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PAFTE Journal of Education publishes scholarly articles on teachers, teaching, and teacher education in both local and international perspectives and contexts. It is a venue for teacher-researchers to share their empirical studies at various levels of the education system from early childhood to teacher preparation and teachers' continuing professional development programs in university, including non-formal education. Articles submitted to the PAFTE Journal of Education must shed light on critical and relevant issues and problems surrounding the theory, practice, and profession of teaching in the Philippines and beyond.

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LEARNING VLOGS AS INSTRUCTIONAL MATERIAL: A CRITICAL REVIEW OF LITERATURES ON EDUCATION 4.0 IN THE CONTEXT OF PHILIPPINE EDUCATIONAL LANDSCAPE

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ABSTRACT

In this paper, the crafting of learning vlogs was deducted as a potentially effective alternative learning practice in the context of the Philippine educational landscape. Learning vlogs (LVs) are series of videos on contents based on the curriculum and competencies and created by the teachers for formal school learners focusing on the cognitive aspect of the learning spectrum. Using systematic review approach, this paper is a culmination of the meta-analysis of the rich literature on educational technology related to the use of Learning Vlogs, its potential, background, and possible application, among others. Education 4.0 is mainstreamed along with relevant topics such as 21st Century Learners, Vlogging, Use of Smartphones, Educational Technology, M-Learning & E-Learning, Content Knowledge and Higher Order Thinking Skills (HOTS), Cognitive Needs and Learner Satisfaction, and Future of Education, among others. The 'Learner Empowerment Hypothesis' is a synthesis of the most prevailing educational theories of today, stating that with due and appropriate use of educational technologies such as Learning Vlogs, learners gain a more actualized learning experience. Ultimately, this meta-analysis of literatures was concluded in line with the current educational landscape of the Philippines with recommended guidelines on creating Learning Vlogs.

Keywords: *Education 4.0, learning vlogs, instructional materials, educational technology, K-12 Curriculum, learner autonomy*

INTRODUCTION

Technology is an integral part of the modern-day educational system (Briones, 2018). This is in itself a literacy and a competency that 21st-century learners need to learn (Edutopia, 2005) more than the materials and strategies that we know. Thus, maximizing the use of technology for learning has become more significant for educators as they deal with learners who are digital-natives – competent in using computers and online instruments (Richards, 2014; Prensky, 2001). The 21st century learners are mostly visual learners. Various studies on use of video materials to enhance academic performance have shown significantly higher academic achievements for learners of different ages (Hsin & Cigas, 2013; Steffes and Duverger, P., 2012; Bravo, et al, 2011; Milos Ljubojevic, V.V., July 2014).

Many studies reveal the key role of technology like video materials in engaging learners during lessons (Yuan & Lee, 2014). However, not all teachers have ample time to prepare technologically modern and appropriate instructional materials. In the Philippines for example, basic education teachers are required to teach for six hours a day, sometimes handling subjects that are out of their expertise and in most cases teaching for more than six hours a day. Most of the 21st century teachers resort to downloading accessible and relatively quality instructional materials on the Internet, sometimes editing them based on their lesson plans or oftentimes presenting them as they are.

Instructional materials, e.g. educational videos and PowerPoint presentations, are not directly aligned with the curriculum, the lesson itself, and the content delivery plan that a teacher may have. Some teachers would usually edit the PowerPoint presentation to suit their lessons while educational videos just cannot be edited. In the Philippines, use of videos in various learning facets has been integral. It is now a common scenario even in far-flung rural public schools to see teachers utilizing video materials in delivering the lessons. This paper explores the rich literature on Education 4.0 to establish the use of teacher-made learning vlogs in facilitating learning.

The term 'vlog' or 'vlogging' was first used in 2002 (Merriam-

Webster, 2009). In fact, several dictionaries have just recently added the terminology in their pile. Merriam-Webster's included this word on its list in 2009 and simply defined vlogging as a video material with content. It is short for videoblogging, where blogging has first been established in the advent of web pages and Internet. A blog is usually an online website containing personal reflections and comments on various things, written by a person. It is often provided with hyperlinks, videos, and photographs for support. In the same manner, the more current vlogging presents videos edited for a certain topic while also providing links, photographs, and integration of relevant video clips.

In the Philippines, vlogging has become a sensation through YouTube featuring travel vlogs, basic know-hows on just about anything, funny daily life events like pranks and 'challenges,' among others. Recently, more vlogs that are fun-based rather than content-based have prevailed in YouTube. Netizens show much love for them than content-based ones on the ground that they are very relatable, consume only a couple of minutes, and indeed fun to watch. This reality shows how fun-loving the Filipino millennials are. Thus, this endeavor posits that vlogs, or video-blogs, have an enormous potential to be used in the formal education.

However, in classroom teaching, important issue to talk about is establishing a methodology of embedding video clips in the teaching materials to improve the learning process (Kay, 2012). Therefore, there is a need to establish content knowledge using media integration as well as teaching strategies or activities that would directly address higher order thinking skills and individual differences through varied strategies. Teachers are individuals with differences and styles, but they must consider learners' choices more than anything else. Thus, the essence of learning assessment is integral.

This review is highly anchored in the Revised Bloom's Taxonomy by Anderson, Krathwohl, et al. (2001). The taxonomy (Krathwohl, 2002) holds that knowledge is achieved chronologically. In it are stages composed of Remembering, Understanding, Applying, Analyzing, Evaluating, and Creating. Following the sequence, one cannot apply, analyze, evaluate, and create, without remembering and understanding the concept first. Ultimately, it actually addresses higher order thinking

skills (HOTS) by helping in establishing the bases of learning hierarchy. Another theoretical anchorage is the concept of cognitive needs described in the Maslow's Hierarchy of Needs as the beginning of growth needs. This concept underlies the assumption that for learners to achieve self-actualization as learners, and even transcend in some way to performing creative activities, they must first fulfill their needs for increased content knowledge. Establishing the lower level in the learning hierarchy and content knowledge is assumed in this study as a way to develop learner satisfaction, which is found in many studies as a great learning motivation related with self-esteem, self-efficacy, and confidence that lead to metacognitive, self-regulated or self-directed learning endeavors.

While it is now common to see the use of video materials in the educational system, most of these materials are not curriculum-based and competency-based. 'Learning Vlog' is not an officially coined terminology yet. In fact, there is no single study about learning vlogs. Most studies are about the use of video lessons. What separates learning vlog from those video materials is that it is defined as the use of chronological, curriculum-based, and competency-based teacher-made video lessons in the formal learning process to improve content-mastery among learners. This paper bridges this gap in our rich literatures as it introduces the terminology 'Learning Vlogs' as an entirely different entity in the educational system, while exploring its potential for developing countries like the Philippines.

This paper used a systematic review approach for meta-analysis of the rich literature on Education 4.0 relevant to the use of curriculum-based and competency-based video materials. Specifically, this critical review of literature sought to: (1) Determine the potential of the use of learning vlogs as relatively new facet of alternative learning in the context of the Philippine educational landscape by exploring the available literatures on Education 4.0; (2) Integrate related literatures with one another to arrive at discussions that support the use of learning vlogs; (3) Develop a theoretical background that support utilization of learning vlogs in the educational system; and (4) Recommend guidelines in creating learning vlogs based on the rich literatures on Education 4.0 integrated with one another.

SIGNIFICANCE OF THE REVIEW

This literature review is significant to all stakeholders of Philippine educational system as it explored the potentials of teacher-made learning vlogs in facilitating content-mastery among learners, thus improving their overall academic performance. These learning vlogs are primarily anchored in the Curriculum Guide; thus, Learners can greatly benefit from developing mastery of the content. Ultimately, this paper sought to establish that learners can be empowered through these learning vlogs and that such can increase learner satisfaction to prepare them for tasks that require higher order thinking skills.

In the same manner, educators at any level and in any discipline can gain substantial insights on how to use these learning vlogs as instructional materials, especially to reinforce content-mastery among learners who are metacognitive and responsible for their own learning.

Likewise, school administrators and managers can gain insights into the appropriate instructional materials to be used in various disciplines; they may see how practical it is for teachers to create a learning vlog. Another important education stakeholders are curriculum developers. In crafting a curriculum, especially for those with a relative load of content like science, encouraging use of learning vlogs that are content-focused may be deemed important and practical as we are now in the digital era and as there is an increasing use of smartphones among learners of all ages.

The Department of Education as the highest government agency in the Philippines overseeing basic education system can gain significant insights into various education contexts like content-mastery, vlogging for learning, and practical use of technology in the teaching-learning process. The government can also get relevant data on prevailing teaching strategies like m-learning and flipped classroom, the concept of Education 4.0, and perspectives on the use of Revised Bloom's Taxonomy not just for the assessment part but for the whole teaching-learning process.

Other researchers in the field of educational may deem this work

bearing significance. The results may inspire more researchers to explore and advance their learnings on vlogging and its potential as instructional materials to prepare learners for their actualization.

METHODS

This paper is a culmination of a two-month rigid meta-analysis of literatures using systematic approach. Meta-analysis is a process by which related literatures and studies are integrated with one another to arrive at evidence synthesis. (Rosenthal & DiMatteo, 2001) This research method was chosen to make sure that the related literatures would align with one another and result in clear conclusions regarding the use of teacher-made learning vlogs in formal education.

This critical literature review was conducted in summer of 2020 at the height of the COVID-19 Pandemic. Thematic approach and coding were used. Relevant phrases, clauses and paragraphs were grouped together in a simple tabular form prior to the formal writing. The following are the modified steps lifted from the works of Borenstein et al. (2009):

1. Defining research problem,
2. Searching for literature using criteria set by the researcher,
3. Extraction of data via thematic approach and coding,
4. Analysis of the themes,
5. Writing proper, and
6. Presentation of results via publication.

Using relevance and reliability as primary criteria, the literatures where synthesized leading to multiple related literatures for many key statements in this paper.

RESULTS AND DISCUSSION: ANALYSIS OF RELATED LITERATURES

"Technology or perish." – John R. Pierce

Educational Technology includes all educational inventions (tools or machines, teaching strategies and approaches) – old and new, to satisfy our human need to learn (Corpuz & Lucido, 2015). It is rather a process than that of a product since it includes systematic use of the resources or

products available (Dale, 1969) to achieve educational objectives. Audio-visual materials are one of the most powerful technological tools in the teaching-learning process (Dale, 1946; Dale, 1954; Dale, 1969; Dale, 1972) to achieve learning objectives that are usually pre-determined by the policy makers. In the advent of the enhanced basic education in the Philippines, educational objectives have become SMART rather than content based. As seen in new K to 12 Curriculum Guides, learning competencies (LCs) are now specific, measurable, attainable, realistic, and time-bound (SMART) and more skills development-focused unlike other educational platforms that operate by providing content standards or topics for the stakeholders to work on.

These LCs serving as learning objectives are being mainstreamed in the daily lesson logs (DLLs) and daily lesson plans (DLPs) prepared by teachers. Within these DLLs and DLPs, various kinds of educational technologies, both teaching strategies and teaching and learning materials, come together to deliver results based on the LCs. These DLLs and DLPs are then being observed to see teacher- efficiency in pedagogical content knowledge within and across curriculum, ICT integration, and facilitation of activities that encourage creative and critical thinking skills (CCT) and Higher Order Thinking Skills (HOTS), among others.

The Rise of Education 4.0

ICT-integration has already been a household name in the educational landscape of the Philippines. As noted in the concept of Industry Revolution 4.0, "man and machine align to enable new possibilities" (Fisk, 2017). Therefore, human and technology must also align to enable new possibilities in the educational landscape. If the concept of Industry 4.0 keeps us informed about digitization of manufacturing, optimization of computerization of Industry 3.0, and further 'smartisation' of things (Marr, 2018), then the education sector also needs to be at par with the industry by closely looking at the drivers of this revolution, which are physical, digital, and biological in nature (Briones, 2018). In the talk delivered by Department of Education Secretary Leonor M. Briones during the 2018 Philippine Society for

Public Administration (PSPA) International Conference on November 13, 2018, she discussed how DepEd, together with partner agencies and organizations, is venturing into providing Filipino learners with various technological advancements. On the other hand, she did not mention anything about the concept of Education 4.0.

Education 4.0 is a school of thought in education in response to the 4th Industrial Revolution (Hussin, 2018) with smart machines like smartphones and global connectivity through the Internet as two of the shapers of the paradigm shift on how we should look at and deal with the teaching-learning process. The use of smartphones in the teaching and learning process has so much potential unexamined and underappreciated by the stakeholders of education, especially in terms of mobile learning. There are nine trends thematized by Fisk (2017) related to Education 4.0. Among the nine trends are the following that ground the use of learning vlogs in teaching-learning process:

(1) Learning occurs anytime and anywhere using e-learning or m-learning to develop self-paced or self-regulated learning;

(2) Learners modify their own learning using different devices based on their learning techniques and styles as showcased in modern and prevailing learning approaches like blended learning, flipped classrooms and BYOD (bring your own device); and

(3) Teachers becoming the facilitators and moderators in the learning process rather than lecturers or speakers in front of classes in the advent of open-wide information distribution.

This critical review particularly aligns itself with the aforementioned themes of Education 4.0 on the ground that (1) learning vlogs can indeed be very convenient for the learners since they can use these learning materials anywhere during their most convenient time just using their smartphones; (2) learners can use the video materials to further enhance their learning by giving them time to constructively create their own knowledge base so they can eventually master the content using their own experiences and previous learnings; and (3) teachers can use learning

vlogs in any way they want as a learning material for a particular activity like concept-mapping or reflection paper or even term paper, while it also makes the teaching process more student-centered as teachers now do not have to take much time in explaining content knowledge anymore. Therefore, teachers can now easily facilitate more HOTS-focused, student-centered activities or, in the Philippine educational landscape, Performance Tasks (PTs).

In the second edition of Educational Technology 2 textbook written by Dr. Lucido (2012), use of televisions and tablets as audiovisual technologies was discussed shortly in few pages. For televisions, it was noted that it can help in the learning process as much as it can impair the learning ability of a child, thus moderation was advised. For tablets, she discussed the 'De La Salle Experience' where stakeholders have agreed on the use of tablets over books in one context that books are heavy and physically burdensome. Another major context was the presence of bunch of studies proving that *"books wane in comparison with visual images school children have become used to after the advent of televisions, video and computer gaming"* and that use of tablets is more effective *"in terms of mental concentration, memory retention and closer-to-life experiential learning."* However, it is necessary to note that De La Salle is one of the most prestigious if not the most prestigious private school in the Philippines, and prestige and luxury are something that the Philippine public schools do not have.

About 90% of basic education learners in the Bicol region alone are being catered to by government-funded public schools (Philippine Statistics Authority ROV, 2017) that cannot even provide the books necessary for the teaching-learning process. Hundred percent use of tablets in the public educational system of the Philippines was impossible years ago and still is impossible until now. In 2012, Dr. Lucido cited factors that make the use of tablets in the Philippine public schools impossible. The following factors are indeed still very true up to these days:

(a) *Cost of one tablet is not within the budget considering that the government cannot even comply with one book for one student.*
(b) *Books have more durability compared with electronic gadgets.*
(c) *Technical expertise for learning software is not widely available.*

In this case, though, learning vlogs created by the teachers themselves provide the significant advantages of use of these smart machines in terms of mental concentration, memory retention, and other learning facets while overcoming the difficulties of financial constraints, impracticality, inconvenience, and even the technicalities. Since more and more teenagers these days are having their personal smartphones, this critical review sought to make the readers, teachers and other school stakeholders including policy makers take a good look at this as one way of maximizing available technologies and resources to facilitate better learning process for the basic education learners. As observed by the researcher, most SHS learners have their own smartphones that they use primarily for academic endeavors and in response to the academic demands of the curriculum and of the teachers themselves.

Content Knowledge amidst Higher Order Teaching Strategies

Content knowledge or the cognitive facet of learning in this meta-analysis was found as the main type of competency that can be mastered through learning vlogs based on the literatures. Content knowledge entails the body of knowledge and information on the various topics contained in the curriculum, a subject, or a content area including the facts, concepts, theories, and principles that are being taught and are being learned (Glossary of Education Reform, 2016).

Content knowledge remains as one of the main goals of teaching along with cognitive skills development and attitudinal development (Brouwer, 2006; Kind, 2009). This is amidst the fact that for decades, the whole world of education has devoted itself to embracing constructivist approach in the classrooms (Fraser B. J. and Tobin K. G. (eds), 1998) taking aside at some point the need to establish content knowledge or mastery of content to facilitate student-centered activities during class hours. Until these days, this approach in education is still being highly utilized as seen in the Enhanced Basic Education Act of 2013 (Republic Act No. 10533) through Section 5, stating that "(e) the (new) curriculum shall use pedagogical approaches that are constructivist, inquiry-based, reflective, collaborative, and integrative."

The cited clauses have been well integrated into the Philippine educational landscape since time immemorial and establishes legally through the law. The following approaches all cater to improving Higher Order Thinking Skills along with strategies like problem-solving, creative and critical thinking (CCT), reflective learning, and others. Over the decades, many educational studies have focused on activities anchored with the context of Higher Order Thinking Skills or HOTS. HOTS is a concept of education reform based on the Revised Bloom's Taxonomy of Learning (Krathwohl & Anderson, 2001; Anderson, 2002) that includes 6 levels, namely Remembering, Understanding, Applying, Analyzing, Evaluating, and Creating. Remembering and Understanding are considered low order thinking skills while Applying, Analyzing, Evaluating and Creating are considered as higher order thinking skills that need much focus.

HOTS development among learners is the main goal of every learning endeavor, including set of skills like creative and critical thinking (CCT) and problem-solving skills, reflecting, and metacognitive learning. Before engaging with these higher order thinking skills, learners must first establish mastery of the lower order thinking skills (University of Northern Carolina, 2019). In the field of biology, where there are so many things to memorize, remembering and understanding concepts or content knowledge is more important (Flannery, 2007; Lawler, 20016) as it serves as foundation to achieving higher order thinking skills.

Although low order thinking skills are mainstreamed in this study, there is no denying the fact that HOTS development is the end goal of every learning endeavor. As it is, teachers should be encouraged to plan well to achieve this end goal since good teaching results from good planning (Costa and Garmston, 1985). Selecting instructional materials appropriate to cater the needs of students is one crucial part of good planning that teachers are responsible for especially during cases of teaching content using a second language (Stoller, 2008). Learning vlog with all its practicality and convenience is a good instructional material for subjects with immense content like science.

Managing content in the teaching-learning process in the advent of digital age remains a key focus of educators of all types (Bates, 2015). Professor Bates, in his open published book, cited the following five key factors to consider in managing content in the learning process:

(1) Content goals (Why do learners need the content knowledge on a certain subject area?);
(2) Sources (Are the sources of the content knowledge appropriate?);
(3) Structure (Are the sequencing, approach and technology used appropriate?);
(4) Quantity and depth (How much content or how deep are the knowledge to include?);
(5) Learning activities (How can teachers facilitate learning in such a way as to paving the way to higher order thinking skills development using performance Tasks?).

Managing content in the digital age is critically important to serve as means to other ends particularly skills development (Bates, 2015) or improvement of higher order thinking skills. If video materials are to be used, the important issue to talk about is establishing a methodology of embedding video clips in the teaching materials to improve the learning process (Kay, 2012) or using these video clips for performance tasks. Curriculum Guides accompanied in the K-12 transition in the Philippines even presents and suggests Performance Tasks per Content Standard. However, as observed, not all content standards are embedded with performance tasks that will make use of the learners' content knowledge for them to accomplish tasks that improve their learning abilities. It is the primary role of teachers to facilitate learners' skills development.

M-learning and E-learning

Alison King (1993) once noted the importance of using class time for construction of meaning rather than information transmission. Thus, integration of mobile learning in formal secondary education is needed to lessen time spent by teachers for information transfer as well as utilize the

most available resources to improve the learning process. M-learning or mobile learning is any type of learning process happening across multiple contexts, through social and content interactions with the use personal electronics devices (Crompton, 2013) such as smartphones. M-learning brings strong portability by replacing books and notes with small devices filled with tailored learning contents (Agence Francaise de Developpement, Agence universitaire de la Fancophonie, Orange & UNESCO, 2015), not to mention cost-efficiency. Through this, learners can learn at their own convenience, anytime and anywhere as an upscale or extension of e-learning or electronics learning. What differs between e-learning and m-learning is the sense of mobility of the learners highly achieved in m-learning and may not be seen at the regular e-learning contexts.

Replacement of heavy educational resources like textbooks and visual aids, access to wide information, continuity of learning among learners, cost-efficiency, portability, increase in conceptual understanding, and convenience (Crescente & Lee, 2011) are some of the advantages of m-learning as featured in contexts of NMT (Network and Mobile Technology) and Pedagogy 2.0 (Trentin & Repetto, (Eds), 2013). M-learning is an approach incorporated in the currently prevailing teaching approaches such as flipped classroom, blended learning, BYOD, long distance learning, home schooling, among others. The approach also responds to the needs of absentee learners as these learners are seen to catch up well even during sickness because of this approach that allows for learning outside the school (Naismith et al., 2004; Tucker, 2012).

M-learning also empowers learners as it fosters learning independence and responsibility also known as learner autonomy. Learner autonomy happens when learners are metacognitively engaged in their own learning (Lan, 2018; Arnold, 2006; Benson, 2001; Little 1994). Use of m-learning accompanied with self-regulation in science learning has been found to be very effective in increasing the academic performance of the learners through enhanced learner autonomy (Lai, Hwang & Tu, 2018; Martin, 2004). In the discipline of linguistics for example, many studies have shown how mobile technology is useful in facilitating autonomous language learning (Shadiev et al., 2018) through various modes like recorded lectures or podcasts.

Podcasting is one of the most used 21st century technologies in teaching. It is easy to use, require cheap and simple technologies, and has been perceived positively by students (Scutter, 2011). These reasons encourage more and more educators to use podcasting. Podcasts can be played anytime and anywhere using mobile devices. On the other hand, students would use podcasts only as additional resources rather than as substitute to the traditional lessons that they prefer (Bongey, Cizaldo, & Kalnbach, 2006).

Cognitive Needs and Learner Satisfaction

Learning to manage time and energy for productive studying leads to rewarding and satisfying learning experience that can boost the learner's self-efficacy and motivation (SAGE 2YC). Boosting one's self-efficacy and learner satisfaction further ignites learning process (Weimer, 2010). However, only few teachers effectively prepare their learners to learn on their own (Zimmerman, 2002), thus lessening the self-efficacy and self-esteem of learners. If this need for self-esteem is not achieved, then reaching higher levels of needs can be compromised (Maslow, 1987). More importantly, in the eight-staged Maslow's Motivational Model (1970a; 1970b), for learners to reach all their growth needs, they must achieve other needs in the hierarchy. In the context of motivation, *"higher-levels of needs become only important to us after the basic needs were sufficed."*

It is of core importance among teachers to motivate learners through teaching content (Horne, 2015). Cognitive needs have emerged as a theme in the provision of learning vlogs. Cognitive needs consist of needs for knowledge and understanding, curiosity, exploration, need for meaning, and predictability. This is exactly what this literature review is all about – establishing the importance of content knowledge. Content knowledge provides learners with such milestone to tackle their classroom activities and performance tasks with confidence. Being able to do the performance tasks to their ability will lead to increased learner satisfaction.

In most interpretations of modern teaching strategies, even experts in the field of education start to have low regard of content knowledge and rather appraise skills development as well as affective facets.

Teaching for the Future

Self-regulated learning, where learners have relatively high levels of autonomy, is very much achievable if we keep the learners engaged and active in the learning process by finding ways and using technology in its various forms (Pena, 2011). It is safe to assume that good learners are self-regulated learners and have been in most cases independent in their learning endeavors. Self-regulated learning techniques are aligned with the provision of learning vlogs and utilization of portable digital devices such smartphones in the learning process.

To teach for the future means that we must first seize the current or present technological advancement by making ourselves the role model on how to utilize these modern technologies to the communities' advantage. Studies have shown a lot of uses of vlogs as assessment tool in language learning. These studies highlighted how learners make their own content and learn better in the process of creating their own vlogs.

The future of the education is not just in the hands of the primary stakeholders, the learners and the teachers, but is already held in the hands of the learners and the teachers in the name of smartphones. However, there are several studies that take the advent of smartphones negatively like creating "smartphone divide" (Park & Lee, 2015) instead of taking it positively like empowering the learners.

Learning Vlogs

Vlogs are simply blogs that contain video materials (Merriam-Webster). Vlogs or vlogging, short for videoblogging, is a 21st century social development that integrates various technological advances like YouTube, digital camera, mobile phones, and worldwide interconnectivity and communications to create platforms of sharing and learning just about anything under the sun. Vlog has various components like a talking person, embedded videos, video links, texts, photos, figures, and other metadata to support the audio-visual landscape of information delivery.

