considering that, unfortunately, this practice has been categorized and perceived as complex, unappealing in both primary and secondary level educational contexts (Perea, Clemente, & Nisperuza, 2018). This situation constitutes one of the factors why students at higher educational levels arrive with notable deficiencies in the development of written compositions. It is for this reason that:

> As teachers, the challenge of reaching the student is not easy, when we know that there are external factors that are accompanying the formation process of our students, agents such as dysfunctional homes, drug addiction problems, children immersed in and victims of countless conflicts; but that is where the challenge of giving meaning to our teaching practices lies, because as knowledge guides we not only have to fight against the lack of love or interest in the area of knowledge but also with all the factors already mentioned and that is when we must equip ourselves with a series of strategies that energize the training process. (Perea, Clemente and Nisperuza, 2018, p. 20).

Morote (2007) considers that the classroom should be "turned into a micro-space of reception, research, creation and recreation of orality, where written expression is liberated and aesthetic enjoyment is given place" (p. 88). It is for this reason that López, Enabo, Moreno and Jerez (2003) mention that, "when considering strategies for use in the classroom, we have to look for resources that make a significant contribution to student learning; in this constant inquiry we can find myths as a didactic resource" (p. 123). For all the above reasons, it is imperative to consider writing as a sociocultural practice that needs to be encouraged at all educational levels in order to improve writing skills from childhood and consolidate such knowledge in higher educational stages.

Oral tradition as Ecuadorian cultural heritage: Ecuador has a vast and heterogeneous cultural heritage. The various communities distributed in the different regions of the country preserve an extensive repertoire of myths, legends, customs and traditions that are still alive and well, especially among the elderly. These oral tradition narratives have been transmitted verbally through successive generations. All this cultural heritage is an integral part of the daily life of the inhabitants of each locality. The family structure functions as the fundamental nexus for the transmission of myths and legends, facilitating their preservation and resistance to disappear, despite the accelerated transformations caused by simultaneous technological advances.

The relationship between oral communication and writing shows significant variations among different ethnic and cultural groups. In Ecuador, certain communities in the Amazon region maintain a virtually unchanged oral tradition, as they have not experienced direct influence or substantial contact with writing systems. This phenomenon is particularly noticeable among the Awa and Waroni peoples, where the oral tradition is preserved in its original form, especially among the older members.

In contrast, in the Andean region, the oral tradition has undergone gradual transformations over time. In Kichwa communities, for example, modifications have occurred due to their close interaction with written culture, initially as a consequence of the Spanish conquest and subsequently due to the continuous contact with the mestizo population. Contreras argues that: "within the same indigenous peoples there are notable differences in their oral conditions, which depend on variables such as proximity to mestizo population centers and the age of the people" (2010, p. 12).

All the knowledge, practices and customs of a community or population are transmitted -whether intentionally or spontaneously- on a daily basis within the community social fabric, which allows young people to identify, accept and recognize

themselves as legitimate members of that community (Rueda, 2015). From Aguilar's perspective, the oral tradition constitutes:

> An extensive narrative range that shows the diversity of cultures and cosmovisions that make up the Ecuadorian identity. In the country there are still ungrammatical cultures, as is the case of some Amazonian nationalities, which implies that oral tradition is the only way to keep their culture alive (2014, p. 3).

It is essential to recognize the value of the family oral tradition, which is based on the cultural framework and the symbolic universe of each family nucleus. In this context, the values, customs and knowledge that make up the family's cultural identity as an integral component of a community emerge. De la Cruz asserts that:

> Today's society is going through a crisis of values and with it, the loss of customs and traditions of a certain people that are part of the national identity, thus causing the loss of the charm and history narrated in the mouths of our elders who keep them as treasures inherited by their ancestors and who jealously guard the experience of those times combining mysticism and veracity (2018, p. 5).

The approach to cultural heritage through oral tradition consolidates the identity of individuals as members of a community that maintains its vitality and continues to reinvent itself constantly in order to remain alive in the collective memory. A large part of the cultural identity resides in the conservation and dissemination of its mythical and legendary narratives, thus preserving the beliefs and cultural manifestations of its inhabitants. It is essential that the members of a community tell their stories and that the emerging generations know the stories, both historical and imaginary, linked to their places of origin.

