



Literary Merits Reflected in Sorsoganon Poetry: Basis for Lesson Exemplars Development in Teaching 21st Century Literature

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ABSTRACT

Local literature can be a springboard to contextualized learning. This research identified the forms of poetry from Sorsogon, examined the literary merits reflected in the selected 21st century poetry from Sorsogon, and developed lesson exemplars that can be proposed for 21st century literature teaching using the selected poetry from the province. Document analysis, crowdsourcing, and snowball technique were used in identifying Sorsoganon poets and poetry which highlight the history of the province and the culture of its people. Based on the findings, Sorsogon has a rich collection of poetry in the 21st century especially lyric poems, songs, and spoken word poetry, among others. Sorsogon has talented songwriters who still write in their local language. Sorsoganon poets are fond of writing lyric poems which reveals that they are imaginative, romantic, and musical by nature. There are existing 21st century Sorsoganon writers with meritorious literary pieces that can be taught in teaching local literature. The poems have their respective literary merits and are remarkable in their totality. The selected poems embody the province's history, culture, and the characteristics of its people. Hence, teachers can use them to help promote the nation's cultural heritage, its property and history, and the ethnicity of local communities as stipulated in the Constitution. Also, the researcher developed lesson plans utilizing the selected local literature, to compensate for the dearth of instructional materials concerning localization and contextualization in teaching the subject 21st Century Literature from the Philippines and the World.

Keywords: *21st century literature, Sorsoganon poetry, lesson plans, localization, contextualization*



INTRODUCTION

Poetry is born out of human beings' urge to express themselves in a "creative act which brings to light hidden thoughts and emotions" (Masters, 1915).

"A poet is a man speaking to men: a man, it is true, endowed with more lively sensibility, more enthusiasm, and tenderness, who has a greater knowledge of human nature, and a more comprehensive soul, that are supposed to be common among mankind; a man pleased with his similar volitions and passions as manifested in the goings-on of the Universe, and habitually impelled to create them where he does not find them..." - William Wordsworth (1800)"

Sorsogon possesses rich literature, particularly in terms of poetry. *Sarabihon: A Journal of Sorsogon Studies*, with seven volumes, boasts of the works of Sorsoganonons both prose and poetry reflective of their culture and heritage. *Sarabihon* means "lore". The seven volumes of the journal have been published by the Sorsogon Heritage Society, a cultural research association composed of writers, artists, journalists, and researchers. The Society's goal is to establish a data pool on the historical past of the province and retrieve its oral traditions and written literature. Sorsoganon poets contributed to the seven volumes of *Sarabihon*. Their poems were written before the 21st century but they were published in *Sarabihon* from 2002 to 2010. Their poems were mostly written in Bikol, and a few were written in English and Filipino.

Currently, Sorsoganon poets write in English, Filipino, and Bikol. Most of the young writers from Sorsogon are students who write in English and/or Filipino through their school publications. But some writers, both young and old, are also writing in Bikol. The researcher was referred to existing Sorsoganon poets who write in Bikol which include Professor Mari-grace D. Carretero and Mr. Joseph "Totep" John J. Perez from Sorsogon City, Mr. Loren V. Escanilla and Mr. Eduardo E. Uy Jr. from Gubat, and Mr. Roy

Frayna from Bulusan. There are also active Sorsoganon music enthusiasts who feature Bikol songs particularly Mr. Pol Torrente and Ms. Julia Ynish Dichoso, Sorsoganon lyricists who publish their works through music videos on YouTube.

Preservation of Filipino Culture, Tradition, and Heritage

Messner (1949) in his *Social Ethics*, as cited by O'Brien (1993), stated that "The culture of the nation will preserve its vitality and its vigor only so long as its roots remain embedded in the natural soil in which language, dialect, tradition, landscape, local patriotism, and other elements exert their forming and inspiring force" (p.328). It is for this cause that the Philippine government aims to preserve Filipino culture and tradition.

In the National Cultural Heritage Act of 2009, Article I, Section 2. Declaration of Principles and Policies states that sections 14, 15, 16, and 17, Article XIV of the 1987 Constitution declare that the State shall foster the preservation, enrichment, and dynamic evolution of a Filipino culture based on the principle of unity in diversity in a climate of free artistic and intellectual expression. The Constitution likewise mandates the State to conserve, develop, promote and popularize the nation's historical and cultural heritage and resources, as well as artistic creations. In the pursuit of cultural preservation as a strategy for maintaining Filipino identity, one of the objectives of this Act is to protect, preserve, conserve and promote the nation's cultural heritage, its property and histories, and the ethnicity of local communities.

In addition, Section 5 of RA 10533 or the Enhanced Basic Education Act of 2013 states that the K to 12 Curriculum shall be learner-centered, inclusive and developmentally appropriate, relevant,



responsive, research-based, culture-sensitive, contextualized, global, and flexible enough to allow schools to localize, indigenize, and enhance the same based on their respective educational and social contexts.

Moreover, Chapter 7 of the Philippine Development Plan for 2017-2022 which is solely about 'Promoting Philippine Culture and Values' indicates that one of the priority strategies to inculcate values for the common good is to mainstream cultural education in the basic, technical, vocational, and higher education systems; and to value diverse cultures, one of the strategies is to develop, produce, disseminate, and liberalize access to information on Filipino culture. This study aimed to contribute to helping achieve this goal at a local level by collecting Sorsoganon poems and developing instructional materials which will help in promoting Philippine culture.

New Historicism: A Literary Lens

For that reason, this study employs New Historicism as a school of literary criticism in analyzing the selected poems. The Oxford English Dictionary (OED, 2011) defines New Historicism as "a form of cultural analysis which examines how a cultural product (especially a literary text) interacts with and participates in its historical context, especially regarding the power relations operating within the society of its time."

Porter (1988), as cited by Ukkan (2002, p.2), observes that "New Historicism springs forth from a diverse set of practices that are not in themselves new and attributes the origin of this practice to various figures as Louis Althusser, Michel Foucault, Frederic Jameson, Raymond Williams, Mikhail Bakhtin, Terry Eagleton and Hayden White (Porter 743 - 49). The emergence of New Historicism was predominant in the 1980s, and its origin can be traced back to Raymond Williams's *Marxism and Literature* (1977) which inspired the re-historicization of literary studies in England and America, and Edward Said's *Oriental-*

ism (1978) which gave a new impetus to the eurocentric cultural discourse and questioned the preeminence of Western culture. Though the term seems to have been coined by Michael McCannles, New Historicism rose to prominence with Stephen J. Greenblatt's *Renaissance Self-Fashioning: from More to Shakespeare* (1980)". Thus, the analysis of the poems did not focus solely on their form and content, but on their context concerning the subject matter's historical background and underlying social issues.

