

**TEACHING LITERATURE USING AN ECLECTIC APPROACH IN A PHILIPPINE
ESL CLASSROOM**

An Undergraduate Thesis

Presented to the Department of English Language Education
as Partial Fulfillment of the Requirements to Obtain the Sarjana Pendidikan Degree
in English Language Education



By

Fazma Nadia

21322047

DEPARTMENT OF ENGLISH LANGUAGE EDUCATION

FACULTY OF SOCIAL AND CULTURAL SCIENCES

UNIVERSITAS ISLAM INDONESIA

YOGYAKARTA

2025

APPROVAL SHEET

TEACHING LITERATURE USING AN ECLECTIC APPROACH IN A PHILIPPINE
ESL CLASSROOM

By

Fazma Nadia

21322047



Approved on 22nd September 2025

By

Supervisor

A handwritten signature in black ink, appearing to read 'Ista Maharsi', is written over a horizontal line.

Dr. Ista Maharsi, S.S., M.Hum

NIP. 056130501

RATIFICATION SHEET

TEACHING LITERATURE USING AN ECLECTIC APPROACH IN A PHILIPPINE
ESL CLASSROOM

By

Fazma Nadia

21322047

Defended before the Board of Examiners on 29th of September 2025 and

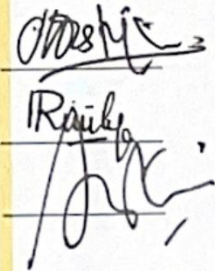
Declared Acceptable.

Board of Examiners

Chairperson : Dr. Ista Maharsi, S.S., M.Hum

First Examiner : Dr. Rizki Farani, S.Pd., M.Pd

Second examiner : Astri Hapsari, S.S., M.TESOL



Yogyakarta, 29th September 2025

Department of English Language Education

Faculty of Social and Cultural Sciences

Universitas Islam Indonesia

Head of Department



Head of Department
Rahayu, S.Pd., MLST., Ph.D.

NIP.053310402

STATEMENT OF WORK ORIGINALLY

I honestly declare that this best practice Teaching Literature Using an Eclectic in a Philippine ESL Classroom was originally written by me. This best practice is not to include other people's work except those cited in citations and references, as a scientific work should.

Yogyakarta, 22nd September 2025



Fazma Nadia

21322047

MOTTO

“Adventure is worthwhile in itself”

(Amelia Earhart)

DEDICATION

Alhamdulillahirabbil'alamin. All praise and gratitude belong only to Allah SWT, the Most Gracious, the Most Merciful, whose infinite blessings, love, and protection have guided me through every step of this academic and personal journey. His mercy has given me strength in moments of doubt, clarity in times of confusion, and perseverance when challenges felt overwhelming. Without His guidance and will, this work would never have reached completion. This thesis is lovingly and wholeheartedly dedicated to the most precious people in my life those whose love, prayers, and unwavering support have shaped me into the person I am today.

1. To my beloved parents, my first teachers, my lifelong inspiration, and the greatest source of strength I will ever know is my father, Pardamean Tanjung, and my mother, Arnelis. My father, though he did not have the opportunity to pursue higher education, taught me through example the true meaning of wisdom, perseverance, and integrity. His quiet sacrifices and unwavering discipline continue to guide me in every decision I make. My mother, with her endless prayers, unconditional love, and patience that knows no bounds, has been my constant light as a reminder that kindness and faith are the greatest forms of strength. Everything I am and everything I will become are reflections of their love.
2. To my dear brother, Nur Ikhwal Danny Agam, and my sister, Ulfah Deniati, thank you for your encouragement, warmth, and presence. Your laughter, care, and small acts of kindness have been silent sources of strength that remind me I am never alone in this journey.
3. To myself for standing tall through the storms, for choosing hope when things seemed uncertain, and for believing that progress, no matter how small, is still a victory. Thank

you for your persistence, patience, and courage to start again after every failure. This work is a tribute not only to what I have accomplished, but also to who I am becoming.

4. Lastly, to all those who love me sincerely, whether near or far, your prayers, affection, and faith in me have filled this path with meaning. You may not all be mentioned by name, but each of you holds a special place in this dedication and in my heart.

ACKNOWLEDGEMENT

Alhamdulillahirabbil'alamin. All praise and gratitude are devoted to Allah SWT, the Most Gracious and the Most Merciful, whose never-ending blessings, love, and guidance have accompanied me throughout every stage of this journey. His grace has granted me health, patience, and perseverance to complete this thesis despite the challenges faced along the way. Without His mercy and divine will, none of this would have been possible.

1. I would like to extend my deepest and most sincere gratitude to my supervisor, Dr. Ista Maharsi, S.S., M.Hum., for her invaluable guidance, constructive feedback, and continuous encouragement throughout the writing of this thesis. Her insightful comments and supportive supervision have not only improved this research but have also shaped the way I think, analyze, and reflect as a future educator. I am truly grateful for her patience, wisdom, and inspiration.
2. My heartfelt appreciation also goes to all lecturers and staff of the English Language Education Department, Faculty of Social and Cultural Sciences, Universitas Islam Indonesia, for their unwavering dedication, encouragement, and knowledge that have guided me during my academic journey. Each course, discussion, and experience in this department has broadened my perspective and strengthened my passion for teaching and learning.
3. I extend my heartfelt gratitude to Dasmariñas East National High School in Cavite, Philippines, especially my mentor teacher Mam Jester Aquino Sayoto, who warmly welcomed me during my SEA-Teacher international practicum and provided insightful guidance throughout my teaching journey. My deepest thanks also go to the Grade 9

students who participated in my lessons with enthusiasm and openness for their willingness to learn, share, and collaborate made this best practice possible.

4. To my dearest friends, thank you for being an inseparable part of my university life. To “Review Orang” Maya Tri Astuti and Meira Herawati, your presence, encouragement, and companionship have been priceless. Thank you for standing by my side through the ups and downs, for listening when things got hard, and for reminding me to smile and keep going.
5. To my Kampus Mengajar 7 PBI UII teammates Audiva, Ara, Ali, Farhan, and Maya, thank you for being such inspiring partners and friends. Our shared experiences and teamwork during the Kampus Mengajar program, hosted by Kementerian Pendidikan Tinggi, Sains, dan Teknologi Republik Indonesia (Kemdiktisaintek), have left unforgettable lessons about teaching, service, and friendship. I hope we continue to support one another in our future paths.
6. I am also grateful to my badminton family Menki, Andrizal, Bintang, Ali, Maya, and Meira, for bringing laughter, energy, and joy to my academic life. The moments we shared on and off the court served as a much-needed reminder of balance and happiness amid the demanding process of completing this thesis.
7. To my college friends Camelia (Menki), Divla, and Ara, thank you for sharing in the challenges and celebrations of university life. Though our paths and interests may differ, your presence has made the journey more meaningful and filled with warmth.
8. My sincere thanks also go to all friends of PBI 2021, for the fellowship, mutual support, and shared experiences that made this academic journey truly memorable. To all my friends from other faculties at UII, thank you for enriching my university experience through

committees, organizations, and collaborations that taught me leadership, empathy, and teamwork.