YouTube, the most popular video-sharing site, was founded in February 2005, although further desk researching shows that the first vlogs

were first done in January 2000 by Adam Kontras to keep his family and friends updated of his pursuit of show business as embedded videos on his personal blog (Kaminsky, 2010). Since then, video sharing has become a normal occurrence. With the convergence of mobile phones with digital cameras, as with smartphones, video contents are now being uploaded in the web as it was recorded. In some cases, these videos can even be edited using smartphones applications like Kinemaster. Today, the range of topics and subject matters has become utterly diverse. One of the most helpful are the learning vlogs by the very famous *vlogbrothers*, John Green and Hank Green. The teacher researcher himself remembers great learning and catching up with biology topics through the Crash Course YouTube channel by the vlogbrothers.

Charli Prangley (2018) cited that choosing the best quality camera to use in vlogging is everything that is needed, material-wise. Nonetheless, the new smartphones these days already have modest quality for visual and audio acuity. Furthermore, in consideration of convenience and practicality above all, smartphones are the best choice as a device.

Many people find difficulty in thinking about what to vlog (Prangley, 2018). On the other hand, any teacher who has deep passion for the profession can immediately come up with an idea for vlogging. The terminology 'learning vlog' is not found in any literature. Nevertheless, we can say that learning vlogs are vlogs used for learning purposes, and we can identify several YouTube channels presenting learning vlogs. Some of the most popular channels are Khan Academy with 4.8M subscribers, CrashCourse with 9.3M subscribers, and SciShow with 5.7M subscribers. CrashCourse and SciShow have become very technical. There are also teacher-made podcasts for secondary science learners like Bozeman Science, which resonate more to the convenience and practicality that is being upheld in this literature review.

RESULTS AND DISCUSSION: ANALYSIS OF RELATED STUDIES

A rich number of related studies were found largely connected and relevant to the current study since video materials are not new in the educational landscape. Pena (2011) greatly showcased this in his dissertation utilizing experimental method to determine the impact of podcasts, screencasts and vodcasts on student achievement in the science classroom. The experimental group who created their own podcasts, screencasts and vodcasts showed higher ANCOVA (Analysis of Covariance) score compared to the control group during a curriculum-based assessment. This review, on the other hand, would not make the learners creators of their own learning vlogs. Nevertheless, these learning vlogs could be seen as opportunities for teachers to inspire their learners into creating their own. Pena's study is rather highly student-centered and lacked regard for the role of teachers in the learning process in general.

Various notable studies on the use of mobile learning and learner autonomy also showed positive results specifically in linguistics. Shadiev, Hwang, and Liu (2018) investigated the effectiveness of learning activity supported by a mobile multimedia learning system (MMLS) to enhance autonomous EFL (English as Foreign Language) learning in authentic contexts using quasi-experimental approach. The experimental group outperformed the control group in the posttest since they used MMLS over the control group, which used the traditional approach. In the academic world, there have been a good amount of these studies conducted that resulted in positive results for utilizing m-learning. The study of Shadiev and his team served as a cornerstone for learner autonomy and mobile learning as essential part of this study on the use of learning vlogs.

The study by Abdullah, Abidin, and Ali (2015) showed increases in various kinds of errors during the use of problem-solving activities to generate HOTS among the students. This study utilized the Newman's Error Analysis Model to analyze various kinds of errors in reading, comprehension, transformation, process skills, and encoding. It was noted

in this study that *"teachers may have lacked the efforts to really make the students comprehend and understand the concepts before the test and that language may have been the barrier why most students did not get the correct answers."* In this review, however, it is posited that the effort to make students understand the concepts are taken care of through the provision of curriculum-based learning vlogs. Also, as established in the previous literatures, learning vlogs may focus on establishing mastery of low-order thinking skills, such as remembering and understanding, although such approach does not make a way for teachers to facilitate effective HOTS-aligned teaching strategies. As it is, the learning vlogs will be a series of 10-minute content-focused video materials.

As cited by Tucker (2012), Chemistry teachers Jonathan Bregmann and Aaron Sams of Woodland Park High School thought of a way to make class absentees cope with the missed lessons by posting online materials including creative and interactive lecture videos. Through this, classrooms become a place for clarifying misconceptions and interactive learning activities rather than a place for information transmission, applying an approach called Flipped Classroom. As a facilitator of learning, Bregmann regularly checked the notes of his learners and solicited at least one question per video from his learners. Flipped classroom teachers universally agree that video materials alone cannot improve the students' performance in class but rather how the overall approach is integrated.

Zhang and his team (2006) conducted an experimental study to examine how use of interactive video can influence learning outcome and learning satisfaction in e-learning environments. Results showed that the experimental group in an e-learning environment treated with interactive video attained better performance and higher learning satisfaction than the control group in an e-learning environment who have not been exposed to interactive videos. This study serves as a cornerstone for this critical review relative to learning satisfaction as it is given high regard in the general development of learners.

In a psychological study conducted by Callaway & Ewen (2009), in cases of students taking notes, university students who downloaded podcast lectures and took down notes achieved a significantly higher

examination results than those who attended the lecture in person and took down notes. This study is seen as a very significant guide to the readers of this review as it emphasizes the importance of constructing own knowledge by the learners through taking notes. In addition, it also showed how audiovisual materials like podcasts could effectively increase exam results. This critical review emphasizes the important role of teachers in helping learners gain better academic performance by maximizing classroom hours.

Three factors largely affect the whole of teaching-learning process: the learners, the teacher, and the learning environment. In the Philippines, we often hear the catchphrase "Teachers are the best audiovisual aids", and irreplaceably so. As found in the case study in a biology class conducted by Bongey, Cizaldo, and Kalnbach of the College of St. Scholastica (2006), students used podcasts to increase their conceptual understanding of the content while still preferring attendance in the actual lectures than just using podcasts. The students saw podcasts as additional resources or instructional materials but not as substitute to the traditional classroom learning. As has been repeatedly pointed out, this paper stands side by side with these findings that established the roles of teachers as mentors and facilitators in the learning environment with the highest purpose of developing applying, analytical, evaluative, and creative skills among learners.

M-learning and its effectiveness in language learning can be seen in rich number of studies all around the world. One of which is the study of Yen-Hui Weng (2017). In his study, he compared learner-centered mobile learning integration (MLI) to the group-oriented teacher-centered instruction without m-learning integration. The study revealed a significant increase in reading comprehension and relevantly high learner satisfaction among the learners in the experimental group. The findings by Weng are significant milestone in taking learner satisfaction as cornerstone of the learning process.

Use of cellphones in the classrooms is still being banned by the DepEd (D.O. No.83, s. 2003) amidst the many positive uses, benefits,

and potentials it has in the educational process as proven by educators in various fields. In the dissertation conducted by Lisa Tighe (2016) on teacher perceptions of the usefulness of mobile learning devices in rural secondary science classrooms, there were benefits and challenges that were thematized from rich quantitative and qualitative data analysis. Benefits primarily included ease of communication and ease of access to digital information while challenges included distractibility and time required to develop curriculum integrating digital media. These two challenges were seen by the teacher-researcher as opportunities to redirect attention from distractions and save time in delivering learning competencies.

Recently, Grageda (2019) has conducted a study on the use of video materials in teaching Grade 10 Science in a public school in the Philippines. He found that the use of video materials greatly improved the conceptual understanding or content knowledge of the learners as well as their scientific ability. However, the video materials he used were downloaded from the Internet. In this review, the learning vlogs are introduced as video materials themselves. LVs are curriculum-based and teacher-made. This review also assumes that scientific ability is being seen with utmost respect as something that cannot be developed within few months. Rather, learner satisfaction is to be determined as an educational goal that is achievable within months of academic process.

In consideration of the perceptions of the learners, Long, Logan and Waugh (2016) in a study on students' perceptions of the value of using videos as pre-class learning among undergraduate science courses found that the students highly suggested class videos that are short and engaging. This study aligns well with the arguments posited and explored in this critical review that learning vlogs are short and only content-based to avoid boredom and frustration among learners. These learning vlogs as pre-class learning material can add to the growing literature on this learning approach.

THEORETICAL BACKGROUND

This paper is highly anchored in the Revised Bloom's Taxonomy by Anderson, Krathwohl, et al. (2001; Krathwohl, 2002) establishing that knowledge is achieved through a chronological way or by 'prepotency' (Maslow, 1943). In it are stages composed of Remembering, Understanding, Applying, Analyzing, Evaluating, and Creating. Following the sequence, one cannot apply, analyze, and create without remembering and understanding the concept first.

Another theoretical anchorage is the concept of cognitive needs described in the Maslow's Hierarchy of Needs (1970) as the beginning of growth needs. This concept underlies the assumption that for learners to achieve self-actualization as learners, they must first fulfill their needs for improving their knowledge content since human needs are arranged by 'prepotency'. Cognitive needs are human needs to increase intelligence, seek knowledge, need to learn, explore, discover, and even create.

In the eight-staged Maslow's Motivational Model (1970a; 1970b), for learners to reach all their growth needs, they must achieve other needs to include physiological needs, safety and security needs, and belongingness needs. In the context of motivation, *"higher-levels of needs become only important to us after the basic needs were sufficed",* although it was later on clarified in his book 'Motivation and Personality' that the hierarchy wasn't as rigid as what people implied (1970). At the bottom of the growth needs are cognitive needs, followed by higher level needs such as aesthetic needs, self-actualization needs, and transcendence needs.

One of the criticisms of the Bloom's Taxonomy is that educators view the taxonomy as a hierarchy and mistakenly dismiss the lowest levels as unworthy of teaching, which is quite a detrimental mindset specially in the field of biology where most important skills lie at the lower levels (Flannery, 2007; Lawler, 2016). In systematics and classification for example, identifying the species is very crucial. This is the very reason that some biology teachers like Flannery and Lawler, even at different timelines, have addressed this issue on the application of Bloom's taxonomy in

teaching biology. In the context of motivation, setting aside the need of the learners to achieve mastery of the content knowledge in Biology or any other discipline can be detrimental in the educational process. Not establishing the needed content knowledge may lower self-efficacy, self-esteem, and learner satisfaction.

Satisfying cognitive needs can eventually lead to the satisfaction of aeshetic needs, self-actualization needs, and transcendence needs wherein learners can start constructing their own meaning of the subject matter at hand and become more responsible for their own learning. With focus on the achievement of highest level of remembering and understanding of the subject matter, learning vlogs can eventually prepare learners to confidently tackle performance tasks (PT's) that can be done wherever and whenever they can, thus leading to high learner satisfaction that further motivates learning. Learning vlogs can also empower teachers as facilitators, not lecturers, of learning.

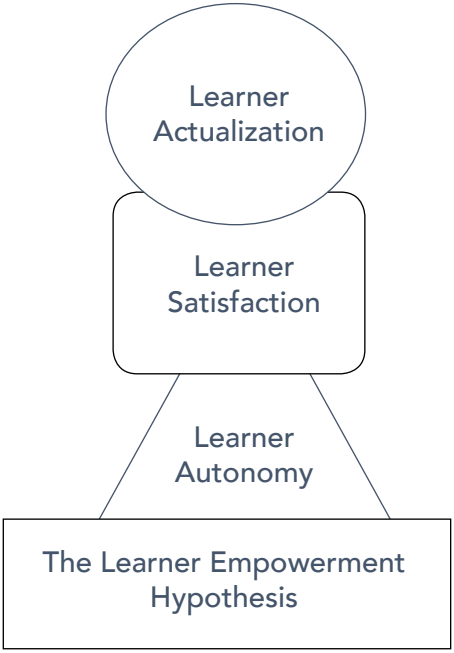

Figure 1 *The Learner Empowerment Hypothesis*

Thorough considerations of related literatures and studies, theoretical backgrounds, key research variables, and research assumptions and propositions presented in this study, "The Learner Empowerment Hypothesis" is hereby proposed. This hypothesis posits that teachers must make sure that the groundworks to make the learners empowered in their own learning process should be well-prepared. Creating curriculum-based learning vlogs is just one of the strategies for teachers to empower the learners and provide them with some form of autonomy or independence. This learner autonomy is expected to propel learner satisfaction at higher

degree. Higher learner satisfaction is then assumed to create learners who are self-actualizing, meaning, in all sense, doing their work enthusiastically as learners and acing performance tasks (PTs) and learning activities with the use of their higher order thinking skills.

On the managerial aspect, empowerment is realizing the potential of individuals that leads to employees performing not just in a competent manner but enthusiastically so (Lawson, 2011). In the education sector, there are so many levels at which empowerment can be defined and explored. In this hypothesis, the underlying context is under the concept that teachers can always empower the learners by providing them with instructional materials they can use anytime and anywhere using available electronic devices like smartphones.

Figure 1.0 shows the Theoretical Paradigm of "The Learner Empowerment Hypothesis". Please see definition of terms to gain further context of the hypothesis. The following are key terminologies used mostly in operational way:

Learning Vlogs (LVs) are videoblogs created by a teacher to enhance the content knowledge of the learners. They are audiovisual materials for learning that are recorded through video cameras and even smartphones and, thus, can be played by the learners using smartphones at their convenient time and place.

Instructional Materials (IMs) are materials used by teachers as a technology to improve the teaching-learning process. It may include visual aids made from manila paper, PowerPoint, and video materials like learning vlogs.

Content knowledge is the totality of the mastered content of a subject matter by the learner, including but not limited to conceptual understanding of the concepts, facts, principles, and theories in a certain content area. Content knowledge can be evident through the learners' ability to remember and understand concepts by being able to explain them using their own words and commonly by traditional or standardized assessment methodologies like multiple-choice exams.

Learner Autonomy is a concept at which learners get certain level of self-responsibility and independence in the educational process. In this study, learner autonomy is assumed as

achieved by the learners through the provision of learning vlogs prior to actual lessons.

Learner Satisfaction is the degree of a learner's satisfaction with his/her performance in the educational process. In this study, one of the main quantitative data to be considered is learner satisfaction that may occur during the use of learning vlogs.

Learner Actualization is a scenario in which learners are doing their academic work at the optimal level possible by using their higher order thinking skills. In the case of the new Philippine educational landscape, learner actualization is a process by which basic education learners are successfully doing the performance tasks (PTs) assigned by their teachers.

CONCLUSION AND RECOMMENDATIONS

Use of videos, podcasts, and other audiovisual materials to increase student achievement is not new. In fact, more than providing a new technology, this review only tried to see the advantages of using teacher-made, curriculum-based learning vlogs to facilitate the achievement of end goals in every learning endeavor like improving content knowledge and learner satisfaction and developing higher order thinking skills. Education 4.0 is a very timely school of thought that can inspire teachers to explore non-traditional teaching approaches. The integration of Flipped Classroom Model, Blended Learning Model, and ICT-integration Model into the teaching-learning process can improve learners' academic performance. On the other hand, the importance of teachers as facilitators of learning was not thoroughly showcased in the reviewed related literatures and studies.

Learning vlogs can be of great help to the modern educational system as they are highly curriculum-contextualized and learner-centered unlike downloadable video materials and podcasts. The foregoing survey of literatures has been geared towards looking for evidence of the effectiveness of using teacher-made, curriculum-based learning vlogs to enhance learners' academic performance. On the other hand, the review of literatures, both local and international, has shown that learning vlogs are usually being used to assess the learners' academic achievement in linguistics. Aside from

that, 'vlog' itself as a terminology was listed in dictionaries in 2009. Thus, there is a gap in the current pool of knowledge.

This review focused on the use of learning vlogs in teaching based on the learning competencies (LC's) of the K to 12 Curriculum Guide. These learning vlogs emphasize content knowledge or remembering and understanding levels of learning. In the context of practicality and convenience, these learning vlogs can be prepared using android smartphone, which is a gadget used by all teachers and most of the high school students. Not a single study, local or international, has acknowledged the potential of a teacher-made curriculum- based learning vlog as instructional material, thus creating a gap in literature and the practice that should be highly considered by educators and researchers.

Specifically, the following conclusions are drawn:

- Learning vlogs can improve academic performance of formal education students since they are curriculum-based and content-focused and can develop learner autonomy.
- There are many literatures and studies supporting the use of video materials in the formal education systems, but there is no literature discussing the use of learning vlogs.
- The Learner Empowerment Hypothesis states that learner actualization can be achieved by using teaching strategies that develop learner autonomy like the use of learning vlogs.
- Guidelines on creating learning vlogs aligned with the Philippine educational landscape are recommended.

Recommended Guidelines for Creating Learning Vlogs

The following are the recommended guidelines for creating learning vlogs primarily based on the context presented by Dr. Bates, solidified with other related literatures integrated via meta-analysis and contextualized based on the existing educational landscape of the Philippines:

1. **Curriculum-based.** The learning vlogs (LVs) shall have to be primarily curriculum –based. The Learning Competencies

(LCs) written in the Curriculum Guides (CGs) provided by the DepEd shall have to be taken in consideration.

2. **Content-focused.** The LVs shall primarily mainstream the content of the subject matter at hand. Other significant resource materials may be used if necessary to cater to what's being asked in the learning competencies like Teachers Guide (TGs) available as produced by the Department of Education.
3. **Convenience.** The LVs need to last for only 10 minutes or less to maximize the relative attention span of learners (Long, Logan & Waugh, 2016).
4. **Practicality.** The LVs can be shot using mid-specs smartphone, through which the LVs can easily be distributed to the learners' smartphones, tablets, or laptops.
5. **Modifications.** The teacher-researcher can incorporate modifications as he/she sees fit to make remembering and understanding easy for the learners. Memorization techniques and other pedagogical approaches are highly encouraged.
6. **Script.** The script needs to be prepared as balance check to make sure that the knowledge bases are touched well before shooting the LVs. Scripts can be incorporated into the Daily Lesson Plans (DLLs) or Teaching Journals of the teacher.
7. **Prior Knowledge.** It is important to engage learners at the very beginning by shortly addressing their prior knowledge (Horne, 2015) through a review of previous learnings.
8. **Graphic Organizers.** At the beginning and the end of every LV, a graphic organizer should be used since various studies found the effectiveness of such tool to improve student learning (Bulalacao, 2018). A graphic organizer makes it easy for learners to create a cognitive map of any type of lesson.

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CLASSROOM DISCOURSE ANALYSIS: A PROPOSED FRAMEWORK

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ABSTRACT

Good classroom discourse allows engagement in effective conversation and communication. However, there are instances in which confusion occurs during instruction. This study determined the intentions and purposes of the expressions in the classroom contexts through thematic analysis adopted from Hann (2008). Based on the results, the representative (to explain, exemplify, state, agree, disagree, confirm, and inform), expressive (to greet, commend, state pressure, share humor, and leave-take), and directive (to order, ask, warn, and request) speech acts existed in all classroom contexts. The commissive utterance was only evident in stating the instructional objectives. By and large, good communication and conversation of expressions were evident in the classroom discourse, improving students' meaning-making skills and communicative competence. On the other hand, the declarative speech act was absent. It is recommended that English teachers analyze the classroom discourse's speech acts that guarantee meaning making and understanding during virtual or physical instruction. Moreover, future researchers are encouraged to develop a more comprehensive framework of conversational analysis of classroom discourse that fosters understanding.

Keywords: *Speech act, conversational analysis, thematic analysis, classroom discourse, Philippines*

INTRODUCTION

A critical component in language learning is good classroom discourse. Teachers employing classroom discourse may produce an interactive and healthy classroom atmosphere. Classroom discourse pertains to the expressions and languages used by teachers and students during instruction to maximize learning and facilitate language development. It allows them to understand each other, avoid communication breakdowns, and make meaning to engage in effective conversation and communication. Nordquist (2019) mentioned that discussion is concerned with exchanging utterances between two or more people, which leads to a successful interaction and communication. It is the primary tool for gaining and expanding knowledge to transact information, notion, observation, opinion, and emotion.

Inside the classroom, participation is encouraged to allow students to process their learning. Classroom discourse should be a two-way communication between teachers and students to guarantee language learning and build a participative learning environment. However, there are instances in which confusion occurs in classroom discourse. Zhao and Throsell (2011) stated that communication breakdown occurs in the classroom as students have difficulties comprehending the messages delivered by the teacher. There will be a misunderstanding once the hearer cannot decipher the meaning of the expressions used by the speaker.

Moreover, Nurhidayah (2015) cited two reasons for misinterpretation of the speaker's intended meaning during the conversation. The first reason is about the vocabulary, especially among non-native English speakers who have trouble understanding highfalutin words. The second reason refers to the use of speech acts. There are numerous expressions that cater to the purposes and performances of the teachers inside the classroom. However, there are times wherein teachers themselves cannot express their thoughts well, resulting in uninteresting classes that hinder learning among students.

According to Jocuns (2012), classroom discourse is communication that serves to study teacher-learner interactions and conversations that

lead to overall language learning. It suggests that intelligent discourse in the classroom is vital to provide maximum learning and an interactive learning environment. Nevertheless, if there is a misunderstanding in the communication process, the classroom instruction may have a fatal learning effect. Chong (2017) stated that conversations and interactions are essential in teaching and learning a language. Learners can develop the ability to negotiate meaning and exchange utterances with others. Not only have they been able to speak fluently, but they have also improved their conversation strategies and skills to communicate effectively in the classroom and the real world.

In Section 5 of Republic Act No. 10533 of 2013, otherwise known as "An Act Enhancing the Philippine Basic Education System by Strengthening its Curriculum and Increasing the Number of Years for Basic Education, Appropriating Fund Thereof and for other Purposes," the Department of Education aims at improving the primary education curriculum by following different standards. One of its standards is to create a developmentally appropriate and relevant curriculum. The purpose of the curriculum guide for the core subject titled "Oral Communication in Context" is to enhance the conversation and communicative skills of senior high students through learning how to converse successfully in various contexts. Teachers should establish communicative competence to train students to converse and communicate properly. Subsequently, reasonable classroom discourse should be apparent wherein the expression used should be clear and interactive to let students process and maximize learning.

In the Philippine setting, miscommunication inside the classroom truly exists. Simpllico (2002) stated that most classrooms are engaged in communication breakdown or misunderstanding. Some teachers are unaware that they are exchanging utterances poorly, which results in the students failing to comply or accomplish the task at hand. Simpllico (2002) noted that some Filipino teachers produce ambiguous utterances with double meaning that confuse learners. The utterances catered to teachers' intent differed from the students' interpretation. Therefore, it suggested that both students and teachers utilize appropriate expressions

and speech acts to create a reasonable classroom discourse that eliminates miscommunication.

Language teachers at Mariveles Senior High School – Sitio Mabuhay admitted that sometimes they could not express what they meant. One of the typical reasons is difficulty in choosing the appropriate words or expressions. They face students with different capabilities due to being in a heterogeneous class. Hence, they demonstrate concepts, define necessary terms, rephrase questions, repeat responses, utilize code-switching, and exchange utterances from instructing to questioning to clarify instruction and meaning of every expression delivered inside the classroom. They adjust their communication skills to reach the students' level and lessen confusion and miscommunication.

A wise choice of expression is needed to achieve a message's intentions and purposes in every context inside the classroom. Learning will be maximized if everyone can understand the meaning of utterances and an interactive classroom occurs. In line with this, the researcher desires to develop a framework of conversational analysis of classroom discourse that will give an idea or hint on the purposes or intentions of utterances inside the classroom to avoid confusion and miscommunication.

As a language teacher, the researcher wants to ensure that he understands every expression in the language classroom to develop a compelling conversation that minimizes confusion and maximizes language learning. The classroom has an enormous contribution to students' language development as teachers may share bits of knowledge. Thus, an interactive and reasonable classroom discourse should be the outcome. This paper leads the researcher to analyze the conversation in the classroom by determining the intentions and purposes behind the expressions based on the types of speech acts performed by students and language teachers to prove if misunderstanding occurs during instruction. Conversational analysis is needed to determine how expressions are used and how teacher and students communicate in the classroom.

STATEMENT OF THE PROBLEM

This qualitative study analyzed the conversation in the classroom by determining the intentions and purposes of expressions used by the teachers and students in the English classes at Mariveles Senior High School – Sitio Mabuhay during the S.Y. 2019-2020.

Specifically, this study sought to answer the following questions:

1. What are the expressions used by the teachers and students during the classroom conversation?
2. How do the expressions occur in the classroom contexts?
3. What framework can be derived from the analysis of classroom discourse?

SIGNIFICANCE OF THE STUDY

Language Teachers. This study may lead teachers to realize the importance of good conversation and expression in language teaching and learning. Language teachers may assess their teaching by being aware of the exchange of utterances happening inside the classroom. There will be an understanding of a topic and an interactive class as teachers and learners use appropriate and understandable language inside the classroom.

Students. Insights from this study may help students enhance their academic performance. By understanding speech acts, language learners will become more aware of how language is utilized, thus minimizing communication breakdown and maximizing language learning.

Future Researchers. This study may serve as a reference for future research in the discipline. Only few studies in the Philippines explored analysis of classroom discourse. Hence, future researchers may use the current study to reference a localized setting. They may get some insights regarding the problem raised in this study.

LITERATURE REVIEW

Relevant Theories

The present study was conceptualized along with Searle's (1969) Speech Act Theory, Scudder, S.F.'s (1980) Communication Theory, and Gordon Pask's (1975) Conversation Theory.