Teaching and Learning through Literature

Needless to say, the Filipino people's rich cultural heritage includes our literary treasures from all over the country. Through the years, literature has been existing and developing. Presently, there is a great advancement in technology in the 21st century which also propels the development of literature. It is no longer inclusive only of poems, stories, or essays but also of blogs, social media posts, Wattpad, and the like. With these changes, educators nowadays should be ever-dynamic in being updated and flexible in facilitating learning in and outside the classroom.

Teaching literature is very much enjoyable and at the same time challenging for both teachers and students. It is an avenue wherein individuals are pushed (and later on motivated) to read literary pieces through which they could learn ideas and values from. In the long run, through the teaching of literature, teachers help cultivate among the students a love for reading and independent learning. Hence, it is an effective way of helping learners to be proficient in reading comprehension, grammar, sentence construction, and self-expression.

In addition, literature teaching is a very effective means for values integration and formation especially since literature mirrors life itself and human existence. It may revolve around themes such as life, love, death, friendship, and many more which naturally



capture the attention and interest of learners and thus promote student engagement in the discussion. Aside from learning from the message of literary texts, students can also develop their skills in evaluating the literary craftsmanship applied by the authors. They will be challenged to examine how the text was written and what particular literary elements or devices are observable in it. Likewise, literature teaching helps develop the higher-order thinking skills (HOTS) of students. This is so because, in most literature lessons, they are asked to interpret and analyze literary pieces.

Development of Localized and Contextualized Instructional Materials

In this study, lesson exemplars were developed to teach Sorsoganon 21st Century Literature to inculcate among the students local cultural values and to enhance their higher-order thinking skills as they delve into analyzing texts and sharing their ideas about them, thereby cultivating their communicative competence. The selected poems written by Sorsoganonians can be used to contribute to localized and contextualized instructional materials that could aid in achieving meaningful classroom discussions. According to Said (n.d.), works of literature "are differently constituted and have different values; they aim to do different things, exist in different genres, and so on" (p. 30). Their localization in a particular culture is just one of their constitutive features - and a critic's resolution to look at a work through "cultural" lenses does not have to be regarded as "the moral equivalent of a war or a political crisis" (p. 30). Teaching literature using localized and contextualized instructional materials would serve as scaffolding as the students engage with more challenging texts especially those which were written by people from other regions of the country and the world.

In connection with scaffolding, this study utilized Constructivist learning theory in developing lesson exemplars. Lesson plans were developed to help attain the goal of developing communicative com-

petence, especially with Sorsoganon senior high school students, through the teaching of 21st Century Literature from the Philippines and the World utilizing Sorsoganon literary pieces to promote the love for our local and cultural identity and heritage. The aforementioned subject "aims to engage students in appreciation and critical study of 21st Century Literature from the Philippines and the World encompassing their various dimensions, genres, elements, structures, contexts, and traditions." In addition, it delves into the "study and appreciation of the literature of the region where the school is located in relation to the literature of the other regions of the country" ("K to 12 Senior High School Core Curriculum – 21st Century Literature from the Philippines and the World", 2013). The selected literary pieces were analyzed based on the theory of New Historicism to ensure that the contextual background is given importance along with its content or message.

Recent literature on New Historicism tackles its definition, history, and paradigms (Hickling, 2018; Ukkan, 2002). In line with this, Rahman (2016), conducted a study on Arthur Miller's *Death of a Salesman* employing the New Historicist approach. In establishing this literary lens in this study, insights were traced from the seven volumes of *Sarabihon: A Journal of Sorsogon Studies* (2001-2010), Malanyaon (1991), O'Brien (1993), Jamoralin (1994), and Dery (1987), particularly about the historical background of Sorsogon and the characteristics of Sorsogoneños. Jocano (2008) elucidated the Filipino Values System while Yacat (2013) cited information about *Sikolohiyang Pilipino* by Enriquez (1978).

There are literature and studies from other countries that emphasize the importance of literature and the teaching of the same to learn about one's culture and that of other people (Collie & Slater, 1990; Otten, 2002; Bercovitch, n.d; Awi & Bolgy, n.d; Harb, 2007; Grant, 2003). Gast (n.d) and Conklin (n.d.) highlighted the importance of developing higher-order thinking skills (HOTS) among 21st century learners through literature teaching, especially employing the



Socratic Method. Har (2013) and Giesen (n.d) delved into constructivist learning and teaching perspective. In connection with this, the study of Sithara and Faiz (2017) focused on constructivist teaching and learning theory and participatory teaching methods.

There are also studies in the Philippine context which focused on studying Bikol literature to deduce the values and traditions reflected in them (Asaytuno, 1985; Borres, 1999; Balleras, 2014). Likewise, Astillero and Ocbian (2015) did the same and focused on collecting Sorsoganon poems. On the other hand, Salalima (2005) did a comprehensive study on selected works of Jean-Paul Sartre and Albert Camus using the literary merits proposed by Garcia et al. Also, Morcozo (2017) employed textual analysis of three Philippine Ethnoepics anchored on a theory of Cultural Poetics. Furthermore, Remolacio (2008), and Estremera (2011) developed instructional materials based on their analysis of Sorsoganon folklore and poetry, while Ataiza (2017) proposed the production of creative non-fiction as the output of her study after interviewing four street people in Sorsogon City. Lopez (2018), on the other hand, studied the need to develop instructional materials with the consideration of the need for localization, contextualization, and indigenization specifically for senior high school students. These studies are related to the present study, however, no study focuses on 21st century Sorsoganon poetry. Thus, this present study delved into poems produced by Sorsoganon writers and artists in the 21st century. This includes poems written and published from the year 2001 onwards.

PURPOSE OF THE STUDY

The goal of this study is to identify the forms of the selected poems written by Sorsoganon in the 21st century, analyze the literary merits of the selected poems, and develop lesson exemplars using some of the selected poems. This paper, therefore, addresses these research questions: 1) What are the forms of the selected poetry written by Sorsoganon in the 21st century? 2) What are the literary merits of the select-

ed poetry from Sorsogon concerning: Artistry and Style, Intellectual Value, Suggestiveness, Spiritual Value, Permanence, and Universality? 3) What lesson exemplars can be proposed for 21st Century Literature Teaching using selected poetry from Sorsogon?

METHODOLOGY

This study is qualitative descriptive research, a type of research that goes beyond mere gathering and tabulation of data. It involves an element or interpretation of the meaning or significance of what is described (Sanchez, n.d). This study used textual analysis of the selected poems written by Sorsoganon in the 21st century. In literature, textual analysis is the close examination of the message of a literary work using particular elements. The literary pieces were analyzed as to their form and literary merits using the standards set by Garcia et al. (1993).