Oral tradition in the educational context: Traditional oral manifestations can be transformed into a valuable pedagogical resource applicable at different educational levels. Oral narratives have persisted, adapting to the new existential conditions of contemporaneity. This situation shows that "oral tradition is a living, dynamic and current cultural fact that refuses to disappear thanks to the rich imagination and cultural development that the population possesses" (Santamaría, 2015, p. 8).

Vergara (2019) proposes a methodology oriented to the implementation of creative writing strategies through a workshop or structured sequence whose purpose is to enhance written expression through the development of written skills, seeking to integrate creative thinking in the planned activities and transform the student into a competent writer.

The writing workshop, implemented through didactic sequences that incorporate oral narratives, is an innovative strategy that is not frequently applied. These methodological resources require dedication and sustained work from both the educator and the student. Frequently, teachers limit themselves to using conventional activities or those suggested by official teaching materials, restricting themselves to following these guidelines, without incorporating innovations in their pedagogical practice. Arias (2013) suggests working through:

> A textual production process, starting from real communicative situations, and working on all textual properties, such as adequacy, coherence, cohesion, grammar, stylistics, presentation, application; because only in this way will we be fulfilling all the requirements that the text must have for its message to be clear and precise (p. 12).

It is essential that students understand that writing is a dynamic process that involves reflection, construction and reconstruction of the text. To do so, it is necessary to follow a series of stages, such as planning, drafting, revision and publication. In the classroom, written production should be promoted in a collaborative and cooperative

manner, allowing students to learn from each other in a reciprocal way (Arias, 2013). In this context, Peña (2018) points out that the teacher must assume the role of guide and facilitator of knowledge, while students have to actively participate in the teaching-learning process. Teacher supervision and guidance is key to enhancing students' academic achievement, as their motivation is a determining factor in the development of writing.

The role of the teacher is essential to awaken the student's interest in writing. López (2016) says that, "motivation on the part of the teacher is important in the construction of written texts since, a motivated student develops his creativity, imagination, intelligence and skills to organize ideas in the best way and thus achieve the proposed goal" (p. 12). To achieve this, the educator must employ appropriate strategies that stimulate creativity and encourage the learner to write his or her own texts in an original and innovative way. It is essential that the learning of written composition does not limit the student's imagination, but, on the contrary, encourages his or her creative expression.

Through orality, the student gains access to the cultural heritage of his or her community, transferred from generation to generation through collective memory. In this sense, myths and legends can become valuable resources to strengthen writing. The application of a didactic sequence allows students to become familiar with the process of written composition in a progressive manner. Integrating orality in the classroom represents an innovative alternative in teaching, since it provides an authentic purpose to writing, beyond being just a school activity. In this way, in addition to knowing and valuing their culture, students turn writing into a meaningful sociocultural practice.

Method

The participants involved in this writing project reside in various communities in the canton of El Pan, Azuay province (Ecuador). They are students in their third year of high school specializing in science at the "El Pan" Educational Unit, between the ages of 16 and 17. For the compilation of texts belonging to the oral tradition, the students established contact with elderly people, mainly direct relatives such as great-grandparents, grandparents, uncles and aunts; all of them original inhabitants of El Pan, who acted as transmitters of the local myths and legends.

In many societies, community elders serve as custodians and preservers of oral traditions. They are recognized as repositories of collective memory, as they are the transmitters of ancestral knowledge to new generations, giving continuity and importance to oral narratives to maintain community identity and cultural heritage, transmitted through verbal communication throughout the different eras (UNESCO, 2003).

This research is based on the qualitative method, which includes the study, use and collection of various empirical materials such as: case studies, personal experiences, life stories, interviews and observational texts. Thus, Marshall and Rossman (1999) argue that qualitative research is "pragmatic, interpretative, and grounded in people's experience" (p. 26), while Creswell (1998) defines qualitative research "an interpretive process of inquiry based on different methodological traditions" (p. 24). A distinctive feature of this method is that the researcher (teacher) actively participates in the research process through direct interaction with the students (subjects of study).

In addition, the study is part of the action-research paradigm, whose fundamental purpose is to solve everyday problems and optimize ongoing educational practices.

Hernández, Fernández and Baptista (2010) conceptualize action research as the analysis of a social situation with the objective of improving the quality of the intervention, through a research process with spiral stages; research is conducted simultaneously while implementing solutions to the identified problem.

