

# Surfacing Literary Features: Anchor in Developing a Guide in Teaching Short Stories

Marlina L. Lino

**Abstract**—Literature has since been at the heart of basic education curriculum extending up to the tertiary level in the Philippines. Yet, it is generally considered as one of the most difficult subjects to teach. Aside from content and competencies that teachers particularly in the tertiary level have to deal with, they remain challenged by effective teaching methodologies to carry out their lessons. This study therefore aimed to develop a guide for teaching short stories using the surfacing literary features identified in the stories that are commonly taught by teachers in their literature classes as bases for the approach/es in teaching and as the core for discussion. It employed the Research and Development (R&D) methodology. Results of the survey among teachers of literature in the tertiary level show the need for a guide to help them plan and organize their methodological approach in teaching short stories. Results of the content validation also show that the guide is *highly valid* in terms of objectives, approach employed, values component, procedure, answer key, and instructional characteristics. Furthermore, the teachers who implemented and evaluated the guide find the guide *very useful* to them.

**Index Terms**—Guide, literary features, short stories, teaching.

## I. INTRODUCTION

The versatility of Literature as a subject is beyond question. Several writers attest to this fact. Simonson [1], for instance, noted that literature opens vast opportunities for interpreting life and reality. Writers have their own view of what reality is and assert their moral beliefs through their works.

Similarly, Ryken [2] underscored that literature does not discourse about virtue but instead shows a virtuous person acting. It does not tell about characters and actions and concepts but presents characters in action. Anvil II [3], likewise stressed that literature is about human experience and while it offers a wide array of insights into the meaning of human experience, it teaches values subtly and inductively, allowing readers to discover and evaluate these values for themselves and to sort out those that are operable in their lives.

Moreover, Castro, Aguinaldo and Castañeda [4] highlighted that literature is a record of human experience. It introduces readers to the human experience of values and pleasure; it brings them both to the experience of reflection and illumination – the mirror and lamp of human experience.

It also provides readers with a deeper perception of the world or of their situations as human beings. Thus, there is

danger in teaching literature when nothing matters morally [1].

In fact, Robles [5] admitted that teaching in the schools is expected by the Philippine educational system to fulfill five attitude-oriented aims. These are to: inculcate moral and spiritual values inspired by an abiding faith in God; develop an enlightened, patriotic, useful and upright citizenry in a democratic society; instill the habits of industry and thrift and prepare the individual to contribute to the economic development of the nation's natural resources; maintain family solidarity, improve community life, perpetuate all that is desirable in our national heritage and serve the cause of world peace; and promote the sciences, arts and letters for the enrichment of life and recognition of the dignity of the human person. Subsequently, teachers can be a key factor in fulfilling these aims and the literature class is one exciting subject where the teacher can maximize this kind of influence on the students and where the former can influence them to rediscover the power of literature and the pleasure of reading it.

Unfortunately, Literature is generally considered one of the most difficult subjects to teach and teachers generally almost fail to kindle students' love and appreciation for reading literature especially the pieces taken in class. Tiempo [6] pointed out that majority of the literature teachers in the country are ill-equipped to teach the course and that they do not know how to read and go beyond the kindergarten stage of reading and teaching. Apparently, the same observation still holds true these days as reflected in the initial conversations of the researcher with teachers of Literature in the tertiary level. Tiempo added that what is essential is the adequate training and competence of teachers to teach particularly the short story.

Relatedly, the studies reviewed like those of Arnad [7] Quintero [8], Ceredon [9], Lasaten [10], and Savvidou [11] provide some particular guides to teaching stories but they either focus on teaching literature in the secondary level, on using just one specific approach, or in an EFL context; thereby establishing the need for one comprehensive guide in literature teaching that considers several approaches and various stories.

This study, therefore, aimed at providing teachers of literature a guide in studying critically and analytically stories particularly Philippine short stories and how to teach them by employing an approach or approaches based on the literary features, the standing literary characteristics or elements of the stories.

The short story was chosen because among all the other literary genres, it is the story that stands out and its form is the most significant contribution to literature [6]. Moreover, Edgar Allan Poe (as cited by Tiempo) considers the short

Manuscript received February 31, 2019; revised April 25, 2019.

M. L. Lino is with the College of Arts and Sciences of the Mariano Marcos State University, City of Batac, 2906 Ilocos Norte, Philippines (e-mail: mlino\_mmsu@yahoo.com).

story as the highest form of art because creating it entails a lot of hard work and discipline. Furthermore, when students are given shorter texts like short stories rather than novels and are asked to focus on only a couple of literary components at a time, their ability to comprehend and their capacity to retain are improved greatly. In addition, when students are allowed to fully comprehend components of literature in smaller, less intimidating chunks as the short stories, they will feel more confident with their knowledge and more assured of their potential to understand the sometimes confusing world of literature. Besides, Philippine short stories speak so much about the country's natural history, its social and political upheavals, and they richly record the superstitious beliefs of the Filipinos as well as the traditions of their forefathers that have pervaded their lives even today thus serving as a tool for cultural and value transmission.