The first theory that has bearing on the present study is the Speech Act Theory, first proposed by J.L. Austin (1962). The Speech Act Theory was one of the main aspects of pragmatics that explained performative utterances as it gave details and carried out actions. Austin presented three dimensions of speech acts: the locutionary act that caters to the literal meaning of the utterances, the illocutionary act that shows the performance intended for the meaning of the utterances, and perlocutionary act that pertains to the effect of the utterances to the hearer. Moreover, Austin developed five classifications of speech acts: verdictives, exercitive, commissive, expositive, and behabitive. However, John R. Searle (1969) argued that Austin did not clearly distinguish between illocutionary verbs and forces. Thus, Searle (1969) extended the idea and established five classifications of speech acts as taxonomy: representative, directive, commissive, declarative, and expressive.

Representative is the information-transfer kind of an utterance that shows the speaker's beliefs. Its utilization includes illocutionary forces such as requesting, ordering, suggesting, commanding, and questioning. The illocutionary forces that fall into this classification are stating, describing, reporting, confirming, and explaining. Directive is an expression that gives order and command to get the recipient of the message to obey or do something. Next, commissive is the type of speech act that shows the speaker's intention by involving the hearer to commit an act. It can be performed when promising, threatening, refusing, and pledging. Declarative is an utterance that changes and focuses on giving statements rather than asking or commanding. Some of its illocutionary forces are baptizing, marrying, and naming. Lastly, expressive is an utterance that delivers the expressive function of language to show the speaker's feelings

and emotions. Under this category, examples of illocutionary forces are apologizing, thanking, congratulating, condoling, greeting, and leave-taking.

The purposes and intentions of expressions inside the classroom can be determined by following Searle's speech act classifications such as representative, directive, commissive, declarative, and expressive. It gives insights into the meaning of utterances in a classroom conversation in different contexts such as preliminary activities, motivation, lesson proper, application, generalization, and evaluation. By examining speech acts inside the classroom, the researcher could determine how the expressions are used, how the teacher and students communicate, and how communication is patterned in classroom discourse.

Effective communication occurs when the sender and the receiver cooperate to achieve the purpose of the conversation. Another theory relevant to the current study is Scudder, S.F.'s (1980) Communication Theory, which shows the basis for helpful expression. The theory highlights the understanding of the communication process with emphasis on meaning-making. Moreover, this theory is relevant to the current study as it provides some bases in the production of helpful and continuous conversation inside the classroom. Shared understanding of meaning of utterances helps eliminate misunderstanding, which leads to a solid teacher-student interaction. The communication theory helps one understands the importance of meaning-making in establishing good classroom conversation.

The last critical theory relevant to this study is the Conversation Theory of Gordon Pask (1983), which offers understanding about regulating interpersonal relationships in human communication. It explains the importance of making meaning and formal knowledge in a conversation where language plays an essential role in interacting and reacting. This theory may help overcome differences and enhance learning as it utilizes information transfer to reduce discrepancies between participants and achieve consensus for understanding something in a particular way. This sense-making process involves negotiating common perspectives on various issues, leading to coordination.

The cited theories are necessary to the current research because they are essential for analyzing intent and purpose expressed during

classroom conversation. These theories can be the basis for describing good speech at school, helping to strengthen interaction, make meaning, and eliminate confusion. The theories suggest how discourse is communicated and how dialogue occurs. They describe the elements needed to produce a successful or effective dialogue to promote language learning progress.

Related Literature

Classroom discourse refers to the various types of written and oral communication that occur inside the classroom. It is crucial in instruction as it serves as a tool in language learning. Teachers utilize it to present knowledge and ideas, while students treat it as an opportunity to process and negotiate to learn. Both teachers and students can express themselves in a two-way communication**.** Nordquist (2019) defined conversation as exchanging notions, information, observations, opinions, and emotions between and among people through speaking. It is simply talking with others where necessary. In the classroom, discourse is a tool used to generate learning and practice a language. Interaction IS a solid foundation for learning.

Consequently, teachers should engage their students in excellent classroom discourse to develop their conversing skills. According to Cuginotti (2016), conversational competence pertains to comprehending, creating, and analyzing the various conversational events for exchanging ideas, opinions, observations, and feelings. It has something to do with the social, cultural, and psychological rules that distinguish the utilization of language in a specific context.

Language teaching aims to enhance conversational competence inside the classroom. It is a potential tool for learners to interact and negotiate meaning to breed a good conversation towards a target language. Teachers should use task-based language teaching as a teaching method during instruction. This approach helps students utilize authentic language, such as that for visiting, shopping, and calling. By engaging in various tasks, students can focus on the context as they use language expressions.

Eslami and Rasekh (2008) stated that an effective conversation

is necessary to develop conversation skills among learners. Conversations should be relevant to help students interact and negotiate in context**.** Conversations between teachers and students maximize healthy classroom discourse for language learning. Therefore, learners need to be exposed to the target language's input by engaging in interactions or conversations. Enhancing conversational competence is crucial for language learning happens through successful conversation in different contexts**.** Raj (2016) said that to develop conversational competence, students must immerse themselves in the environment where they may interact. They must socialize to gain comprehensible inputs. Subsequently, the role of a teacher is to use classroom discourse that encourages students to express themselves for the enhancement of their linguistic competence. Interaction in the classroom should be emphasized for it develops meaning negotiation and conversation.

Rocca (2012) posited that students actively participate during the classroom activities if they are truly immersed and involved in classroom interaction. Conversation and interaction establish a better relationship and prevent indifference and a heavy classroom atmosphere, leading to better language learning. Walsh (2011) emphasized that learning is a "transactional" process where interaction or conversation is necessary. Language is used to transmit messages, ideas, and feelings during an interaction or conversation. Also, the author added that classroom discourse serves as a channel for developing the linguistic skills of students and teachers. Thus, developing conversational competence through classroom discourse or interaction helps to maximize students' language learning.

One of the talks prominent in the classroom is teacher talk. According to Keddie (2017), teacher talk is about the teacher's talking time. Many people see teacher talk as a teacher-centered approach to teaching. However, Keddie argued that teacher talk is a significant utterance inside the classroom as it is the source of language input to transmit knowledge and information to the learners. In classroom discourse, teachers initiate communication to breed an interaction among students**.** Torres and Bird (2017) shared that conversational competence can be developed through verbal interaction. Hence, teachers should use

teacher talk to encourage learners to converse inside the classroom.

Analysis of speech act explains whether classroom discourse is likely to create learning opportunities. Nordquist (2019) described conversation analysis as a social science method to describe, analyze, and understand conversation as a fundamental feature of human social life. The use of a language in the social context explains how people create and understand meaning. On the other hand, Zayed (2014) explained that speech act is an illocutionary force with different purposes. Speakers produce speech acts for apologizing, thanking, asking, complaining, and denying. Additionally, Hindawi et al. (2014) cited that speech act is a language skill produced through speaking and utterances as it delivers the situation's goal, messages, and contexts. Speech act is a subfield of pragmatics from non-linguistic study and a fragment of social cultures.

Jabber and Jinquan (2013) said that speech has a power for speakers convey messages through it. Hence, recipients of utterances respond or perform depending on how the utterances are understood**.** Therefore, people converse by producing grammatical utterances to deliver their message, but they act well through utterances commonly known as speech acts (Shams and Afghari, 2011). In the classroom setting, as teachers and students develop pragmatic competence, they engage in an interaction that produces holistic language learning. Students can learn how to negotiate, resulting in an effective conversation. Also, they can apply such competence in their everyday life in any circumstance.

Zhao and Throssell (2011) opined that speech acts are utterances used for conveying, stating a promise, demanding, requesting, denying, complaining, and announcing. It is present in all communication encounters to include that in the classroom. Teachers and students communicate effectively by developing utterances and acting in an instructive discourse. Altikriti (2011) cited that the speech act theory is related to the idea of conversation that conveys the context of situations and cultures. The theory explains how speakers use a language to perform the intended action and how listeners understand the speakers' intended meaning. As teachers and students use expressions and speech acts properly in the classroom, misunderstanding during a conversation can be avoided.

Thomas (2017) emphasized that communication breakdown results from an insufficient expression coming from a speaker and conversational failure that pertains to the receivers' unintentional misunderstanding about the utterances**.** Conversational failure occurs when the illocutionary force of the utterances like expressing, commanding, thanking, apologizing, and suggesting has not been taken into consideration**.** The speaker's intent should match the receiver's interpretation. Thus, language classrooms should prioritize acquisition of grammatical competence because language learning occurs by developing conversational competence. Teachers and students must know how to interact effectively by practicing appropriate pragmatic knowledge. Language learning can be maximized if every person involved in the classroom conversation is particular about the intention of the utterances.

Related Studies

Various studies explored conversational analysis and speech act analysis in speeches and literature such as poetry, short stories, and novels. However, only a few studies were about classroom discourse analysis. This section presents foreign and local studies related to beginning conversational analysis, specifically the utilization of speech acts in classroom discourse.

Communication breakdown or misunderstanding happens inside a classroom because some teachers are unaware that they are interacting and conversing poorly, which causes a failure in language learning. Jager and Evans (2013) published a study entitled "Misunderstanding During Instructional Communication as Related to Oral Proficiency," which primary purpose was to determine the occurrence of misunderstanding during classroom instruction. Oral communication was the initial form of conversation with the teachers as the transmitters of the messages to the students. Classes facilitated by 26 student teachers using the English language were videoed. Misunderstanding in the classroom was described in terms of its nature and frequency**.** The findings showed that misinterpretations happened because of poor oral proficiency of the teachers and the use of short speech acts during the instruction, which

suggested a lack of pragmatic awareness. Hence, it was recommended that language education students be provided with language support to reduce misunderstanding in the classroom. In relation to the present study, enhancement of teachers' and students' conversational competence can be done by utilizing speech acts.

Kouicem's (2010) research entitled "Effect of Classroom Interaction on Developing the Learner's Speaking" is another related study, which described how interaction in the classroom helped the students to generate meaning and enhance their speaking skills. The researcher administered two questionnaires for data gathering. The participants were the third year LMD students and teachers handling the Oral Expression course. A found, classroom interaction was a relevant pedagogical approach as it bred more language learning. Students who engaged in the interaction were found to succeed in language learning. In relation to the present study, classroom interaction is a form of conversation that should be maximized to produce learning and enhance learners' conversational skills. Teachers should know how to interact effectively to eliminate miscommunication and to enhance meaning negotiation skills.

Kouicem's study implies that negotiation is necessary to eliminate misinterpretation and develop conversational competence. Students should be given a chance to interact and exchange utterances to process the idea of the context independently. Hence, classroom discourse should be maximized for it significantly contribute to language learning. Ambrosio et al. (2015) made a study entitled "Analysis of Language Functions in Children's Classroom Discourse," which examined the different language functions utilized by the learners in a discourse to negotiate meaning. The study concluded that learning experience exists through the appropriate use of various language functions as children negotiate for meaning.

Since classroom discourse was found relevant for language learning, teachers and students are encouraged to engage in a reasonable classroom discourse through interacting and communicating successfully. Yulianawati (2018) did a study entitled "Study of Teacher Talk and Student Talk in Speaking Class." The study examined the classroom discourse between

the teachers and the learners. Teacher talk was referred to the utterances produced by the teachers to exchange utterances inside the classroom, while student talk pertained to the utterances created by students. The study participants were 59 learners and two teachers in different junior high school classes in Indramayu. The classroom interaction was videorecorded. As found, classroom discourse encouraged students to interact and express their ideas. However, some problems in classroom discourse were found. Hence, the researcher suggested that teachers and students develop a reasonable classroom discourse.

If teachers and learners are engaged in an appropriate classroom discourse by having a comprehensive exchange of ideas, misinterpretation or miscommunication can be lessened. However, most studies found that most language instructions are teacher-centered since teachers do the talking most of the time. This circumstance makes it hard for students to acquire language learning. In the study entitled "Classroom Discourse Analysis in EFL Elementary Lessons" by Domalewska (2015). The study identified the complication in elementary Thai learners' exchanging of utterances utilizing the English language. The study showed a one-way conversation in the classroom – the teacher did much of the talking while the learners just listened and responded briefly to the teachers' utterances. In the classroom, the learners interacted to answer questions. Moreover, it was found that code-switching was frequent in the teacher-learner conversations.

In addition, Yan (2012) did a study entitled "A Study of EFL Classroom Discourse from the Perspective of Both DA and CA," which examined t in-depth the EFL classroom discourse. The researcher utilized both the DA and CA as instruments to analyze the procedure in the EFL classroom discourse. The study found that there were ample complex discourse structures in the EFL classroom discourse. The students had a passive role in classroom interaction while the teacher often took the lead. The researcher suggested that classroom interaction should be a joint effort of teachers and learners to yield more opportunities for the learners to contribute to classroom discourse and interaction.

Another relevant study was that by by Yelfiza (2012) entitled "Speech Acts for Supporting English Teaching and Learning. " The study identified the types of speech acts utilized by the lecturers to support language teaching. The researcher used the ethnomethodology approach and involved as participants six lecturers. The speech acts used by the lecturers were as follows: asserting, questioning, announcing, informing, clarifying, commenting, commanding, and praising. Similarly, Mardana, Seken, and Adi Jaya Putra (2013) did their study in Indonesia that identified and explained the types and functions of speech acts uttered by the teachers and the students. The researchers applied the naturalistic qualitative with interviews, observation, and note-taking as means of gathering data. As found, the teachers produced more utterances than the students. Approximately 72.59% of teachers' utterances and only 27.41% of students' utterances counted inside the classroom. Directive was the most used type of speech act among the teachers. Representative was the commonly used speech act among the students as they often responded to their teachers' directions. Moreover, the teachers uttered more direct utterances (directives, declarative, interrogative, and imperative) than indirect ones. The study also found that the teachers' instructional functions of the utterances were controlled, organized, and motivated under the three modes of speech acts.

In the study entitled "A Study on the Use of Speech Acts" by Bayat (2012) in Turkey, the researcher described the kind of speech acts strategies utilized in the foreign language teaching and applied by the people of different cultures. The participants were 150 freshmen, sophomores, and juniors who continued their formal education in the Preschool Teacher Education Program. Analyzed were the five dialogues written by the participants. The dialogues revealed the use of different illocutionary forces such as ten apologies, six refusals, and six thanking strategies. However, the act that was commonly expressed was implicit complaining. The study concluded that the participants used varied communication strategies depending on the performatives that existed. A similar study was that by Nurhidayah (2015) entitled "A Pragmatic Analysis of Classroom Speech Acts in the English Teaching and Learning

Process." The study determined the types of speech acts in the utterances of the English teacher in a series of English teaching and learning classes. The data were analyzed using interactive qualitative method by Miles and Huberman (1994). The study revealed the use of the following illocutionary forces: approving, modifying, supporting, explaining, disagreeing, informing, stating, predicting, interrogating, reminding, warning, recommending, requesting, directing, greeting, expressing annoyance, apologizing, commending, wishing, thanking, complimenting, offering, promising, granting. Surprising was an illocutionary force made by the teacher. It was also found that the most used speech act by the teacher was directive while the least was commissive.

In different studies, researchers found that directive was the most used category in Searle's speech acts. However, they had not expounded its implication in language teaching and learning. Alharbi (2017) did a study entitled "A Pragmatic Analysis of Speech Acts in English Language Classrooms," which determined the speech acts executed by Saudi Arabian teachers teaching the English language. The researcher relied on Searle's classification of speech acts, emphasizing the engagement of illocutionary acts. Results of the study revealed that there were four kinds of speech acts executed by the teachers: directives, which appeared to be the most used speech acts as it had a count of 426 utterances utilized by all participants; representative, which was observed to be the second commonly used speech acts with the occurrence of 213 utterances in the study; expressive, which all participants utilized for 84 times; and commissive, which was the least employed as it occurred only in three utterances. The study's overall conclusion showed that any of the participants did not use declarations. Therefore, the Saudi Arabian teachers teaching English employed four illocutionary acts out of five types in Searle's classification of speech acts.

The abovementioned studies are significant to the present study as they served as references. However, in the Philippine setting, the researcher found only one study on conversational analysis of classroom discourse. This study conducted by Temporal (2018) with the title "Conversational Analysis of ESL Learners' Speech Acts in Classroom Discourse" identified the speech acts used by the learners in the classroom. The research

focused on the use of locutionary, illocutionary, and perlocutionary acts in the classroom. The data were collected through observation. The study showed that ESL students' speech acts were used to explain, ask, confirm, highlight, exemplify, suggest, scold, advise, request and command. Likewise, the present study explored the speech acts and their implications to language teaching and learning.

METHODS

This study used the qualitative approach in analyzing classroom discourse involving purposively selected Grade 11 students in Academic Track and Technical-Vocational Track and five English teachers of Mariveles Senior High School – Sitio Mabuhay in Mariveles, Bataan.

Sampling was based on the principle of data saturation to ensure thickness of data. Moreover, in the gathering of data, the researcher was a participant-observer using video-audio recordings for the transcription of the conversations inside the classroom. The researcher sought the permission of the school principal and the participants through casual talking, during which they were informed of the study's purpose. Also sought was the teacher participants' schedule of classes for the setting of the observation schedule. They were briefed about the recording. The transcript of the conversations was analyzed using the thematic approach of Hann (2008). To secure data trustworthiness, the researcher had the analysis of data reviewed by peers in the field, research adviser, and language experts.

RESULTS AND DISCUSSION

Expressions Performed during Classroom Conversations

Table 1 shows the illocutionary forces of expressions used during conversations in the classroom.

Table 1 **Illocutionary Forces of Representative Speech Act in Classroom Discourse**

Code	Transcription	Illocutionary Forces
CD3-10	*T: Do you still remember gerunds?* ***S: Yes!***	Agreeing
CD3-190	*T: Therefore, "To believe" functions as?* *S: Subjective compliment* ***T: Subjective compliment. Very good***	Confirming
CD3-136	***T: The subject is focused on the sentence. Okay, now, this one… The infinitive is used as the subject of the sentence. For example, "To achieve this dream is my goal in life."***	Exemplifying
CD1-71	***T: Okay. So, your complete address is immediately followed by the zip code 2105, then one space… followed by the next part of the paragraph.***	Explaining
CD3-75	*T: It starts with the letter "I." …It starts with the letter "I"* *S: Interrogative?* ***T: Interrogative, no.***	Disagreeing
CD1-64	*T: What are you going to do to improve your letter? Still, you have to write your complete…* ***S: Address***	Stating
CD1-13	*T: What is the use of chronological format?* ***S: It is used to emphasize the applicant's work experiences.***	Informing

The illocutionary force of *agreeing* utilizes concurring personal thoughts and opinions towards some things. It shows the speakers› beliefs in the propositional content of utterances. In *CD3-10*, the teachers' type

of questioning is close-ended, requiring a specific answer. The teachers asked the students about their perceptions of the extracts, and the students agreed by saying "Yes." There were limited responses from the students due to the type of question. Claire (n.d.) observed that "Yes" is the most typical way of agreeing in the English language.

Another observed illocutionary force is *confirming*. This expression (*CD3-190)* is used for proving and affirming. The teachers confirmed the students' utterances by complimenting and repeating the elicited responses. According to Sweetland (n.d.), the teacher's repetition of students' answers in the classroom has multiple reasons. First, it can be habitual that the teacher is no longer aware that they are doing it. Second, it gives them some time to think of the next question or statement to deliver to fill the silence during instruction. Third, it can facilitate learning retention as all students will hear the response twice. Last, it makes the students feel good when their responses are confirmed.

The next manifested illocutionary force in the classroom is *exemplifying*. This utterance is for giving examples to support the speakers' main idea. It adds more information by illustrating a topic. In *CD3-136*, exemplifying is accompanied with explanations. Exemplifying clarifies concepts and ideas, making the subject matter easy to understand. According to Greg (2018), examples are necessary for teaching as they provide clarity and understanding. The students used exemplifying whenever their teachers asked them to cite examples.

Moreover, the teachers use explaining as an illocutionary force during classroom conversation. In *CD1-71*, the teacher explained parts of the letter while pointing to the details on the board. The teacher used the declarative form of the sentence in relaying ideas. Explaining is a significant aspect of the teaching-learning process. According to Malamed (2018), explanations are essential for instruction and learning. Explanations refer to the details or other information that teachers give to make a concept more transparent and easier to understand. Instructional explanations introduce new concepts and help correct misconceptions by restructuring the learner's knowledge.

Furthermore, disagreeing is another illocutionary force used during classroom conversations. This utterance is the opposite of agreeing, which people utilize to negate ideas. The word "No" represents disagreement or negation in a classroom discourse. It was delivered 25 times during the conversations. In *CD3-75*, the teacher gave hints about the new topic. As the students made guesses about the lesson, the teacher said "No" for the incorrect guess. Hunyadi (2019) said that disagreement suggests the opposite notion.

Another representative utterance observed during classroom conversations is *stating*, which asserts what the speaker believes in, usually concerned with delivering facts or opinions. As shown in CDI-64, The students mainly used the act for answering their teachers' questions or reading the writings on the board. Stating occurs when expressing facts or opinions.

Informing is also evident in classroom conversations. It is used to state facts or information that others do not know. It is significant in classroom discourse as it helps in communicating knowledge. The students performed this illocutionary force during recitation when they were asked to share their knowledge. In *CD1-13* the student informed his/her classmates as a way of answering the teachers' questions. Usually, informing is in the declarative form as it relays facts.

Table 2. **Illocutionary Forces of Expressive Speech Act in Classroom Discourse**

Code	Transciption	Illocutionary Forces
CD1-5	***T: Thank you for that prayer.*** *Good afternoon, class!*	Thanking
CD2-5	***T: Good morning, everyone!!***	Greeting
CD5-335	***T: We're going to record it tomorrow. Goodbye, class.***	Leave-taking
CD1-27	*T: What else?* *S: Criminologist* ***T: Criminologist, wag kang kriminal ganun! (don't be a criminal, just like that!) Criminologist***	Expressing humor

Code	Transciption	Illocutionary Forces
CD1-15	*T: What is the use of chronological format?* *S: It is used to emphasize the applicant's work experiences.* ***T: Good.***	Commending

Table 2 shows the expressive speech acts. Evident in the classroom discourse is thanking used to express gratitude to others for something. In *CD1-5*, the teacher thanked the student for leading the prayer. Another illocutionary force manifested in the classroom discourse is *greeting* used to welcome politely others. In *CD2-5*, the teacher started the class with a greeting. This expression builds rapport and sets the classroom routine upon entry. Greeting is a form of classroom management as it supports engagement and good behavior in the classroom. When teachers greet their students, they model a polite behavior that must be displayed in the classroom. Greeting helps teachers establish relationship with students, which leads to a productive classroom (Terada, 2018). Terada (2018) cited that greeting benefits both students and teachers. It can increase engagement, promote a sense of belonging, and reduce disruptive behavior. Moreover, greeting is a student's way of acknowledging the authority of his/her teacher inside the classroom.

Leave-taking is also an illocutionary force of expressive speech act shown in *CD5-335*. It is an expression for ending the session and parting. Teachers initiate leave-taking to signal end of class. McCarthy (2015) noted that leave-taking is a nice gesture to end a classroom session.

CD1-27 shows the use of humor as an illocutionary force. Humor makes the interaction friendly, reduces tension among students, and enlivens a conversation, creating an interactive atmosphere in the classroom. Most expressions used to inject humor are in the dialect**.** Appleby (2018) stated that humor can soften the classroom atmosphere, making students feel comfortable and freer to interact. When teachers share laughter and smiles with their students, they bring enthusiasm, positive feelings, and optimism inside the classroom (Henderson, 2015). Moreover, humor increases the participation inside the classroom as students become engaged. It catches students' attention and interest, thus

helping develop more learning (Klein and Moriarty, 2017).

Commending is another expressive speech act in the classroom discourse used to express admiration or approval for the achievement of a person or for the characteristics of a person or a thing. In *CD1-15,* complimenting was performed by using the word "Good." Commending is used to confirm students' correct responses. Subsequently, it encourages students to participate in classroom activities and conversations. According to Benneth (2020), praising or complimenting positively affects students' academic learning and social behavior. Teachers perform it to acknowledge their students' participation efforts during discussions. Moreover, Rhett (2011) posited that praising as a reward can condition the learners to respond actively and positively to the classroom tasks. It can encourage students to pay more attention on details and create an intrinsic desire to learn.

Table 3. **Illocutionary Forces of Directive Speech Act in the Classroom Discourses**

Code	Transcription	Illocutionary Forces
CD1-1	***T: Rosell, could you please lead the prayer?***	Requesting
CD2-31	***T: Answer only... So, you have to identify the infinitive verbs in these sentences, and then tell if it is subject, subjective compliment or direct objet. So, you have two answers for each item.***	Ordering
CD1-79	***T: Sshhhh... listen up.***	Warning

As shown in Table 3, requesting, as a directive speech act, is used to ask others to do something politely or get students to follow the teacher's instructions (Temporal, 2018). Requesting is done by teachers in the classroom. For instance, in CD1-1, the teacher asked the student to lead the prayer. Ordering is another directive speech act in the classroom. It is usually performed by teachers when giving students direction or instruction that must be acted upon. It is similar with requesting; however, requesting is considered more polite. Wright (n.d.) explained that directive

deals with speakers using utterances in getting someone else to do something. Hence, instruction-giving is essential as it directs the learners in carrying our learning tasks.