The research instrument used in the analysis of the Sorsoganon literary pieces is based on the seven literary merits set by Garcia et al. (1993) which include: Artistry, Style, Intellectual Value, Suggestiveness, Spiritual Value, Permanence, and Universality. Artistry refers to the quality of literature that appeals to the sense of beauty. It refers to literary devices such as figures of speech, imagery, and symbols used in the poems. Style is the peculiar way in which a writer sees life, forms his/her ideas, and expresses them. Great works are marked as much by their memorable substance as by their distinctive style. Intellectual value is the value of a literary work that stimulates thought. It enriches mental life by making people realize fundamental truths about life and human nature. Suggestiveness is a quality of literature associated with its emotional power of moving readers deeply and stirring their feeling and imagination, giving and evoking visions above and beyond the plane of ordinary life and experience. Spiritual value is the quality of literature that can uplift and inspire, elevating the spirit by bringing out moral values which make people better individuals. Permanence pertains to the enduring quality of literature. It is something that can be read again and again, at the



same time giving the readers fresh delight and new insights and opening new worlds of meaning and experience. Finally, universality is a quality of literature that speaks of the timeliness and timelessness of a certain literary piece. Forever relevant, it appeals to one and all, anytime, anywhere because it deals with elemental feelings, fundamental truths, and universal conditions.

The selected poems were analyzed based on these literary merits. Afterward, lesson plans were made utilizing the selected poems written in the 21st century by Sorsoganon poets. These instructional materials aim to aid the learning of 21st Century Literature of Sorsoganon senior high school students by exposing them to localized and contextualized literary pieces by which they can learn the cultural characteristics and values of Sorsoganons reflective of Filipino qualities.

Data Collection and Procedures

The researcher surveyed the seven volumes of *Sarabihon: A Journal of Sorsogon Studies* and examined the featured poems in each volume. Snowball technique was also done in which initial writers were contacted to seek their permission for the inclusion of their poem/s in the collection and to request some referrals of other contemporary Sorsoganon writers with published literary pieces. Initially, crowdsourcing was done through Facebook in which an inquiry was posted to ask Facebook users if they know of any Sorsoganon poets. Names were referred by the researcher's friends and friends of friends. Through this, the researcher was led to Sorsoganon writers from which literary pieces were chosen to be included in the compilation. Among the many writers, the researcher chose to feature the works of five (5) poets from Sorsogon who write in Bikol Sorsogon and whose works highlight the history of the province and the culture of its people.

In addition, the bases for selecting the poems are the following criteria: 1.) it is written in Bikol Sorso-

gon; 2.) it is readily available in print or online and/or provided by the author himself/herself; 3.) it is written by a well-known contemporary author from Sorsogon; 4.) it was written in 2001 onwards; 5.) it possesses literary merits (Artistry, Style, Intellectual Value, Suggestiveness, Spiritual Value, Permanence, and/or Universality); and 6.) it can be taught to senior high school students in the subject 21st Century Literature from the Philippines and the World.

The selected ten (10) Sorsoganon poems, which were all written in Bikol, were written by five (5) Sorsoganons: Professor Marigrace D. Carretero and Mr. Joseph 'Totep' John J. Perez from Sorsogon City, Mr. Loren V. Escanilla and Mr. Eduardo E. Uy Jr. from Gubat, and Mr. Roy Frayna from Bulusan. The English translations of the poems written by Prof. Carretero, Mr. Escanilla, and Mr. Perez were done by the researcher herself; the ones written by Mr. Frayna were translated by Justin Belleza, a BSED English major student who graduated from Sorsogon State College (class of 2019) and a native of Bulusan where the author came from; while the poems written by Mr. Uy which were selected from his compilation have ready-made English translations.

Professor Marigrace D. Carretero, Mr. Joseph 'Totep' John J. Perez, Mr. Loren V. Escanilla, and Mr. Eduardo E. Uy Jr. provided the researcher with their poems. On the other hand, the researcher found the poems written by Mr. Roy Frayna in his WordPress account with the name, *Pamughaton: Istorya na Bulusanon*. The researcher then identified poems that fall under the set criteria.

Analysis of Data

A great interest in coming up with localized instructional materials was developed when the students that the researcher handled in the subject 21st Century Literature from the Philippines and the World had a hard time analyzing poems written in Bikol Naga which were mostly featured in a module developed by professors in Ateneo De Naga which is very helpful



in teaching students about regional literature. This led to the conceptualization of this study.

The concept was to develop instructional materials utilizing local literature. To have in-depth study, Sorsoganon poetry was chosen as the focus of this research. Hence, an intensive search for poems written in the 21st century by Sorsoganon poets was done. Ten poems written in Bikol Sorsogon which fall under the set criteria were selected and translated into English except for those which already have an English translation. The analysis of the poems was anchored on the theory of New Historicism which was proposed by Stephen Greenblatt while the development of the lesson exemplars was based on the Constructivist Learning theory.

The forms of the selected poems written by Sorsogonans were identified by utilizing available references which provided information about literary forms, particularly in the area of poetry. Books and internet sources were found very helpful in identifying traditional and contemporary forms of poetry which enabled the researcher to classify the selected poems under their specific forms respectively.

The literary merits of the selected poetry from Sorsogon were tackled using the standards set by Garcia et al. (1993). In addition, the theoretical lens that was used in analyzing the poems was New Historicism which goes beyond the text by getting into its context. Hence, the historical background, political, and social issues were integrated specifically under intellectual value, but are not limited to this particular literary merit for some of the historical backgrounds were also discussed under style as it presents the poem's content patterns.

The textual analysis of the form and literary merits of the selected poems was validated by two faculty members of Bicol University College of Arts and Letters; and one faculty member of Bicol University College of Education.

Development of Instructional Materials

Lesson exemplars were developed utilizing the selected Sorsoganon poetry based on the K to 12 Senior High School Core Curriculum – 21st Century Literature from the Philippines and the World (December 2013) Curriculum Guide. The selected poems were assessed on whether they can be utilized in teaching the subject based on the learning competencies specified in the Curriculum Guide. Since the selected poems qualified using the set criteria, specifically having literary merits and can be taught to senior high school, lesson exemplars were created using all ten poems. The researcher, then, developed semi-detailed lesson plans following the DepEd format as stipulated in DepEd Order no. 42, s. 2016 – Policy Guidelines on Daily Lesson Preparation for the K to 12 Basic Education Program, and considering the tenets of Constructivist Learning Theory.

The developed lesson exemplars were also validated by the English Supervisor at DepEd Sorsogon City and Province, the English Head Teacher at Sorsogon National High School Senior High School Program, and a teacher at Sorsogon National High School who has been handling the subject 21st Century Literature from the Philippines and the World.

RESULTS AND DISCUSSION

Forms of the Selected Poems

Based on the collection and textual analysis of data, the following are the findings of the study:

All of the selected poems fall under lyric poetry. *Lunod* (Drowned) by Marigrace D. Carretero is a social poem; *Buhay Sorsoganon* (A Sorsoganon's Life) by Loren V. Escanilla is an ode; *Sa Butnga san Bugnutan* (Between Odds), *An Una na Ruyag* (First Love), *Panuga sin Parahimo Kalo* (The Promise of a Hat Weaver) by Roy D. Frayna, *Uyág* (Games), *Kasal* (Marriage), and *Pagpangaran* (Naming) by Eduardo E. Uy Jr. are all simple lyric poems; *Sorsoganon Kita* (We Are Sorsogonans) by Joseph "Totep" John J. Perez is a song, and *Babaye* (Woman) by Eduardo E. Uy Jr. is a prose poem.