## II. OBJECTIVES OF THE STUDY

Recognizing the immense power of literature as a tool to understand human nature and as a purveyor of values, this study aimed to develop, validate, and evaluate a guide for teaching short stories employing the approach or approaches based on the identified standing literary features of the stories.

Specifically, it aimed to determine the common short stories that are discussed by teachers in their Literatures of the Philippines class and the approaches that they use in teaching them. It also aimed to identify the surfacing literary features of the stories identified by the teachers which were subsequently used as bases for developing a guide in teaching short stories. Lastly, the study determined the validity of the guide and the teachers' evaluation of said guide.

## III. SIGNIFICANCE OF THE STUDY

While there is no right or wrong way to teach a literature class, there is a smart way to teach it. This study was therefore conducted to help provide that smart way of teaching the subject particularly short stories. The developed guide offers a general framework for that smart and effective teaching of short stories.

Specifically, results of the study could provide teachers a critical and analytic guide in studying a short story to be taught. The guide could aid them in teaching the text using the approach based on its surfacing literary features. From this, they can also determine the objectives, the skills and the values that can be picked up from the story. In general, this study could help equip teachers of literature some methodological skills and strategies as well as enhance, enrich or reinforce those which they are already know or have. Language teachers may also use the stories in this study and their identified literary features as springboard or subjects of their lessons.

Results of the study could likewise help students develop a sensitivity to and appreciation for good writing by a Filipino fictionist. Specifically, the guide helps them develop a creative mind and a balanced perspective of life as they are led by the teacher through an exciting discovery of the textual patterns in the stories that are significant to them. Results of

the study could also guide students in gaining familiarity with a story and the prevailing theoretical foundation which has influenced it. Ultimately, the lessons in the guide could rekindle in the students love for literature and the passion for reading it, and could redirect them into paying attention to the good values that they could learn from the stories.

Administrators may be encouraged to continue supporting trainings for teachers of literature particularly those related to developing materials to enhance teaching capabilities and students' learning skills.

Lovers of literature may use the identified literary features of the stories as frameworks for interpreting and experiencing a story.

Lastly, the results of the study may awaken the zeal of literary enthusiasts to conduct similar studies along the other literary genres in Philippine literature.

## IV. THEORETICAL AND CONCEPTUAL FRAMEWORK

This study was generally anchored on Eagleton's [12] theory that all literary interpretation draws on a basis in theory and that it can serve as a justification for very different kinds of critical activity. Corollary to this, Harmon and Holman [13] pointed out that any literary work can be analyzed using one or a combination of literary lenses or theories. In fact, they theorized that the best approach may be to mix and match depending upon the work being studied. Hornedo in Anvil II [3] likewise pointed out that knowledge of literary theories helps teachers realize the rich demands of literary pedagogy on their teaching preparation and methods. He further theorized that the teaching of a student how to understand text concerns itself with guiding the student to a threshold of understanding by making him/her familiar with theoretical foundations which have influenced a text in any manner. In this context, Hornedo recognizes the value of literary theories which can be consequently used as approaches to the teaching of Literature. Thus, teachers of Literature are expected to understand and appreciate the varying points of view, worldwide, and aesthetics/poetics of all the writers whose works are included in their class's textbook. Moreover, the literary theory itself becomes a valuable and an effective approach to teaching literature when it is appropriately applied to a text [3].

Along this flow of thought, Burris [14] forwarded that whenever readers talk about a work of literature, what they say depends in large measure on certain conscious or unconscious assumptions that they make. To professional critics as well as teachers, these assumptions are usually highly conscious and they may define their assumptions at length. Thus, when they read a text, they read it through the lens of a particular theory, and their focus enables them to see things that otherwise might go unnoticed. These certain things that they see through a lens or critical perspective are often the terms and categories or literary features that emerge in theoretical approaches. Once these are identified, Culler [15] theorized that these could make readers, critics and teachers as well be aware of the methods and procedures in the practice of literary criticism as well as of the approaches and ways in which they read, interpret or teach a literary text.

While Guerin *et al.* [16] highlighted that no single approach could exhaust the manifold interpretative

possibilities of a worthwhile literary work, one or two approaches may prevail. A teacher in this case can determine which approach is appropriate to use by identifying the standing literary features of the work.