A warning is performed to make someone realize a possible danger or problem. In CD1-79, when the students got noisy, the teacher warned them by using the interjection "Ssshhh." The interjection is composed of meaning by itself. It makes up a considerable part of the language. Grammarians before tended to consider interjections as mere sounds rather than words or meaningful expression, yet in the advent of conversational analysis, interjections began to attract serious attention. The meanings of interjections are determined by the intonation, context, and pragmatic function (Nordquist, 2019). Aside from using the utterance to warn, teachers also use it to express a reminder.

Table 4. **Illocutionary Forces of Commissive Speech Act in the Classroom Discourses**

Code	Transcription	Illocutionary Forces
CD1-39	***T: This afternoon, we will be learning on how to create...***	Committing

Commissive is an utterance that commits the speaker to do something. In CD1-39, the teacher committed the class to learn the new lesson by writing the main topic on the board to emphasize its importance and signal that the flow of the entire discussion would revolve around the lesson. The teacher's utterances, even if they were in the form of statements and not in a question, elicited a response from the students. The teacher's tone of voice or intonation conveyed the idea that the students should read the writings on the board. Commissive act direct students to the instructional objectives as well. When a teacher communicates the instructional objectives in the class, students can quickly determine the connection of the classroom activities and identify the knowledge they are supposed to learn. Pitler and Stone (2012) explained that when teachers communicate the instructional objectives, students know what to focus on.

Expressions Occurring in the Classroom Context

Utterances are the simplified term for speech acts, and they happen everywhere, even in the classroom. Thus, the researcher determined the types of speech acts occurring in the classroom discourse based on the contexts such as preliminary activities, motivation, lesson proper, application, generalization, and evaluation. The context is necessary for analyzing the meaning and interpretation of the conversation as the intention of the speaker's expression is dependent on a particular situation. This part of the research analyzed the type of speech acts used in the classroom context to determine the purpose or intention of the expressions.

Table 5. **Praying as Preliminary Activity in Classroom Discourse**

Code	Transcriptions	Illocutionary Act	Illocutionary Force
CD1-1	T: Rosell, could you please lead the prayer?	Directive	Requesting
CD1-2	S: Are you ready to pray, classmates?	Directive	Asking
CD1-3	S: Yes, we are.	Representative	Agreeing
CD1-4	All: In the name of the Father, the Son, the Holy Spirit. Amen. Our Father in Heaven, hallowed be your name, your kingdom come, your will be done on Earth as it is in heaven. Give us this day our daily bread and forgive us to our sins as we forgive to those who sin against us. Do not bring us into the test, but deliver us from evil. Amen.	Representative	Stating
CD1-5	T: Amen. Thank you for that prayer.	Expressive	Thanking

Preliminary activities are the foundation activities teachers employ inside the classroom. They serve as routines to establish teacher-student rapport in the learning environment. Most often, the activities portrayed in the preliminary activities are praying, greetings, and reviewing past lesson.

As shown in the table, prayer is the preliminary activity to start the class. The teacher's utterance was in the form of a question used to request the student to lead the prayer. The teacher expressed the request politely in an interrogative form. The modal "could" is utilized to sound friendly or non-threatening. Frequently, an imperative is the directive expression used to give advice, instruction, request, and command. Imperative can be expressed either in declarative or in an interrogative manner (Wright, n.d.).

Table 6: **Greeting as Preliminary Activity in Classroom Discourse**

Code	Transcriptions	Illocutionary Act	Illocutionary Force
CD1-5	T: Good afternoon, class!	Expressive	Greeting
CD1-6	S: Good afternoon, Ma'am!	Expressive	Greeting

Greeting is another preliminary activity to set the mood inside the classroom and build rapport with students. The teachers' expression of gladness to meet the students was evident. When teachers greet their students, they model good behavior that students should demonstrate in school. Greeting helps teachers establish relationship with students, which in turn leads to student engagement in the classroom (Terada, 2018).

Table 7. **Reviewing as Preliminary Activity in Classroom Discourse**

Code	Transcriptions	Illocutionary Act	Illocutionary Force
CD1-7	T: Before you take your seat, please pick up the pieces of paper under your seats.	Directive	Requesting
CD1-18	T: Then, how about the combination or hybrid format?	Directive	Asking
CD1-19	S: It is the combination of the chronological and functional format.	Representative	Informing
CD1-20	T: That's right!	Expressive	Commending

CD1-20	T: It is the combination of chronological and functional format where it presents both skills and accomplishments.	Representative	Explaining

The teacher managed the classroom by instructing the students to pick pieces of paper under their chairs. The teacher used "please" to request politely. The utterance is a direct speech as it is directed to the students. In pragmatics, the utterance should not only be performed grammatically correct, but it must be well-suited for the purpose. For the speaker to achieve an effective speech act, a felicity condition should be applied as a consideration to the appropriate situations such as a proper context, conventional existence, authority, and speaker's sincerity (Hadiati, 2019).

Reviewing was another preliminary activity that the teacher did in the class. It is used to recall past lessons. In the conversation, the teacher gave utterances in question form that demanded responses from the students. Reviewing past lesson helps retention of acquired knowledge. During the conversation, the students raised their hands even when they were not asked by the teacher. commanded. Raising of a hand signals students' willingness to engage in a conversation. Linsin (2010) posited that it is an essential classroom management technique to let students raise their hands or use other signals before calling them. It is necessary as it prevents disruptive behaviors and interruptions. Further, the teacher used confirmation by complimenting students for their correct response, thus encouraging them to participate more. A brief explanation was also given to ensure that the students did remember the past lesson.

Table 8. **Motivation as Context in the Classroom Discourse**

Code	Transcriptions	Illocutionary Act	Illocutionary Force
CD2-31	T: In our activity, each group should prepare a summary of the story whether you've read it in a book or watched it in the movie. So, for that, I'm going to give you three minutes to talk about the story that you're going to present. All you have to do is just to tell the story or you're just going to summarize the plot twist of it.	Directive	Ordering
CD2-43	S: *Summary lang po, Sir?*(Summary only, Sir?)	Directive	Asking
CD2-44	T: Yes, even a brief summary of the story, and then the other group will just guess the title of it.	Representative	Confirming Informing
CD2-45	T: Are you ready?	Directive	Asking
CD2-46	S: Yes.	Representative	Agreeing
CD2-53	T: Okay, thank you!	Expressive	Thanking
CD2-54	T: Who among you wants to guess the title of the story?	Directive	Asking
CD2-55	S: Sir! Noli Me Tanghere by Rizal.	Representative	Stating
CD2-56	T: Is it Noli Me Tangere by Rizal?	Directive	Asking
CD2-58	S: Yes, Sir!	Representative	Agreeing
CD2-59	T: Good!	Expressive	Commending

Motivation is used in the classroom context to get students' interest and attention before learning a new lesson. In the transcription, the teacher announced the instruction for the activity. The teacher's utterances are in the imperative form, requiring students to do something. Wright (n.d.) explained that directive deals with how speakers use utterances to get someone else doing something. Hence, instruction giving is essential as it directs the hearer to act. Instruction giving directly affects learning as it directs the accomplishment of a learning task.

To ensure instruction clarity, the student asked the teacher to summarize the story they brainstormed about. The teacher responded by paraphrasing the direction already given. In the classroom discourse, there were times when the students got confused and repeated the same questions. As cited by Hall (2016), confusion may occur during communication. Thus, clarification is essential. One may use clarifying questions to ensure clarity in obtaining information. Moreover, these clarifying questions are simple fact inquiries that require brief or concise answers. The teacher ensured that the students were ready for the activity by asking about their preparedness. Subsequently, the students responded by saying "Yes." On motivation, the teacher confirmed the correct answers of the students by praising.

Overall, a good classroom conversation occurred as the teacher and students interacted about the lesson being discussed. Abdullah et al. (2012) described classroom participation as producing meaningful insights and exciting connections drawn by the students. Its importance is to foster a high level of energy and enthusiasm in the classroom learning environment.

Table 9. **Lesson Proper as Context in the Classroom Discourse**

Code	Transcriptions	Illocutionary Act	Illocutionary Force
CD2-11	T: So, this time, before we proceed to our lesson, I just want to set the expectations or objectives that we should meet for this hour. So, today, we are going to discuss our next lesson which is the Chapter 5. After that, you are going to formulate your own Chapter 5, okay? But, don't you worry, because we're going talk about it. Last time, we've talked about the Chapter 4, and we have different elements it.	Commissive	Committing

CD2-140	T: What do you mean by the research locale or the locale of your study?	Directive	Asking
CD2-141	S: Location	Representative	Stating
CD2-142	T: Good!	Expressive	Commending
CD2-143	T: It's the location itself on where you gather data. Okay, so for that, you're going to indicate where did you conduct the study.	Representative	Explaining
CD2-143	For example, you conduct the study here in Mariveles Senior High School-Sitio Mabuhay, so your research locale is our school.	Representative	Exemplifying
CD2-178	T: Have I made myself clear?	Directive	Asking
CD2-179	S: Yes!	Representative	Agreeing

The teacher committed the students to future action by setting the expectations and guides to be followed. The teacher's utterances were in statements and rhetorical question "Okay?" that is not meant to be answered. Pitler and Stone (2012) explained that setting objectives in the classroom facilitates the flow of instruction. When teachers communicate the instructional objectives, students know what to focus on. In stating the objectives or expectations, teachers lead the class to a more organized discussion. Instructional objectives establish a direction that serves as a learning guide; thus, they are crucial in the instruction as they hint what to pay attention to and expect in the discussion (Dean et al., 2012).

The exchanges of utterances between the teacher and the students were about the lesson itself. It is during the lesson proper when learning occurs as a teacher delivers the lesson and elicits responses from students. The table shows dynamic conversation inside the classroom. The students processed the information by responding as the teacher asked some convergent questions. Thinking was evident among them as they made pauses in their utterances to process the teacher's questions.

Pennings (2018) described a conversation as an interactive communication between two or more people. In the second language classroom, face-to-face or interpersonal interaction between a teacher and students is key to learning the target language. As a teacher asks a question, learners mentally process their answers. Turn-taking is the process of deciding who will speak next. It involves signals that prompt listeners to talk and indicate that they are finished talking. The exchanges of utterances in the classroom discourse were comprehensive as there was an excellent turn-taking. The teacher and the students knew when to speak and when to give others their turn.

Gorjian and Habibi (2015) opined that the teacher's and students' utterances must form relationships to create a reasonable classroom discourse. Teachers should match their conversation strategies to their students' preferences as closely as possible to engage their students in a comfortable and comprehensible conversation. Moreover, exchanges of utterances help explain a lesson comprehensively.

Table 10. **Application as Context in Classroom Discourse**

Code	Transcriptions	Illocutionary Act	Illocutionary Force
CD1-252	T: Since, there's no more question, for your activity today, you have to create your own college admission letter. You have to use the different parts of it in creating your output, okay?	Directive	Ordering
CD1-256	T: Have I made myself clear?	Directive	Asking
CD1-257	S: Yes, ma'am.	Representative	Agreeing
CD1-261	T: To those who are done, you may now pass your paper.	Directive	Ordering
CD1-262	S: *Ui, eto pa!* (Wait!)	Expressive	Expressing Pressure
CD1-264	T: Are all paper is in?	Directive	Asking
CD1-265	S: Yes!	Representative	Agreeing

Applying what the students have learned is crucial to the retention of learning for an extended time. Berkeley (2018) explained that students remember the lesson better, extend their new knowledge effectively, and figure out how to apply the learning if given different tasks. Hence, an activity engaging students to learn is essential as it positively impacts them.

As shown in the table, the teacher instructed the students to do their activity. The teacher's utterance is in the imperative form followed by the utterance of "Okay?" as a filler. The teacher clarified if the students were able to grasp the instruction before starting. According to Nordquist (2019), a filler word fills the silence when speaking. It is an expression of meaningless words, phrases, or sounds that mark a speech pause. Commonly used filler words were um, uh, ah, like, okay, and right in English. The teacher used filler words to figure out the next thing to say.

Table 11. **Generalization as Context in the Classroom Discourse**

Code	Transcriptions	Illocutionary Act	Illocutionary Force
CD3-325	T: Before, we have our quiz, let us have a review… okay, infinitive verb… how do we define infinitive verb?	Directive	Asking
CD3-326	S: If there's a word "to" then followed by the base form of the verb.	Representative	Stating
CD3-327	T: Very good.	Expressive	Commending
CD3-335	T: Do you have any question?	Directive	Asking
CD3-336	S: None	Representative	Confirming

Generalization was also observed in the classroom discourse. The teacher asked the students some questions to wrap up the lesson. The teacher reviewed the discussion to confirm if the students remember and understood the lesson. Whenever the students could answer the teacher's questions during the review of the lesson, the teacher complimented them. Every correct response was repeated by the teacher for emphasis. According to Sweetland (n.d.), teachers' repetition of students' responses fosters longer learning retention. It makes the students feel that their responses are validated whenever they repeat what they said.

Moreover, to guarantee that the discussion is clear, the teacher used the utterance in question form. Since the teacher asked convergent questions, the students only responded with one-word answers. The cooperative principle was utilized in the classroom discourse as the teacher and the students cooperated to produce a helpful conversation. The teacher asked some questions, and the students answered, indicating an excellent interaction during instruction.

Lastly, the teacher asked, "Am I understood?" and "Is there any question?" to confirm if the lesson discussed was understood. The students responded that everything was clear by affirming. Also, the teacher used cold calling to increase student participation. The teacher called the students to recite even if they did not raise their hand**.** Dallimore et al. (2012) asserted that cold calling is one of the approaches that teachers should engage in the classroom to increase student participation as everyone can have the opportunity to be called. Cold calling is calling a student whose hand is not raised.

Table 12. **Evaluation as Context in Classroom Discourse**

Code	Transcriptions	Illocutionary Act	Illocutionary Force
CD5-284	T: Bring out your notebook. For your quiz, you have to answer this one. Below are set of idioms with their meanings. Fill in the blanks with suitable idioms.	Directive	Ordering
CD5-285	S: Ma'am, *sagot na lang po?* (answer only?)	Directive	Asking
CD5-286	T: Yes, answer only.	Representative	Agreeing
CD5-289	T: Now, let us check. Exchange notebook with your seatmates.	Directive	Ordering
CD5-292	T: Everybody, please read.	Directive	Requesting
CD5-293	S: David fell in love with Amy the first day he saw her. The thing he loved about her was that she was different from all the other girls. She didn't talk about clothes and shopping all the time. She was always as... to him	Representative	Stating

CD5-294	T: What is the appropriate idiomatic expression for number 1?	Directive	Asking
CD5-295	S: Nice as pie	Representative	Stating
CD5-296	T: Correct.	Expressive	Commending
CD5-297	Nice as pie, because Amy is becoming kind and friendly to him. Continue.	Representative	Explaining
CD5-332	T: Please, count the correct answer. Return the notebook to its owner.	Directive	Ordering
CD5-335	T: We're going to record it tomorrow. Goodbye, class.	Expressive	Leave-taking

Evaluation determines how much learning is acquired by students. It is the basis for knowing if the teaching-learning process is effective. In the classroom discourse, the teacher used the directive form for the evaluation. Whenever the students asked for clarification about the instruction, the teacher responded using representative speech to agree that they should write their answers only. Furthermore, the teacher used imperative utterances to instruct the students to exchange notebooks with their seatmates. The teacher then used the directive form of utterance to direct the students to read the item before answering the quiz. Hence, it leads to more student talking time inside the classroom. Kareema (2014) emphasized that the central reflection of a learner-centered classroom is an environment where students are no longer dependent on their teachers. Letting the students participate and read decreases teacher talking time. Participation by discovering the answer leads to a more engaging and active classroom.

On the part of the students, they read and answered in one word or phrase in response to the teacher's convergent questions that required a specific answer. The teacher complimented the students for giving their correct response. Next, the teacher had utterances in the imperative form directing the students to count the correct items and return the paper

to its owner after checking. The teacher then asked for the scores of the students by letting them raise their hands as the scores were announced. Satisfactory scores indicate effective teaching and learning.

Evaluation is an integral part of instruction as it determines whether the instructional objectives are achieved. Evaluation results serve as basis for instruction plan (Western Kentucky University, 2018). **It is** through evaluation that students' knowledge and skills are manifested.

At the last part of the instruction, the teacher complimented the students for getting a high score on the quiz. Consequently, the students responded with leave-taking and thankful utterances. Expressive utterances are words and expressions that state the speaker's feelings (Alharbi, 2017). Further, McCarthy (2015) claimed that leave-taking is a nice gesture and a signal used by a teacher to end the classroom session.

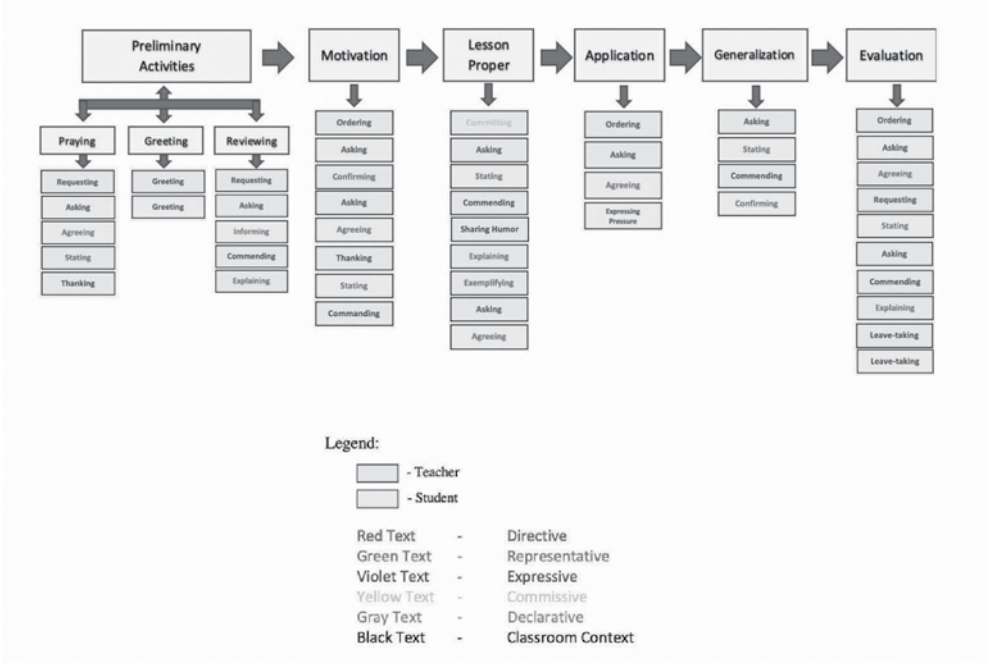

Figure 1. Framework of Conversational Analysis of Classroom Discourse

The above framework captures the classroom conversation depicting the purposes and intentions of the utterances. Every classroom discourse starts with preliminary activities such as praying, greeting, and reviewing. Directive utterance with polite expression is used to request a student to lead the prayer. After a prayer, expressive utterance is used for greetings. A teacher initiates the greeting to build rapport with students. Then, representative speech act is used for reviewing past lesson. Directive and representative speech acts are complementary. As a teacher expresses directives, students complete an action by asserting and agreeing. Then, a teacher gives students feedback by confirming.

In a classroom discourse, a teacher raises questions to recall previous topic. Representative speech act is used as students respond and a teacher confirms the correctness of students' responses and gives further explanation. After the preliminary activities, a teacher prepares motivating questions or enjoyable activities to get the students' interest and attention. Directive utterance is used to express the activity's instructions or raise motivating questions. Representative speech act occurs as the teacher confirms students' compliance with the activity or as students answer with explanation teacher's questions. Then, a teacher uses expressive utterances to compliment students for their feedback. During lesson proper, representative, directive, and expressive are dominant expressions as a teacher presents and explains a lesson to the class, responds to students' answers, gives instructions for class activities, and ends class sessions.

The framework guarantees language learning as it depicts meaningful teacher-student conversations with utterances that convey clear intentions and purposes according to varying classroom contexts. Conversation enhances meaning-making skills and communication competence of students. Eslami and Rasekh (2008) stated that an effective conversation is necessary to develop the conversation skills of learners. As their conversation skills develop, they get more engaged in a healthy classroom discourse, thus maximizing language learning. Therefore, learners need to be exposed to the target language by engaging them in classroom conversations. Language learning happens through successful conversation as teachers allow students to use the language in different contexts. Raj

(2016) said that to develop students' conversational competence, students need to immerse themselves in the environment through interaction. The role of a teacher is to use classroom discourse to encourage students to express themselves.

CONCLUSIONS

Based on the findings, the researcher has drawn the following conclusions:

1. Representative speech act is used to explain, exemplify, state, agree, disagree, confirm, and inform. The directive form is used to direct, ask, warn, and request**.** Expressive speech act is used in classroom contexts when greeting, commending, stating pressure, sharing humor, and parting. Commissive speech act is only used when relaying instructional objectives. Lastly, declarative utterance is less evident in classroom discourse.

2. Representative (to explain, exemplify, state, agree, disagree, confirm, and inform), expressive (to greet, commend, state pressure, share humor and leave-take), and directive (to order, ask, warn, and request) speech acts are evident in all classroom contexts. Commissive speech act is only evident when stating instructional objectives.

3. The framework of classroom discourse is not a standard context happening inside the classroom. Nevertheless, the framework shows how teachers and students inside the classroom communicate to foster understanding.

RECOMMENDATIONS

Based on the findings of the study and the conclusions, the following are recommended:

1. English teachers should analyze the classroom discourse's pragmatics or speech acts that may help guarantee understanding and enhance meaning-making skills during instruction.
2. English teachers should promote students' meaning-negotiation skills and enhance their communicative competence.
3. Teachers should deepen their art of questioning to help students process and negotiate learning. Also, they should not limit students to the use of stating and agreeing as illocutionary forces of representative speech act but allow them to maximize the use of explaining and informing.
4. The limitation of this study encourages future researchers to examine other aspects of pragmatics such as the perlocutionary acts, Leech's maxims of politeness principle and implicature, and Paul Grice's (1975) Cooperative Principle.
5. Future researchers should **develop** a more comprehensive framework of conversational analysis of classroom discourse.

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KEY CHALLENGES AND BARRIERS IN GAMIFICATION: A SYSTEMATIC REVIEW

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ABSTRACT

A systematic review on studies on gamification was conducted to synthesize the key challenges and barriers in the implementation of gamification. The study sought to answer the following questions: (1) How is gamification integrated into students' learning experience in terms of duration and gamification elements? and (2) What are the key challenges and barriers in integrating gamification into students' learning experience? Results reveal that there were challenges and barriers in the implementation of gamification along engagement, performance, task completions, and attitude. Therefore, the conduct of further empirical research focused on key challenges and barriers is recommended.

Keywords: *Gamification, barriers in gamification, challenges in gamification, tertiary level*

INTRODUCTION

Gamification is defined as "the use of game-based mechanics, aesthetics, and game thinking to engage people, encourage action, promote learning, and solve issues through game-based mechanics and

game thinking" (Kapp, 2012). Game design and mechanics enhance non-game environments by promoting involvement, engagement, loyalty, and competition. Gamification has received attention and interest in research and education (Buckley & Doyle, 2016), thus highlighting the value of gamification in fostering a fun and productive learning environment.

Gamification has been found to have positive effects on learning. Existing studies and systematic reviews showed that gamification increased students' motivation and enhanced learning outcomes (Pattanapichet & Wichadee, 2014). However, some studies also discussed contradicting findings. A significant number of studies on gamification have noted key challenges and barriers in its implementation, including the perspectives of tertiary students. For example, Alabbasi (2017) noted that in students' perception, game features impede their socialization, generate anxiety, lead to poor learning habits, and impede their course completion. In addition, Shipherd & Burt (2018) mentioned that students initially expressed concern over group work and group tests. Although gamification enhanced learning, educators should overcome several significant challenges and barriers.

The benefits of gamification in education have been established. However, there is a limited synthesis of key challenges and barriers. It is also essential to explore this dimension of gamification to ensure that the learning outcomes will ultimately be achieved. Hence, the study's goal is to undertake a systematic review to synthesize the major challenges and barriers of gamification in the learning process. In this way, educators can strategize to break the barriers and overcome the challenges to optimize the benefits of gamification in the learning process.

RESEARCH OBJECTIVES

The study's goal is to undertake a systematic review to synthesize the major challenges and barriers of gamification in the learning process. The following questions guided the study: (1) How is gamification integrated into the learning experience in terms of duration and gamification elements? and (2) What are the key challenges and barriers in integrating gamification into students' learning experience?

METHODS

Following the suggestions of the pre-established reporting elements for systematic reviews and meta-analyses (PRISMA), a systematic review was conducted. During June and July 2021, the researchers did a systematic literature review to ensure the generation of a comprehensive list of relevant studies. A systematic review aims to gather all available evidence to answer the study questions according to previously defined eligibility criteria; for this study, a systematic method was utilized to produce more reliable results for establishing conclusions and decision-making (Moher et al., 2015).

The studies were gathered using an electronic search strategy of the different databases in Google Scholar, ProQuest, and ResearchGate. Searching in databases was used by exploring a web-based engine and hand searching using keywords such as "gamification," "education," "tertiary level, "Game-based learning," "learning," and "gamified learning." To synthesize and interpret the results, the researchers used Braun & Clarke's (2006) six-phase framework to interpret the results of the qualified studies. The six steps are becoming familiar with the data, generating initial codes, searching for themes, reviewing themes, defining themes, and presenting the results.