9. To everyone who has played a role, no matter how small, in helping me reach this point — thank you from the bottom of my heart. Every word of encouragement, every shared moment, and every prayer has been a meaningful part of this achievement. May Allah SWT reward each of you with abundant blessings and happiness.
10. Last but not least, my deepest appreciation is extended to Onid, Nino, and their Abah, thank you so much for your support in every situation. Life is not perfect, so let's stay together, whatever we are.

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ABSTRACT

This best practice describes how the Eclectic Approach can enhance literature instruction in an English as a Second Language (ESL) classroom by improving students' engagement, comprehension, and confidence. Conducted during the SEA-Teacher international practicum at Dasmariñas East High School in the Philippines, this study implemented a lesson entitled "The Elements of Short Stories" using an Eclectic Approach that combined Communicative Language Teaching, the Audiolingual Method, and Literature-Based Instruction, supported by techniques such as guided reading, oral drills, group discussion, and Q&A. The results showed that this approach successfully increased students' participation, reduced language anxiety related to *hiya*, and created a more interactive and inclusive learning environment. Through this experience, the researcher also developed greater adaptability and reflection skills, concluding that the Eclectic Approach transforms literature teaching into a flexible and empowering process for both teachers and learners.

Keywords: eclectic approach, ESL classroom, short story, high school

CHAPTER 1

INTRODUCTION

In October 2024, I participated in an international teaching practice through the SEA-Teacher program and was assigned to teach English to 9th-grade students at Dasmariñas East High School in Cavite, Philippines. The class consisted of approximately 40 students with diverse cultural and linguistic backgrounds and varying levels of English proficiency. Students' English proficiency ranges from beginner to intermediate, requiring different teaching strategies. Most students speak Filipino or Tagalog as their first language, but in formal education, English is used as the language of instruction. This diversity presented both challenges and opportunities, requiring me, as a pre-service teacher, to implement strategies that supported inclusive and enjoyable learning in an English as a Second Language (ESL) classroom.

Before beginning my teaching practice, I conducted classroom observations and realized that many local teachers still used conventional teaching methods, such as summarizing lessons using cardboard visuals, delivering lectures, and administering written tests. According to Dizon & Nanquil (2024), such traditional methods are widespread in Filipino ESL classrooms, where limitations in infrastructure and large class sizes hinder the adoption of more interactive and communicative approaches.

Despite these limitations, I found the dedication of the teachers admirable. Their commitment to manually preparing lesson materials each day, as noted by Dizon & Nanquil (2024), demonstrates the extent of their efforts to meet curriculum standards and provide consistent instruction.

Throughout my practicum, several issues were noticeable. First, many students with limited English proficiency often feel insecure and avoid active participation. Fearing grammatical errors, mispronunciation, or peer judgement made them reluctant to engage. This behaviour aligns with findings by Nayyef et al., (2023), who highlight language anxiety and fear of negative evaluation as common barriers in ESL classrooms. Wahyuni (2020) also emphasized that ninth-grade students' reluctance to engage in speaking activities is hindered by their lack of confidence, poor vocabulary, and fear of peer criticism.

The classroom environment presented additional challenges. Large class sizes made it difficult to maintain discipline and ensure equal participation. Students frequently disengaged or ignored class norms. Dizon & Nanquil (2024) explain that managing discipline and promoting active participation are particularly demanding in overcrowded classrooms. Environmental factors such as heat and noise further affected the learning process. Many classrooms lacked air conditioning, and open windows let in outside noise, making it difficult to maintain focus. Noise, in particular, has been shown to negatively impact students' learning and concentration (Goldschagg et al., 2023).

Cultural values also played a significant role. Many students avoided speaking up due to social anxiety and fear of public embarrassment, a behaviour influenced by the Filipino concept of *hiya*. As Dizon & Nanquil (2024) describe, *hiya* significantly affects student willingness to engage in communicative tasks, urging educators to create supportive learning spaces that help reduce anxiety and build confidence. Bulatao (1964) defines *hiya* as a negative feeling stemming from relationships with authority figures and society, which inhibits assertiveness and makes individuals anxious. It demonstrates how significantly cultural norms can influence how students participate in discussions in class. In Filipino psychology (*Sikolohiyang Pilipino*), *hiya* is often

translated as “shame”, but it is more complex than embarrassment. Earlier researchers defined hiya as shame or embarrassment with negative connotations (Pe-Pua & Protacio-Marcelino, 2000). However, in indigenous Filipino psychology, hiya is understood more broadly as a sense of propriety that regulates social behaviour.

Teaching literature in the Philippine ESL context is therefore not only about improving students’ English proficiency but also about exposing them to different values, perspectives, and cultures through texts. One of the genres of literary works is a short story. A short story is a brief narrative that usually focuses on a single plot, limited characters, and a central theme, making it suitable for classroom instruction. ESL literature teaching in the Philippines combines English language development with cultural understanding. Short stories are used to help students understand and engage with the curriculum, thanks to their concise structure (Kurdi & Nizam, 2022). In the ESL classroom, short stories can be used as a medium to practice reading comprehension, expand vocabulary, and enhance critical thinking while also encouraging cultural awareness and personal reflection. According to Thi et al., (2022), vocabulary learning is enhanced by the utilisation of diverse contexts in the learning environment, and the utilisation of short stories as a source of lexical input is recommended due to the manner in which they present language in meaningful and relevant situations.

This best practice is guided by the following research questions:

1. What is the best eclectic approach to teach literature for Philippine ESL classroom?
2. How does eclectic approach enhance literature instruction, particularly in teaching short stories for Philippines ESL classroom?

To address the challenges identified during the practicum, I implemented an eclectic approach as the main instructional framework, which I applied through a lesson plan entitled “The Elements of Short Stories.” This lesson was designed to help students define what a short story is, identify its elements, and analyze those elements within given situations. Within this eclectic approach, I combined various methods and techniques such as reading tasks, audiolingual drills, group discussions, and question-and-answer sessions to accommodate different learning preferences and build student confidence. At the same time, Rukminingsih et al., (2024) state that an eclectic approach, which combines various approaches and activities, can increase student motivation and facilitate deeper understanding in the language learning process.

As a pre-service teacher, my role included designing materials, facilitating lessons, and reflecting on student responses. This pedagogical experience made me realize my role is more than just a transmitter of knowledge but rather a facilitator, motivator, listener, and role model who is a part of a learner’s growth. This experience contributes to the global discussion on flexible and culturally sensitive ESL instruction, particularly in under-represented Southeast Asian contexts.