Lastly, the theoretical foundations of the different literary theories served as the bases for establishing the framework of each of the lessons in the guide. The parts of the lessons were adapted from Pulverness [17] who pointed out that teachers can exploit literary texts in a large number of ways in the classroom. Classroom work with literary works, therefore, has to involve pre-reading tasks, interactive work on the text and follow-up activities. Pulverness also provided some useful advice, that is, for the teacher to maximize pre-reading support. Teachers can introduce the topic or theme of the text, pre-teach essential vocabulary items and use prediction tasks to arouse the interest and curiosity of the students. Furthermore, teachers should: minimize the extent to which the teacher disturbs students' learning; draw attention to stylistic peculiarity; help students to appreciate the ways that writers use language to achieve particular effects; provide framework for creative response; and invite learners to step into the shoes of the writer or invite them to modify, extend or add to text. In these ways, the engagement of the students to the lesson at hand is maximized thereby ensuring the fulfillment of the goals for teaching literature particularly stories.

Fig. 1 shows the framework of the study.

Recognizing the immense power of literature as a tool to understand human nature and as a purveyor of values, this study sought to provide teachers a guide for teaching short stories and students a smart way of comprehending and appreciating a story.

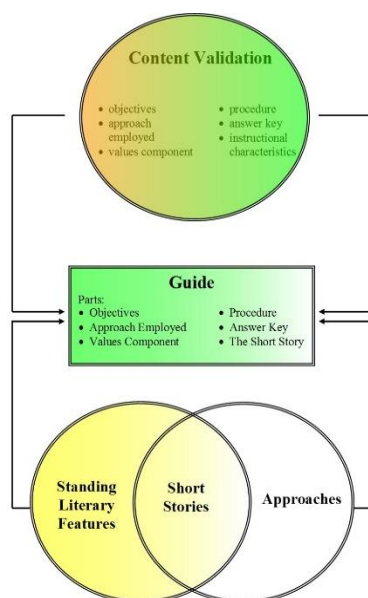


Fig. 1. The research paradigm.

At the center of the paradigm is the guide developed based on the surfacing literary features of the stories identified by teachers. These features determined the approach or approaches believed to be appropriate in the teaching of the text. The guide contains 15 lessons. Each lesson has the following parts: *objectives*; *approach employed*; *values component*; *procedure* which include: *the pre-reading tasks*,

*interactive work*, *follow-up/enrichment activities*, *evaluation*, and *assignment*; *answer key* and *instructional characteristics*. The guide was subjected to content validation by a panel of experts. Its *objectives*, *approach employed*, *values component*, *procedure*, *answer key* and *instructional characteristics* were thoroughly evaluated. The comments and suggestions of the experts were likewise considered in the improvement of the guide. Lastly, the guide was shown to the teachers of Literature in the tertiary level who subsequently used it in their classes and evaluated it after.

## V. METHODOLOGY

The study made use of the Research and Development (R and D) methodology employing the ADDIE model of Strickland [18]. The ADDIE model is a generic and simplified instructional systems design (ISD) model which is short for Analyze, Design, Develop, Implement, and Evaluate. In the analyze phase, the instructional problem is clarified, the goals and objectives are established. The instructional strategies are designed in the design phase. In the develop phase, materials are produced according to decisions made during the design phase. The implement phase includes the testing of prototypes and the evaluation phase consists of formative and summative evaluation. Evaluation in this study, however, was done through interviews with the teachers who tried out the guide.

The study was conducted in the province of Ilocos Norte, a province of the Philippines located in the Ilocos Region. Its capital is Laoag City and is located at the northwest corner of Luzon Island, bordering Cagayan and Apayao to the east, and Abra to the southeast, and Ilocos Sur to the southwest. Ilocos Norte faces the West Philippine Sea to the west and the Luzon Strait to the north [19]. It has six public and private Higher Education Institutions.

Twenty-three teachers of Literature in the six HEIs in the province were involved in the situation and needs analysis. Of the 23, eight are males and 15 are females. Twelve hold only a bachelor's degree, three are candidates for Master of Arts in English Language and Literature, one has earned some units in the same program, five hold a Master's degree in English, one a Master's degree in Guidance and Counseling, and one a doctorate degree in Educational Management who also has finished a Certificate in Advance Studies in English for Specific Purposes (ESP) abroad. Twenty have been teaching Literature from seven months to five years; two, for 6-10 years; and one, for 30 years. Moreover, nine indicated that they are members of one organization along the teaching of English. Only 11 have attended a maximum of three seminars; one has attended more than three seminars; the rest have not attended any seminar particularly along the teaching of Literature. Ten randomly chosen teachers tried out and evaluated the guide.

In addition, five experts, all doctorate degree holders, were involved in the content validation of the guide. One of them has taught Literature for 36 years, two have been teaching it for more than 30 years, one has taught the subject for more than 10 years and the other one has been teaching it for 10 years now.

Two sets of questionnaire were prepared by the researcher. The first one aimed at determining the short stories discussed by teachers of literature in their Literatures of the Philippines class and the approaches that they use in teaching these

stories. The second was the validation checklist which determined the content validity of the guide in terms of its objectives, approach employed, values component, procedure which includes the pre-reading tasks, interactive work and follow-up activities, evaluative items, assignment, use of graphic organizers, answer key, and instructional characteristics. The third instrument was an interview guide for teachers who used and evaluated the guide.