Inclusion/Exclusion Criteria

Specific criteria were set in the selection of studies, thus ensuring the inclusion of studies relevant to the research topic.

***Inclusion*:**

a. Gamification studies in tertiary education
b. Studies that specified the elements of gamification used
c. Studies that established the gamification tool used
d. Studies published within the past ten years
e. Primary data research

Exclusion:

a. Study is not written in English
b. Study that does not mention the game elements used
c. Study that only includes opinions about the gamified practice
d. Study that is listed in another database
e. Study that is only published as an abstract

Data Extraction through PRISMA 2020

The figure below shows the selection of the studies for the systematic review adopted from the PRISMA 2020, which helped the researchers map out the number of records included and excluded and the reasons for exclusions.

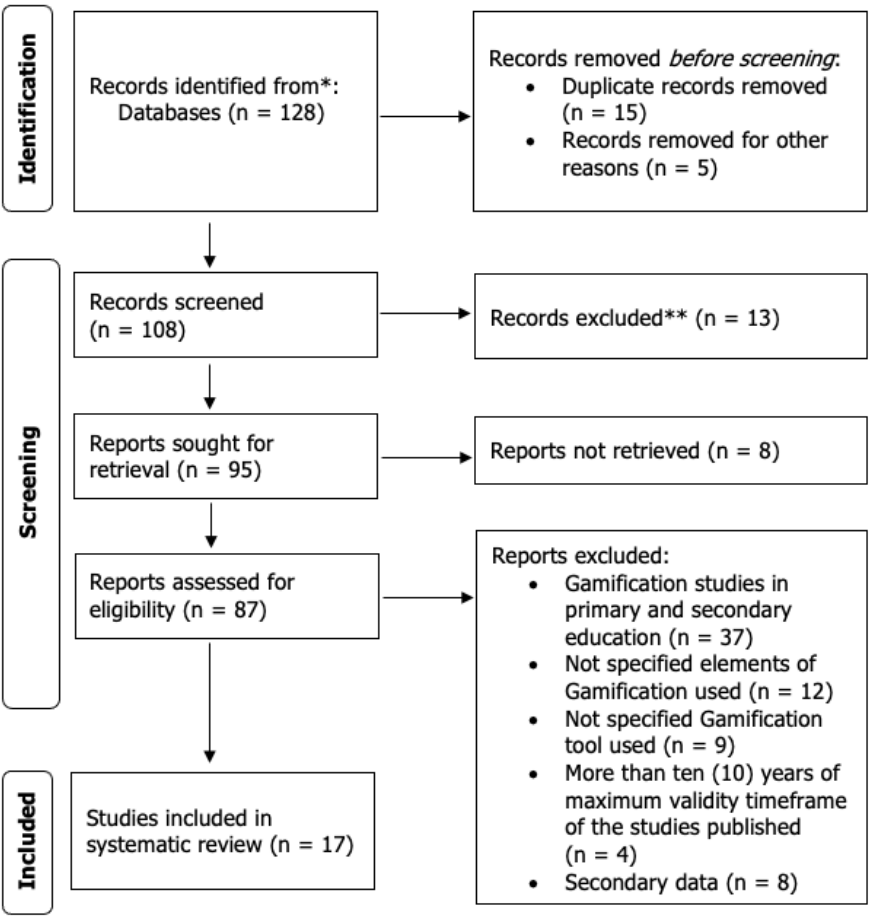

Figure 1. *Flow chart of the study selection process adopted from the PRISMA 2020*

The figure shows the gathering and selection process using the PRISMA 2020. There were 128 studies from different databases. After the researchers finalized the records, 20 studies were removed because they

duplicated the other studies. Then, the researchers excluded the other 21 records because the studies were not enough to be used as references based on the inclusion criteria. Thus, the studies were limited to 87 reports for eligibility assessment. As researchers critically analyzed the remaining studies, some studies needed to be excluded, such as 37 studies about gamification in primary and secondary education. Twelve studies did not specify the elements of gamification, nine studies did not specify the tool used in gamification, four studies were beyond the ten (10) years of a maximum validity time frame of publication, and eight studies used secondary data. Hence, 17 out of 128 studies qualified and were carefully analyzed and interpreted.

Ethical Considerations

Suri (2014) outlined six phases of systematic reviews, and the principles were applied in the study to enhance ethical decision-making in systematic reviews. The systematic reviewers analyzed the findings using a post-positivist perspective. The study's aim at determining related studies that could impact the study's findings. Throughout the review process, the researchers were reflective about how the review findings influenced their subjective positions. Critical decisions in the review process were guided by purposefully informed selective inclusion and exclusion criteria. To maximize the ethical effect of the review results, audience-appropriate transparency was considered when conveying the insights generated from the study and the interest of the potential readers.

RESULTS

In answer to the first question on how gamification is integrated into the learning experience in terms of duration and gamification elements, Figure 2 shows the duration of implementation of gamification among the studies selected. Most of the studies applied gamification for a semester. The finding suggests that gamification researchers need considerable time to generate the results of its implementation.

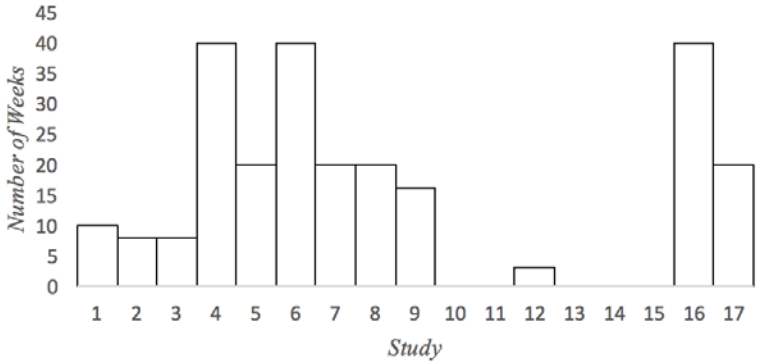

Figure 2. *Duration of Implementation of Gamification*

Regarding the elements, Table 1 shows that the most used gamification elements among the selected studies were points, level, and cooperation. It can be observed that giving points is always present when gamification is applied in the lesson or classes. Moreover, it is also worth noting that in building educational gamification, assigning levels and incorporating cooperation are becoming increasingly significant.

Table 1. *Gamification Elements Applied in the Studies*

Domain		Frequency
Performance	Point	17
	Level	9
	Progression	1
Ecological	Imposed Choice	1
	Time Pressure	7
Social	Competition	5
	Cooperation	8
Personal	Objective	2
Fictional	Storytelling	1

In answer to the second question on the key challenges and barriers in integrating gamification into students' learning experience, Table 2 shows the general distribution of the selected studies in terms of program/course, design, participants, focus, outcomes, and key challenges of the gamification. These key challenges highlight significant findings that show the other perspective in the implementation of educational gamification. It can be noted that students have challenges in achieving full engagement, completion of the task, good performance, and portraying good attitude. This finding runs in contrary to other findings that gamification can improve student motivation, engagement, and academic success at various levels of education (Manzano-León et al., 2021).

Table 2. *General Distribution of the Selected Studies*

Author-ship	Program/ Course	Research Design	Partici-pants	Focus	Outcomes	Key Challeng-es and Barriers
(Campillo-Ferrer et al., 2020)	Social Sciences Education	Quasi-Experimen-tal Study	101 College Education Students	This study investigates the extent to which the popular online gaming platform Kahoot can be used as a creative and effective tool to promote motivation, engagement, and meaningful learning.	Kahoot is an effective tool in promoting motivation engage-ment and meaningful learning from pre-service teachers' perspectives.	Participants find it difficult to follow the steps in Kahoot quiz creation, such as ac-cessing the platform, choosing questions, brainstorm-ing with a list of possi-ble answers, or adding pictures.
(Smiderle et al., 2020)	Computing course	Experimen-tal Design	40 students (7 girls and 33 boys).	The study investi-gated the effects of gamification on students' learning, behavior, and engagement based on their personality traits in a web-based programming learning environ-ment.	The result showed that gamification affected us-ers in distinct ways based on their personality traits.	The results showed a negative effect of the ranking on extroverted participants.

Author-ship	Program/ Course	Research Design	Partici-pants	Focus	Outcomes	Key Challeng-es and Barriers
(Hasan et al., 2019)	Manage-ment Information System (MIS) course	Exploratory method design	Forty-one	This paper addresses these challenges by designing, developing, and evaluating a gamified collabo-rative discussion environment on the moodle LMS.	The use of the gamification environment influences students' engagement and supports their learning processes	None Men-tioned
(Barna & Fodor, 2018)	IT course at Corvinus University of Budapest	Case study	2500 stu-dents	This work aims to evaluate the effectiveness of a gamification platform during an IT course at Corvinus Universi-ty of Budapest	Results indicate that gamification can improve IT course quality though it cannot solve all possible problems arising during such courses.	A relatively high portion of students could not reach all the required levels of the four modules, and the par-ticipants did not feel the mid-term exercises were as enjoyable as the students of the non-gami-fied course.

Author-ship	Program/ Course	Research Design	Partici-pants	Focus	Outcomes	Key Challeng-es and Barriers
(Ab Rahman et al., 2018)	Database Design	Qualitative Design	50 students (35 female and 15 male)	This study presents the effectiveness of the gamification technique to improve students' engagement in the Database Design subject at Polytechnic Muadzam Shah Pahang, Malaysia.	The evalua-tion results indicate that the students are positively inclined towards gamification caused by the ease of the platform used rather than the benefits that they can ob-tain from the gamification, conclud-ing that Perceived Ease of Use (PEOU) is a better indicator for students' atti-tude towards gamification.	None Men-tioned
(Barata et al., 2013)	Computer Science and Engineering	Experimen-tal Design	Multimedia Content Production Course students	Explore how gamification can be applied to education to improve student engagement.	Results show significant improve-ments in attention to reference materials, online partic-ipation, and productivity. They also suggest that our approach (gamifica-tion) can reduce grade discrepan-cies among students and help them score better.	The researchers found that there was a challenge that was least popular. Therefore, challenges should be spread throughout the term to avoid peri-ods where appealing goals may lack, or students will become bored and demotivat-ed.

Author-ship	Program/ Course	Research Design	Partici-pants	Focus	Outcomes	Key Challeng-es and Barriers
(O'Donovan et al., 2013)	Computer Science	Quantitative Descriptive	existing Computer Science course focusing on 2D games design and development (44 students)	The goal of the study in gamifi-cation was to im-prove lecture at-tendance, content understanding, problem-solving skills, and general engagement	Gamification significantly impacted course marks lecture attendance, engagement, and under-standing.	Since quizzes were open all se-mester, stu-dents only answered them days before the deadline. Cheating was evident. Some students colluded because of competition for them to receive T-Shirts as rewards.
(Landicho et al., 2017)	College of Information Technology and Com-puting	Quantitative Survey	30 students	The primary purpose of this study is to create a gamification ap-plication in both web and mobile to motivate and engage students in learning their lessons on a par-ticular subject.	The majority of the re-spondents strongly agree that they are satisfied and productive in using the application.	None Men-tioned
(O'Connor & Cardona, 2019)	General Psychology course	Quantitative Design	Tertiary Students	This study aimed to apply game design principles to an undergrad-uate General Psychology course via gamification.	Students reported higher motivation, improved exam grades, a stronger sense of au-tonomy, and a desire for more courses to be given in this man-ner after the game design principles were used.	Students perceived that these courses had more work compared with other courses.

Author-ship	Program/ Course	Research Design	Partici-pants	Focus	Outcomes	Key Challeng-es and Barriers
(Legaki et al., 2020)	ECE and at the Business Administra-tion		86 Sec-ond-year Business Administra-tion students and 279 Electrical and Computer Engineering students	This study investigated the effects of challenge-based gamification on learning in statis-tics education.	The study re-sults showed that chal-lenge-based gamification positively impacted students' learning compared to the tradition-al methods.	Students who had to complete two tasks may not have been fully engaged throughout the task's duration.
(Faghihi et al., 2014)	General Education - College Algebra	Experimen-tal design	30 students	This study applied video game elements and Ar-tificial Intelligence Tutoring system techniques to teach mathe-matical concepts such as factoring and the quadratic formula.	Video games can use Intelligent Tutoring systems (ITS) and gamifi-cation tools to foster learners' confidence and enhance students' academic performance.	None Men-tioned
(Poole et al., 2014a)	Business Education	Experimen-tal Design	20 Male and 35 Female Business Ad-ministration Students	The purpose of this research was to investigate how utilizing gamifica-tion mechanics, and customer engagement prin-ciples in college business courses can engage and foster learning among Genera-tion Y students	Using gami-fication techniques in business education can be an effective tool for enhanc-ing student engagement and learning.	None Men-tioned
(Song et al., 2017)	College of Biology, Chemistry, Mathemat-ics, and Physics	Experimen-tal Design	50 college students (25 females, 25 males between 17 and 19)	Determines whether gamification can engage the students in terms of various psycho-logical factors	Gamification is a good motivator in engaging students to ask more questions.	Some stu-dents had questions, but they did not care what the answers were.

Author-ship	Program/ Course	Research Design	Partici-pants	Focus	Outcomes	Key Challeng-es and Barriers
(Varannai et al., 2017)	IT and Non-IT Courses	Quantitative Descriptive	86 IT and Non-IT students	To investigate the behavior of the two groups of students while interacting with the Kahoot appli-cation.	Results indicate that the positive attitude, positive experience, and simplicity of accessi-bility helped increase student performance, resulting in a stronger desire to use the applica-tion. Aside from that, the perceived useful-ness was influenced positively by the ease of use.	IT students did not find the gamifi-cation-en-hanced lectures immersive since most of their ev-eryday lives are similar to the gamified lectures.
(Alabbasi, 2017)	Instructional Technology Program	Exploratory Research & Survey	47	To explore students' per-spectives toward using gamification techniques in online learning.	Students favor utilizing gamification in online learning, with gamified learning management systems making stu-dents more competitive, hardworking, and success-ful.	Some students agreed that game features impede socialization, generate anxiety, lead to poor learning habits, and impede course com-pletion.

Author-ship	Program/ Course	Research Design	Partici-pants	Focus	Outcomes	Key Challeng-es and Barriers
(Papp, 2017)	Business and Math Classes	Mixed-Method	170	Investigates the effects of gamifica-tion elements on primary and college students' motivation and learning.	Students expressed increased motivation and engagement at both the primary and college level and improved learning.	Some students did not attend class regularly where; they missed classroom ac-tivities. Some students are unable to perform well in activities.
(Sanchez et al., 2020)	Psychology	Quasi-Ex-perimental	473	This paper applies the theory of gamified learning and extends research exploring the benefits of gamification on student learning through the testing effect.	Students who completed more quizzes performed better on subsequent tests, but gamification's positive effect did not persist for subsequent tests.	High achiev-ing students benefit more than the low achieving students, which implies that there are contexts where gamification might not be adequate to target low achieving students.

DISCUSSION

This study generated a different perspective on gamification for tertiary education. Recognizing how educational gamification programs are implemented, as well as the challenges and barriers of the implementation, is critical to the success of students' academic training, and we believe that a detailed review can benefit both educators who implement these educational gamification strategies and the researchers who will explore this field. In general, though gamification benefits have been established, challenges and barriers are apparent in its implementation in terms of engagement, performance, task completions, and attitude. These findings prove that gamification still has many opportunities for improvement.

Gamification is effective when the implementation is thoughtfully planned (Dichev & Dicheva, 2017). Regarding the integration of gamification, duration and game elements play a crucial factor in the achievement of learning outcomes. The findings reveal that regardless of the implementation duration, barriers are apparent, thus implying that as educators design a gamified lesson or class, they must take note of the potential challenges and drawbacks throughout the duration of the implementation. In addition, to generate a meaningful result, the implementation should run for at least six weeks to a semester. Gamification should not just be a one-time experience but a learning process that is continuous, and the momentum should be sustained. This thought is in line with the behavioristic view, which holds that human beings are strongly influenced by events in their environment that provide them with experiences (Anindyarini et al., 2018). Teachers need to craft well-thought gamified lessons and strategically implement them to help students achieve learning outcomes.

Gamification in education uses game mechanics and elements in the educational environment (Kiryakova et al., 2014). Regarding the gamification elements used, it can be gleaned that most studies used point system, level, and cooperation. The use of such elements is in adherence to the idea that rewarding efforts and achievement leads to increased motivation to participate and learn. In addition, cooperation

among students is a key component in implementing active learning effectively (Kiryakova et al., 2014). Despite the good intentions of these strategies, if this is not well-communicated to the students, giving points, assigning level, and requiring group tasks may become detrimental to the achievement of learning outcomes. Educators implementing gamified lessons should ensure that students can grasp why these systems of reward and game mechanics are used so that students become extrinsically and intrinsically motivated (Nicholson, 2015). It should also be made clear that learning outcomes are the ultimate goals, not rewards.

Overall, the selected studies showed that gamification had positive effects; however, it was also found that there were challenges and barriers in achieving the learning outcomes during its implementation. These challenges and barriers were synthesized using Braun and Clarke's (2006) six-step thematic analysis. As found, some students were not fully - engaged, did not complete required tasks, did not perform well, and did not show a positive attitude.

Not Fully Engaged

Engagement was found to be a strength of gamification. However, it can be noted that not all students were fully engaged. Barna & Fodor (2018) mentioned in their study that a relatively high portion of the students could not reach all the required levels of the four modules and that the students did not find the mid-term exercises enjoyable as did the students of non-gamified courses. Similarly, some IT students did not find the gamification-enhanced lectures immersive since most of their everyday lives resemble the gamified lectures (Varannai et al., 2017). This finding may mean that gamified lessons are not appealing to all students. Individuals differ in their preferences as to the mode of instruction and learning style (Pashler et al., 2009). Educators must, therefore, understand the context of students and their learning styles and tailor-fit their learning styles to the gamification design.

Tasks Not Completed

In gamified learning, tasks are crucial since most activities involve students completing specific tasks to receive rewards. Giving points,

competing against other students, working in teams, and time pressure motivate students to participate in class activities. Yet, the studies revealed that not all tasks were completed for varying reasons. For example, in the study of Campillo-Ferrer et al. (2020), the students found it difficult to follow the steps in Kahoot quiz creation, such as accessing the platform, choosing questions, brainstorming with a list of possible answers, and adding pictures. Some students also found the game features impeding socialization, generating anxiety, leading to poor learning habits, and impeding course completion (Alabassi, 2017). Students perceived gamified courses to have more work than other courses (O'Connor & Cardona, 2019). The unfinished activities can be attributed to the number of tasks given to students and the demand for each task to complete, thus suggesting that educators should be cognizant of the amount of work and the degree of difficulty of each task to be accomplished in relation to students' capability. Ultimately, task accomplishment should be fun and enjoyable.

Compromised Performance

Contrary to the results in many studies that gamification had a positive impact on learning outcomes, this study found that some students were not performing well when activities were gamified. Smiderle et al.'s (2020) study noted that gamification showed a negative effect on the ranking of extroverted participants. On the other hand, high-achieving students benefitted more than low-achieving students, implying that there are contexts where gamification may not be suitable for low-achieving students (Sanchez et al., 2020). Gamification may not address all learning styles and levels. Educators must ensure that the gamified lessons are designed in such a way that the performance of potentially low-achieving students can be enhanced.

Problems in Attitude

When using gamification, students' character is put to a test (Sailer et al., 2017). In doing the assessment, when the duration of gamification is very long, students tend to cheat and procrastinate. As

found in the study of O'donovan et al. (2017) the students only answered the activities days before the deadline and cheating was evident. Some students colluded because of competition with T-Shirts as a reward. Other students did not attend class regularly and missed classroom activities. Some students could perform well in activities (Papp, 2017). It can be gleaned from these findings that gamification can make students lenient and that some designs encourage students to be overly autonomous in accomplishing given tasks. When the purpose of gamification is well-established, students tend to be extremely extrinsically motivated, which may adversely affect their attitude. Also, gamification tends to make students procrastinate the accomplishment of tasks. It is vital that constant giving of feedback and monitoring be made part of the design so that students will be reminded of the importance of maintain integrity and diligence as they achieve learning outcomes.

CONCLUSION, LIMITATIONS, AND RECOMMENDATIONS

The main objective of this research was to gain a better understanding of the challenges and barriers encountered in the implementation of gamification across the selected studies. After the systematic review, it was found that the implementation of gamification did not fully engage all students, resulting in the non-completion of tasks among students. If not well-designed, students' attitudes may be adversely affected. This review also identified the suitable duration of gamification, which should span for six weeks to a semester, and the common game elements used in tertiary education: points, level, and cooperation. This research reinforces the idea that knowing the challenges and barriers will help implementors of gamification strategize to overcome these challenges and barriers. Also, this study generates insights into how the barriers and challenges can be integrated into the gamification frameworks.

Systematic literature reviews are a tried and proven strategy in research (Argilés & Chuo, 2017). Transparency and openness to criticism stand out as strengths of the systematic review using the PRISMA method. However, much like any other research approach, there are limitations in

the methodology and the application. This review has several limitations. The review focused on a mixture of quantitative and qualitative studies published in academic journals without considering other studies considered gray literature and book chapters. We deemed this acceptable due to the number of reviewed articles (128). The primary studies selected in the review for synthesis did not primarily investigate the key challenges and barriers but just noted these in their findings. This limitation is due to the lack of existing studies that primarily investigated the challenges and barriers of gamification in tertiary education.

For further validation of the results of this study, it is highly recommended that more empirical research focused on key challenges and barriers be conducted. Moreover, most studies on gamification at the tertiary level were carried out by researchers from foreign countries. Hence, it is strongly recommended that research on gamification at the tertiary level in the local context be done.

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CASE STUDY ON INTERCULTURAL SKILLS OF TEACHERS IN IMPLEMENTING CULTURE SENSITIVE LESSONS IN MULTICULTURAL CLASS WITH INDIGENOUS PEOPLE STUDENTS

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ABSTRACT

Insufficiency of localized and indigenized instructional materials in teaching Mathematics in a multicultural class with indigenous students was explored in this study. Also, the study explored the prevailing pedagogical practices of the teachers in a multicultural class and the experiences of IP students in the use of module. Qualitative data were taken from different sources to include in-depth interview, focus group discussion, documents, and community immersion. Data were treated using theme analysis and cross-case analysis. Findings point to the importance of collaboration among teachers, holders of indigenous knowledge systems and practices, and indigenous tribal leaders to address the challenges of IP students in learning Math. Further, to effect meaning learning in Math among IP students, the use of culture-sensitive instructional materials is recommended.

Keywords: *Indigenous students, culture-sensitive lesson, exploratory case study, multicultural class*

INTRODUCTION

The 59th session of the Committee in Economic, Social and Cultural Rights (CESCR; July 30, 2019) recognized that aside from poverty and remoteness, cultural challenges experienced by the indigenous population have been the least addressed issues in the current system of education. In the Philippines, one challenge is the indigenous people's (IP) lack of easy access to schools due to distance (CESC, 2016).

Multicultural Class with IP Students

With pupils of varied backgrounds, multicultural class with dominant and minority ethnicity or indigenous people (IP) is a worldwide reality. Majority of indigenous pupils reside in rural or remote areas. In the Philippines, IP pupils are mixed with non-IP pupils s in a multicultural class. Significant gaps and disparities in schooling exist among IP minorities (McEwan and Trowbridge 2007; Haldane, Lafond & Krause, 2011). According to the United Nations Development Programme, the Philippines is challenged with IP being sidelined in economic benefit and education, where minorities frequently experience a loss of identity and culture (UNDP, 2010). The K-12 curriculum in the country, which has been aiming and striving for global competence, has not considered the plight of the IP pupils who are left far behind, marginalized, and neglected. According to the study "Indigenous Peoples Education: from alienation to rootedness" by the Episcopal Commission of Indigenous Peoples (ECIP) of the Catholic Bishops Conference of the Philippines, IP pupils faced prejudice from classmates and instructors (Alangui, 2018).

The isolation of IP kids from their own culture in school is caused by and is heavily influenced by mainstream assimilationist teaching. As a result, the minority struggles to learn and adapt to the prevailing culture. In this aspect, both dominant and minority groups require a comprehensive multicultural-based education that empowers diversity and incorporates varied viewpoints (Nieto, 2004; Ashmawi, Sanchez & Carmona, 2018). According to Karcabey, Ozdere, and Bozkus (2019), to meet the demands of students in a multicultural classroom, teachers must improve their teaching style.

Intercultural Skills of Teachers

Intercultural skill is considered as part of teaching competencies of teachers in a multicultural class. The government and education policymakers highlight the importance of teachers' intercultural competence, which is highly related to students' academic achievement (Fraser & Bousquet, 2016). Teachers must know their students and connect with their history and culture (Payne and Zeichner, 2017). A

distinct movement is occurring in response to a demand for a change in how teachers are trained for the twenty-first century. In several situations, there has been a shift away from a tight concentration on new teachers' technical skill development to the incorporation of more community-based knowledge into teacher education (Haddix, 2015; Zeichner et al., 2015; Harfitt and Chow, 2018). Multicultural education and efficient teaching practices emphasize bringing students from all backgrounds together and promoting collaborative learning**.** Teachers are to engage kids from other cultures, to meet their varied learning requirements (Cuemath, 2021). Multicultural education assists all students in acquiring needed information, skills, qualities, and attitudes for them to thrive with respect in a democratic society (Howell, 2020). As Hallman (2017) asserted that the perspective of the new generation teachers about the philosophy of multiculturalism is important because they are the implementers of multicultural education.