As stated by Daniel Cassany (1993) "writing means much more than knowing the alphabet, knowing how to put letters together or sign an identity card. The student must be able to express information coherently and correctly for others to understand" (p. 13). In the writing process, students will implement a didactic sequence aimed at improving the production processes of narrative texts, specifically myths and legends. In this intervention proposal, Ochoa et al. (2010) point out the need to transform the conception according to which writing merely consists of putting thoughts on paper.

Design of the didactic sequence: The elaboration and implementation of the SD is a didactic tool that progressively transforms the linguistic abilities of the students. This methodology requires the learner to generate written products, avoiding routine or monotonous exercises (Díaz-Barriga, 2004). Dolz and Shneuwly (n.d.) indicate that, in SD, activities and exercises must be specific and, in each phase, allowing the student to understand that written texts can always be restructured and improved in a process of continuous improvement.

Openness, prior knowledge: The process begins with the activation of the students' previous knowledge, with the purpose of identifying their knowledge and deepening their linguistic competences regarding narrative texts, such as myths and legends: "the initiation activities allow opening the learning climate" (Días-Barriga, 2013, p. 6).

Broussea (2007) indicates that the teacher formulates questions for students to answer based on their previous knowledge or by establishing contextual relationships. For this purpose, students are asked to answer questions such as: To which textual typology do you consider that myth and legend belong? Do you know any myth or legend? Who told you about it? Would you be interested in writing a myth or legend passed down by a local resident? Why is it significant to know the oral tradition of the communities in a given canton? The questions posed will activate in the students diverse stored knowledge, either by their previous academic training or by their daily experiences (Díaz-Barriga, 2013).

Production of texts: At this stage, students are guided in the composition and elaboration of texts, following the design established in the SD. This process includes several activities that are developed in each of its phases, with the purpose of strengthening writing skills and improving textual production.

Planning: The starting point for textual production is that the myth or legend is narrated by an adult from the community where the student resides. This allows to obtain an initial written version that constitutes the first draft to be developed during the didactic intervention. Moreno conceptualizes the written production process as:

> The pleasure of facing a text in order to transform it becomes a great incentive to write. On the other hand, there is the fact that any activity of modifying a text must start from its understanding, both pragmatically, syntactically, semantically and stylistically. Without a previous analysis of the text chosen to transform it, such activities would not be possible (2008, p. 206).

Individual writing: Once the student has his or her first draft, as a subsequent activity, it is proposed to work on the narrative structure of the myth or legend (approach, development and denouement) with the objective of adequately configuring the textual production. At the same time, fundamental aspects such as coherence, cohesion, punctuation, grammatical constructions, elimination of redundancies and spelling correction are reviewed. García (2015) emphasizes that the writer must consider

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orthographic aspects, lexical selection, syntactic construction and textual organization; paying special attention to the articulation and creative and original elaboration of the text according to the addressee (reader) of the textual composition.

Group writing: In order for students to analyze the myth and/or legend, a textual exchange strategy is suggested where students, organized in small groups, analyze the written compositions. In these learning communities, participants make suggestions and proposals for modifications to the texts under review. The fundamental purpose is to provide each student with the opportunity to enrich his or her textual production through the contributions of his or her peers, thus perfecting each narrative. According to Ochoa et al. (2010), a comprehensive review involves students developing the ability to evaluate whether the interrelationship between characters, actions, time, space, and events is cohesively articulated in the narrative structure. In this way, collaborative learning fosters a global evaluation of the texts, allowing the learners themselves to interact constructively to optimize the quality of the textual productions.

Rewrite: Recurrent reading is an indispensable practice for students to critically examine their own textual production and contrast it with previous versions, with the purpose of overcoming formal and substantive deficiencies in their compositions. In order to effectively supervise the writing process, it is essential for the teacher to provide models that exemplify correction methodologies, considering temporal and procedural aspects, thus facilitating the overcoming of difficulties inherent to textual production (Corden, 2003). This phase is oriented to students refining, modifying, eliminating and reorganizing textual elements in order to obtain a written product with a higher degree of elaboration compared to the initial drafts.

Share in plenary: The collective exhibition is a methodological strategy frequently implemented to receive constructive feedback on the work done. Ochoa et al. (2008) point out that after a group correction, students identify errors related to the structure of their productions and try to correct them. Once the rewriting of the texts produced by the students has been completed, it is proposed to share in plenary session the experiences related to the writing, revision and correction processes. This activity emphasizes the aspects that can be improved for the final presentation of the textual product.