Five phases were considered in the conduct of this study. These are the: a) analyze; b) design; c) develop; d) implementation; and e) evaluation phases.

*Analyze.* This phase involved three steps: preliminary preparation, bibliographical research and identification of the literary features contained in each of the selected short stories.

The preliminary preparation included a survey among teachers of Literature to determine the short stories that they discuss in their Literature classes in addition to the approaches that they employ in teaching them. The results of the survey were used as bases in determining the short stories considered in this study.

In the bibliographical research, the researcher did an extensive reading on the different literary theories and/or approaches and how to use them in teaching literature. Moreover, the researcher reviewed materials related to the analysis of short stories from Philippine literature as well as the preparation of instructional materials along the teaching of short stories.

The third step under the analyze phase involved an identification of the standing literary features of each of the identified short stories. This entailed a close reading of all the texts for the researcher to determine said standing literary features.

*Design.* Based on the results of the survey, the review of literature and studies, and the description of the literary features contained in each of the selected stories, a guide for teaching short stories was prepared. The standing literary features identified in each of the stories determined the approach or approaches used in the guide for teaching the short stories.

In this phase, the lesson objectives, the approach employed, the values component, the procedure which includes the pre-reading tasks, interactive work, follow-up activities, evaluation, and the assignment, the answer key and the format of the guide were designed. The minimum learning competencies along fiction suggested by the Commission on Higher Education (CHED) were likewise considered in the planning of the guide.

*Develop.* In this phase, three steps were undertaken. These include: a) writing of the guide; b) validation of the guide; and c) revision of the guide.

In writing the guide for teaching short stories, the following parts which were adapted from Pulverness [17] were considered: *subject matter*; *objectives*; *approach employed*, *values component*; and the *procedure* which includes the pre-reading tasks, interactive work, follow-up activities, evaluation, and assignment.

The *subject matter* indicates the title and author of the story to be discussed. The *objectives* contain all the specific expected outcomes of the lesson as a result of the discussion and activities. The *approach employed* identifies the approach or approaches used in teaching the story. The approach or approaches were based on the identified literary features in the story. The *values component* specifies the

values that could be developed by the students as a result of the study of the story as well as of the activities performed in class.

The *procedure* includes five parts: a) the pre-reading tasks; b) interactive work; c) follow-up activities; d) evaluation; and e) assignment. The *pre-reading tasks* include activities that excite or arouse the interest and curiosity of the students, and/or vocabulary activities. *Interactive work* includes a discussion of the story using the earlier specified approach as framework. It also includes activities that provide for creative responses and a thorough understanding of the text. *Follow-up activities* include other activities for enrichment or further appreciation of the story. *Evaluation* techniques include some means of determining to what extent the teaching has achieved the objectives set out to be accomplished in a particular lesson. The *assignment* portion provides for extending understanding and appreciation of the text through tasks to be done outside the classroom. Lastly, the answer key provides possible and suggested answers to the activities and questions used in the lesson.

Before the lessons were prepared, however, the exposition on the identification of the literary features in each of the stories was informally presented and discussed with several teachers of Literature, the researcher's adviser and members of the advisory committee and later with the panel of experts. This was done to validate the identified literary features.

After the guide was critiqued by the researcher's adviser and members of the advisory committee, it was subjected to content validation by a panel of experts composed of five doctorate degree holders who are and have been teaching literature in the tertiary level.

The validation checklist by Coma [20] was used but was modified to suit the need of this study.

The comments and suggestions of the experts were likewise noted and considered to further improve the guide.

*Implement.* The guide was shown to teachers of Literature in the tertiary level who later tried them in their literature classes.

*Evaluation.* After a year of try-out, the teachers articulated their evaluation of the guide.

Mean, percentages and frequency counts were used in analyzing the data gathered. In scoring the responses to the items in the validation checklist, the following scale developed by Tuckman in Coma [20] was adapted:

Score	Interpretation
5	Strongly agree
4	Agree
3	Moderately agree
2	Disagree
1	Strongly disagree

The computed means were interpreted using the following ranges of interval point scores:

Range of Means	Descriptive Interpretation
4.51 - 5.00	Highly Valid
3.51 - 4.50	Valid
2.51 - 3.50	Moderately Valid
1.51 - 2.50	Slightly Valid
1.00 - 1.50	Not Valid

## VI. RESULTS AND DISCUSSIONS

This section presents the results and findings of the study.

## A. Short Stories Selected by Teachers in their Literature Classes

Table I shows a summary of the stories commonly discussed by teachers in their Literature of the Philippines classes and the approaches that they use in teaching them.