When educating varied groups of students, it's critical to keep cultural disparities in student behavior in mind. Recognizing and distinguishing these cultural differences enable teachers to provide a safe atmosphere for all students. It is critical to recognize and comprehend these distinctions to employ culturally responsive teaching and pedagogical techniques in the classroom and assure every student's success (Alrubail, 2016). When teachers embrace student diversity, they make themselves more inviting to various groups and they can help the majority of students become more sensitive to cultural differences (Sipes, 2017).

Teachers' influence on students has always been crucial, especially in teaching Mathematics. The current pedagogy and instructional materials in the rural area with IP students are not culturally relevant. Thus, this study investigated the teachers' experiences and the constructs that may influence the implementation of cultural sensitivity in the multicultural class. In this study, culture-based lessons were developed using the Analysis, Design, Development, Implementation, and Evaluation instructional model, and multicultural instructions were firmly based on Ladson-Billings' (Culturally Relevant Pedagogy 2020). In general, the supports the thesis that students' intercultural and cognitive development through CSLs and responsive teaching are critical to studying mathematics in a multicultural class**.**

METHODS

Research Design

This study used the exploratory case study (ECS), which is a qualitative research design. In this design, qualitative data were collected to explain in-depth the subject under study. Data sources included in-depth interview, focus group discussion, and community and school immersion in tribal community.

Population and Sample of the Study

The study involved three purposively sampled school participants. In purposive sampling, researchers employ their own "expert" judgment about who to include in the sample frame. In other words, it is based on deliberate choice and excludes any random process (Stout, Marden, & Travers, 2000). In this study, the researcher purposively selected three schools in Caraga Region, specifically in the Divisions of Butuan City, Agusan del Norte, and Agusan del Sur. These schools are in the rural area with IP students, specifically Manobo students.

Case Description

Case One - Rural school A

Case one consisted of three teacher-participants – IP coordinator, school head, and a Manobo indigenous knowledge systems and practices holder who serves as IPED coordinator because of her ethnicity and residence in a tribal school. The teachers participated in the Professional Learning Community. The IP students in the classes belonged to the less performing group.

Case Two - Rural school B

Like the other cases, lack of learning materials and localized books and modules is a major problem of the teachers. The three teacher-participants have been teaching Math for at least three years in a rural school with IP students. One teacher-participant had an IP student with

good performance in class. However, most of the IP students had below average performance in Math.

Case Three – Rural school C

The teacher-participants reside in the place where they are teaching, and one is an alumnus of the same school where he is currently teaching. The teachers used different teaching approaches, but the IP students still performed poorly, some dropped out of school, some who finished high school did not pursue a college education. In teaching Math, the teachers used problem-solving activities related to real-life scenarios of the students.

Participants

Purposive sampling was used to choose 15 students from three schools, with five students from each school participant. Other key informants of the study were eight Mathematics teachers, three IPED coordinators, three school heads, one Manobo community member, and one non-IP participant. The school participants have multicultural class with Manobo Indigenous students composing the minority in class.

Instruments

Data of the study were sourced from in-depth interviews, focus group discussions, documentaries, videos, teachers' lesson plans, and reflection journal of teachers, students, school heads, and IPED coordinators**.** The use of multiple data sources and methods allowed for data triangulation (Glesne, 2011). According to Pelto (2017), triangulation is a strategy for analyzing the validity and reliability of data-gathering methods in the social and behavioral sciences. Moreover**,** the use of multiple data sources comprehensively described the subject of interest in this study. (Creswell, 2013; Merriam,1998).

Data Analysis

Manual coding and data analysis software (NVIVO) for qualitative

data were used to process the data. Analysis of the data involved theme analysis and *cross-case analysis*.

Cross-case analysis was used to examine the themes across numerous instances to find the similarities and differences of the topics (Eisenhardt, 1989). Theme analysis involved six phases (Braun & Clarke, 2006). These phases were as follows: familiarization of data: transcribing data, reviewing and rereading data, and taking notes on preliminary ideas; generating initial codes: coding noteworthy data characteristics in an organized manner over the entire data collection, compiling data pertinent to each code; searching for themes: organizing codes into prospective topics and collecting all data pertinent to each potential theme; reviewing themes: checking that the themes operate in connection to the coded extracts (Level 1) and the complete data set (Level 2), and creating a thematic map of the analysis; ongoing study to fine-tune the specifics of each topic and the overall story the analysis conveys, resulting in precise definitions and titles for each theme; and producing the report: selection of vivid, engaging extract examples, the final analysis of selected extracts, linking the analysis back to the research topic and literature, and production of a scholarly report on the analysis.

Research Ethics

The study followed the usual ethical procedures for research involving humans. The participants' informed written consent was secured before the interview, focus group discussion, and community immersion. Also secured was the permission of the IP community and the region's National Council of the Indigenous People Commission**.** The anonymity and confidentiality of the personal information of the participants were kept to the utmost.

RESULTS AND DISCUSSION

Case Discussions

During the planning stage, the researcher suggested to the teacher participants attendance in five trainings/seminars. After their attendance in trainings/seminars, the teacher participants developed the CSLs using

the ADDIE instructional approach**.** The localized ADDIE instructional approach was based on the study's cases.

There were three cycles or iterations in using the localized ADDIE instructional paradigm to generate culturally relevant teachings. In cycle one, the localized ADDIE was deployed. Results (comments and recommendations) generated from the first cycle were used as basis for modifications in cycle two. In the third cycle, the modified CSLs from cycle two were deployed for use. Only minor changes were made in the CLSs, in which cultural elements were embedded.

Analysis

The teachers, who have been teaching Math for at least three years in a rural area, from selected two rural schools in Butuan City Division assessed their students in a multicultural class with IP as the minorities. Majority of the teacher-participants have limited skills in handling a multigenerational class. The IP students, who composed the minority in class, were low-performing students in Math and English. Based on the self-assessment results, the teachers lacked cultural knowledge and skill in developing instructional materials.

On blended learning, the modular approach allowed the IP students to study Math lessons at their own pace**.** However, since the students lived in a rural area, online teaching was impossible. Hence, a team of teachers came up with fact sheets in Mathematics The learning materials were made simple with images depicting the IP students' culture.

Design

The teacher participants developed culture-sensitive lesson plans based on their teaching experiences and students' assessment. The first topic covered in the module was "Relations, Functions and their Graphs." Integrated in the materials were the Manobo, Higaonon, Banwaon, Butuanon, and Cebuanon cultures, which are the existing ethnicities of students in the classes. The team decided to embed the cultural practices of the identified ethnicities to make the instructional materials sensitive

to the different cultures**.** The development of CSLs considered the empowerment of the IP students in learning.

Lesson Guide Proposal

The module was based on the K-12 enhanced basic education curriculum where contextualization, localization, and indigenization are emphasized in the learning process, instruction, and assessment. The ideas of the holder of indigenous knowledge and practices and IP representative were adopted for the cultural aspect of the lessons.

Development

Since the IP students were no longer familiar with their tribal language, they opted to use the original English version of the materials. The answer key was not provided in the module since the teachers gave feedback to the students after using the module as supplementary learning material.

Implementation

The researcher got the consent of the National Commission on Indigenous People regional director after obtaining the participants' written informed consent. The Manobo people in the community were provided with adequate information about the study. A consensus was established in accordance with the IP practices and laws.

Work Plan involving the National Commission on Indigenous People

Work Plan	Persons Involved
Preparation of Informed Consent Form Conduct of the Conference Consultation with the IKSP Team Preparation of Disclosure of the MOA	Indigenous Knowledge, Systems, and Practices (IKSP) Team, comprised of the Legal Officer and two NCIP staff members; and Proponent/Researcher
Posting of Notices	Indigenous Knowledge, Systems and Practices or IKSP Team

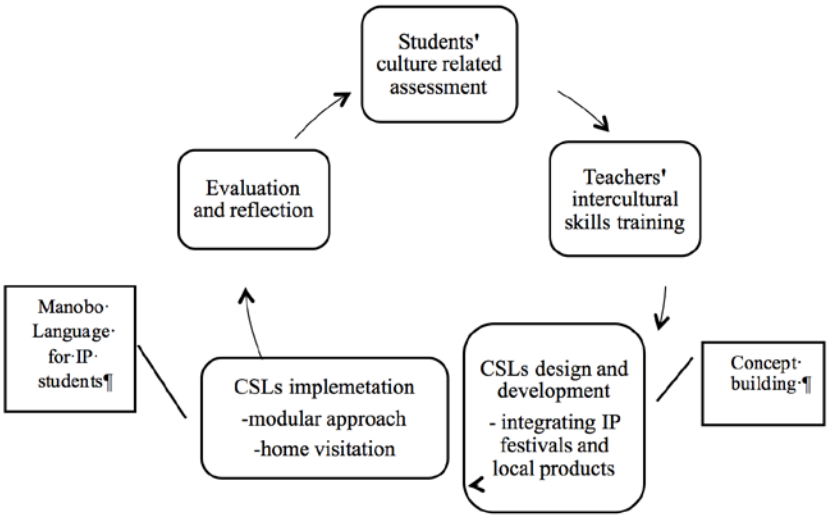
Community Assembly	Indigenous Knowledge, Systems, and Practices (IKSP) Team, Proponent, IP per household representative residing in the community, Barangay Captain and officials, IP Leader or Chieftain, Board and Council members, Teachers, and School Head.
Community Decision Making/ Negotiation and Memorandum of Agreement Preparation (MOA)	Indigenous Knowledge, Systems and Practices or IKSP Team, Proponent, and IP Leader/chieftain, Board and Council members.
MOA Signing	Indigenous Knowledge, Systems and Practices or IKSP Team, Indigenous People leader or chieftain, proponent and Regional Director, notarized by a legal officer.
Preparation & Submission of Report	IKSP Team Proponent Tribal Leader

The module was translated into the Manobo language, but the students found it challenging to understand. After distributing the modules to the selected student participants, the implementing teachers waited for three days at most to retrieve the module. Included in the collected module were the students' written insights, reactions, and interview responses. The teachers discussed their observation during the distribution of the module to the respective houses of the students. In cycle one, two students were visited in their home.

Evaluation

Most of the students gave positive feedback about the module. They could relate to the sample elements, which were part of their tribal practices. However, the IP students had difficulty understanding the module in the Manobo dialect**.** They were no longer familiar with some of their tribal words. Hence, the teachers revised the module based on the student's feedback and learning performance. The students' feedback was recorded after the post-interview and the use of the module. The revision of the module was also based on the validator's evaluation.

Figure 1. Localized ADDIE instructional Model (LADDIE) for CSLs implementation



The concept building of the lesson was enhanced by simplifying the introductory part using the inductive approach, from simplification to abstraction of the concept of the lesson. Five key topics were identified and finalized for triangulation of qualitative data sources. These elaborated final topics highlighted the intercultural skills of the teacher participants in executing culture-sensitive teachings in a multicultural class with IP students.

Table 1. ***Themes generated from cross case analysis of the qualitative data source***

Theme	Illustrative quotation	Similar responses of the participants	Sub-themes
Students' Cultural Background	• Majority of the teachers had less knowledge of the cultural backgrounds of the indigenous students. • They applied mostly the mainstream approach of teaching. • Less integration of the cultural backgrounds and ethnicity were the practices made by teachers especially that they are not of the same ethnicity. • I have a little knowledge of my IP students' cultures. Sometimes, I just neglect it and I felt guilty for doing so. I just proceed. with my class using a mainstream approach to teaching. I forget the need to know and incorporate the background of my learners. • In designing a lesson, it is important to consider different aspects which could affect the students such as their culture, gender, belief, social status, etc.	P1-P8* C1-C3 SH1-SH3	Less understanding of the diverse students' cultural background

Theme	Illustrative quotation	Similar responses of the participants	Sub-themes
Teaching Approach	• The culture sensitive lessons instructional materials such as the module is a challenging process. • The teachers undergone with the webinars and trainings with the indigenous people representative for the cultural awareness the teachers were assigned. • The implementation is more challenging since the teacher participants are using the modular approach. • "I find it very challenging to formulate lessons in purely modular approach. I have a hard time to make the culture-sensitive lessons to make it understandable or can be understood in self-pace for students only without our presence and guidance. • Although they have a chance to ask it through phone call or text; however, teaching in face-to-face is more convenient for us to facilitate learning."	P1-P8* C1-C3*	Transition of teaching approach with multicultural class
Culturally Sensitive Lesson	• During the construction of the culture-sensitive lessons, the teacher-participants encountered difficulties in connecting the varied students' cultures with the substance of the mathematics sessions. • They must ensure culture sensitivity of the contents without compromising the minimum requirements set as learning competencies	P1-P4, P6-P7	Trainings for culture sensitive lessons instructional development in Mathematics

Theme	Illustrative quotation	Similar responses of the participants	Sub-themes
Intercultural Skills	• All teacher-participants have limited knowledge of the multiple cultures of the diverse students. The teachers have the opportunity to enhance their awareness of the students' cultures and be proactive in helping the students' learning difficulty. • For this special case, having a class of diverse students with vulnerable and low performing IP minorities, acquiring these skills is a necessity and a responsibility. • I learned to be more interculturally sensitive to my beloved students especially that I am assigned in this type of community-- a multicultural class with Manobo and Banwaon IP minorities. • I have reflected and realized that these skills are important skills the teachers must possess not only in rural area but also in urban areas because there are also IP students there. • There is a need to broaden the horizons of instructors in low-income or urban schools. • "Through this webinar, I've realized that we need to be more sensitive in dealing with our diverse students because of their unique learning styles". • "There are many things still to be considered by us teachers in the teaching and learning process most especially in dealing with our students as to their background and learning preferences. To enable us to achieve our objectives in every lesson, we have to include the cultural differences of our students in order not to bypass its importance as well. • I will enhance my intercultural skills in teaching multicultural classes by dealing with my students in a way that they are comfortable in learning my subject".	P1-P8* , C1-C3*	Enhancement of Intercultural skills

Theme	Illustrative quotation	Similar responses of the participants	Sub-themes
Community Engagement	• Every teacher-participant of the three schools experiences the same challenges in a multicultural class with IP minority students from a rural area. • One of the aims is to empower every student and improve their Mathematical performance while learning meaningfully. A single teacher, however, cannot reach such a goal on his or her own. • I learned a lot from the team, and I realized that I need others to work with, like in a research work to find better teaching approaches. I am fortunate that I am one of the participants and members of the collaborative teacher's team in this research project." • I want to be associated with the Manobo tribe, especially in the station where I am assigned. I'd like to associate with the simple way of living in the *bukid* (mountains) of the Indigenous People. Though I am a Manobo, but I no longer live in far flung areas where I could witness the different ceremonies of the *Tribu* (tribe)." • I will tap into their cultural orientation, though they are of different ethnic groups, in order for me to deliver the lessons properly and productively, and for me to adapt their abilities and help them improve their performances."	P1, P3-P7, C1-C3* SH1-SH3*	Teachers' collaboration experience with the IPs

Note: P1-P8* means that the responses of the teacher participants were generally similar with P1'interview response. Likewise, C1-C3* means that the responses of the Indigenous People Education Coordinator per school were similar with C1. SH1-SH3* means that the responses of the school head or principal were similar with the responses of the SH1.

CONCLUSION AND RECOMMENDATIONS

The prevailing teaching practices of Mathematics teachers insufficiently address concerns in dealing with multicultural class. IP students in particular face learning challenges in a multicultural learning context. To address the IP students' learning challenges, teachers should adopt innovative pedagogical practices that are culture sensitive. As observed, indigenous students suffer from inferiority complex due to classroom instruction that is not culturally anchored. Consequently, students' learning enthusiasm or motivation diminishes, resulting in poor class performance. Findings of this study further suggest the use of culture-sensitive module in Mathematics in a typical face-to-face multicultural class for the improvement of IP students' performance in Math. Based on the teachers' self-assessment and reflections, teachers ae to nurture empathy for the indigenous students to help them achieve the learning outcomes in Math.

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VOICES ON VOICE: AUTHOR'S PRESENCE IN FELIMON BLANCO'S BAYANG MUNTI

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ABSTRACT

A literary piece reflects the voice of the author's perspective, beliefs, artistic creativity, and representation of the knowledge gotten from the world as to experience and existence. With the author's presence, readers can identify the milieu (background, environment, mise-en-scene, and setting), character, and theme as the central subject in literature. The study used the qualitative method, specifically a discourse analysis on Felimon Blanco's *Bayang Munti*. The analysis focused on the author's presence using milieu, character, and theme guided by the Historical-Biographical Theory of Samuel Johnson, New Historicism Theory of Stephen Greenblatt, and Formalism Theory of Roman Jakobson and Viktor Shklovsky. Good scholastic records, perseverance in life's adversities to fulfill his dream play, and strong faith in God revealed the author's presence in the milieu. The character struggles in life but stays positive, dreams of the right person, and accepts life's twists and turns; and in the theme are love for the arts, heroism in the craft and expertise, and self-actualization. The analysis proved that Felimon Blanco's *Bayang Munti* reveals the author's presence reflected on its literary elements.

Keywords: *Voices on voice, author's presence, milieu*

INTRODUCTION

An author of a particular literary piece uses authentic voice in articulating some qualities and values to identify the authors' presence. As Gissi Sarig, a faculty of Kibbutzim College of Education, Academic Literacy Center - Israel, pointed out on author's presence of a literary piece, authors' authentic voices are poetic products rather than direct reflections of "real" individual writers' mental realities, and readers can construct and respond to an author's presence. The author providesd a set of six qualities of the author's presence in a literary piece, namely sincerity, self-revelation, creativity and innovativeness, intensity, interactivity, and the use of poetic devices.

A literary piece reflects the voice in the author's perspective, belief, artistic creativity, and representation of the knowledge from the world as to experience and existence. Using the author's lens can identify the milieu (background, environment, mise-en-scene, and setting), character, and theme as the central subject in an article. The play *Bayang Munti* by Dr. Felimon B. Blanco, an actor, playwright, artistic director, and the Chairman of the National Committee on Dramatic Arts, mirrored milieu, character, and theme.

Being aware of the author's presence in an article will help readers evaluate the purpose and decide whether to follow where it is leading. Active readers read more than just the words and the ideas; they read what the author is doing. Language is not a mere inventory of rules and lexical items but an intertwine of language, thought, society, writers, and readers. Voices on voice characterize individual discourses.

Thus, this study explored the author's presence in Felimon Blanco's Bayang Munti by considering milieu, character, and theme as core elements in the discourse analysis. The researcher aimed at analyzing these elements and drawing inferences from textual shreds of evidence.

LITERATURE REVIEW

This study assumes that Felimon Blanco's Bayang Munti reveals the author's presence anchored on the Historical-Biographical Theory of Samuel Johnson. The study also uses the New Historicism by Stephen Greenblat and the Formalism Theory of Roman Jakobson and Viktor Shklovsky as sub-theories.

Historical Biographical

The historical-biographical technique links the reader and the author's reality; the author's life, historical events, and cultural values assist us to comprehend the piece. The literary work, in turn, provides information about the author and the period. Biographical criticism is a literary criticism that examines a writer's biography to demonstrate the connection between the author's life and his works of literature. It is associated with historical-biographical criticism, which "views a literary work primarily, if not solely, as a mirror of the author's life and times." Biographical critique, like any other critical methodology, can be utilized with judgment and insight or used as a quick way to analyze a literary work on its terms through strategies like Formalism. The term biographical fallacy was coined by new critics to denote criticism that ignored the imaginative origins of writing.

Biographical criticism typically provides a practical technique for readers to understand a text better. Meanwhile, historical criticism examines the cultural and social surroundings of a literary work and the biography of its author. Biographical criticism considers the author and the fact-based knowledge of his life that he brings with him. This method assumes that understanding an author's life is crucial to understanding his work, the more knowledge about the author's thoughts, beliefs, and personality, the better the interpretation of the work. The method allows readers to approach the writer's work with a more in-depth understanding of its creation and meaning. According to Chris Hough, biographical critique, as a method, allows readers to approach a writer's work with a

better understanding of its creation and what it means. In addition, the lens helps us observe the innovative energy of writers who have taken events from their own lives and molded them into works for readers' enjoyment.

Historical/biographical critics consider works as reflections of the author's life and times (or the lives of the characters). While the approach believes that it is vital to understand the author and the political, economic, and sociological backdrop of his time, it is also required to situate allusions in their correct classical, political, or scriptural context. This method is effective for political works like Alexander Pope's, John Dryden's, and Milton's, but the disadvantage is its purposeful fallacy, which refers to the historical/biographical critic's assumption that the author's intention may establish the meaning or value of a work.

New Historicism

The literary philosophy of New Historicism states that literature should be analyzed and appraised in the light of both the author's and critic's pasts. New Historicism suggests that a literary work is not just influenced by its author's time and circumstance but by the critic's response to that work, influenced by the environment, beliefs, and prejudices. New Historicists assess how the writer's times inspired the literary work and how it symbolizes the writer's eras while also emphasizing that current cultural situations influence the critic's judgments.

As a result, New Historicism emphasizes the impermanence of literary critique in the way it reflects historical circumstances and how it inspired modern criticism shown in present attitudes. The idea that understanding of great literature develops throughout time is acknowledged and welcomed by New Historicism.

Stephen Greenblatt coined the term New Historicism to define a collection of theoretical and interpretive methodologies that originated with studying early modern literature in the United States. The circulation of literary and non-literary materials throughout a culture establishes social power connections. The assumption of traditional historicism on unbiased

inquiry is rejected, while the requirement of historical value judgments is accepted. The comprehension of the textual history of the past is straightforward because it is "embedded," a key concept, in the present text and its problems. The line between text and context is dissolved in New Historicist practice. Traditional divisions between literary and non-literary works and "great" and "popular" literature are being called into doubt.

Formalism

Formalism is a critical method in analyzing, interpreting, and evaluating a text's essential qualities. It sees literature as "a unique type of human knowledge that is understood on its own," which means the work contains all information needed to comprehend it (Brewton 3).

Formalism is a conversational narrative form that allows a reader to explore, analyze, and comprehend text, which tries to be neutral by avoiding outside influences and concentrating solely on the literature. It considers literary work to be an object in and of itself, ignoring the context, era, and author to focus only on the work. Formalists believe that understanding the link between the symbol and the thing, experience, or emotion that it represents is critical.

Jakobson believed that literariness is a feature that offers a reader a particular mode of experience by foregrounding the formal elements of a text. He proposed a fundamental opposition between the literary and practical uses of language. "Literariness" is a quality that makes a verbal message a work of art. Shklovsky explained that the objective of literature in foregrounding its linguistic medium is to estrange or defamiliarize, alienate a reader from the familiar and make fresh the experience of daily life, refresh ordinary perceptions, and render things more perceptible.

The term "formalism" comes from one of the formalist thoughts' fundamental tenets: that a work of literature's form is inherently a part of its content and that attempting to separate the two is a fallacy. The focus is on the author's ability to evoke the freshness of sensation and incite the readers' intelligence. Neither author nor context is essential for the formalist; it is the narrative that speaks that has meaning. The form is the

content. A plot device or narrative strategy is examined for its functions and compared to how it functioned in literary pieces.

Roman Jefferies described milieu as a literary phrase that can refer to a wide range of tale elements. It is an account's entire atmosphere or feelings, which incorporates the story's setting and culture, the historical or geographical background, and the mood and tone of the writing.

Win Every Game defined milieu as the unique environment that surrounds a significant set of events. Milieu is a broad, encompassing characteristic that gives meaning to a physical location or a series of events, referring to the type of setting in which events take place. The characters, emotions, attitudes, and material objects — anything relevant to the setting – make up a milieu. It also includes any number of physical, cultural, emotional, and psychological characteristics. Knowing the context of something frequently provides relevant background knowledge, regardless of its use.

According to Encyclopedia Britannica, background, setting, environment, and mise-en-scene are all synonyms of milieu, which refers to the place, time, and conditions in which anything occurs. The circumstances or occurrences that precede a phenomenon or development are frequently referred to as experience. The setting recommends that real-life issues should be viewed through the lens of literature or play. All external elements that shape one's physical, mental, or moral growth are called "environment." The physical and social environment of a person or a group of people is called milieu. Finally, "mise-en-scene" refers to the use of properties to produce a certain mood or theatrical impact.

Meanwhile, Fiona McLaren, an editor, offered the following advice: "Find out why the characters are going after their aim — not just on a surface level, but down to their basic convictions — before you put pen to paper or fingers to a computer. The more you delve into the characters' goals in life, the more you'll learn about them."

However, as observed by Aja Pollock, a former editor at Simon & Schuster, "A lot of authors get the outline in their heads, but when their characters' desires don't align with where the plot is going, instead

of adjusting the plot or rethinking the characters, they shoehorn their characters into situations that don't make sense."