The purpose of this best practice study is to identify the most appropriate application of the eclectic approach in teaching literature and to examine how this approach enhances literature instruction, particularly in teaching short stories, while supporting student engagement in the Philippine ESL classroom. By sharing this experience, the study aims to provide insights for educators facing similar challenges and to highlight the importance of adaptable, inclusive, and student-centered teaching strategies.

CHAPTER II

CONSTRUCT

The eclectic approach in teaching English as a Second Language (ESL) combines several methods and techniques into one coherent system to address the diverse learning needs of students. A systematic review highlights that the eclectic approach positively affects students' achievement, motivation, language skills, and participation by providing teachers with the flexibility to adapt to diverse classroom contexts (Al-Khasawneh, 2021). In many ESL classrooms, however, issues such as cultural norms, limited vocabulary, language anxiety, and lack of confidence often inhibit student participation. Differences in language proficiency levels and teacher-centered teaching methods further contribute to these problems (Xuan Mai et al., 2024). Therefore, flexible and culturally sensitive strategies that foster engagement and interaction are essential to address these challenges.

The eclectic approach is a flexible teaching philosophy that enables the selection and combination of appropriate methods and techniques based on learners' specific needs and classroom dynamics. According to Bernal & Ferrer (2023), teachers in ESL classes frequently use eclecticism to flexibly combine different teaching strategies and tactics in order to accommodate students' varied learning preferences, skill levels, and classroom environments. It values adaptability and student-centeredness, allowing teachers to blend strategies to optimize language acquisition and student engagement. In this study, the eclectic approach functions as the overarching instructional approach, guiding the integration of several instructional methods, which are further applied through specific techniques. This distinction ensures a structured and adaptive instructional design tailored to the diversity of students.

In an eclectic ESL classroom, methods such as Literature-Based Instruction (LBI), the Audiolingual Method, and Communicative Language Teaching (CLT) can be intergrated within a single lesson. Silent and guided reading activities help students comprehend short stories and improve pronunciation through shared reading. Drill and repetition exercises are used to reinforce the pronunciation of literary terms and sentence patterns. Group discussions and collaborative analysis foster peer interaction and deepen understanding of narrative elements. Question-and-answer sessions stimulate critical thinking and encourage active participation, while visual prompts and student presentations support engagement and confidence in expressing ideas. This integration of multiple methods has been shown to enhance learners' engagement and support the development of both language and literary skills (Al-Khasawneh, 2021).

Recent research shows that the eclectic teaching method is highly useful in mixed-ability classes because it allows teachers to reach students at various levels, maintain their engagement, and gradually build their confidence in using English (Rukminingsih et al., 2024). In addition, the eclectic approach makes it possible to adjust learning materials, methods, and activities to suit the diverse language abilities, learning styles, and cultural backgrounds of students. By combining various strategies, teachers can flexibly adapt to changes in classroom dynamics and meet the learning needs of their students. Therefore, every student has the same opportunity to participate in active activities, improve their language skills, and increase their confidence in analyzing literary texts (Dizon & Nanquil, 2024).

Based on the classroom context and the diverse needs of students, this best practice integrates the following instructional methods within the eclectic framework:

1. Literature Literature-Based Instruction – Focuses on improving comprehension and analysis of short stories and their elements through reading and guided discussion.
2. Audiolingual Method - Emphasizes repetition and oral drills to practice pronunciation and sentence patterns, especially with literary terms.
3. Communicative Language Teaching - Promotes authentic communication through group discussions, collaborative tasks, and presentations centered on literary elements such as plot, setting, and character. Q&A sessions are embedded within CLT as key techniques to stimulate students' critical thinking and assess understanding in an interactive way.

In this best practice, Culturally Responsive Teaching (CRT) supports the implementation of the eclectic approach as the main instructional framework by encouraging the development of inclusive learning environment that promote student confidence, engagement, and critical thinking. Rather than being as a separate method, CRT complements the eclectic approach by ensuring that teaching practices are aligned with students' cultural identities, mother tongue, and life experiences. Juliano & Palma (2025) demonstrate that culturally responsive teaching competence, including the use of culturally relevant examples and local languages, significantly contributes to teacher readiness and enhances student motivation.

According to Matiso (2024), integrating students' linguistic and cultural backgrounds into contextual and collaborative learning activities is key to optimizing culturally responsive ESL pedagogy. The CRT helps students feel more confident, encourages active participation in class, and strengthens the relationship between teachers and students. Dizon & Nanquil (2024)

research shows that culturally relevant learning can reduce communication barriers and increase student engagement, especially in ESL classrooms with high cultural diversity.

Miqawati et al., (2024) emphasize the reading materials or discussion topics can be adjusted to be more relevant to the students' local culture, or teachers can relate story elements to situations that students often experience in their daily lives. Similarly, according to Roessingh (2020), students are more motivated to study, engagement increases, and trust is developed when teachers relate their lessons to their cultural norms and life experiences.

The CRT has been shown to help reduce language anxiety, communication barriers, and shyness (hiya) that often occur in ESL classrooms in Southeast Asia (Dizon & Nanquil, 2024). Students are more motivated to participate and take risks in using English when their identity and culture are acknowledged in the classroom (Roessingh, 2020).