TABLE I: STORIES DISCUSSED BY TEACHERS IN THEIR LITERATURE CLASSES AND THE APPROACHES THAT THEY USE IN TEACHING THEM

Title of Short Story	Approach/es Used
Y 'Miss Phatphat	Language, Cultural
The White Horse of Alih	Cultural model, Historical, Formalism, Whole language approach
Makamisa	Critical, Sociological, Historical, Cultural, Marxism, Structural, Whole language
Magnificence	Critical, Mythological, Reader-response, Classical, Psychological, Cultural, Marxism, Structuralism
The Ignorant Poor Man	Cultural, Structuralism, Cognitive, Psycho-motor domain, Moral, Intellectual, Marxism, Formalism, Sociological
Pilandok Crosses a River	Cognitive and Psychomotor domain, Reader-response, Formalism, Sociological
Dead Stars	Critical, Feminism, Formalism, Classical, Reader-response, Dramatization, Concept Mapping, graphic Organizer, Story-telling, Role playing, Reflections, Dramatic reading
The Wedding Dance	Cultural, Structuralism, Feminism, Dimensional, Semantic mapping, Socio-Cultural
Footnote to Youth	Critical, Personal, Cultural, Classical, Marxism, Sociological, Reader-response, Personal growth, Formalism, Dimensional, Guided reading, Psycho-moralistic
How My Brother Leon Brought Home a Wife	Cultural, Feminism, Socio-cultural, Formalism, Moralism
Children of the City	Naturalism
Buneng	Formalism
Faith, Love, Time & Dr. Lazaro	Formalism, Mimetic, Reader-response
Red ang Luha ni Michael	Queer theory
Scent of Apples	Reader-response, Formalism, Sociological

The table shows 15 stories commonly discussed by the teachers in their Literature classes. Their reasons for their choice of these stories include:

*They are the stories I am most familiar with. – Teacher B*

*They are the stories that I love to read myself. – Teacher C*

*They are loaded with values and they reflect the Filipino personality. – Teacher E*

*The stories are interesting to college students because they deal with subjects that are within their experience. – Teacher J*

*I like to share to my students stories that are provocative so that students get interested; stories like Red ang Luha ni Michael which contains what might be forbidden in the normal social context but that we're free to discuss the subject in the classroom. – Teacher N*

*Those are the only stories we can tackle in class. –Teacher S*

## B. The Approaches Used By Teachers in Teaching Short Stories

After the teachers have identified the stories that they discuss in their classes, they also listed the approaches that they are employing in teaching said stories.

Table I also shows that the teachers employ varied approaches in teaching each of the stories.

It can be gleaned from the table that there is a commonality on the approaches used in teaching some of the stories. It was observed, however, that these teachers who employ similar approaches belong to the same institution and majority apparently just copied the approaches used by one teacher.

When asked about their reason for their use of the approaches which they have indicated in the questionnaire, they admitted that they are not yet familiar with the approaches in teaching literature particularly short stories, thus, they just printed what they saw in one of their colleague's answers.

On one hand, one can also note that the teachers employ varied approaches in teaching the majority of the stories identified. However, one who has knowledge on the approaches to literature may wonder how those mentioned could be used and what could have been the bases for such choices. For instance, one teacher specified semantic mapping, dramatization, role playing, reflections, graphic organizer, storytelling and dramatic reading as approaches that she uses in teaching a particular story. Related literature attests that these 'approaches' listed by the teacher are not really approaches but techniques. The same is true with two teachers who separately mentioned cognitive and psychomotor, and dimensional approaches yet no literature approves of these as approaches to teaching Literature. These results imply that there are teachers handling Literature classes who are not yet knowledgeable about the approaches to be used in teaching the subject.

Interestingly, the reasons disclosed by the teachers interviewed provide explanation to their choices. They claim that: *these are the only approaches that they are familiar with, and those are the approaches that fit the stories.* Some claimed:

*I am not very familiar with literary approaches, that's why I am not sure whether the approach I am using to teach a story is appropriate or not. – Teacher A*

*I am a young teacher and I don't know much about approaches to teaching short stories. Hence, I just wrote what I know and am using. – Teacher D*

*I use the questions written in our textbook as my guide; that is my approach. – Teacher M*

*I don't pay particular attention to the approach as long as my students understand the story through our discussions. – Teacher P*

*I am a Communication Arts graduate and I never studied about Literature but I am teaching it now so I'm not sure of the approach/es I am using in teaching short stories. – Teacher E*

The teachers' reasons imply that said teachers do not possess what Anvil [3] identified as one quality that makes a good literature teacher, that is, an adequate, if not a thorough, grasp of his/her subject. This is probable because if one looks at the profile of these teachers of Literature in the tertiary level, one would find out that majority of these teachers are very young in the teaching profession, that is, they have been teaching for only less than five years. Moreover, most of them (52%) have not started pursuing a master's degree which involves the teaching of Literature while only 30% has finished a master's degree.

These further indicate that a guide for teaching literature particularly short stories using an approach or approaches emanating from the evident literary features of the story would surely help teachers better teach said literary genre. The same opinion was affirmed by the teachers surveyed and interviewed.