In addition, Virginia L. Lewis, Edward T. Larkin, and Hugo Walter traced the development and use of themes and motifs over time. They explained the significance of specific themes or motifs in the formation of period styles and analyzed the unique structural function of themes and motifs. This pointed to the impulses authors received from literary tradition, the choices made, and the creative transformation of the cultural heritage.

According to Horst S. Daemmrich, themes can be determined in two ways. The first is in dual relationships, which refer to the resemblance of phenomena and fluctuating positions in text, and the second is in a series of relational patterns and a selective principle, which classifies concordant phenomena based on their frequency of occurrence.

According to Writing Explained, a theme is an idea or notion explored in a literary work, such as love, sorrow, honor, and so on. For instance, a significant abstract idea comes from considering a subject matter in an academic career. The theme is explored through the work's subject matter, and the author arrives at a thematic statement while presenting the story.

Milieu comprises a wide diversity and array in a story; the plot is brought to life by the characters, while the theme is the subject of the story and the author's motivation for writing it. These are necessary components for comprehending and encapsulating the author's presence in literary composition.

АУ Бразгуноў study titled *Author's Presence in the Memoirs* by F. Jeulašouski examined the author's presence in The Memoirs, one of the earliest monuments of Belarusian memoir writing from the early seventeenth century. On the levels of intention, motif, composition, chronotype (time and space unity), storyline, and image, the author's presence, referring to the manifestation of an author's subjectivity in the text, can be tracked in this work. On the levels above, it is influenced not only by the memoir genre's qualities but also by the author's worldview and life priorities.

A study by Wan Chuan-fa and Tian Shuo entitled "Sense and Sensibility: Edward Yang's Emotional Complexity and "Author's Presence: A Study of Edward Yang and His Films"**, respectively,** revealed that in contrast to films like Springtime in "Small Town," Edward Yang's films have a strong author's presence while addressing sense and sensibility. His films reveal more of his sense and sensibility conflict, his works develop a predisposition to reflect on the author's past, emotions, feelings, and the like, and an effect of "self-oxidation" as a distinct sort of intrusive writing. Yang's films have a unique brilliance because of this wrapped-slurry-styled scripting.

Based on a study by Kim M. Mitchell entitled, "Academic voice: On Feminism, Presence, and Objectivity in Writing, asserted that academic voice is an often discussed but ill-defined notion, and there is a lot of confusion about what it means, how to evaluate it, and how to interpret it. This study focused on academic voices from several viewpoints and counterarguments towards the positivist origins of objectivity in academic writing. While there are other epistemological and methodological approaches on voice, the feminist literature on the subject was examined here as a counterpoint. According to the feminist theory, the voice is a socially constructed idea linked to the writer's experiences, emotions, and identity and thus serves as a mirror of the author's method of knowing. There is also a case study on how author's presence might improve text meaning. A practice involving human connection requires subjective experience.

The related literature and studies reveal things and thoughts from different authors that the author's presence depends on the writer's positionality, articulation, and creativity. An influential writer can distill complex thoughts and ideas into simple, clear language that is easily understood.

PROBLEM STATEMENT

This literary study determined the author's presence in Felimon Blanco's Bayang Multi by analyzing the following literary elements: (1) milieu, (2) character, and (3) theme.

METHODS

This study used the qualitative method, specifically discourse analysis. The qualitative method uses textual discussions instead of numerical analyses and explores the meanings produced by language use in communication, the contexts and processes of these meanings and practices. Discourse analysis is a method for studying written or spoken language about its social context and aims to derive how language functions in a real-life situation (Scribbr). This study analyzed Felimon Blanco's *Bayang Munti* to determine the author's presence in the play's milieu, character, and theme guided by the New Historicism Theory of Stephen Greenblatt and Formalism Theory of Roman Jakobson and Viktor Shklovsky.

Sources of Data

The primary source of data was a play from the archive of Dr. Felimon B. Blanco. Unfortunately, the work was not published, although staged by Teatro Guindegan Artists on August 7, 2017, in LaSalle University Arts Center, Ozamis City. The secondary data sources included magazines, newspapers, books, and the Internet.

Data Gathering Procedure

In response to the three sub-problems raised in the study, the investigation followed the following phases: Phase 1 – Milieu Analysis, Phase 2 – Character Analysis, and Phase 3 – Theme Analysis.

Phase 1: Milieu Analysis

This phase analyzes the lines and sentences of the play in exploring the meaning produce as to how milieu relates to its background, environment, mise-en-scene, and setting about the author's presence.

Phase 2: Character Analysis

This phase analyzes the lines in the play, how the narrator describes the main characters, how the characters are related to each other, and the characters' actions in relation to the author's presence.

Phase 3: Theme Analysis

This phase analyzes the lines of the play based on the central idea, topic, and subject of the narrative and its relation to the author's presence.

Data Analysis

The data were summarized per phase and subjected to discourse analysis to examine the lines of the play guided by the New Historicism Theory of Stephen Greenblatt and Formalism Theory of Roman Jakobson and Viktor Shklovsky. In the first phase, milieu analysis, lines depicting the author's presence through the play's background (characters knowledge and education), environment (social and cultural conditions), mise-en-scene (stage setting and context), and location (time, place, and circumstance) were extracted and analyzed supported by various related literature and studies. In Phase 2, the lines relevant to the characters were analyzed to determine the author's presence. In the third phase, theme analysis, the lines of the play were extracted and analyzed to identify the central message, topic, and idea supported by related literature and studies. Finally, the researcher analyzed the play's content to establish the author's presence.

Ethical Considerations

The study was purely a discourse analysis of Felimon Blanco's *Bayang Munti*. The playwright, whose informed consent was secured, was made aware that the play would be used for research purposes only. The author was given the questions ahead of the in-depth interview conducted to collect relevant information with validation from neighbors and relatives.

RESULTS AND DISCUSSION

Milieu

Table 1 shows the analysis of the lines of the play related to the milieu and the author's presence.

Table 1. Milieu Analysis

Milieu	Lines	Author's Presence
Background	*Bawat buhay ay may patutunguhan (Every life has a destination)* *Bawat pangarap ay may katiyakan (Every dream has certainty)* *... Nasa iyo ang kinabukasan (The future is yours)* *Nasa iyo ang pagkakataon at tagumpay (You have the opportunity and success!*	Since elementary, he was a student of good academic standing with big dreams in life. He was able to achieve his dreams in life by being an artist while developing and nurturing his craft.
Environment	RINA *...Nauubusan na ako ng creativity sa pagluluto ng lupoy...* *(I am running out of creativity in cooking lupoy).* MIKHAILA *Nakita ko sa 'yo ang tunay na pagmamahal na nagsisilbing liwanag sa aking buhay... (I saw in you true love that serves as my light)*	He experienced lupoy's different recipes as viand due to being poor. He has extended family, and he values his family more than anything.
Mise-en-scene	NARRATOR *One by one, the ensemble enters, looking for a pedicab. They anxiously wait for an available pedicab.*	He dreamt of having a tricycle as the main object of his play, inspired by Rock of Aegis, and was granted.
Setting	KOLEHIYALA 3 *Lahat ay may katapusan, kailangan lang paghandaan, ipanatag ang isipan, umaasa na may gabay na sa atin ay aakay (Everything has an end, we need to prepare, focus our mind, hope with guidance)* OCA AND RINA *Minsa'y nasanay na ng nasanay sa konting konswelong aliw sa dinami daming pasikot sikot ng buhay (Sometimes we are accustomed to a little consolation in the dynamic many twists and turns of life)*	He grew up as an altar boy, "Knights of the Altar," serving the Lord in his little ways. He even dreamt of holding a play about the Resurrected Christ. He is accepted wholeheartedly by the family for who he is. He knows that there is no severe relationship, which is okay.

The table presents how the elements of milieu reveal the author's presence. Roman Jefferies defined milieu as a term in literature that encompasses a wide variety of story aspects. It is the overall atmosphere of a story, which includes the environment and the culture, the historical or geographical context, and the mood and tone of writing.

Moreover, Win Every Game defined milieu as "the particular atmosphere that surrounds a major event or group of events." A milieu is a broad, encompassing characteristic that gives meaning to a physical location or series of events. It indicates the type of setting in which events take place. People, feelings, attitudes, and tangible objects — anything essential to the location – make up a milieu. The quality of a milieu can be physical, cultural, emotional, or other. Context is usually helpful background information, regardless of its application.

According to Encyclopedia Britannica, background, setting, environment, mise-en-scene, and milieu are all synonymous, referring to location, time, and conditions in which anything occurs. Circumstances or events that precede a phenomenon or development relate to background. The setting recommends that real-life issues be viewed through the lens of literature or play. Environment refers to all external elements that shape an individual's physical, mental, or moral growth. Milieu refers to a person's or a group of people's physical and social surroundings. Finally, the Mise-en-scene strongly suggests the employment of attributes to create a particular ambiance or dramatic impact.

Bawat buhay ay may patutunguhan (Every life has a destination)
Bawat pangarap ay may katiyakan (Every dream has certainty)

The author's background tells about him as a student of good standing since elementary. He comes from a rural place with a simple life and a loving family. Raised as a devout Catholic, with his family, he serves God. He is the only one in the family into the arts.

... Nasa iyo ang kinabukasan (The future is yours)
Nasa iyo ang pagkakataon at tagumpay (You have the opportunity and success!

He believes that he is the captain of his ship, and everything will be provided to him if meant for him. So, he persevered in life and has become what he wanted to be – an artist. His career has brought him to places.

RINA

…Nauubusan na ako ng creativity sa pagluluto ng lupoy…
(I am running out of creativity in cooking lupoy).

The environment speaks about him being poor but unhindered in the pursuit of his dream. He ate a poor man's food and did a poor man's work. Their poverty became his inspiration to do well in life. His desire was to redeem his family from poverty.

MIKHAILA

Nakita ko sa 'yo ang tunay na pagmamahal na nagsisilbing liwanag sa aking buhay... (I saw in you true love that serves as my light)

He has seven siblings and lives with an extended family in his hometown. He loves and values his family more than anything in the world. He is more than willing to move heaven and earth for his family.

NARRATOR

One by one, the ensemble enters, anxiously waiting for an available pedicab.

Mise-en-scene spills his artist side with a dream of portraying a play using pedicab, a prevalent mode of transportation in the place where he lives. He got inspired by the play Rak of Aegis. He is a professional performer, but he loves directing and managing performances. For the play to be realized, he asked Bayang Barrios, his good friend, to use his songs for his freedom, and she gladly said yes. Bayang Barrios was there during the performance way back in 2017 and was thrilled by the outcome of the play, more so when her songs wer given a new flavor.

KOLEHIYALA 3

Lahat ay may katapusan, kailangan lang paghandaan, ipanatag ang isipan, umaasa na may gabay na sa atin ay aakay
(Everything has an end, we need to prepare, focus our mind, hope with guidance that leads us)

The setting portrays the author as growing up as an altar boy, Knights of the Altar, serving the Lord in his little ways. Even in his youth, he was fully aware of his spiritual side and God's presence in his life. He dreamt of holding a play about the Resurrected Christ in the future if God would permit. He used to join "sugar" during Easter Sundays and was inspired by how the reenactment of the Resurrection was done. His ultimate dream of holding a play about the Resurrected Christ was realized. The play was held in Tambulig, his hometown, when he was working in the Culture and Arts Office.

OCA AND RINA

Minsa'y nasanay na ng nasanay sa konting konswelong aliw sa dinami daming pasikot sikot ng buhay (Sometimes we are accustomed to a little consolation in the dynamic many twists and turns of life)

The family wholeheartedly accepts him as to who and what he is. He does not feel unwelcome or an outcast for being himself. He is well-loved by his extended family and well supported in plans and life decisions. However, he dreams of somebody to accept him as he is but accepts the truth that nothing lasts in this world. He knows that there is no severe relationship for him, and that is okay. As of now, he is occupied with meetings, classes, invitations, and performances.

The term milieu refers to a particular environment surrounding a significant event or set of circumstances. It is a broad, encompassing characteristic that gives meaning to a physical location or series of events. It also identifies the type of environment in which events take place. The people, emotions, attitudes, and material objects – in short, anything essential to a context – make up a milieu. The term can also refer to any feature that one chooses to convey because it describes the environment of events. As a result, the quality of a milieu can be physical, cultural, emotional, or any other. Regardless of the application, knowing the milieu of an author of a particular literary piece usually affords valuable background information (Writing Every Game).

Good academic records, perseverance in life's adversities fulfills his dream play, and strong faith in God revealed the author's presence in the milieu.

Characters

Table 2 shows the analysis of the lines of the play on the main characters, how they relate to each other, and their actions relative to the author's presence.

Table 2. Character Analysis

Literary Elements	Lines	Author's Presence
Major Characters	OCA *... Sabi kasi ng teacher ko that satisfaction is all a mental state. It's all in mind.* *(… My teacher said that satisfaction is all a mental state. It's all in mind.)* RINA *Hindi ito ang buhay na pinapangarap ko Oca. Saan na ang pinangako mo noon?* *(This is not the life I dream of having, Oca. So where are your promises?)*	The author is positive regardless of life's challenges. He struggled a lot. He believes that there are things he wants but are not meant for him.
Characters Relationship	OCA *…you better focus on your studies first. Saka na yang lab lab na yan. It can wait at the right time and situation.* *(…you better focus on your studies first. Love will find you someday. It can wait at the right time and situation.)*	He cannot deny that he dreamt of having someone to accept him for who he is.
Characters Action	OCA *Bubuhayin ko ang anak natin. Hahanap ako ng trabaho.* *(I will raise our son. Then, I will look for a job.)* RINA *'Di ko alam ang gagawin ko. 'Di ko alam kung makakaya ko 'to.* *(I do not know what to do. I cannot take it anymore.)*	This speaks about his perseverance to do everything for his family. He felt this after losing his father at a very young age. He had to accept this and move on with his life.

Fiona McLaren, an editor, offered the following advice: "*Find out why the character is going after their goal — not just on a surface level, but down to their underlying convictions — before you fix pen to paper or fingers*

to the computer. The more you delve into your character's goals in life, the more you will learn about them."

"The defect of characters must be the thing about them that has to change to reach their objective after the book," says Katie McCoach, an editor. She added, "*Another way of looking at it is to ask: what is their fear that keeps them from reaching their goals?*" This should be fed into the story's conflict to serve as guide for the structure.

Aja Pollock, a former editor at Simon & Schuster, cautioned that "*Instead of altering the storyline or rethinking the characters, a lot of authors get the blueprint in their brains, but when their characters' desires don't correspond with where the plot is headed, they force their characters into situations that don't make sense."*

OCA

... Sabi kasi ng teacher ko that satisfaction is all a mental state. It's all in mind.
(… My teacher said that satisfaction is all a mental state. It's all in mind.)

The main characters mirror the author as a positive person regardless of life's trials, circumstances, and challenges. He believes that everything is in his mind. What your mind will conceive, your body will achieve; hence, there is a need to watch one's thoughts. People should think positively to have a happy, healthy, and good life. Life is also full of surprises, but one must be ready to face them because they are part of life and will make us strong.

RINA

Hindi ito ang buhay na pinapangarap ko Oca. Saan na ang pinangako mo noon?
(This is not the life I dream of having, Oca. So where are your promises?)

He struggled a lot to be who he is right now, but he worked his way to the top. He realized that there are things that he wants but are not meant for him and that are things he dislikes but are meant for him. In life, there are signs revealing God's will or plan for everyone.

OCA

…you better focus on your studies first. Saka na yang lab lab na yan. It can wait, at the right time and situation. (…you better focus on your studies first. Love will find you someday. It can wait at the right time and situation.)

The character's relationship reveals that he dreamt of having someone to accept him for who he is but never had that someone. There was somebody before, but their relationship had no label and they never talked about it. They just went with the flow. He is outright gay and is very blunt about who and what he is. He thinks that no one would be serious for a person like him. According to him, he can identify one as a gay because it takes one to know one. He is not closing his doors, but he is occupied with work and studies for the moment.

OCA

Bubuhayin ko ang anak natin. Hahanap ako ng trabaho.
(I will raise our son. Then, I will look for a job.)

The character's action speaks about his perseverance in anything just for his family. Being a member of an extended family, he sent his nieces and nephews to school. In fact, some of them are already employed and are paying him back for his kindness.

RINA

'Di ko alam ang gagawin ko. 'Di ko alam kung makakaya ko 'to.
(I do not know what to do. I cannot take it anymore.)

At a very young age he lost his father and was devastated; however, he managed to accept such loss and moved on with life. His father did not witness anymore his successes, but he believes that his father with the Lord is happy for him.

Writers use characters to conduct acts and speech to move the story along a plotline. Characters bring stories to life, they are the lifeblood of any game, depending on the author's objective for the story, whether to teach a lesson, entertain, educate, or even persuade. Characters can be based on real people or events, or they can be completely fictitious. Many fictional characters in books, television shows, and movies profoundly affect individuals. Some people enjoy living their life through the eyes of these fictional characters, who appear to have more fascinating lives than they do. Also, these characters may seem natural and inspirational, and people relate to those that have faced similar situations.

Struggling in life but staying positive, dreaming for the right person, and accepting life's twists and turns reveal the author's presence in the characters.

Theme

Table 3 shows the analysis of the play's central idea, topic, and subject in relation to the author's presence.

Table 3. Theme Analysis

	Themes	Author's Presence
Central Idea	Love	The author believes that we should love everything we do and put our heart into it. As a result, he loved arts, which allowed him to travel around the world and share his craft with different audiences worldwide.
Topic	Heroism	He is considered a hero in the arts. He is the first-ever ZamboSurian to be elected as head of the NCCA-NCDA. He is helping his beloved town in the setting up of Tambulig Performing Arts.
Subject	Circle of Life	He is self-actualized. He surpassed the challenges in life and considered himself lucky enough to achieve his dreams. He gave his family a place they could home in his hometown. His life now revolves around the arts and thankful service to God.

Virginia L. Lewis, Edward T. Larkin, and Hugo Walter traced the development and use of themes and motifs over extended periods, elucidated the significance of specific themes or motifs for the formation of period styles, and analyzed the unique structural function of themes and motifs that point to the impulses authors received from literary tradition, the choices made, and the creative transformation of the cultural heritage.

Horst S. Daemmrich cited two things that help one identify the theme: (1) dual relationships by referring to the semblance of phenomena and fluctuating positions in text and (2) series of relational patterns and a selective principle that classifies concordant phenomena based on the frequency of occurrence.

According to Writing Explained, a theme is an idea or concept that a literary work explores (e.g., love, despair, honor, etc.). The theme of academic work is a salient idea that emerges from the treatment of its

subject matter. An author explores the theme through the work's subject matter, and when telling the story, arrives at some thematic statement.

KOLEHIYALA 2
Malayo Kuya, as in super malayo. Wag na.
(If is far Kuya, as in super far. No need.)
KUYA SIKAD
Kahit saan pa 'yan, kaya 'yan ng sikad ko.
(Everywhere else, my tricycle can do that.

The lines above show that love can go as far as it gets. The play's central idea is love, which revolves around the belief of the author that we should love everything we do and put our heart into it. His love for the arts has brought him to places here and abroad to share his craft with different audiences.

RINA
Salamat sa aking mga adhikain
Kayo'y aking gabay at kapiling
At sa mga sandaling nawalan ng lakas
Pag-agapay at kalinga ang iyong binasbas

The lines above reflect the author's aspirations, struggles, and achievements. He alone in our place has made a name in the arts. Thus, his heroism is the subject. He is the first-ever ZamboSurian to be elected as head of the National Commission for Culture and the Arts – National Committee in Dramatics Arts (NCCA-NCDA). Curretly, he is helping his beloved town set up the Tambulig Performing Arts. He holds seminars and trainings for budding artists in the locality.

ESTUDYANTE
… Sabi nga ni Shakespeare, "Expectation is the root of all heartaches".
(… According to Shakespeare, "Expectation is the root of all heartaches".)

The line above depicts how the author survived life by trusting God in everything, believing in himself, doing the best that he could,

praying for God's divine providence, and not expecting anything in return. He is fully aware of the difference between expectation and reality. To him, reality matters because it is the truth though sometimes painful. Circle of life as subject reveals that he is self-actualized. He has surpassed life's challenges and considered himself lucky enough to achieve his dreams. He has given his family a place they could call home in his hometown. His life now revolves around the arts and service to God as his way of thanking and glorying Him for all the bestowed blessings.

A theme in a specific literary piece is the central idea, topic, and subject being of a literary piece. Works of literature can consist of more than one theme. Identifying a play's theme can help a playwright to understand the embedded meanings and for the reader to understand the meanings better. Writers articulate different approaches to themes in their work. One may start with an issue or theme in mind and other may allow a theme to develop, emerge, or expand as a play is written.

Love for the arts, heroism in the craft, and self-actualization reveal the author's presence in the theme.

CONCLUSION

With the application of the Historical-Biographical Theory by Samuel Johnson, New Historicism Theory theories by Stephen Greenblatt, and Formalism Theory by Roman Jakobson and Viktor Shklovsky, the study proves that Felimon Blanco's Bayang Munti reveals the author's presence through its literary elements.

RECOMMENDATIONS

The following research directions using the same play are recommended:

1. Author's presence evident in the milieu and life reflections,
2. Characters' actions and circumstances, and
3. Analysis of regret as theme.

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ASSESSMENT OF THE DEMONSTRATED READINESS AND PERFORMANCE OF PRE-SERVICE TEACHERS IN PRACTICE TEACHING

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ABSTRACT

The study assessed the readiness and student teaching performance of practice teachers. This quantitative study used the descriptive-correlational research design with evaluation tools to gather data from 66 student teachers identified using the total enumeration sampling technique. The study found that in the process of screening, student teachers demonstrated fair and passing performance in professional and general education tests, respectively. They also showed good initial teaching performance. After their deployment, the student teachers had **superior to** excellent performance as rated by their cooperating teachers and supervisors. The significant association between the student teachers' readiness and teaching performance indicated that the higher the degree of their preparation is, the higher the degree of their practice teaching performance is also. The recommendation is for Teacher Education Institutions to revisit the curriculum and the delivery of instruction of the general courses.

Keywords: *Pre-service teachers and pre-service teaching, readiness, performance, quantitative research, Teacher Education Institution*

INTRODUCTION

UNESCO's initiatives of ensuring peace, putting an end to poverty, and directing sustainable development are centered on its goal of making transformative education. One of the goals of education is to transform the generation of learners who will be catalysts of change in this ever-changing society. Reaching this ideal requires teachers who qualify as the educational wheel's prime movers. In the study of Tehseen and colleagues (2015), they acknowledged that teachers play a crucial role in the education of students. Thus, the recruitment and preparation of teachers are of significant concerns.

In the Philippine context, the Commission on Higher Education (CHED) mandated all Teacher Education Institutions (TEI) throughout the country to reinforce their curriculum towards equipping the agents of transformation of the society, the teachers. One of the integral parts of any teacher education program is the exposure and total immersion of student teachers in their student teaching. It is said to be the final phase and culminating activity of their pre-service training before they experience the real world of being professional teachers. CHED M.O. 30 series of 2004 of section 3 has it that practice teaching is a component of experiential learning. Courses under the teacher education program allow students to experience the rudiments of teaching as they observe, verify, and teach in a real classroom setting where they will encounter students, authentic classroom scenarios, and other members of the school community. This learning experience will provide students with a valuable chance to apply what they have acquired in learning during their three and a half years of education**.** It is also a once-in-a-lifetime experience to let them realize their calling as teachers and perform the duties and responsibilities of a classroom teacher.

Journey of Student Teachers

In the study by Straková (2015), the journey of practice teaching offers significant learning avenues as student teachers will become aware of the attributes of an effective teacher. Their training can ensure their

readiness for actual teaching. On the other hand, the study by Mokoena (2017) had it that student teachers' first exposure may not always meet their expectations. If their expectancies are not met, they become discouraged. Sometimes, they will experience different scenarios that may surprise them.

Student Teachers' Readiness

Tumapon,(July 28, 2016) wrote in her published article that our public education needs to revisit the student teaching program and examine how future teachers are made ready to be part of the implementation of the Enhanced Basic Education or the K-12 System. Our educational system also calls for reform in higher education, specifically in the teacher education program. Reforms may consider the enhancement of practice teaching program to make sure that it fulfills the purpose of preparing future teachers.

Arduous preparation of future teachers is required for them to achieve the essential goal of practice teaching. Indeed, it is essential to guarantee that future teachers are fully ready and possess the fundamental knowledge, attitudes, and skills needed in the teaching profession. As provided in DepEd Order 5, series of 2005, "TEIs should make sure that their student teachers who will be deployed are prepared to fulfill the various roles expected of them."

Performance of Student Teachers

It is important to appraise student teachers' teaching performance to determine their readiness to teach and the quality of their training. According to Ulla (2016), the quality of pre-service training is an essential element for quality education in the Philippines. Practice teaching is a valuable learning experience and preparation for future teachers. Tuli and File (2009) opined that total immersion of student teachers in the real world of teaching gives them significant learning experiences for them to fully understand teacher's duties and responsibilities. Likewise, Cheng (2013) agreed that student teaching is essential in developing competent educators in the future.