Poems	Authors	Form
1. Lunod (Drowned)	Marigrace D. Carretero	Social poem
2. Buhay Sorsoganon (A Sorsoganon's Life)	Loren V. Escanilla	Ode
3. Sa Butnga san Bugnutan (Between Odds)	Roy D. Frayna	Simple lyric
4. An Una na Ruyag (First Love)	Roy D. Frayna	Simple lyric
5. Panuga sin Parahimo Kalo (The Promise of a Hat Weaver)	Roy D. Frayna	Simple lyric
6. Sorsoganon Kita (We Are Sorsoganons)	Joseph "Totep" John J. Perez	Song
7. Babaye (Woman)	Eduardo E. Uy Jr.	Prose poem
8. Uyág (Games)	Eduardo E. Uy Jr.	Simple lyric
9. Kasal (Marriage)	Eduardo E. Uy Jr.	Simple lyric
10. Pagpangaran (Naming)	Eduardo E. Uy Jr.	Simple lyric

Table 1: Sorsoganon Poems and their Forms

Table 1 presents the 10 selected poems written in the 21st century by Sorsoganon poets. One poem from Prof. Marigrace D. Carretero (social poem), Mr. Loren V. Escanilla (ode), and Joseph "Totep" John J. Perez (song); three poems from Mr. Roy D. Frayna (simple lyric poems); and four poems from Mr. Eduardo E. Uy Jr. (1 prose poetry and 3 simple lyric poems) were included in the study, respectively.

Lunod/Drowned is a social poem. A social poem is either purely comic or tragic and it pictures the life of today. It may aim to bring about changes in social conditions ("Social poem", 2013).

As confirmed by the author herself who is an educator in a state college, she is using her poems in teaching social construction. Its subject matter revolves around depression, disappointment, and/or frustration. It centers on the theme of having hope in tough situations. Figuratively, it is about drowning or falling into a deep well which symbolizes a person's downfall, failure, frustration, disappointment, or de-

pression.

Buhay Sorsoganon/A Sorsoganon's Life is an ode. An ode is the most majestic type of lyric poetry. It is exalted in tone and expresses lofty praise for some person, object, event, or idea. Since it projects deep feelings, what it says is never trivial. It is elaborately designed and formal in structure and content (Garcia et al, 1993). The subject matter of this poem focuses on the typical life of Sorsoganon in rural areas and their characteristics while the theme being depicted is a simple life and finding contentment in it. This poem portrays the typical life of Sorsoganon who live in a rural area that is characterized by a simple lifestyle, contentment, and joy.

Six of the ten selected poems are simple lyrics: Sa Butnga san Bugnutan/Between Odds, An Una na Ruyag/First Love, Panuga sin Parahimo Kalo/The Promise of a Hat Weaver, Uyag/Games, Kasal/Marriage, and Pagpangaran/Naming.



Simple lyric poems do not properly belong to any of the other types of lyrics. They embrace a wide variety of poems, with an even wider variety of subjects, and are characterized by subjectivity, imagination, melody, and emotion (Garcia et. al, 1993). *Sa Butnga san Bugnutan/Between Odds* is about the in-betweens of life – what lies in the middle of opposing sides which show the tragedy of dualities like that of happiness and sadness, wisdom and ignorance, birth and death, among others. It tells about life's duality or opposing forces, and its theme is acknowledging the purpose of such duality or tracing the center of life's opposing forces. *An Una na Ruyag/First Love* tells a love story of a beautiful flower and a bee which represent two people who fell in love for the first time. Its subject matter is attuned to love, attraction, affection, and courtship while its theme revolves around a special affection born out of first love or falling in love for the first time. *Panuga sin Parahimo Kalo/ The Promise of a Hat Weaver* is about the promise of a hat weaver to his/her better half, who left not long after their wedding, that if he/she would come back, they would finish weaving the hat together and would buy their needs out of their earning – a symbol of finishing what they have started as husband and wife. Its theme is the enduring love of a hat weaver, his/her willingness to wait for the return of his/her loved one who left, hoping for their relationship to work out despite being abandoned.

Aside from being a simple lyric, *Uyag/Games* is a contemporary poem for its subject matter features childhood games which were used to reveal the theme of the poem which touches on the sexual orientation of a boy named Atong. *Kasal/Marriage* is also a simple lyric about a typical Filipino wedding in the barrio. The poem is quite concise but it carries with it the Philippine tradition of celebrating wedding rites with the in-laws and guests. Its theme revolves around the issues and challenges that a couple may face concerning marriage as suggested by the symbols used in the poem. Lastly, *Pagpangaran/Naming* is a simple lyric that is a post-modern poem as well. Its subject matter is naming a child and its theme is centered on the metaphors of naming a child which is a very special and significant experience. It is narrated by a father who is thoughtfully contemplating the

name that they would give to their beloved child.

Sorsoganon Kita/We are Sorsoganon is a patriotic song. A song is a short lyric poem that has a particularly melodious quality and is intended primarily to be sung, or can easily be set to music. It is said to be the most spontaneous lyric form. The song, whose history can be traced to the ancient past, can be either sacred or religious and secular. Sacred songs include hymns, anthems, and oratorios. Secular songs deal with different themes and emotions, including present-day protest (Garcia et al., 1993). This is a song that was created and used as the official theme song of *Sorsoganon Kita, Inc. & Kasanggayahan Festival* in 2011. Hence, it was written for the masses. Its subject matter revolves around the significant event that happened in Sorsogon and the characteristics of Sorsogonons. The theme is undeniably centered on the pride in being a Sorsoganon.

Finally, *Babaye/Woman* is a prose poem about a woman who is pregnant with a child conceived out of wedlock. Prose poetry is another form of poetry that is a prose composition that, while not broken into verse lines, demonstrates other traits such as symbols, metaphors, and other figures of speech common to poetry ("Prose Poem", n.d). It is also defined as a work in prose that has some of the technical or literary qualities of a poem (such as regular rhythm, definitely patterned structure, or emotional or imaginative heightening) but that is set on a page as prose ("Prose Poem", n.d). The subject matter of this poem is a pregnant woman who keeps her situation a secret out of shame. She was trying to hide this fact from the people at their place out of her fear of judgment and prejudice. Hence, the theme revolves around people's prejudice toward an unmarried pregnant woman, and the shame and guilt felt by such a woman worsened by other people's prejudgments.

In conclusion, Sorsoganon poets are inclined to write lyric poems. Since lyric poems are brief and subjective poems marked by imagination, melody, and emotion, this reveals that Sorsoganon poets are imaginative, romantic, and musical by nature.