## C. The Standing Literary Features of the Short Stories

Literary features refer to the literary characteristics or elements contained in a piece of literature. These features

which could be in the form of a literary device, an explanation of a concept, a situation or a phenomenon, or a significant truth could aid a reader in understanding and appreciating the immenseness of a work. The same could be used by teachers as basis for deciding how they could teach a literary piece. While Guerin *et al.* [16] has pointed out that no single approach could exhaust the manifold interpretative possibilities of a worthwhile literary work, one or two approaches often prevail. A teacher in this case can determine which approach is most appropriate to use by identifying first the standing literary features of the work.

Table II shows the standing literary features contained in each of the stories. These were determined after a close reading and examination of each of the stories.

TABLE II: SUMMARY OF LITERARY FEATURES CONTAINED IN EACH OF THE SHORT STORIES

Story	Standing Literary Features	Approach to be Used in Teaching the Story
1. Buneng	Setting, character & characterization plot particularly conflict, theme, use of imagery, symbolism, analogy, figurative language	Formalism
2. How My Brother Leon Brought Home a Wife	Point of view, character, setting, plot, cultural codes, figures of speech, parallelism, repetition, palindrome	Formalism, Cultural, Structuralism
3. Wedding Dance	Concept of culture and marriage, inequality of the sexes, setting, character and characterization, mood, and atmosphere, conflict, theme	Cultural, Feminism, Formalism
4. Miss Phathupats	Historical context, plot, theme, character	Historical
5. Faith, Love, Time and Dr. Lazaro	Character and characterization, plot, conflict, images, symbols, figures of speech, allusion, foreshadowing, point of view, theme	Formalism
6. Makamisa	Author's biographical features, sociological and political contexts	Biographical, Historical
7. Dead Stars	Character and characterization, plot, setting, theme, figures of speech	Formalism
8. The Ignorant Poor Man and the Priest	Character, Filipino culture, moral	Moral, Cultural
9. Footnote to Youth	Setting, point of view, plot, theme, figurative language, sociological and cultural elements	Formalism, Cultural
10. Children of the City	Social, economic, and political images of life in the city	Sociological, Cultural
11. Red ang Luha ni Michael	Sense of queerness exhibited in the characters and their unconventional characterization, symbolism	Queer
12. Magnificence	Recurring parallel structures, use of repetition, irony, contrast, symbols, theme, point of view, psychological features like mother-daughter bond, psychological oppression, sexual perversion	Structuralism, Psychoanalytic
13. The White Horse of Alih	Ideological beliefs/content, social elements, social conflict, plot, conflict, flashback, point of view, symbols, theme	Sociological
14. Pilandok Crosses A River	Character, symbol and moral	Moral, Cultural
15. Scent of Apples	theme, symbol, irony, setting, character, allusion	Formalism

In the story, *How My Brother Leon Brought Home a Wife* written by Manuel Arguilla, for example, the evident literary features include: *point of view, character and characterization, setting, plot, cultural codes, concrete imagery and figurative language.*

Eminent in this story is the lens through which the events are narrated through the **point of view** of Baldo, a young boy probably 11 years old. Hence, one can easily notice the simplicity and straightforwardness of the language used to describe the events and the characters especially Maria. The language is very natural and real. Worth citing is the way he describes Maria in paragraphs 1 and 2:

*She was lovely. She was tall. She looked up to my brother with a smile and her forehead was on a level with his mouth.*

*Her nails were long, but they were not painted. She was fragrant like a morning when papayas are in bloom. And a small*

*dimple appeared momentarily high up on her cheek.*

The descriptions seem very simple but they reflect the innocent amazement and wonder of a young boy who appears to be beholding a beautiful city girl for the first time. Thus, even when he describes her fragrant smell, Baldo could only associate it with the *smell of the morning when papayas are in bloom*. Moreover, the two paragraphs also show Baldo's use of **concrete images** to describe the features of Maria.

All throughout the story, one can clearly imagine Baldo's keen descriptions of Maria's actions and features because of the use of concrete images. These consequently present Maria as a **character**. Aside from her physical beauty, it can be implied from Baldo's narrative that she is a city girl who does not have hesitations coming to live in the barrio.

Leon, on the other hand, is a character who typifies the modern Ilokano teen-ager who is sent to Manila to study but after a time, he does not bring home a diploma but a wife. Yet, one can sense his love for his family and where he comes from because he had to bring Maria to their place, sing with her a song which he and his father sang when they cut hay in the fields, and conceded to their father's *road plan*.

Another literary feature of this story is its **setting**. Any reader could certainly sense the author's love for a rural home and place, the setting of the story as he takes the time to note the shape of the clouds, the sight of the fields, the sounds made by the rolling wheels, the scent of the air and the Ilokanoness of the people and things seen around the place. Such a setting vividly described through the use of concrete images provides a perfect background for the events particularly to the test that the father planned for Maria.