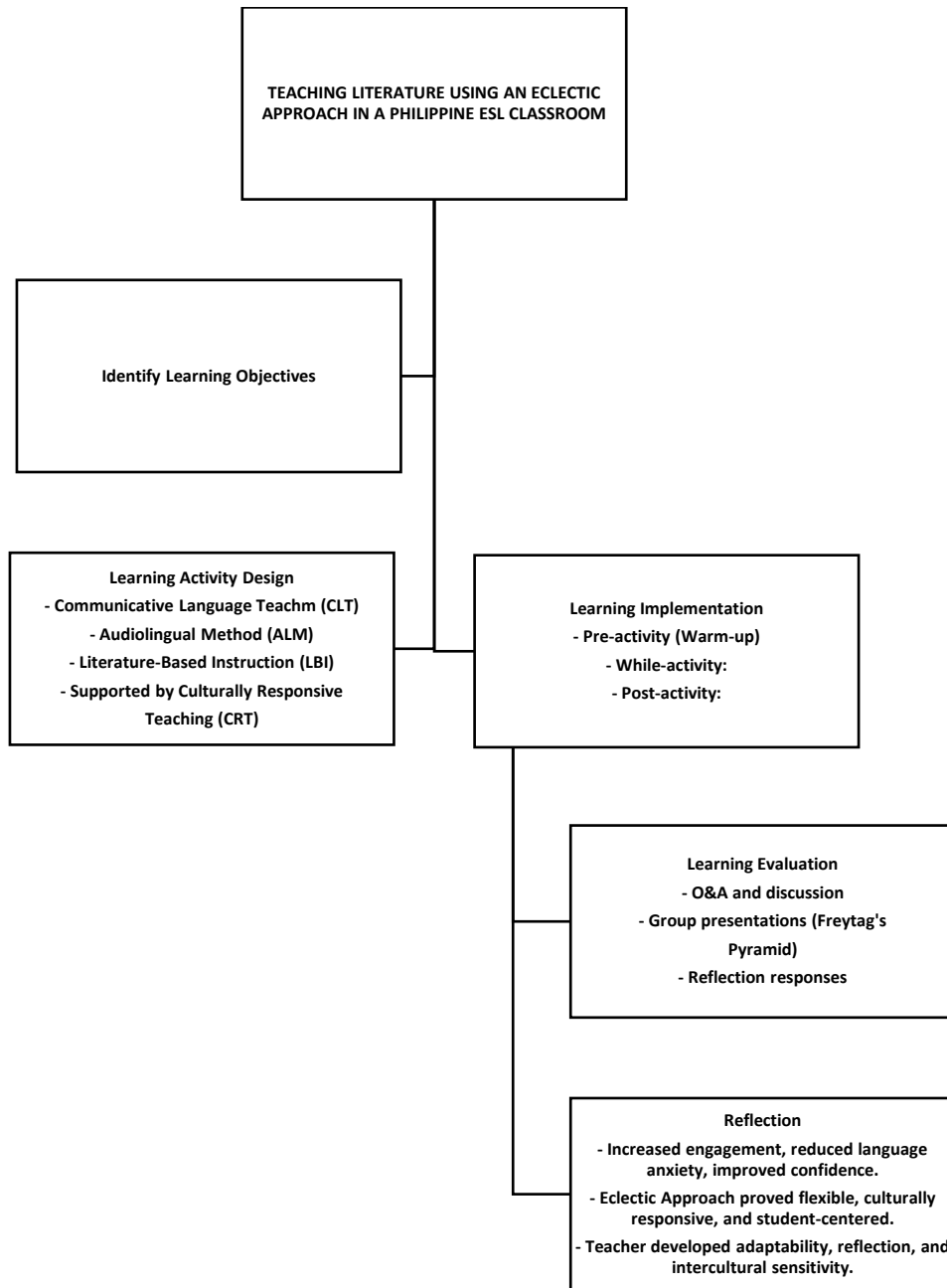


Table 1. Conceptual Framework of teaching practice

CHAPTER III

IMPLEMENTATION

Before designing the lesson plan, I conducted classroom observations as shown in Figure 1 to analyze teaching methods, classroom management, and student engagement. These insights guided my planning and helped me consider the students' English proficiency, prior exposure to short stories, and cultural backgrounds, which required gradual guidance and responsive strategies. The observations showed that many students were accustomed to traditional, teacher-centered learning, which often made them passive and hesitant to participate.



Figure 1. Classroom Observation

Based on this understanding, the lesson plan on Elements of the Short Story, as shown in Figure 2 and provided in full in Appendix 1, was developed collaboratively with the mentor teacher. It aimed to improve comprehension, vocabulary, and critical thinking through activities such as class discussions, the use of graphic organizers, and group analysis of short story passages. Supporting materials, including visual aids and story copies, were also prepared to make the lessons more engaging and inclusive.

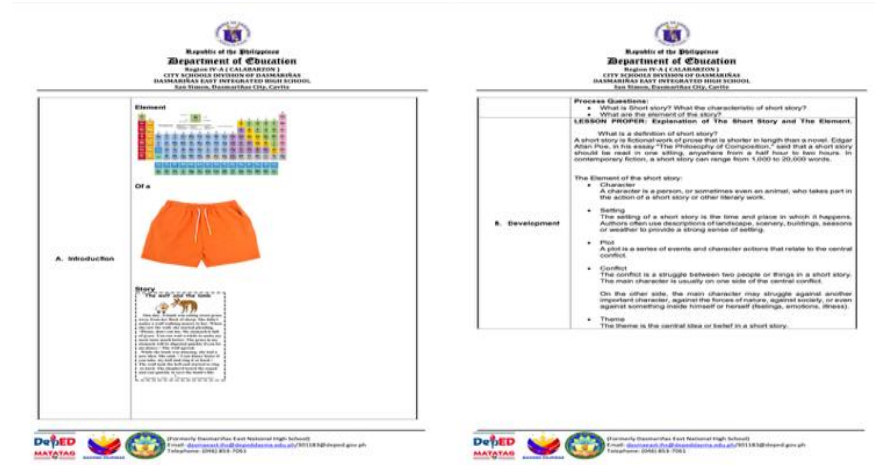


Figure 2. The Lesson Plan

Figure 2 shows the lesson plan for a 40-minute session focusing on the elements of short stories. The plan integrates teaching methods from the Eclectic Approach, such as reading-based learning for student comprehension, communicative activities that encourage collaboration, and question-and-answer methods to encourage critical thinking. The main objectives are to identify story elements, expand vocabulary and build confidence in expressing ideas. The plan has been designed to suit the classroom context and students' English proficiency level and includes objectives, teaching materials, and activities. This ensures that learning is both organised and interactive.

In the warming up session, I used the Communicative Language Teaching (CLT) method. I began the lesson with an interactive activity, such as a short prayer and a warm greeting, to create a respectful classroom environment. After greeting the class, to capture students' attention, I displayed pictures shown in Figure 3 related to the topic and encouraged them to guess the theme of the lesson through guiding questions such as, “What do you see on the board?” and “What do you think we will learn today?” This question-and-answer activity helped activate students' prior knowledge and set the tone for communicative learning.



Figure 3. The pictures for warm-up

During the warm-up, I showed three pictures in sequence: a periodic table, a short skirt, and an example of another short story. In order to stimulate the interest of the students, the first picture, the periodic table, was used to attract students' curiosity and encourage them to notice that the lesson would not be about science but about another "element". Then, I displayed the picture of a short skirt and asked them what came to mind when they saw it. Several students mentioned "fashion" or "clothes", and I guided them to connect the word "short" in "short skirt" to the concept of a "short story". Through these visual aids, students began to guess the topic and participate actively. This activity activated prior knowledge and built engagement before the reading session. It reflected the eclectic approach by combining visual media and question-and-answer interaction to stimulate curiosity and prepare students for the next stage of learning.

At first, many students hesitated to respond, likely due to their previous exposure to teacher-centered instruction and the cultural influence of *hiya* that made them reluctant to speak in public. Bulatao (1964) notes that *hiya* produces an avoidance response in anxiety-inducing situations, often leading individuals to remain silent or refrain from addressing authority figures. This tendency explains why some students in the ESL classroom resisted participation despite teacher encouragement. To address this, I reminded them that "There are no wrong answers in this class," which gradually encouraged participation and reduced anxiety. This stage

demonstrated how CLT can help create a relaxed and inclusive learning environment by emphasizing communication over correctness.