Final production of the text: After having gone through the different phases of application of the didactic sequence aimed at obtaining a properly structured text, the student proceeds to the elaboration of the final version of his composition. This stage contemplates the integral consideration of elements such as the narrative structure of the myth or legend, the organization of paragraphs, textual coherence and cohesion, grammatical constructions, and spelling and accentuation aspects, dimensions systematically addressed during the didactic intervention. Design registration and data collection: Hernández, Fernández and Baptista (2010) state that the qualitative researcher employs various techniques to collect data, such as "unstructured observation, open-ended interviews, document review, group discussion, evaluation of personal experiences, recording of life stories and interaction with groups or communities" (p. 52). In order to adequately document and compile the textual productions generated by the students in each of the activities proposed during the implementation of the didactic sequence, a tripartite organization is established: the initial phase, the procedural development of the sequence and the culmination of the writing process.

In the initial phase, the primary narrative is obtained directly from the person who relates the myth or legend pertaining to his or her community. Subsequently, using this text as a foundation, a series of written productions are developed that evolve through the implementation of the didactic sequence, including individual writing exercises, collaborative revision processes and collective socialization sessions. Finally, a third stage

is devoted to the final elaboration of the text, methodically following the guidelines established in the didactic sequence.

In order to compile the written compositions generated through the implementation of the didactic intervention during the various class sessions, it was deemed necessary to structure a digital portfolio. According to Juan Carlos Barrera (2017):

> A methodological strategy for monitoring and evaluation where different types of evidence are collected to show the evolution of the teaching-learning process. It allows to account for the learning generated by students, and in turn can be used as a form of qualitative monitoring of the process developed in the didactic sequence (p. 40).

For this purpose, the Google Classroom platform was used, through which the textual productions derived from the application of the didactic sequence in each of its phases were gathered, with the objective of evaluating the progress and fulfillment of the learning in the writing process.

Analysis strategies: The methodologies implemented in the written composition process were designed so that students conceptualize writing as a task that requires deep understanding and continuous improvement in each of the proposed phases.

Figure 1
Implemented phases of the didactic sequence

Home - Opening	Development - Didactic intervention	Completion - impact of implementation
- Understanding and prior knowledge of the oral tradition (myths and legends), plan the first text that serves as a starting point for the implementation of the SD.	- Apply the didactic intervention: individual and group textual production, review, rewrite and share in plenary the written productions.	- Compare with previous versions to reinforce the writing process. - Final elaboration of the texts.

In order to carry out a rigorous analysis of the texts, it is appropriate to establish categories to identify the most significant and relevant elements of the data obtained through the didactic sequence. This facilitates the systematic analysis of both the composition and the production of narrative texts (myths and legends) elaborated by the students participating in this writing project. For this purpose, the following analytical scheme is presented.

Figure 2
Analysis of textual creations

Category	Context
Consistency	The structuring of ideas must be coherent and ensure an appropriate relationship between the sentences that are written.
Cohesion	The development of the text follows a logical and well-organized outline, ensuring that ideas are presented in a clear and sequential manner.
Paragraphs	Each paragraph is built around a central idea, supported by secondary sentences, using punctuation correctly to improve the clarity and coherence of the message.
Spelling	It is essential to follow the spelling rules when writing, making sure to correctly apply the accentuation and spelling of words.

For Monje (2011) "the data collected need to be grouped into categories in order to be able to make comparisons and possible contrasts, so that the data can be conceptually organized and the information presented following some kind of pattern or emergent regularity" (p.195). In this perspective, a logical analysis is structured to enable the synthesis, confrontation and establishment of correlations between the textual productions generated by the students.

Results

In accordance with the research methodology, to analyze the results of the implementation of the DS, the three moments proposed to carry out the didactic intervention were chosen: initial stage (planning and contextualization), development stage (implementation of the didactic intervention) and final stage (elaboration of the final text). For each phase, the compositions elaborated by the students were systematically examined, applying a scheme that contemplated the following dimensions: discursive coherence, textual cohesion mechanisms, paragraph structuring, spelling correction and adequate accentuation.

Home: planning and opening of the didactic intervention. - In this first stage of the (SD), the researcher-teacher presented to the participants the structure and objectives of the writing project. The starting point consisted in the elaboration of a preliminary version of the text, based on the oral narration provided by an adult from the community. This initial textual production constituted the base element for the subsequent development of the SD. To facilitate the analysis process, each participant in the target group was assigned a specific alphanumeric code.