Literary Merits of the Selected Poems

In terms of artistry, most of the featured Sorsoganon poets made use of literary devices in pre-

senting their ideas, thoughts, and feelings. These include rhyme (internal/end rhyme), assonance, consonance, symbolism, personification, simile, metaphor, extended metaphor, hyperbole, synecdoche, allusion, and point of view. Concerning style, the featured Sorsoganon poets differ in how they structured their poems. Some of them used long lines while others used short ones. Also, the tone and mood significantly created a literary effect in all the poems. In addition, most of the authors use free verse with stopped and enjambed lines.

Table 2 shows the artistry and style applied by the authors. In terms of artistry, some poems made use of a particular point of view which has significantly created an effect on how the readers would take the poetic lines – either in a personal or detached manner.

Among the ten poems, the ones which have substantial intellectual value are: Sa Butnga san

Bugnutan, Uyag, Kasal, and Pagpangaran for the authors subtly presented the meaning/theme of the poem giving the readers room for deeper interpretation. For the rest of the poems, literal language was used; hence they do not require critical analysis. However, relating them to current social issues can make the discussion richer.

All of the ten poems have emotional value/suggestiveness such that each poem can stir the emotions of the readers. The poems evoke a variety of emotions such as pride in one's identity, positivity, love, nostalgia, joy, shame, guilt, misery, sorrow, and pain, among others.

In terms of spiritual value, most of the poems can uplift and inspire readers. Collectively, the poems may inspire readers to rise above challenges, appreciate one's cultural identity, value one's commitment to a loved one, avoid prejudice and stereotyping, and

Poems	Artistry	Style
1. Lunod (Drowned)	Second-person point of view, symbols, personification, imagery	Free verse with stopped and enjambed lines, Rhetorical questions, positive tone, didactic
2. Buhay Sorsoganon (A Sorsoganon's Life)	Rhyme and rhythm, Literal language, imagery	Several stanzas, Descriptive, positive tone, time element
3. Sa Butnga san Bugnutan (Between Odds)	Literal language, imagery, symbols, synecdoche	Philosophical tone
4. An Una na Ruyag (First Love)	End rhymes and internal rhymes (consonance and assonance), imagery, hyperbole, simile, extended metaphor	Descriptive, romantic tone and mood
5. Panuga sin Parahimo Kalo (The Promise of a Hat Weaver)	Internal rhyme/consonance, first-person point of view, extended metaphor, end rhyme	Indefinite persona, tone and mood: frustration, curiosity and hope
6. Sorsoganon Kita (We are Sorsoganons)	Literal language, end rhyme, third person point of view	Descriptive, tone: pride in being a Sorsoganon
7. Babaye (Woman)	Third-person point of view, situational irony, simile, imagery, double meaning	Free verse: stopped and enjambed lines, narrative, mood: fear, shame, and anxiety
8. Uyág (Games)	Third-person limited point of view, simile, imagery, symbolism	Free verse: stopped and enjambed lines, narrative
9. Kasal (Marriage)	Third-person omniscient point of view, imagery, simile, symbols	Free verse: stopped and enjambed lines, narrative
10. Pagpangaran (Naming)	Second-person point of view, simile, metaphor, imagery	Free verse: stopped and enjambed lines, the male poetic persona

Table 2: Artistry and Style



acknowledge the sanctity of marriage and the significance of naming a person. However, the poem *Uyag (Games)* does not have a substantial spiritual value in that it ended with a scenario that may symbolize the 'crushed' sexuality of the persona, one which may dishearten the readers.

Table 2 shows the artistry and style applied by the authors. In terms of artistry, some poems made use of a particular point of view which has significantly created an effect on how the readers would take the poetic lines – either in a personal or detached manner. It could also be gleaned that most of them made use of literary devices in presenting their ideas, thoughts, and feelings. When it comes to style, a type of writing style is apparent; the poem created a particular tone and mood, or the author deliberately used rhetorical question/s. Most of the authors used free verse form employing both the stopped and enjambed lines.

Among the ten poems, the ones which have substantial intellectual value are: *Sa Butnga san Bugnutan*, *Uyag*, *Kasal*, and *Pagpangaran* for the authors subtly presented the meaning/theme of the poem giving the readers room for deeper interpretation. For the rest of the poems, literal language was used; hence they do not require critical analysis. However, relating them to current social issues can make the discussion richer.

All of the ten poems have emotional value/suggestiveness such that each poem can stir the emotions of the readers. The poems evoke a variety of emotions such as pride in one's identity, positivity, love, nostalgia, joy, shame, guilt, misery, sorrow, and pain, among others.

In terms of spiritual value, most of the poems can uplift and inspire readers. Collectively, the poems may inspire readers to rise above challenges, appreciate one's cultural identity, value one's commitment to a loved one, avoid prejudice and stereotyping, and acknowledge the sanctity of marriage and the significance of naming a person. However, the poem *Uyag (Games)* does not have a substantial spiritual value in that it ended with a scenario that may symbolize the 'crushed' sexuality of the persona, one which may dishearten the readers.

Table 3 shows the intellectual value, suggestiveness, and spiritual value of the selected poems from Sorsogon. Based on the analysis of the poems in light of the standards set by Garcia et al. (1993), all of

them possess these three literary merits. They all stimulate thought, depict emotions and stir the feelings of readers, and convey values and lessons. It should be noted though that some of the poems require more critical thinking skills in identifying the theme and in analyzing the lines. Some can be easily understood, and therefore do not require the same skill, but the theme conveyed is also equally valuable, especially for Filipino learners.

When it comes to permanence, the enduring quality of the poems lies in the theme, and the artistry and style used by the authors. The poems revolve around the themes of having hope in tough situations, having a simple life and finding contentment in it, acknowledging the purpose of life's duality, falling in love for the first time, enduring love, exhibiting pride in being a Sorsoganon, and experiencing shame and guilt worsened by other people's prejudice. Themes on sexual orientation, marital issues and challenges, and the significance of naming a child were also present.

Regarding universality, most of the poems can appeal to everyone since the themes are highly relevant. Nevertheless, the poems *Buhay Sorsoganon (A Sorsoganon's Life)*, *Sorsoganon Kita (We are Sorsogonons)*, *Uyag (Games)*, and *Kasal (Marriage)* will be more appealing to Sorsogonons in particular, and the Filipino people in general for they center on their history, culture, and tradition.

Table 4 shows the permanence and universality of the selected poems from Sorsogon. Mostly, their enduring quality lies in the theme, style, and artistry used by the author. In terms of universality, anyone can relate to the poems which have general themes such as life, love, nature, human nature, etc. However, it is notable that in three poems from the collection (*Buhay Sorsoganon*, *A Sorsoganon's Life*, and *Kasal*), the Sorsogonons would be the ones who can relate to them the most for they feature the history of Sorsogon and the culture and tradition of its people.