After the introduction, I implemented Literature-Based Instruction to present the core lesson on short story elements. I posted summarized notes about the elements—character, setting, plot, conflict, and theme—on the board as shown in Figure 4 and explained each while engaging students through short questions such as “What is a character?” or “What is a plot?” Initially, only a few students responded, but with repeated encouragement, more voices began to emerge. Students were then asked to read “The Necklace” by Guy de Maupassant, a text that is widely used in Philippine schools. The students had ten minutes to read it silently to grasp the story’s general meaning.



Figure 4. The explanations activity

After the reading activity, I applied the Audiolingual Method to strengthen pronunciation and accuracy. I conducted guided reading sessions where one student read aloud at the front, while others followed and corrected any errors in pronunciation together with me, as shown in Figure 5. This part integrated both reading comprehension and speaking practice, gradually helping those who were initially insecure about their pronunciation to improve and become more confident in using English. Through repetition and short drills, students practiced key phrases and literary terms found in the story. This method was useful in helping students gain confidence

in oral performance, particularly those with limited English proficiency. The repetitive practice provided a sense of mastery that encouraged them to speak more freely during later discussions.



Figure 5. Guided reading activity

The following activity used Communicative Language Teaching (CLT) to promote collaborative analysis and presentation. I divided students into four mixed-ability groups and asked them to analyze the element of “The Necklace”. Each group worked together to create a Freytag's pyramid. This narrative framework divides the plot into five stages: exposition, rising action, climax, falling action and resolution (Freytag, 1984). The student’s result of filling Freytag’s pyramid is as seen in Figure 6.



Figure 6. The result of the Freytag's Pyramid

Each group's Freytag's Pyramid showed how students identified and organized the key elements of *The Necklace*. On the left side of Figure 6, Group 3's pyramid includes short written descriptions for each stage of the plot from exposition to resolution, while also noting the story's conflict and theme. On the right, another group summarized the story in their own words, showing how they collaboratively analyzed and presented their interpretation. Students collaborated in identifying these elements, discussing and writing them on a large paper as shown in Figure 7 before presenting their work to the class. To deepen the analysis, I asked them to also identify the story's title, conflict, and theme.

During the group presentations, representatives explained their group's interpretation while classmates listened and asked questions, as shown in Figure 7. I emphasized that literature can have multiple valid interpretations, which encouraged open-mindedness and reduced fear of making mistakes. The activity demonstrated the flexibility of the eclectic approach, combining the analytical structure of Literature-Based Instruction with the communicative activity of CLT. Students who were initially passive became more engaged, benefiting from peer support and shared responsibility within their groups.



Figure 7. The discussion and presentation

At the end of the lesson, I used question-and-answer techniques as the reflection to reinforce comprehension and critical thinking. I asked students to summarize what they had learned about short story elements and to give examples from the text. Finally, I asked a reflective question: “How useful is it to know the elements of short stories?” Many students responded that it helped them understand the story more deeply and express their opinions more confidently.

Throughout this lesson, the Eclectic Approach, which allowed me the implementation of various methods, such as Communicative Language Teaching, the Audiolingual Method, and Literature-Based Teaching, has been instrumental in addressing the varied learning requirements of students. A variety of techniques were employed, including group discussions, reading aloud, graphic organizers, guided reading, question and answer sessions, and repetition exercises. Each method complemented the others, creating a dynamic and inclusive learning atmosphere. This approach helped overcome students’ passivity, reduced their fear of speaking English, and encouraged them to think critically about literature. It also taught me that flexibility in teaching is not just a strategy but a mindset that values learners’ differences and promotes growth in every aspect of language learning.

CHAPTER IV

REFLECTION

This reflection summarizes the changes I observed in students' engagement and learning after implementing the Eclectic Approach, as well as my own development as a pre-service teacher. After completing each lesson, I consistently conducted post-teaching activities to evaluate student learning outcomes and the success of my teaching strategies. Reflection was an important part of this process, as it helped me identify what went well and what needed improvement. For students, I provided assessments and reflection questions at the end of each lesson. For example, in a short story lesson, students were asked to answer an open-ended question such as, "How useful is it to know the elements of a short story?" Their answers showed that they could see the relevance of story elements in understanding literature.

From my perspective as an educator, I evaluated time management, classroom dynamics, and student participation after each session. For example, I found that although group projects encouraged diversity and collaboration, some groups needed additional guidance to stay on track. I also realized that rather than lengthy explanations, students responded better to exercises that used interactive and visual media. This reflection helped me to understand how to make lessons more effective and engaging in the future.

Moreover, I reflected on the Eclectic Approach I applied during the lessons. By combining communicative activities, reading techniques, and question-and-answer sessions, I was able to meet the diverse needs of my students. While some students responded better to collaborative and communicative tasks, others gained confidence through structured reading and

repetition drills. This demonstrates that the Eclectic Approach allows teachers to be flexible and adaptive, making learning more inclusive and enjoyable for all students. These results also provided valuable feedback for improving my teaching performance and classroom management in the future.

Another important part of my reflection was related to adapting in a multicultural classroom. Teaching “The Necklace”, a French short story widely used in the Philippine curriculum, as an Indonesian pre-service teacher created a distinctive learning experience. Respecting the local curriculum while integrating my own teaching strategies showed how flexibility within the Eclectic Approach can bridge differences and create meaningful learning experiences. Overall, this experience strengthened my understanding that effective teaching requires adaptation, criticality, and sensitivity to learners’ needs.

In conclusion, this best practice demonstrates the importance of applying the Eclectic Approach in teaching literature, particularly in ESL classrooms. This approach enables teachers to combine different instructional methods such as Communicative Language Teaching, the Audiolingual Method, and Literature-Based Instruction supported by techniques like repetition, Q&A, and group discussion. Through this combination, I was able to create a more engaging, flexible, and student-centered learning environment where students could participate actively and confidently express their ideas in English.

The teaching process also emphasized how the Eclectic Approach supports both language and literary learning. By integrating various methods, the class became more active and collaborative, allowing students to learn from one another while developing comprehension and communication skills. This approach not only improved student participation but also helped

me grow as a reflective pre-service teacher who values flexibility, inclusivity, and continuous improvement.

Through this experience, I learned that no single method is sufficient to address every learner's needs. However, the eclectic approach, with its flexibility and adaptability, allows teachers to creatively combine the strengths of multiple methods to achieve effective and meaningful learning outcomes. It transforms literature instruction from a passive experience into an interactive and empowering process for both teachers and students.