Therefore, samples of frequent errors in the initial drafts produced by the students are identified and samples are extracted. In this phase, most of the textual productions showed a significant absence of punctuation marks, deficiencies in accentuation and

several spelling mistakes, as evidenced in the representative cases of the students identified as E.1 and E.4.

Figure 3
First draft

E. 1. "Mrs. Carmen Ajila says that a long time ago in a very distant forest there was a bear who had fallen in love with a woman who had a 15-year-old son".	*E. 4. "The legend tells of a man who lived with the famous huaca was well known in the community of La Merced was a small woman with golden hair sitting on a large rock combing his long golden hair with a golden comb."*

On the other hand, written productions sometimes include commas, although these are not used appropriately.

Figure 4
Punctuation marks

E. 15. (...) Regina and Roberto went to Don Manuel's house to prepare a meal and wait for Maria and Rosario, who would arrive after mass.
At that moment Regina and Roberto told Don Manuel that they were going to call his son-in-law Meliton, so that he would be present at their celebration (...)

There is an evident difficulty in elaborating sentences with adequate textual coherence and grammatical correctness. A predominant characteristic is the absence of paragraph composition, limiting itself to producing excessively long sentences where the comma is practically the only punctuation resource used. In addition, there is an inadequate temporal concordance in the verb conjugation, which compromises the cohesion of the discourse. An illustrative example is the use of the term "atrevio", which lacks the tilde, necessary (atrevió) to correctly establish the temporal reference and maintain coherence in the textual construction. These deficiencies are manifested in the textual productions of students coded as E.5, E.10 and E.17, which were selected as representative cases.

Figure 5
Textual composition

E. 5. "(...) once they arrived there, they tied the child's hands and feet and the devil, that is, the mirlas, swore to him that he would not disobey his mother and the child promised and swore that from now on I will obey my mother because I don't want the devil to carry me around."	*E.10. "There was a girl grazing sheep in the mountains, near a lagoon, a lady appeared with a yellow skirt, yellow sweater, she appeared for about three days, then the parents went looking for them around the lagoon for about three days."*

E. 17. "They began the journey from Sevilla de Oro through the foothills of the mountain and went to the black hill, (...), in the course of the journey they came across a mighty river called rio negro, in that river they had no way to pass, then they realized that the tarabita did not work so they knocked down a tree and the only one who dared to cross was Mr. Manuel Cabrera."

The most frequent errors in the first version of the texts elaborated by the students include the absence of paragraphs and a limited use of punctuation marks; these

deficiencies hinder their comprehension. To address these difficulties, the teacher shares the students' textual productions in class, offering observations and analysis of the errors so that students can correct and improve their writing. As they progress through the process, suggestions and strategies are provided to eliminate, modify and refine their texts.

Development: application and didactic intervention. - After the initial elaboration of the story, a critical review of the productions is carried out. This reflective process allows students to develop metacognitive skills through the analysis of their own texts, generating learning that can be transferred to future compositions and avoiding the repetition of previously identified errors. The construction of the second draft involves a comparative exercise between versions, incorporating the recommendations provided for textual improvement.

The class sessions serve as spaces for clarification and resolution of questions arising from the analysis of the initial draft. This accompaniment to the student emphasizes the correct use of orthographic elements such as punctuation marks and accents, in addition to promoting textual organization in cohesive paragraphs. This contributes significantly to the production of texts with a higher level of order and compositional quality.

As they progress through the process, suggestions and guidelines are provided so that students can revise, modify and improve their texts. Coherence and cohesion are analyzed together, since coherence refers to the overall structure of the text, while cohesion implies the correct organization of sentences to form paragraphs. The following is an excerpt from E.9.'s text, which shows an improvement in coherence and cohesion compared to the previous stage.

Figure 6
Coherence and cohesion

> *E. 9. It is said that 200 years ago, in the community of Toluca, there lived a lady named Lucrecia. She was a seamstress known for her excellent work in dressmaking. She lived with her two daughters, who enjoyed playing with dolls. The family was characterized by its greed and lack of religious beliefs.*

Similarly, it is essential to consider that a paragraph is made up of a set of sentences built around a specific topic, with a central idea and others that complement it. In the classroom, examples are presented to illustrate how a paragraph is organized using similar texts. Once the fundamental principles of paragraph construction have been explained, students will have to modify their texts. In order to assess the progress achieved in the organization of ideas and writing, the text of E. 12. is analyzed, which shows a remarkable progress. In such a text, the ideas are elaborated in a logical manner, following a scheme that includes a main idea and its supporting ideas. In addition, a proper use of punctuation marks is observed, as well as special care in spelling and grammar.