Proposed Lesson Exemplars for 21st Century Teaching Using Selected Poetry from Sorsogon

Pertinent to the analysis of the 10 selected poems from Sorsogon, the researcher proposed 10 lesson exemplars that can be used in teaching local literature as part of the subject 21st Century Literature from the Philippines and the World. These are in the form of semi-detailed lesson plans following the DepEd format as stipulated in DepEd Order 42, s. 2016 – Policy Guide-

Poems	Intellectual Value	Suggestiveness	Spiritual Value
1. Lunod (Drowned)	This poem presents a positive outlook on life despite the inevitable challenges that people encounter.	The poem stirs the emotions of the readers by uplifting their hope in moments when they may be in despair.	The author teaches the lesson of not giving up even amid distress.
2. Buhay Sorsoganon (A Sorsoganon's Life)	This poem features the typical life of Sorsoganons who live in the countryside.	The author challenges Sorsoganons to love their province.	It inspires Sorsoganons to appreciate their culture and tradition.
3. Sa Butnga san Bugnutan (Between Odds)	This poem challenges people's perspective about life – that by design, human beings are meant to experience both the good and the bad.	It convinces people to embrace life as it is by not having misgivings about the 'seemingly' negative things that everyone inevitably experiences in his or her lifetime.	It inspires the readers to have a more mature perspective and attitude toward life and the challenges that go along with the enjoyable moments of our human existence.
4. An Una na Ruyag (First Love)	It can lead people to consider if there is such an occurrence of getting to 'love' someone at first sight. This can be a debatable topic that can engage students in an objective discussion.	The poem suggests that when two people truly love each other, they would have an exclusive and enduring affection for each other.	With much thought and reflection, it can help readers to assess their take on the matter.
5. Panuga sin Parahimo Kalo (The Promise of a Hat Weaver)	This poem challenges its readers to contemplate the reasons why some relationships of married couples do not endure.	The poem stirs the feelings of the readers because of the love shown by the poetic persona to his or her significant other.	The theme of the poem which is the enduring love of a hat weaver inspires its readers to give importance to one's commitment especially if it concerns matrimony.
6. Sorsoganon Kita (We Are Sorsoganons)	It explicitly presents the qualities of Sorsoganons.	The song can stir the emotions of its readers/listeners especially the Sorsoganons for it can inspire them to be proud of their very own province and their people.	The song conveys values and lessons about the good qualities of Sorsoganons.
7. Babaye (Woman)	This poem challenges readers to reflect on their pre-judgment/s about women who got pregnant out of the bounds of marriage.	This prose poem can make readers empathize with women in this particular situation who feel shame, guilt, and misery.	The poem leads readers to realize that everyone has his/her share of mistakes and sins which does not warrant him/her passing judgment on someone who might have been abused sexually.
8. Uyág (Games)	This poem can lead readers to reminisce about their childhood and the games that they usually played before.	This poem can take readers back to a time when children are still fond of staying outdoors with their playmates and inspire them to take these experiences in the present time. It can also motivate people to avoid putting labels on people just because of what they wear or how they look.	It has no substantial spiritual value.
9. Kasal (Marriage)	This poem has the potential to make the readers think about marriage and the joys and challenges that couples who engage in it may experience.	It evokes feelings of joy, sorrow, and pain.	It gives insight into matrimony as a sacred union of a man and woman under the blessing of God and people.
10. Pagpangaran (Naming)	This poem posits that a name is a highly significant part of a person's life.	It depicts a father's tender love for his son/daughter which captures the hearts of the readers.	Some parts of the poem bring up Biblical references.

Table 3: The Poem's Intellectual Value, Suggestiveness, and Spiritual Value



Poems	Permanence	Universality
1. Lunod (Drowned)	The theme of this poem of having hope in tough situations can stand from one generation to the next for a downfall is a common experience of humankind.	This poem's timeliness and timelessness can also stand despite the diversity of its readers.
2. Buhay Sorsoganon (A Sorsoganon's Life)	It can last for a long time especially for Sorsoganons as it depicts life in the province. It can be used in teaching literature to Sorsoganon students for them to appreciate their hometown – supporting the government's advocacy to promote local culture and traditions	Sorsoganons are undeniably the ones who would be able to relate to and appreciate the poem the most.
3. Sa Butnga san Bugnutan (Between Odds)	This poem has an enduring quality because of its theme of acknowledging the purpose of life's duality, artistry, and style.	Anyone can relate to this poem for it is about life in general.
4. An Una na Ruyag (First Love)	The poem's theme of falling in love for the first time and the author's artistry and style contribute to its lasting quality.	People can surely relate to the theme of the poem because falling in love is a universal human experience.
5. Panuga sin Parahimo Kalo (The Promise of a Hat Weaver)	The poem's theme which is the enduring love of a hat weaver and the artistry and style used by the author in formulating it are the factors that can make this poem last for a long time.	People who engage in relationships and marriage can relate to this poem the most. However, even the youth can learn from it since it can be used in teaching the values of faithfulness and commitment.
6. Sorsoganon Kita (We Are Sorsoganons)	The song's theme of having pride in being a Sorsoganon, and the artistry and style used by the author would make this piece endure for a long time.	This song is most relevant to Sorsoganons, both young and old. It can be used in teaching the youth about Sorsogon's history and the qualities that they should emulate.
7. Babaye (Woman)	The theme of the poem centers on people's prejudice toward an unmarried pregnant woman who feels guilt and shame, and the artistry and style of the poem contribute to its timeliness and timelessness.	People can relate to the same feelings even the deepest negative feelings that one may have such as shame, guilt, despair, and depression, among others.
8. Uyág (Games)	In the Philippines, in particular, this poem can help teach students about Filipino culture and heritage. Thus, it can offer fresh delight and insight – at the same time drawing them close to Filipino customs, especially the 21 st century learners.	Filipinos can relate a lot to this poem, especially the elders. But its insights can enrich the learning experience of the young, especially those who were born in the 20 th and 21 st centuries.
9. Kasal (Marriage)	The poem's theme can stand the test of time, especially for Filipinos.	Marriage itself is a timeless human pursuit and experience to which people can relate especially those who engage in it.
10. Pagpangaran (Naming)	This poem can stand the test of time for the process of naming a child is being done since time immemorial.	Naming a child is a universal activity that people of any race practice then and now.