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APPENDICES

Appendix 1

A full file of lesson plan:



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 Region IV-A (CALABARZON)
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 San Simon, Dasmariñas City, Cavite

LEARNING AREA		English 9		
LEARNING DELIVERY MODALITY		Face-to-Face Learning Modality		
LESSON EXEMPLAR	School	Dasmariñas East Integrated HS	Grade Level	9
	Teacher	Fazma Nadia	Learning Area	English
	Teaching Date	November 11-14, 2024	Quarter	Second
	Teaching Time	7:30 – 8:10 am (9-Marang)	No. of Days	4
I. OBJECTIVES				
A. Content Standards	The learner demonstrates understanding of how Anglo-American literature and other types serve as means of valuing people; also, how to use processing information strategies, different forms of adverbs and conditionals for him/her to play an active part in a Chamber Theater presentation.			
B. Performance Standards	The learner proficiently plays an active part in a Chamber Theater presentation through employing effective verbal and non-verbal strategies based on the following criteria: Focus, Voice, Delivery, Facial Expressions, Style and Body Movements or Gestures.			
C. Learning Competencies or Objectives	As the students go through this lesson, they are expected to: a. Define what is a short story; b. Identify the elements of a short story; and, c. Analyze the element of the short story in the given situation.			
D. Most Essential Learning Competencies (MELC)	MELC 5: Analyze literature as means of understanding unchanging values in VUCA world.			
E. Enabling Competencies				
II. CONTENT		<i>Element of The Short Story</i>		
III. LEARNING RESOURCES				
A. References				
a. Teacher's and Learner's Resources	English Learner's Packet (2 nd LeaP Week 3)			
b. Additional Materials from Learning Resources				
B. List of Learning Resources for Development and Engagement Activities				
IV. PROCEDURES				



(Formerly Dasmariñas East National High School)
 Email: dasmaeast.ihs@depeddasma.edu.ph/301183@deped.gov.ph
 Telephone: (046) 853-7061



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Element

Of a



A. Introduction

Story

The wolf and the lamb

One day, A lamb was eating sweet grass away from her flock of sheep. She didn't notice a wolf walking nearer to her. When she saw the wolf, she started pleading.

"Please, don't eat me. My stomach is full of grass. You can wait a while to make my meat taste much better. The grass in my stomach will be digested quickly if you let me dance." The wolf agreed.

While the lamb was dancing, she had a new idea. She said, " I can dance faster if you take my bell and ring it so hard." The wolf took the bell and started to ring so hard. The shepherd heard the sound and ran quickly to save the lamb's life.

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(Formerly Dasmariñas East National High School)
Email: dasmaeast.ih@depeddasma.edu.ph/301183@deped.gov.ph
Telephone: (046) 853-7061



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	<p>Process Questions:</p> <ul style="list-style-type: none">• What is Short story? What the characteristic of short story?• What are the element of the story?
B. Development	<p>LESSON PROPER: Explanation of The Short Story and The Element.</p> <p>What is a definition of short story? A short story is fictional work of prose that is shorter in length than a novel. Edgar Allan Poe, in his essay "The Philosophy of Composition," said that a short story should be read in one sitting, anywhere from a half hour to two hours. In contemporary fiction, a short story can range from 1,000 to 20,000 words.</p> <p>The Element of the short story:</p> <ul style="list-style-type: none">• Character A character is a person, or sometimes even an animal, who takes part in the action of a short story or other literary work.• Setting The setting of a short story is the time and place in which it happens. Authors often use descriptions of landscape, scenery, buildings, seasons or weather to provide a strong sense of setting.• Plot A plot is a series of events and character actions that relate to the central conflict.• Conflict The conflict is a struggle between two people or things in a short story. The main character is usually on one side of the central conflict. <p>On the other side, the main character may struggle against another important character, against the forces of nature, against society, or even against something inside himself or herself (feelings, emotions, illness).</p> <ul style="list-style-type: none">• Theme The theme is the central idea or belief in a short story.



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Telephone: (046) 853-7061



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<p>C. Engagement</p>	<p>Learning Task: Students will be grouped in (4) four. They will fill the graphic organizer provided.</p> <p>Title: _____</p> <p>Freytag's Pyramid</p> <p>Theme: _____</p>
<p>D. Assimilation</p>	<p>Key Points: What are the element of the short story? Elaborate.</p>
<p>E. Assessment</p>	<p>Analyze what is being asked in the given situation.</p> <ol style="list-style-type: none">1. From excerpt Driving Miss Daisy by Alfred Uhry Daisy Werthan – a widow Hoke Coleburn – her chauffeur Boolie Werthan – her son2. The Gift of The Magi by O. Henry revolves around love and sacrifice. It highlights the irony of giving and the true spirit of generosity.3. The people of the village began to gather in the square between the post office and the bank, around ten o'clock; in some towns there were so many people that the lottery took two days and had to be started on June 20th.4. She also fights against herself to be drawn into the yellow wallpaper: at first she finds it hideous, but the longer she stares, the harder it is to resist some weird magnetic pull in its design. This continues on until she believes that a woman is hiding in the wallpaper, trying to get out, only furthering her internal conflict, as she doesn't know whether to help the woman or to question her own sanity.5. J.K. Rowling is a master plotter. In her <i>Harry Potter</i> series, we meet Harry and, soon thereafter, two characters who go on to become his closest friends. Once the introduction is established, we learn of Harry's quest to secure the Sorcerer's Stone. As for the conflict, Professor Snape is also after the Stone. In a climactic moment, Harry and his friends defeat an evil troll released by



(Formerly Dasmariñas East National High School)
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	Professor Snape. Although resolution is achieved when Harry secures the Stone, the series is able to continue on with six more books.
V. REFLECTION	Respond to the reflective question: <ul style="list-style-type: none">• How helpful is it to know the elements of the short story?

Prepared by:

Fazma Nadia
Student Teacher

Checked by:

Jester Ruth A. Sayoto
English Teacher



(Formerly Dasmariñas East National High School)
Email: dasmaeast.ihs@depeddasma.edu.ph/301183@deped.gov.ph
Telephone: (046) 853-7061

Appendix 2

Observation and Consultation:



Appendix 3

Teaching Schedule:

TEACHING SCHEDULE		
Name: Mam Nana		Mentor: Mam Jester
MON DAY	07:30 - 08.10	Marang class
	09:05 - 09:45	Mahogany Class
TUES DAY	07:30 - 08.10	Marang class
	09:05 - 09:45	Mahogany Class
WED NES DAY	07:30 - 08.10	Marang class
	09:05 - 09:45	Mahogany Class
THU RST DAY	07:30 - 08.10	Marang class
	09:05 - 09:45	Mahogany Class
FRI DAY	07:30 - 08.10	Marang class
	09:05 - 09:45	Mahogany Class

Appendix 4

Text of The Necklace:

The Necklace

By Guy de Maupassant

She was one of those pretty and charming girls who are sometimes, as if by a mistake of destiny, born in a family of clerks. She had no dowry, no expectations, no means of being known, understood, loved, wedded, by any rich and distinguished man; and she let herself be married to a little clerk at the Ministry of Public Instruction.