Figure 7
Structuring and composition of ideas

> *E. 12. Years ago, the cantonal center was troubled by constant rumors of witchcraft, Don Juan de Dios Bermeo being an emblematic case. This man suffered from persistent discomfort and acute bodily ailments; on one occasion, a stomach ache completely immobilized him, manifesting itself with such intensity that he did not know how to mitigate it. This incident quickly spread the claim: Don Juan de Dios Bermeo has been bewitched", causing considerable alarm among the inhabitants of the canton.*

At the end of each draft in the different stages of the didactic sequence, a comprehensive review should be carried out to evaluate whether the text has improved with respect to the difficulties identified during the writing process. A constant reading of the written production avoids the repetition of errors and strengthens the development of writing.

For the elaboration of the second and third drafts, collaborative work is suggested, organizing students in groups or pairs. According to Tapia et al. (2012), this methodology offers several advantages, among which the following stand out:

> The development of linguistic-communicative skills and the improvement of the social and cognitive skills of the trainees. This type of learning is described as a set of pedagogical procedures and techniques that lead the learner to learn concepts and develop socially (p. 558).

The purpose is to exchange texts. To this end, through a previous reading of the written compositions and through group work, they are expected to contribute ideas, make suggestions for improvement and propose adjustments in order to strengthen both the writing process and the quality of the text. The following are excerpts from the writings of students E.08 and E.15, in which progress is evident in comparison with the drafts elaborated in previous stages of the intervention.

Figure 8
Collaborative work review

> *E. 08. Don Aurelio Flores narrates that a long time ago in the Osorrancho sector there lived a girl named Lucrecia. Of extraordinary beauty, light eyes and long hair, her defiant attitude towards her parents and constant disobedience provoked the appearance of a goblin. The goblin is described as a Maltese cholito of approximately seventy centimeters, extremely unpleasant to the eye, with a prominent nose, triangular forehead, bulging eyes and a disproportionately large hat.*
>
> *One day, Lucrecia, disregarding parental orders to do housework, escaped to the Cayguas bridge to join her friends. (...)*

> *E. 15. A farmer named Juan was watching his cattle in the paddocks when the sky darkened, foreshadowing an impending storm.*
>
> *Concerned, he asked his daughters Rosa and Bertha to drive the animals to the farm. The young women quickly fulfilled the order, guarding the cattle in the stable. Suddenly, they noticed next to them a strange creature: a tiny being with a prominent nose, pointed ears and long gray hair.*
>
> *Terrified, the girls screamed in desperation, but no one came to their aid. (...)*

Through collaborative work, it was observed that students showed attention to spelling and the proper use of punctuation marks in the written productions of their peers. In addition, when doubts arose about modifications or improvements in the construction of a paragraph, they consulted with each other to ensure that the most

appropriate and accurate words were used. The working group made justified corrections when they identified flaws in the coherence and cohesion of their texts. In addition, they used the previous versions to check the changes and verify whether they improved the final composition.

In the third draft, students were able to organize their texts by integrating the fundamental elements of oral tradition, such as protagonists, divine beings or heroes-products of the collective imagination over generations-, as well as the narration of historical or religious events linked to a specific community. During each stage of the didactic sequence, the research teacher provided continuous support to supervise and guide the development of the written composition.

Students' progress in writing was documented using Google's Classroom application. Through this platform, the evolution of the drafts generated during the didactic intervention was evidenced. These documents made it possible to analyze the written composition process and evaluate its progress in each of the phases. Likewise, constant revision facilitated the identification and correction of difficulties, ensuring that each new version of the textual production reflected a progressive improvement in the students' writing.

In the following text by student E. 09, his draft before the end of the didactic intervention, it can be seen that the narrative already follows an outline. In addition, the essential components that allow your text to become part of the oral tradition are identified.