Table 4: The Poems' and Universality



Poems	Learning Competency	Focus	Objectives
1. Sorsoganon Kita (We Are Sorsoganons)	Value the contributions of local writers to the development of regional traditions. EN12Lit-Ic-23	Style: Tone Mood Theme	<ol style="list-style-type: none"> 1. examine the tone, mood, and theme of the song; 2. study the history of Sorsogon and identify the most significant events which happened in the province and the characteristics of Sorsoganons; and 3. compose a song using Bikol Sorsogon.
2. Pagpangaran (Naming)	Appreciate the contributions of the canonical Filipino writers to the development of national literature EN12Lit-Ic-24	Spiritual value and artistry: Metaphor Extended	<ol style="list-style-type: none"> 1. identify the literary devices used in the text; 2. analyze its context concerning the Filipino psyche; 3. write a short poem with metaphorical lines.
3. Buhay Sorsoganon (A Sorsoganon's Life)	Differentiate/compare and contrast the various 21 st century literary genres and the ones from the earlier genres/periods citing their elements, structures, and traditions EN12Lit-Id-25	Style: Form – Ode	<ol style="list-style-type: none"> 1. analyze the poem's form; 2. identify the characteristics of the Sorsogon province and its people; and 3. present a short skit showing Sorsoganon culture and tradition.
4. Babaye (Woman)	Differentiate/compare and contrast the various 21 st century literary genres and the ones from the earlier genres/periods citing their elements, structures, and traditions EN12Lit-Id-25	Suggestive-ness and style: Prose poetry Free verse Stopped Line Run-on or Enjambed	<ol style="list-style-type: none"> 1. analyze the poem's form; 2. situate the context of the poem in light of Philippine culture; and 3. create a PowerPoint presentation on the plight of Filipino women in the 21st century.
5. Sa Butnga san Bugnutan (Between Odds)	Infer literary meaning from literal language based on usage EN12Lit-Id-26	Universality and artistry: Literal and figurative language	<ol style="list-style-type: none"> 1. analyze poetic devices evident in the text; 2. examine its context in the Philippine setting; and 3. create a poem about their reflections on life.

lines on Daily Lesson Preparation for the K to 12 Basic Education Program.

Table 5 shows the learning competency and objectives which each of the lesson plans aims to attain with the use of the selected poems written in the 21st century by Sorsoganon writers. In addition, each lesson plan focused on specific literary merit, though the literary elements/devices present in the poems are not necessarily limited to them, to have an in-depth discussion and consider the timeframe for each lesson. Also, the lesson plans were rearranged based on the learning competencies in the Curriculum Guide.

The first lesson plan highlights a patriotic song entitled 'Sorsoganon Kita/We are Sorsoganons'. A song is a short lyric poem that has a particularly melodious quality and is intended primarily to be sung, or can easily be set to music. It is said to be the most spontaneous lyric form. The song, whose history can be traced to the ancient past, can be either sacred or

religious and secular. Sacred songs include hymns, anthems, and oratorios. Secular songs deal with different themes and emotions, including present-day protest (Garcia et al., 1993). This is a song that was created and used as the official theme song of Sorsoganon Kita, Inc. and Kasanggayahan Festival in 2011. Hence, it was written for the masses. Its subject matter revolves around the significant events that have happened in Sorsogon and the characteristics of Sorsoganons. The theme is undeniably centered on the pride in being a Sorsoganon. This lesson can help students learn more about the history of Sorsogon and the characteristics of Sorsoganons. The learning competency that this poem can help achieve is for the students to value the contributions of local writers to the development of regional traditions. The specific objectives are to: 1.) examine the tone, mood, and theme of the song; 2.) study the history of Sorsogon and identify the most significant events which happened in the prov-



ince and the characteristics of Sorsogonans; and 3.) compose a song using Bikol Sorsogon.

The second lesson plan features the poem 'Pagpangaran/Naming' which is a simple lyric and a post-modern poem. Its subject matter is naming a child and its theme is centered on the metaphors of naming a child which is a very special and significant experience. It is narrated by a father who is thoughtfully contemplating the name that he would give to his beloved child. This poem can be used in achieving the learning competency to appreciate the contributions of canonical Filipino writers to the development of national literature. The specific objectives are to: 1. identify the literary devices used in the text; 2. analyze its context concerning the Filipino psyche; 3. write a short poem with metaphorical lines.

Buhay Sorsoganon/A Sorsoganon's Life is highlighted in the third lesson plan which is an ode. An ode is the most majestic type of lyric poetry. It is exalted in tone and expresses lofty praise for some person, object, event, or idea. Since it projects deep feelings, what it says is never trivial. It is elaborately designed and formal in structure and content (Garcia et al., 1993). The subject matter of this poem focuses on the typical life of Sorsogonans in rural areas and their characteristics while the theme being depicted is a simple life and finding contentment in it. This poem portrays the typical life of Sorsogonans who live in a rural area that is characterized by a simple lifestyle, contentment, and joy. It can be used as a tool to teach the students in terms of the culture, tradition, and characteristics of Sorsogonans with an emphasis on life in the barrio. Among the poems in the collection, this is the only descriptive poem with rhyme and rhythm. Hence, it can be utilized as an example of a formal verse. This can be used in a lesson that seeks to achieve the learning competency to differentiate/compare and contrast the various 21st century literary genres and the ones from the earlier genres/periods citing their elements, structures, and traditions. The specific objectives are to: 1.) analyze the poem's form; 2.) identify the characteristics of the Sorsogon province and its people; and 3.) present a short skit showing Sorsoganon culture and tradition.

Babaye/Woman is the poem featured in the fourth lesson plan. It is a prose poem about a woman who is pregnant with a child conceived out of wed-

lock. Prose poetry is another form of poetry that is a prose composition that, while not broken into verse lines, demonstrates other traits such as symbols, metaphors, and other figures of speech common to poetry ("Prose Poem", n.d). It is also defined as a work in prose that has some of the technical or literary qualities of a poem (such as regular rhythm, definitely patterned structure, or emotional or imaginative heightening) but that is set on a page as prose ("Prose poem", n.d). The subject matter of this poem is a pregnant woman who keeps her situation a secret out of shame. She was trying to hide this fact from the people at their place out of her fear of judgment and prejudice. Hence, the theme revolves around people's prejudice toward an unmarried pregnant woman, and the shame and guilt felt by such a woman worsened by other people's prejudgments. Like the previous poem, this can be used in attaining the learning competency to differentiate/compare and contrast the various 21st century literary genres and the ones from the earlier genres/periods citing their elements, structures, and traditions. The specific objectives are to: 1.) analyze the poem's form; 2.) situate the context of the poem in light of Philippine culture; and 3.) create a PowerPoint presentation of the plight of Filipino women in the 21st century.

The fifth lesson plan is about the poem 'Sa Butnga san Bugnutan/Between Odds' which is a simple lyric. It is about the in-betweens of life – what lies in the middle of opposing sides which shows the tragedy of duality like that of happiness and sadness, wisdom and ignorance, birth and death, among others. It tells about life's duality or opposing forces, and its theme is acknowledging the purpose of such duality or tracing the center of life's opposing forces. Though it has a more general theme – which does not feature Sorsoganon culture, its message is thought-provoking and very meaningful. Aside from this, the author used literal language, philosophical tone, imagery, and examples from which students can learn especially in terms of artistry and style. This can be used in the attainment of the learning competency to infer literary meaning from literal language based on usage. Its specific objectives are to: 1.) analyze poetic devices evident in the text; 2.) examine its context in the Philippine setting; and 3.) create a poem about their reflections about life.