She dressed plainly because she could not dress well, but she was as unhappy as though she had really fallen from her proper station; since with women there is neither caste nor rank; and beauty, grace, and charm act instead of family and birth. Natural fineness, instinct for what is elegant, suppleness of wit, are the sole hierarchy, and make from women of the people the equals of the very greatest ladies.

She suffered ceaselessly, feeling herself born for all the delicacies and all the luxuries. She suffered from the poverty of her dwelling, from the wretched look of the walls, from the worn-out chairs, from the ugliness of the curtains. All those things, of which another woman of her rank would never even have been conscious, tortured her and made her angry. The sight of the little Breton peasant who did her humble house-work aroused in her regrets which were despairing, and distracted dreams. She thought of the silent antechambers hung with Oriental tapestry, lit by tall bronze candelabra, land of the two great footmen in knee-breeches who sleep in the big arm-chairs, made drowsy by the heavy warmth of the hot-air stove. She thought of the long *salons* fitted up with ancient silk, of the delicate furniture carrying priceless curiosities, and of the coquettish perfumed boudoirs made for talks at five o'clock with intimate friends, with men - famous and sought after, whom all women envy and whose attention they all desire.

When she sat down to dinner, before the round table covered with a table-cloth three days old, opposite her husband, who uncovered the soup-tureen and declared with an enchanted air, "Ah, the good *pot-au-feu*! I don't know anything better than that," she thought of dainty dinners, of shining silverware, of tapestry which peopled the walls with ancient personages and with strange birds flying in the midst of a fairy forest; and she thought of delicious dishes served on marvellous plates, and of the whispered gallantries which you listen to with a sphinx-like smile, while you are eating the pink flesh of a trout or the wings of a quail.

She had no dresses, no jewels, nothing. And she loved nothing but that; she felt made for that. She would so have liked to please, to be envied, to be charming, to be sought after.

She had a friend, a former school-mate at the convent, who was rich, and whom she did not like to go and see any more she suffered so much when she came back.

But, one evening, her husband returned home with a triumphant air, and holding a large envelope in his hand.

"There," said he, "here is something for you."

She tore the paper sharply, and drew out a printed card which bore these words:

"The Minister of Public Instruction and Mine. Georges Ramponneau request the honor of M. and Mine. Loisel's company at the palace of the Ministry on Monday evening, January 18th."

Instead of being delighted, as her husband hoped, she threw the invitation on the table with disdain, murmuring:

“What do you want me to do with that?”

“But, my dear, I thought you would be glad. You never go out, and this is such a fine opportunity. I had awful trouble to get it. Every one wants to go; it is very select, and they are not giving many invitations to clerks. The whole official world will be there.”

She looked at him with an irritated eye, and she said, impatiently:

“And what do you want me to put on my back?”

He had not thought of that; he stammered:

“Why, the dress you go to the theatre in. It looks very well, to me.”

He stopped, distracted, seeing that his wife was crying. Two great tears descended slowly from the corners of her eyes towards the corners of her mouth. He stuttered:

“What’s the matter? What’s the matter?”

But, by a violent effort, she had conquered her grief, and she replied, with a calm voice, while she wiped her wet cheeks:

“Nothing. Only I have no dress, and therefore I can’t go to this ball. Give your card to some colleague whose wife is better equipped than I.”

He was in despair. He resumed:

“Come, let us see, Mathilde. How much would it cost, a suitable dress, which you could use on other occasions, something very simple?”

She reflected several seconds, making her calculations and wondering also what sum she could ask without drawing on herself an immediate refusal and a frightened exclamation from the economical clerk.

Finally, she replied, hesitatingly:

“I don’t know exactly, but I think I could manage it with four hundred francs.”

He had grown a little pale, because he was laying aside just that amount to buy a gun and treat himself to a little shooting next summer on the plain of Nanterre, with several friends who went to shoot larks down there, of a Sunday.

But he said:

“All right. I will give you four hundred francs. And try to have a pretty dress.”

The day of the ball drew near, and Mine. Loisel seemed sad, uneasy, anxious. Her dress was ready, however. Her husband said to her one evening:

“What is the matter? Come, you’ve been so queer these last three days.”

And she answered:

“It annoys me not to have a single jewel, not a single stone, nothing to put on. I shall look like a distress. I should almost rather not go at all.”

He resumed:

“You might wear natural flowers. It’s very stylish at this time of the year. For ten francs you can get two or three magnificent roses.”

She was not convinced.

“No; there’s nothing more humiliating than to look poor among other women who are rich.”

But her husband cried:

“How stupid you are! Go look up your friend Mme. Forestier, and ask her to lend you some jewels. You’re quite thick enough with her to do that.”

She uttered a cry of joy:

“It’s true. I never thought of it.” The next day she went to her friend and told of her distress.

Mine. Forestier went to a wardrobe with a glass door, took out a large jewel-box, brought it back, opened it, and said to Mine. Loisel:

“Choose, my dear.”

She saw first of all some bracelets, then a pearl necklace, then a Venetian cross, gold and precious stones of admirable workmanship. She tried on the ornaments before the glass, hesitated, could not make up her mind to part with them, to give them back. She kept asking:

“Haven’t you any more?”

“Why, yes. Look. I don’t know what you like.”

All of a sudden she discovered, in a black satin box, a superb necklace of diamonds; and her heart began to beat with an immoderate desire. Her hands trembled as she took it. She fastened it around her throat, outside her high-necked dress, and remained lost in ecstasy at the sight of herself.

Then she asked, hesitating, filled with anguish:

“Can you lend me that, only that?”

“Why, yes, certainly.”

She sprang upon the neck of her friend, kissed her passionately, then fled with her treasure.

The day of the ball arrived. Mine. Loisel made a great success. She was prettier than them all, elegant, gracious, smiling, and crazy with joy. All the men looked at her, asked her name, endeavored to be introduced. All the attaches of the Cabinet wanted to waltz with her. She was remarked by the minister himself.

She danced with intoxication, with passion, made drunk by pleasure, forgetting all, in the triumph of her beauty in the glory of her success in a sort of cloud of happiness composed of all this homage, of all this admiration, of all these awakened desires, and of that sense of complete victory which is so sweet to woman’s heart.

She went away about four o’clock in the morning. Her husband had been sleeping since midnight, in a little deserted anteroom, with three other gentlemen whose wives were having a very good time.