Figure 9
Textual production - story structure

The enchanted lagoon	**Title**
	Approach
In the community of La Merced, there was a family composed of Juana and her parents. They owned a large flock of sheep. Juana went out every morning to the hill known as Maylas.	
One day, while she was herding her flock, Juana discovered among the imposing mountains a huge lagoon of crystal-clear water, visible from several kilometers away. As he approached, he noticed something shiny that caught his attention. He observed with curiosity and distinguished a lady resting placidly in a gigantic gold kettle. The girl marveled at the brightness of the lake. After this strange experience, he returned home and told his parents what had happened, who, without much surprise, explained to him that it was the huaca and warned him not to go near it.	
The next morning, Juana went to the hill as usual. Driven by curiosity, she approached the lagoon again, where she witnessed that lady again. Now she wore a skirt, a sweater with golden threads and held a golden comb in her hands, and her face was covered with a blanket embroidered with exquisite golden details.	**Knot**
The huaca, sensing his presence, approached the shore. When they met face to face, he proposed to the young woman to stay, offering her several gold pieces in exchange. Juana fled in fear to the hut where she kept her flock.	
On the third day, following his usual routine, he left to herd his sheep. He was surprised to spot his mother on the road to the cabin. As he approached, he asked:	
—What are you doing here, mother?	
She replied:	
—Follow me, daughter.	
Juana, overcome by doubts, decided to follow her. As he advanced behind her, he recognized the path. He looked his mother in the eyes and his face changed instantly when he realized that it was not his mother, but the huaca. In desperation she tried to flee, but the huaca held her firmly and dragged her into the depths of the lagoon. The parents did not know the fate of their daughter, who did not return home.	

Years later, Juana returned home bearing gold relics of dazzling brilliance. He gave them to his parents, but in exchange, he had to live with the huaca in the Maylas lagoon.
Juana left with the huaca and was never heard from again. Since then, the inhabitants of the community avoided approaching the lagoon, fearful of the appearance of the huaca.

Unraveling

Finalization: the result of the implementation and final production of the texts texts. - In the final stage of the didactic sequence to achieve the textual product elaborated by the students, it was necessary to emphasize the revision of drafts through repeated readings and rewritings. Structure sentences and reformulate central and secondary ideas to achieve coherent and cohesive paragraphs. As Cassany (1990) points out, "it is not enough to teach how the final piece of writing should be, but to show and learn all the steps and strategies that make up the process of creation and writing" (p. 71). The educator-researcher encouraged reflection during each stage and phase of the pedagogical intervention.

As evidence of the above, a complete text developed by E. 12 is presented, which shows that the application of the SD achieved the expected impact, fulfilling the objective set out in this project: to optimize writing processes through the implementation of a didactic sequence.

Figure 10
Final production

First version	Final production
Witchcraft	***Witchcraft***
E. 12. "Here in the center of the canton lived Don Juan de Dios Bermeo, he always had body pains and once he had a terrible pain in his belly that almost killed him because it would not go away for a little while. Don Juan took every remedy and water they gave him but nothing helped, apart from the pain he was worried about the swelling that made him look pregnant. He always heard that he had been witched by people who loved him, with that pain he spent months but as he could not stand it anymore, he went to a witch doctor - healer, he told him what he had to do and he had to comply to the letter. The famous remedy was that the healer went to Don Juan's house at midnight, cleaned him with three eggs a day, then he made him walk through the little inferno and to finish he had to throw the eggs from the top of the ravine, what was strange is that when he threw the eggs and they fell they looked like bombs or something similar because they exploded like dynamite, then he had to return to his house without looking back for any reason, arriving at	*E. 12 "Long ago, in the center of the canton of El Pan there were frequent rumors about witchcraft. Don Juan de Dios Bermeo was a notable case. He suffered discomfort and severe stomach pains so constant that they limited his mobility. The most widespread comment was: "Don Juan de Dios Bermeo had witchcraft done to him", which alarmed the inhabitants of the canton considerably.*
	Don Juan tried all possible remedies: medicinal plants, herbs, teas and everything that existed. Unfortunately, nothing relieved his pain, and he was especially concerned about the swelling he was experiencing.
	Rumors of witchcraft came mainly from people who despised him. Exhausted by this situation and his discomfort, he turned to a witch-healer for help.
	The treatment established that the curandero would visit don Juan's house at midnight, clean the house with three eggs and some plants, then walk to the top of the ravine to throw the eggs from there. Curiously, when they fell, the eggs exploded like bombs.
	Once the ritual was completed, they were to return without looking back regardless of the noises heard. As a final step, don Juan had to take a purgative whose effect provoked hallucinations of monsters and horrifying insects.
	After this process, Don Juan de Dios Bermeo experienced relief. The stomach bloating disappeared

the house the healer gave him a purgative that made him see all kinds of animals, insects and monsters. Some time passed and don Juan himself told how relieved he felt afterwards and how he is careful not to let her do witchcraft to him".	*and he regained his well-being. Since then, he became more cautious, avoiding going out at night and interacting with strangers so as not to suffer the effects of another witchcraft again.*