The use of **local color or cultural codes** like the Ilokano names: *Baldo, Labang, Leon, Ca Celin, Lacay Julian*; plants – *andadasi, arrais, duhat, and dangla*; body of water – *Waig*; and objects such as *sinta* and *carretela* makes the setting even more authentic providing just the perfect rural setting for the plot.

One can also notice in the story the **figures of speech** used which enhance the aesthetic value of the story. For example, when Baldo described Maria's smell, he could only say: *She was fragrant like a morning when papayas are in bloom*. Moreover, on some instances, Baldo's narration was filled with figurative language like the following:

*her eyes were so full of laughter (metaphor);*

*...Labang was fairly dancing with impatience (personification); and*

*The wind whistled against my cheeks and the rattling of the wheels on the pebbly road echoed in my ears (personification).*

Other striking features noted include the use of **parallelisms** and **repetition of phrases**.

With these literary features found to be evident in the story, two approaches – *formalism* and *culturalism* would be the best frameworks for teaching the story.

#### D. Content Validity of the Guide

The developed guide contains 15 lessons. Each lesson has five major parts: a) the subject matter; b) the objectives; c) the approach employed; d) the values component; and e) the procedure.

The subject matter indicates the title and author of the story to be discussed. The *objectives* contain all the specific expected outcomes of the lesson as a result of the discussion and activities. The *approach employed* identifies the



approach/es used in teaching the story which is/are based on the standing literary features of the story. *Values component* specifies the values that could be developed by the students as a result of the study of the story as well as of the activities performed in class. The procedure includes five parts: a) the pre-reading task; b) interactive work; c) follow-up activities; d) evaluation; and e) assignment.

The *pre-reading tasks* include activities that excite or arouse the interest and curiosity of the students. These may include vocabulary activities. The *interactive work* includes a discussion of the story using the earlier specified approach as framework. It also includes activities that provide for creative responses and a thorough understanding of the text. *Follow-up activities* include other activities for enrichment or further appreciation of the story. *Evaluation* techniques include some means of determining to what extent the teaching has achieved the objectives set out to be accomplished in a particular lesson. Lastly, the *assignment* portion provides for extending understanding and appreciation of the text through tasks to be done outside the classroom.

An answer key as well as a copy of the story follows every lesson.

The content validity of each of the 15 lessons was determined by five experts in teaching literature. With an over-all mean of 4.75, the guide was rated 4.67, 4.77, 4.84, 4.74, 4.79 and 4.74 in terms of its objectives, approach employed, values component, procedure, answer key and instructional characteristics, respectively, with a descriptive interpretation of *strongly agree*. This finding indicates that the lessons developed in the guide for teaching short stories are *highly valid* in terms of the said components and thus can be highly recommended for use by teachers of Literature to help them make their teaching of short stories more methodological and meaningful.

Aside from validating the guide, the five experts also explicitly shared their comments and suggestions. Here are some of them:

*The output will be very useful! If you will be fortunate enough, the great efforts you've placed on it will be compensated. Congratulations! – Validator A*

*Beautiful! Congratulations! – Validator B*

*The lessons are good. I am particularly amused by the story, "Red ang Luha ni Michael." Please just consider the corrections I made in the objectives. State them in clear and simple language. – Validator C*

*Very good. As to content, I don't have anything more to add. – Validator D*

*Good choice of study. These are the outputs that we need now. I just wish, however, that you can also explore other approaches like the post-modern and linguistic approaches to attack some of the stories. – Validator E*

#### E. Teachers' Evaluation of the Guide

Ten teachers of Literature were shown the guide and were asked by the researcher to try out the lessons in their classes. Then they evaluated the usefulness of the guide using the following scale: 3-*very useful*, 2-*useful*, and 1-*not useful*. All of the teachers admitted that the guide is *very useful*. They affirmed that: *the activities are doable and interesting; the guide is an all in-one resource for teachers of Literature; the guide provides challenging yet achievable activities; the*

*activities help the students enhance their appreciation of literature particularly of the stories; the guide is very advantageous; the guide is very relevant; the guide helps us a lot; and the activities help explore the different aspects of the work.*

These positive feedback from the teachers support the validators' *highly valid* evaluation of the lessons in the guide. Thus, the use of the guide in Literature classes is highly recommended.

## VII. CONCLUSIONS

The guide for teaching short stories could help teachers make their teaching of Literature more meaningful. The lessons in the guide are generally *highly valid* in terms of their *objectives, approach employed, values component, procedure, answer key* and *instructional characteristics*. The panel of experts affirmed that they strongly agree to the positive characteristics of the components of the guide. Thus, they are practical to use and relevant to both teachers and students. Moreover, the lessons provide activities that are doable and interesting, help students enhance their appreciation of Literature, explore the different aspects of a work, and emphasize the development of values.