He threw over her shoulders the wraps which he had brought, modest wraps of common life, whose poverty contrasted with the elegance of the ball dress. She felt this and wanted to escape so as not to be remarked by the other women, who were enveloping themselves in costly furs.

Loisel held her back.

“Wait a bit. You will catch cold outside. I will go and call a cab.”

But she did not listen to him, and rapidly descended the stairs. When they were in the street they did not find a carriage; and they began to look for one, shouting after the cabmen whom they saw passing by at a distance.

They went down towards the Seine, in despair, shivering with cold. At last they found on the quay one of those ancient noctambulant coupés which, exactly as if they were ashamed to show their misery during the day, are never seen round Paris until after nightfall.

It took them to their door in the Rue des Martyrs and once more, sadly, they climbed up homeward. All was ended, for her. And as to him, he reflected that he must be at the Ministry at ten o’clock.

She removed the wraps, which covered her shoulders, before the glass, so as once more to see herself in all her glory. But suddenly she uttered a cry. She had no longer the necklace around her neck!

Her husband, already half-undressed, demanded:

“What is the matter with you?”

She turned madly towards him:

“I have—I have—I’ve lost Mme. Forestier’s necklace.”

He stood up, distracted.

“What!—how?—Impossible!”

And they looked in the folds of her dress, in the folds of her cloak, in her pockets, everywhere. They did not find it. He asked:

“You’re sure you had it on when you left the ball?”

“Yes, I felt it in the vestibule of the palace.”

“But if you had lost it in the street we should have heard it fall. It must be in the cab.”

“Yes. Probably. Did you take his number?”

“No. And you, didn’t you notice it?”

“No.”

They looked, thunderstruck, at one another. At last Loisel put on his clothes.

“I shall go back on foot,” said he, “over the whole route which we have taken, to see if I can’t find it.”

And he went out. She sat waiting on a chair in her ball dress, without strength to go to bed, overwhelmed, without fire, without a thought.

Her husband came back about seven o’clock. He had found nothing.

He went to Police Headquarters, to the newspaper offices, to offer a reward; he went to the cab companies—everywhere, in fact, whither he was urged by the least suspicion of hope.

She waited all day, in the same condition of mad fear before this terrible calamity.

Loisel returned at night with a hollow, pale face; he had discovered nothing.

“You must write to your friend,” said he, “that you have broken the clasp of her necklace and that you are having it mended. That will give us time to turn round.”

She wrote at his dictation.

At the end of a week they had lost all hope.

And Loisel, who had aged five years, declared:

“We must consider how to replace that ornament.”

The next day they took the box which had contained it, and they went to the jeweller whose name was found within. He consulted his books.

“It was not I, madame, who sold that necklace; I must simply have furnished the case.”

Then they went from jeweller to jeweller, searching for a necklace like the other, consulting their memories, sick both of them with chagrin and with anguish.

They found in a shop at the Palais Royal, a string of diamonds which seemed to them exactly like the one they looked for. It was worth forty thousand francs. They could have it for thirty-six.

So they begged the jeweller not to sell it for three days yet. And they made a bargain that he should buy it back for thirty-four thousand francs, in case they found the other one before the end of February.

Loisel possessed eighteen thousand francs which his father had left him. He would borrow the rest.

He did borrow, asking a thousand francs of one, five hundred of another, five louis here, three louis there. He gave notes, took up ruinous obligations, dealt with usurers, and all the race of lenders. He compromised all the rest of his life, risked his signature without even knowing if he could meet it; and, frightened by the pains yet to come, by the black misery which was about to

fall upon him, by the prospect of all the physical privations and of all the moral tortures which he was to suffer, he went to get the new necklace, putting down upon the merchant's counter thirty-six thousand francs.

When Mine. Loisel took back the necklace, Mme. Forestier said to her, with a chilly manner:

"You should have returned it sooner, I might have needed it."

She did not open the case, as her friend had so much feared. If she had detected the substitution, what would she have thought, what would she have said? Would she not have taken Mine. Loisel for a thief?

Mine. Loisel now knew the horrible existence of the needy. She took her part, moreover, all on a sudden, with heroism. That dreadful debt must be paid. She would pay it. They dismissed their servant; they changed their lodgings; they rented a garret under the roof.

She came to know what heavy housework meant and the odious cares of the kitchen. She washed the dishes, using her rosy nails on the greasy pots and pans. She washed the dirty linen, the shirts, and the dish-cloths, which she dried upon a line; she carried the slops down to the street every morning, and carried up the water, stopping for breath at every landing. And, dressed like a woman of the people, she went to the fruiterer, the grocer, the butcher, her basket on her arm, bargaining, insulted, defending her miserable money sou by sou.

Each month they had to meet some notes, renew others, obtain more time.

Her husband worked in the evening making a fair copy of some tradesman's accounts, and late at night he often copied manuscript for five sous a page.

And this life lasted ten years.

At the end of ten years they had paid everything, everything, with the rates of usury, and the accumulations of the compound interest.

Mine. Loisel looked old now. She had become the woman of impoverished households—strong and hard and rough. With frowsy hair, skirts askew, and red hands, she talked loud while washing the floor with great swishes of water. But sometimes, when her husband was at the office, she sat down near the window, and she thought of that gay evening of long ago, of that ball where she had been so beautiful and so feted.

What would have happened if she had not lost that necklace? Who knows? who knows? How life is strange and changeful! How little a thing is needed for us to be lost or to be saved!

But, one Sunday, having gone to take a walk in the Champs Elysées to refresh herself from the labors of the week, she suddenly perceived a woman who was leading a child. It was Mme. Forestier, still young, still beautiful, still charming.

Mme. Loisel felt moved. Was she going to speak to her? Yes, certainly. And now that she had paid, she was going to tell her all about it. Why not?

She went up.

"Good-day, Jeanne."

The other, astonished to be familiarly addressed by this plain good-wife, did not recognize her at all, and stammered:

"But—madame!—I do not know—You must have mistaken."

"No. I am Mathilde Loisel."

Her friend uttered a cry.

"Oh, my poor Mathilde! How you are changed!"

"Yes, I have had days hard enough, since I have seen you, days wretched enough—and that because of you!"

"Of me! How so?"

“Do you remember that diamond necklace which you lent me to wear at the ministerial ball?”

“Yes. Well?”

“Well, I lost it.”

“What do you mean? You brought it back.”

“I brought you back another just like it. And for this we have been ten years paying. You can understand that it was not easy for us, us who had nothing. At last it is ended, and I am very glad.”

Mme. Forestier had stopped.

“You say that you bought a necklace of diamonds to replace mine?”

“Yes. You never noticed it, then! They were very like.”

And she smiled with a joy which was proud and naïve at once.

Mme. Forestier, strongly moved, took her two hands.

“Oh, my poor Mathilde! Why, my necklace was paste. It was worth at most five hundred francs!”