Discussion and Conclusions

The present research demonstrates that the didactic sequence based on oral tradition is an effective pedagogical strategy to improve writing processes in high school students. The results obtained corroborate that the use of myths and legends, typical of the community context, not only strengthens textual production, but also promotes the preservation of local cultural heritage. This methodology is consistent with Dolz and Schneuwly (1998), who state that didactic sequences allow students to reflect on their writing practices and, through rewriting, improve their textual skills in a meaningful way.

On the other hand, the implementation of the SD showed that writing is a reflective and progressive process that requires planning, textualization, revision and rewriting, as stated by Cassany (1999). In the early stages of the intervention, students' texts showed deficiencies in coherence, cohesion and spelling rules. However, after the application of the didactic sequence, a substantial improvement was evidenced in the final texts, which confirms that constant practice and feedback are key to the development of writing skills.

A significant finding was the positive impact of collaborative work on writing improvement. According to Vygotsky (1978), learning is a social and collaborative process, where students can improve their skills through interaction with their peers. In this study, group revision and rewriting allowed students to identify errors and correct their texts together, which facilitated a deeper understanding of the writing process.

Likewise, the use of oral tradition stories strengthened the bond between students and their cultural environment. UNESCO (2003) points out that oral tradition is an intangible heritage that must be preserved, and its integration in the classroom fosters a sense of belonging and cultural continuity. This is especially relevant in rural communities where orality plays a fundamental role in the construction of collective identity.

This research reaffirms that didactic sequences based on oral tradition are an effective strategy to improve writing processes, while promoting the appreciation of local cultural heritage. Writing should be understood as a dynamic and collaborative process, where the focus is on the construction and revision of content rather than on the final product, as argued by Richards (1990) and Cassany (1999).

The didactic intervention proposal satisfactorily achieved the established purpose. The implementation of the didactic sequence (DS) proved to be effective in enhancing and consolidating the participants' writing skills. The students involved in the research perceived the methodology applied as novel, particularly because the process of textual composition was based on oral tradition narratives compiled directly from older adults belonging to their community environment, showing progressive progress in each phase. The initial texts revealed significant deficiencies in their composition; however, after the application of the SD, the final productions underwent a remarkable transformation, characterized by the adequate articulation of ideas, the correct composition of paragraphs and the appropriate application of orthographic norms, punctuation marks and accentuation rules. Consequently, the didactic strategy implemented constituted an

effective response to the difficulties identified in the development of writing skills of the students participating in this project.

The implementation of SD allowed learners to look at writing as a procedure and not as an activity derived only from the final product, a practice often observed in traditional educational contexts. During the intervention process, participants developed a metacognitive awareness of the processual nature of written composition, which significantly enhanced their skills. The systematic articulation of SD activities -which included the elaboration of drafts, individual and collaborative writing, peer review, textual restructuring and critical reading at each stage of the process- up to the achievement of the final text, significantly promoted the students' protagonism in the construction of their own learning. The writing SD constituted a motivation for active participation and autonomy of the learner in his development as a competent writer.

According to Richards (1990), a teacher's success in the teaching of writing does not lie exclusively in the implementation of a specific methodology, but in his or her ability to create a conducive pedagogical environment where students can identify and recognize their potential and limitations as writers. In this context, the teacher's role goes beyond simply transmitting knowledge to become a facilitator of the cognitive process, encouraging students to develop their own strategies for written composition. This perspective positions the teacher as a mediating agent who guides and accompanies the teaching-learning process, conceiving writing as a sociocultural practice situated in authentic and meaningful communicative contexts for learners.

The students who participated in the intervention showed a remarkably favorable disposition from the initial phase of the presentation of the project to the final stage of the writing process. His behavior was characterized by a high level of commitment, responsiveness and proactivity; oriented to the improvement of his writing skills. It is significant to highlight that the motivational component constituted a determining factor during each class session, evidenced in the perception that students developed regarding the activities proposed throughout the application of the SD, which were not interpreted as curricular impositions, but as valuable opportunities for strengthening their skills in the area of written production. This positive attitude towards learning represents a favorable indicator that the implemented methodology exerted on the cognitive and affective predisposition of the participants.

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