The sixth lesson plan concerns another simple lyric



poem entitled 'An Una na Ruyag/First Love' which tells a love story of a beautiful flower and a bee that represent two people who fell in love for the first time. Its subject matter is attuned to love, attraction, affection, and courtship while its theme revolves around a special affection born out of first love or falling in love for the first time. Using this poem in creating a lesson can help in the achievement of the learning competency to analyze the figures of speech and other literary devices in the text. The specific objectives are to: 1.) examine the literary devices used in the poem; 2.) contextualize the theme concerning Philippine culture; and 3.) write a love poem using any of the literary devices discussed.

'Panuga sin Parahimo Kalo/ The Promise of a Hat Weaver' is featured in the seventh lesson plan. It is also a simple lyric which is about the promise of a hat weaver to his/her better half, who left not long after their wedding, that if he/she would come back, they would finish weaving the hat together and would buy their needs out of their earning – a symbol of finishing what they have started as husband and wife. Its theme is the enduring love of a hat weaver, his/her willingness to wait for the return of his/her loved one who left, hoping for their relationship to work out despite being abandoned. Like the previous poem, this can help attain the learning competency to analyze the figures of speech and other literary devices in the text. The specific objectives are to: 1.) examine the literary devices used in the text; 2.) analyze its context in the Philippine setting; and 3.) create an infographic featuring the poem and the parts of a hat.

In the eighth lesson plan, another simple lyric poem is featured. It is entitled 'Uyag/Games'. It is a contemporary poem for its subject matter features childhood games which were used to reveal the theme of the poem which touches on the sexual orientation of a boy named Atong. This poem can be used in attaining the learning competency to explain the literary, biographical, linguistic, and sociocultural contexts and discuss how they enhance the text's meaning and enrich the reader's understanding. The specific objectives are to: 1.) analyze the literary devices used; 2.) examine its context in the Philippine culture; and 3.) create a vlog (video blog) about traditional Philippine childhood games.

The ninth lesson plan features the poem 'Lunod/

Drowned' which is a social poem. A social poem is either purely comic or tragic and it pictures the life of today. It may aim to bring about changes in social conditions ("Social poem", 2013). As confirmed by the author herself who is an educator in a state college, she is using her poems in teaching social construction. Its subject matter revolves around depression, disappointment, and/or frustration. It centers on the theme of having hope in tough situations. Figuratively, it is about drowning or falling into a deep well which symbolizes a person's downfall, failure, frustration, disappointment, or depression. Though it does not contain a particular Sorsoganon culture, students can highly relate to it, especially since they are vulnerable to frustrations, disappointments, and depression. Using this poem will enable teachers to achieve the learning competency to situate the text in the context of the nation. The specific objectives are to: 1.) examine the theme of the poem; 2.) situate the text in the context of the nation; and 3. create an adaptation of the poem through a short video clip.

Lastly, the tenth lesson plan is about the poem 'Kasal/Marriage' which is also a simple lyric about a typical Filipino wedding in the barrio. The poem is quite short but it carries with it the Philippine tradition of celebrating wedding rites with the in-laws and guests. Its theme revolves around the issues and challenges that a couple may face concerning marriage as suggested by the symbols used in the poem. Through this, students can learn more about the tradition of Bikolnons, specifically the Sorsoganons as it mentions Pantomina which is a traditional wedding dance in Bicol. Also, literary devices such as imagery, simile, and symbolism can be perceived in the poem. Hence, the students can learn from this creative way of formulating the theme of a literary piece. The learning competency that can be attained by using this poem is to explain the relationship of context with the text's meaning. The specific objectives are to: 1.) examine the literary devices used; 2.) figure out its context in light of Philippine culture; and 3.) engage in a marriage debate.

In using these semi-detailed lesson plans, teachers are advised to unpack or chunk the objectives by spreading the learning task over an appropriate timeframe and by considering the learners' abilities. It is also recommended that teachers apply scaffolding, especially for learners in the lower sections by modify-



ing or simplifying some of the activities based on their learning abilities.

CONCLUSION

Based on the aforementioned findings, the following conclusions are derived:

Sorsogon has a rich collection of poetry from the 21st century especially lyric poems, songs, and spoken word poetry, among others which were showcased in events that are usually held in schools. Sorsogon has talented songwriters/lyricists who still write in their local language. This implies that Sorsoganon poets are fond of writing lyric poems which reveals that they are imaginative, romantic, and musical by nature.

There are existing 21st century Sorsoganon writers with meritorious literary pieces that can be used in teaching local literature. Literary merits are discernible in the ten poems collected by the researcher. The poems have their respective literary merits and are remarkable in their totality.

The poems written by the selected Sorsoganon writers embody the province's history, culture, and the characteristics of its people. Hence, teachers can use them to help promote the nation's cultural heritage, its property and history, and the ethnicity of local communities as stipulated in the Constitution. Also, teachers can develop lesson plans utilizing local literature, both old and new, to compensate for the dearth of instructional materials concerning localization and contextualization in teaching the subjects of Philippine Literature and 21st Century Literature from the Philippines and the World.

RECOMMENDATION

The following are the suggestions the researcher offers in line with the findings and conclusions of the study:

The local government should support activities that can revive Sorsoganon's appreciation of local literature, language, culture, and tradition. The re-

searcher recommends that there should be avenues in which local artists such as poets, writers, songwriters, etc. can be recognized in which they can showcase their local literary pieces to promote greater awareness and appreciation of local literature among Sorsoganonans. The songs of Sorsoganon lyricists/composers who use the local language in their compositions can be featured in cultural events in Sorsogon, especially during National Arts Month in February and Kasangayahan Festival in October. Also, young Sorsoganon writers should be encouraged to try writing using their local language to help promote mastery and appreciation of their mother tongue.

Future researchers may opt to focus on analyzing the works of two of the featured writers: Mr. Roy D. Frayna and Mr. Eduardo E. Uy Jr. Apparently, they are remarkable contemporary Sorsoganon writers who have published their works online and in print. They can also choose to examine the works of Sorsoganon writers featured in the seven volumes of *Sarabihon: A Journal of Sorsogon Studies*.

Research on Sorsoganon prose writings should also be done to develop lesson exemplars out of them to address the dearth of instructional materials in teaching local literature. Mr. Roy D. Frayna is notably one of the Sorsoganon writers who produce not only poetry but also prose writings which he publishes online through wordpress.com. Sorsoganon teachers handling 21st Century Literature from the Philippines and the World may conduct try-outs of the prototype lessons developed by the researcher since most of the available books and instructional materials only contain regional, national, and international literary pieces. The lesson plans can also be used by non-Sorsoganon teachers since the poems have English translations especially since the curriculum guide of the subject includes a comparison between and among texts produced in the region and country.

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