Furthermore, the identification and description of the literary features of the stories provide teachers an analytic guide for studying a short story to be taught. Likewise, the features are useful aids in determining the appropriate approach or approaches to be used in teaching a particular story.

## VIII. RECOMMENDATIONS

Teachers should be flexible in the use of the guide. They may exactly adapt the activities or they may modify them to suit the level of their students. In addition, teachers may modify the rubrics or scoring guides depending upon the capabilities of their students. Also, administrators and officials should continue encouraging and supporting studies to develop materials to enhance the teaching and learning of Literature. Lastly, curriculum planners may likewise continue to sponsor seminars, workshops and conventions to equip and update teachers on the trends in teaching Literature and in the preparation of instructional materials.

## REFERENCES

- [1] H. P. Simonson, "Dangers of teaching literature," *The Midwest Quarterly*, vol. 37, no. 2, 1996. 154+. *Academic OneFile*. Web. 2 Jan. 2013.
- [2] L. Ryken, *The Literature of the Bible*, Grand Rapids: Zondervan Publishing House, 1974.
- [3] Anvil II, "A trainor's manual in English (literature)," *Language Study Center*, Philippine Normal College, 1988.
- [4] C. O. Castro, M. M. Aguinaldo, and M. B. E. Castañeda, *Introduction to Seven Arts*, Manila: Centro Escolar University, 1995.
- [5] F. C. Robles, *Developing English Proficiency in College*, Book 1. Sta. Cruz, Manila: Goodwill Trading Co., Inc., 1988.
- [6] E. K. Tiempo, *Literary Criticisms in the Philippines and Other Essays*, Manila: De La Salle University Press, Inc., 2007.
- [7] N. Arnad, "Validation of a pedagogical guide for teaching literature for second year high school students," Dissertation, Philippine Normal University, Manila, 1995.
- [8] R. L. Quintero, "Modules for teaching literature in the secondary level: A constructivist approach," Thesis, University of the Philippines, MA, 2007.

- [9] L. A. Ceredon, "Pagdebelop ng patnubay sa pagsusuring sosyo-realismo," Thesis, Mariano Marcos State University, Laoag City, MA, 2007.
- [10] R. C. S. Lasaten, "Constructivist resource materials in teaching short stories," Thesis, Mariano Marcos State University, Laoag City, MA, 2008.
- [11] C. Savviduo. (2014). An integrated approach to teaching literature in the EFL classroom. [Online]. Available: <http://iteslj.org/>.
- [12] T. Eagleton, *Literary Theory: An Introduction*, Second edition. Minnesota: The University of Minnesota Press, 1996.
- [13] W. Harmon and C. H. Holman, *New Criticism, in A Handbook To Literature*. [Online]. Available: <http://www.ccsnet.org/>
- [14] S. H. Burris. (1999). *Literary Criticism: An Overview of Approaches*. [Online]. Available: <http://www.literatureclassics-com/ancientpaths/litcrit.html>
- [15] J. Culler, *Literary Theory: A Very Short Introduction*, Oxford: Oxford University Press, 1997.
- [16] W. Guerin, et al., *A Handbook of Critical Approaches to Literature*, New York: Harper and Row Publishers, Inc., 1976.
- [17] A. Pulverness, *Literature in: English Teaching Professional*, October. issue 29, Modern English Publishing, 2003.
- [18] A. W. Strickland. (2008). *ADDIE*. [Online]. Available: <http://ed.isu.edu/addie>
- [19] I. Norte. (October 14, 2018). [Online]. Available: [https://en.wikipedia.org/wiki/Ilocos\\_Norte](https://en.wikipedia.org/wiki/Ilocos_Norte)
- [20] E. Coma, "Development of a guide in teaching poetry using the formalistic approach," An unpublished Dissertation. Mariano Marcos State University, Graduate School. Laoag City, 2001.



**Marlina L. Lino** is from the City of Batac, Ilocos Norte, Philippines. She has been in the teaching profession since 1992. She finished Ph.D. in Linguistics at the Mariano Marcos State University (MMSU) in April 2010. She has served as trainer and resource speaker in several trainings, seminars and conferences in various areas of her specialization. She has likewise presented papers both here and abroad.

At present, she holds an associate professor position and is currently the chief of the Language Center of MMSU and coordinator of the MAEd in Ilokano Studies program of the Graduate School. Prior to these designations, she served as Chair of the Department of Languages and Literature of the College of Arts and Sciences, MMSU, Batac Campus from June 2011 to July 2016, and as chief of the Student Organizations and Publications of the University from 2006 to 2010.

Dr. Lino is likewise an accreditor, a member of the regional Quality Assurance Team of the Commission on Higher Education - Region I, member of the Board of Directors of the Linguistic Society of the Philippines (LSP) from April 2015-April 2018, and Vice President of the Association of Philippine Colleges of Arts and Sciences (APCAS) Region I.