Mahinay (2013), in his study on pre-service teaching, assessed the training mechanism and performance of practice teachers in 17 regions of the country. He recommended that for teacher education institutions (TEIs) to produce quality future teachers, they should give utmost importance to the quality of their student teaching program.

As earlier stated, there is a dearth of studies focusing on the assessment of readiness and teaching performance of pre-service teachers. Thus, this study sought to fill in the gap in the literature not only by assessing student teachers' readiness and teaching performance but also by exploring their association. Findings of this study can serve as basis of any initiatives relevant to the preparation of Education students for their teaching career.

STATEMENT OF THE PROBLEM

This study primarily assessed the readiness and teaching performance of student teachers during practice teaching. Specifically, the study determined the following: (1) student teachers' readiness for teaching, (2) student teachers' teaching performance during practice teaching, (3) any significant difference in the student teachers' teaching performance before and after their deployment, and (4) any significant association between the student teachers' readiness and teaching performance.

METHODS

Research Design

This study used the descriptive-correlational research design in assessing the student teachers' readiness and teaching performance and determining any significant association between readiness and teaching performance.

Participants and Sampling

Total enumeration was employed in the study. There were 66 student teachers of a Teacher Education Institution in Cabanatuan City

during the Second Semester of the Academic Year 2017-2018. Majority of the student teachers were females and aged between 19-25 years old. Fifty-eight percent (58%) were BEED pre-service teachers and 42% were BSED pre-service teachers. More than half (53%) of pre-service teachers (53%) were deployed in public schools for their practicum/internship.

Instruments

Data were collected through appraisal checklist, written tests, and surveys. Appraisal Checklist was used to assess the student teachers' teaching performance during a teaching demonstration. The checklist is a standardized tool prescribed by the Teacher Education Council for the assessment of pre-service teachers' holistic performance. The tool has the following components: teachers' personality, lesson planning skills, content knowledge, teaching methodologies, classroom management skills, and questioning skills. Interview questions were based on the Philippine Professional Standards for Teachers.

To assess the student teachers' readiness in terms of pedagogical-content knowledge, the researchers asked for the results of the written tests that the student teachers have taken. These tests consisted of professional and general education content items. The items for professional education pertained to assessment of student learning, teaching profession, child and adolescent development, principles of teaching, curriculum development, and facilitating learning. For general education, the items were related to mathematics, science, English, Filipino, history, ICT, and literature. The teachers reviewed the test items for content validity. The content validity index of the instrument was 1.0 while the Cronbach alpha coefficient reliability analysis value was .87.

The researchers personally visited the teacher education institution to secure its permission for the conduct of the study and for the collection of available data such as evaluation documents and results of examinations and interviews. The researchers coordinated with the school's student teaching supervisors for the collection of data.

Data Analysis

The study used descriptive statistics – frequency, percentage, and mean – to characterize the student teachers in terms of their readiness to teach and their teaching performance. Moreover, the used inferential statistics, particularly t test to determine any significant difference in the student teachers' teaching performance ratings before and after practicum and Pearson Product Moment Correlation to determine any significant association between readiness and teaching performance.

Ethical Considerations

The researchers had the participants accomplish a consent form before participating in the study. They were made fully aware that they could withdraw their participation in the study at any time and that in no way their identity would be revealed.

RESULTS AND DISCUSSION

This section presents the results of the study and their corresponding analysis and discussion with supporting literature and studies.

Readiness of Student Teachers

The readiness ratings of the student teachers are shown in Table 1. Overall, the BSED and BEED students had fair level of readiness for practice teaching, indicating their lack of preparedness for teaching. As to the components of readiness, the data reveal that the student teachers obtained fair and passing ratings in their professional education courses and general education courses, respectively. Further, the student teachers had good ratings in their initial teaching demonstration.

Results indicate that the student teachers lacked mastery of the contents of general education, specifically in science and mathematics, language, social sciences, and information and communication technology.

Teacher education course is a board course, requiring students to take the Board Licensure Examination for Teachers (BLEPT). Thus, teacher education institutions prepare their graduates for the board exam by to giving graduates a strong foundation not only in professional courses but also in general education component. The findings indicate the need to further strengthen instruction in general education courses**.** On the other hand, the student teachers did well in professional education courses, suggesting satisfactory acquisition of knowledge on teaching and learning theories, which is a good indicator of readiness to teach.

In terms of initial teaching demonstration, both BSED and BEED student teachers obtained good ratings. This finding indicates that the student teachers possess the necessary teaching competencies and are ready for teaching immersion. As observed, the student teachers made a good preparation for their classroom teaching demonstration. Preparedness for teaching is one trait of a responsible teacher**.** Moreover, the student teachers demonstrated pedagogical competence, which is necessary in the fulfillment of their roles as facilitators of learning. Pedagogical competence encompasses teachers' knowledge, skills, and values relevant to the teaching profession.

According to NCTQ (2011), pre-service teacher instructional ability is typically shaped throughout a teacher preparation program and refined in a capstone field experience called "student teaching." Teacher Education Institutions (TEIs) are responsible for preparing quality teachers through quality teacher preparation programs. The role of any teacher education institution in preparing future teachers to become pedagogical competent can never be taken for granted. According to Baker (2002), practice teaching is a preparatory program that equips interns with the necessary teaching competences. Thus, before their deployment, student teachers' level of readiness to teach must be determined and assured.

Table 1. *Pre-service Teachers' Level of Readiness*

Table 1 *Pre-service Teachers' Demonstrated Readiness*									
		Written Test Performance				Rating in Initial Teaching Demonstration		Overall Readiness	
COURSE		Professional Education	Verbal Interpretation	General Education	Verbal Interpretation	Mean	Interpretation	Mean	Interpretation
BSED	Mean	81.75	Fair	77.25	Passing	92.11	Good	85.80	Fair
	N	28		28		28		28	
	Std. Deviation	5.30		8.00		4.05		2.75	
BEED	Mean	84.42	Fair	79.39	Passing	90.61	Good	86.26	Fair
	N	38		38		38		38	
	Std. Deviation	6.23		5.38		2.96		2.89	
Total	Mean	83.29	Fair	78.48	Passing	91.24	Good	86.06	Fair
	N	66		66		66		66	
	Std. Deviation	5.96		6.65		3.52		2.82	

Teaching Performance of Student Teachers

Table 2 shows the teaching performance of the student teachers as rated by their cooperating teachers and supervisors. As revealed, both the BSED and BEED student teachers got very good overall teaching performance ratings. The findings indicate that the student teachers demonstrated high teaching competencies during their internship. They have more than satisfactorily met the expectations of their cooperating teachers and supervisors. The high teaching performance ratings of the student teachers can also be attributed to the role of cooperating teachers. According to Lu (2012), cooperating teachers play the role of a mentor and a supervising teacher. Cooperating teachers fulfill crucial roles inside the classroom while student teachers are immersed in teaching. As mentor,

cooperating teachers train and nurture student teachers to become better teachers (Cornell, 2003). As supervising teacher, they closely monitor the teaching performance of student teachers and provide feedback about their performance for further enhancement of their teaching competencies (Zheng & Webb, 2000). Hence, it can be said that practice teaching provides student teachers with an experience that develops their teaching competencies in preparation for their teaching career.

Evaluation of student teachers' teaching performance is an important mechanism. Danielson & McGreal (2000) stated that "effective feedback mechanism done objectively gives positive feedback for reinforcement and promote realization to nurture teachers to become self-disciplined and self-directed. Without quality feedback, teachers cannot reflect on their practice, which affects their goal of becoming better teachers (Aseltine, 2006). Thus, both cooperating teachers and supervisors give student teachers their evaluation and feedback for teaching capability building and enhancement.

Table 2. *Demonstrated Performance of Pre-service Teachers*

COURSE		Cooperating Teachers' Rating	Verbal Interpretation	Supervisors' Rating	Verbal Interpretation	Rating in Final Teaching Demo	Verbal Interpretation	Overall Performance	Verbal Interpretation
BSED	Mean	95.50	Superior	97.39	Excellent	94.46	Very Good	95.79	Superior
	N	28		28		28		28	
	Std. Deviation	3.41		0.79		3.80		2.19	
BEED	Mean	96.63	Superior	97.47	Excellent	95.45	Very Good	96.52	Superior
	N	38		38		38		38	
	Std. Deviation	2.66		0.66		3.72		1.94	
Total	Mean	96.15	Superior	97.44	Excellent	95.03	Very Good	96.21	Superior
	N	66		66		66		66	
	Std. Deviation	3.02		0.70		3.75		2.07	

Comparison of the Respondents' Teaching Performance Before and After Practice Teaching

Table 3 shows the comparison of teaching performance ratings of student teachers before and after their practice teaching. The statistical results reveal a significant difference in the teaching performance ratings before and after practice teaching. The performance ratings after the internship were higher than the performance ratings before the internship. This finding implies that the student teachers' exposure to actual teaching with the supervision of their cooperating teachers greatly helped the enhancement of their teaching competencies. Similar results were found in the study of Somblingo (2014). The students enrolled in practice teaching course demonstrated enhanced teaching competencies after their internship. As Cheng (2013) asserted, practicum is an essential program in teacher education designed to help future educators become competent teachers.

Table 3. *Pre-service Teachers' Teaching Performance*

		Mean	N	SD	Std. Error Mean	T	Df	Sig. (2-tailed)
Pair	BEFORE	91.24	66	3.52	.43294	-7.795	65	.000
	AFTER	95.03	66	3.75	.46207			

Relationship between Student Teachers' Readiness and Teaching Performance

Table 4 shows the association between the student teachers' readiness and teaching performance. With a p value (.008) lower than the level of significance (.01), a significant association between student teachers' readiness and teaching performance existed. The positive relationship indicates that the higher the demonstrated readiness of student teachers for practice teaching, the higher their teaching performance.

Table 4. *Pre-service Teachers' Teaching Performance*			
			Demonstrated Performance
Demonstrated Readiness	r-value		.326**
	p-value		.008
	n		66
**. Significantly correlated at .01 level (2-tailed).			

CONCLUSION AND RECOMMENDATIONS

Findings of this study lead to the conclusion that student teachers' readiness for teaching has significant bearing on their teaching performance during internship. The significant association implies that high level of readiness translates into quality teaching. Hence, before the deployment of student teachers to the field for their practice teaching, they must be helped in the acquisition of the necessary pedagogical knowledge and skills. They must be provided with solid theoretical foundation that can be learned through the professional and general education courses. Readiness of student teachers, being a significant factor of quality teaching performance, should be any Teacher Education Institution's concern. Three important initiatives TEIs can take to beef up Education students' readiness to teach are to review their education curriculum, further enhance the quality of instruction for both professional and general education courses, and to strengthen their internship program.

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ENHANCING 21ST CENTURY LITERACY SKILLS THROUGH DEVELOPING DIGITAL STORIES

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ABSTRACT

The study explored the perceived level of competency of students in developing digital storytelling in the language classroom and examined the extent to which developing digital stories enhance 21st-century literacy skills along digital, information, global, visual, and technological literacies. Data were gathered through survey and focus group discussion (FGD). A digital story was developed based on the results of the mixed-method design. The respondents for the survey were 58 Grade 8 students of one of the private special-science high schools in Northern Philippines. Overall results revealed that the students were moderately competent in the four phases of developing digital stories (pre-production, production, post-production, and distribution). Specifically, the students were most competent in the production phase but were least competent in the distribution phase. The results also showed that students' literacy skills were moderately enhanced, with visual literacy as the most enhanced skill and digital literacy as the least enhanced skill. Findings indicate that foundational skills in developing digital stories must be strengthened for students' literacy skills to be fully enhanced.

***Keywords*:** *Storytelling, information literacy, global literacy, visual, technology, digital citizenship, literacy skills*

INTRODUCTION

With the rapid development of technology, a modern version of storytelling has emerged – digital storytelling. Kocaman-Karoglu (2015) defined DST as storytelling imbued with digital technological tools that

serve as a medium of expression. As for Robin (2008), DST is the usage of technological tools to tell stories, which include the different forms of media, images or videos, music, text, and narration that can activate the skills that 21st-century learners need: "information literacy, visual literacy, creativity, and use of the newest available communication technologies" (Dogan & Robin, 2009, p. 633). Thus, digital storytelling involves using narration with digital content to create a short movie or clip. DST provides learners and teachers with the opportunity to collaborate, reflect, and develop accuracy in transforming traditional storytelling into digital storytelling.

Additionally, Yang and Wu (2012) divided digital storytelling into four phases: (1) Preproduction, which–includes five steps: a. creating authentic scenarios; b. collecting background information; c. scriptwriting and peer-reviewing; d. oral storytelling; and e. storyboarding and story mapping construction; (2) Production, where students select multimedia elements and begin to narrate their stories using their voice; (3) Post-production, where content is arranged and edited into a digital story; and finally (4) Distribution, where the digital story is shared and commented by others.

There are several elements of developing digital stories. Many studies (Abdel-Hack & Helwa, 2014; Condy et al., 2012; Gimeno-Sanz, 2015) used the seven elements of digital storytelling coined by Lambert (2006) as a guide in constructing a digital story project: (1) point of view (the author's purpose in choosing the digital story including its perspective), (2) dramatic question (the main question established initially, which should be answered at the end of the story to sustain the attention of the audience), (3) emotional content (the digital story should elicit emotions to enhance the connection between the story and the audience), (4) gift of voice (personalizing the story through one's diction, articulation, and pronunciation of words to achieve vivacity), (5) power of the soundtrack (the usage of music and other suitable sounds that will help in the stimulation of emotions), (6) economy (the story should be two-three minutes long and told without too much content), and (7) pacing (the rhythm and speed of the story to create dynamism and sustain the interest of audience).

According to Foelske (2014), software tools have also been readily available in creating digital stories. These authoring tools can range from creating presentations (i.e., Microsoft Powerpoint/ Keynote) or video projects (i.e., Moviemaker, iMovie) to more professional and subscribed software tools (i.e., Powtoons, Animoto, ComicLife, Storybird) (Kocaman-Karoglu, 2015). To summarize what digital storytelling is, Dogan and Robin (2009) presented digital stories' educational components in the education process (Figure 1).

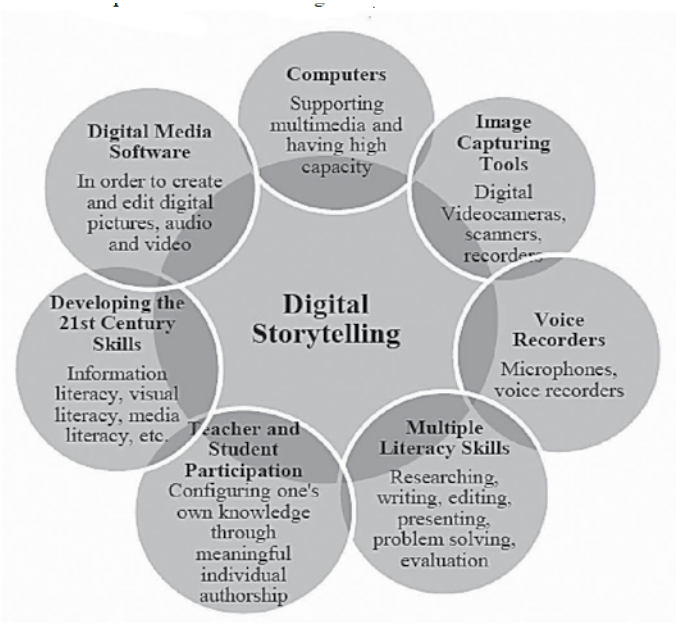

Figure 1. The educational components of digital stories (Robin, 2008, p. 223)

Robin (2008) presented different factors that influence the growth of digital storytelling in the classroom. Technological tools, such as voice recorders, image capturing tools, and computers, have become readily accessible to teachers and learners. Advanced digital audio software has also been increasingly more accessible, allowing computer users, particularly beginners, to become digital media producers and editors. As shown in Figure 1, the combination of these media meets the needs of the 21st-century classroom, which allows the development of 21st-century skills

needed for the learners to excel in different media- varied environments.

Through the work of several researchers regarding digital storytelling, Brown, Bryan, and Brown (2005) came up with "*Twenty-First Century Literacy*" – the result of combining (1) Digital Literacy, the capacity to communicate with the evolving global community to discuss issues, collect information, and ask help; (2) Information Literacy, the ability to search, assess and synthesize information; (3) Global Literacy, the ability to read, create meaning, respond, and contextualize information from a global perspective; (4) Visual Literacy, the ability to comprehend, create, and communicate through the usage of visual images; and (5) Technology Literacy, the capacity to use technological tools to improve learning, productivity, and performance.

Through digital storytelling, these 21st-century literacy skills are developed and enhanced. In addition, most of the studies conducted were predominantly using qualitative (Sepp & Bandi-Rao, 2015), quasi-experimental (Kocaman-Karoglu, 2015), and case study design (Castaneda, 2013; Ranker, 2008). Digital story projects were the primary tools used, yet the quantitative study seemed to be the least used design, which was also observed in the study of Carvalho and Cibrão (2018). If used, structured interviews (Sadik, 2008) and tests (Rahimi &Yadollahi, 2017) are frequently utilized for gathering information on the skills acquired in digital storytelling; the use of questionnaires still needs to be explored as a data-gathering tool. In terms of published research on digital storytelling conducted in the Philippines, the researcher found only one, Yugioksing's (2016) study, which investigated the use of DST as a pedagogical tool for Mandarin language teachers in practicing linguistic skills using a communicative approach. The study examined the extent of engagement of students in authentic learning tasks.

From the literature review, researchers (Abdel-Hack & Helwa, 2014; Campbell, 2012; Malin, 2010; Rahimi & Yadollahi, 2017; Sepp & Bandi- Rao, 2015; and Sukovic, 2014) focused mainly on the influence of DST on a single literacy like writing or reading, claimed to be traditional literacies, or on a certain sub-skill like critical thinking skill or problem-solving skill of the participants without synthesizing or categorizing it. Thus, students' literacy skills developed through digital storytelling still need to be studied since literacy goes beyond reading and writing. The

researcher also found scant literary work focusing on 21st-century literacy skills.

Furthermore, most of the studies were project-based or workshops on digital storytelling to gain information on how DST develops the 21st-century skills of students. However, the researcher has not found any study that explored the competency level of students in digital storytelling (Duveskog et al. 2012; Gakhar, 2007; Gimeno-Sanz, 2015; Reyes, Pich & Garcia, 2012; Sepp & Bandi- Rao, 2015; Tendero, 2006; and Yang & Wu, 2012).

STATEMENT OF THE PROBLEM

To address the cited gaps, the researcher explored the students' perceived level of competency in developing digital storytelling in the language classroom and whether digital storytelling enhances students' skills or abilities along the 21st Century Literacies by Brown, Bryan, and Brown (2005).

Specifically, this study sought answers to the following research questions:

(1) What is the students' perceived level of competency in developing digital stories?

(2) To what extent does developing digital stories enhance the 21st-century literacy skills of the students along the following dimensions: digital literacy, information literacy, global literacy, visual literacy, and technological literacy.

METHODS

Research Design

This study utilized the explanatory sequential mixed method (Creswell, 2014), which helps explain and expand the findings of the initial quantitative data. The study involved two phases. In phase one, data were collected through a survey, which explored the students' perceived competency level in developing digital stories and the extent to which developing digital stories enhances 21st-century skills. The second phase

included the qualitative data collected through focus group discussion (FGD). Focus Group Discussion (FGD) is useful in learning participant opinions (Scott & Morrison, 2006) and differs from individual interviews due to its interactive nature (Hatch, 2002). It encourages participation from respondents who are intimidated by one-on-one interviews and allows respondents to have an active role in the research analysis (Morgan, 2002).

Research Site and Participants

This study involved as participants Grade 8 junior high school students. The students took lessons on making digital stories in their 7th grade. They have been making digital stories as performance output in different courses such as English, Filipino, and Social Studies. A total of 58 students participated in the study, while 12 students participated in the focus group discussion. The FGD participants were selected based on their perceived level of competency in developing a digital story. Moreover, the study involved two Grade 8 language teachers who were interviewed to verify the students' perceived level of competency.

Instrumentation

Data were gathered done survey and focus group discussion. On the students' perceived level of competency in developing digital stories, the researcher used an adapted survey questionnaire validated by experts and tested for reliability. Items in the survey were taken from the studies of Yang and Wu's *Four Phases of Digital Storytelling* (2012) and Lambert›s *Seven Elements of Digital Storytelling* (2006) (See Appendix L). The 24-item survey questionnaire consisted of four sections: pre-production, production, post-production, and distribution. The tool used a 4-point rating scale. For further validation of the survey results, the researcher conducted focus group discussion with two groups of six participants. The guide questions consisted of two parts – students' perceived level of competency in developing digital stories and extent to which developing digital storytelling enhances 21st-century literacy skills.

To determine the extent to which developing digital stories enhances students' 21st-century skills, the researcher used of a self-constructed survey questionnaire with items constructed from different

frameworks (Partnership for 21st Century Skills, 2003; National Council of Teacher of English, 2013; and enGauge, 2003) and from research journals (Avgerinou, 2009; Bawden, 2008; Catts & Lau, 2008; Galac, 2015; Karakoyun & Kuzu, 2016; Smeda et al., 2014; and Kong, 2014) (See Appendix L). The survey has five dimensions: digital literacy, information literacy, global literacy, visual literacy, and technology literacy. The survey used a 4-point Likert Scale.

Both survey questionnaires were tested for reliability involving 30 participants. The questionnaire for students' perceived level of competency in developing digital storytelling and for the extent of enhancement of the students' 21st literacy skills due to developing digital stories obtained Cronbach's Coefficient Alpha values of 0.83 and .80, respectively.

Data Collection

At the initial phase, the 58 Grade 8 students were given instructions on how to answer the questionnaires. The researcher assisted the students whenever there were questions or clarifications about the survey. After gathering data using the questionnaires, the researcher conducted a focus group discussion (FGD) with the students and teachers. The FGD was audio and video recorded for transcription.

Ethical Considerations

The researcher personally administered the instruments used in this study. The consent of the school director, the academic head, the class advisers, the last subject teachers, and the participants was secured. Before accomplishing the instruments, the participants were made aware that their participation was voluntary and that the study was not a test. The participants were not required to write their names in the instruments for confidentiality is absolute. Instead, the researcher used to identify the participants in the focus group discussions. The researcher employed the bracketing process (epoche) to avoid incorporating personal judgments across the study (Ashworth, 1999). The students were given a consent form that also informed them about their roles and rights before the interview. They were informed that they could stop the interview any time should they feel uncomfortable and that they could speak in a language they are comfortable with. The researcher also informed the participants

that the data would not be used for any other reason without their free, prior, and informed consent. The FGDs were audio and video recorded with the permission of the participants.

Data Analysis

The quantitative data were analyzed using descriptive statistics, specifically the mean. The analysis and interpretation of data were based on the 4- Point Likert Rating Scale. Table 1 is the rating scale for competency in developing digital stories while Table 2 shows the rating scale for the extent of enhancement of literary skills due to developing digital stories.

Table 1. *Likert Scale for Perceived Level of Competency of Students in Developing Digital Stories*

Point of Value	Scale	Descriptive Equivalent	Interpretation
4	3.25-4.00	Expert	High competency
3	2.50-3.24	Proficient	Moderate competency
2	1.75-2.49	Developing	Slight competency
1	1.00-1.74	Emerging	Low competency

Table 2. *Likert Scale for the Extent of Enhancement of 21st Century Literacy Skills in Developing Digital Stories*

Point of Value	Scale	Descriptive Equivalent	Interpretation
4	3.25-4.00	Strongly Agree	Extremely enhanced
3	2.50-3.24	Agree	Moderately enhanced
2	1.75-2.49	Disagree	Slightly enhanced
1	1.00-1.74	Strongly Disagree	Not at all enhanced

The recorded FGD was transcribed into narrative text and were re-read one by one to check for misunderstanding or misinterpretation (Thagaard, 2009). Member and spot-checking procedures ensured the correctness of verbalization and transcriptions of information each participant gave during the focus group discussion. Responses were analyzed using the inductive approach (Hatch, 2002). The re-reading of the text checked the comprehensiveness of information from all the participants.

RESULTS AND DISCUSSION

Students' Perceived Level of Competency in Developing Digital Stories

To answer the first problem, which sought to determine the students' perceived competency level in developing digital stories, the researcher utilized descriptive statistics for data analysis. Table 3 presents the students' perceived level of competency in developing digital stories by mean scores with their corresponding interpretation.

Pre-production Stage

In the first phase, pre-production, the students had moderate competency in all indicators with *accessing, evaluating, and collecting information using search engines* having the highest mean of 2.86. During the FGD, the students affirmed that they collect information from different sources, such as Google, Yahoo, Safari, Wikipedia, and YouTube. According to Robin (2008), young people do not only use widely known websites in gathering information, but they also make use of blogs, Wikipedia, podcasts, and social bookmarking tools. These sites are utilized with increasing pace, making them the new generation of information creators. Tenth Grade students in the study of Yang and Wu (2012) reported that as they searched for information via the internet, they became active leaders because they learned to evaluate information with team members and collaboratively brainstormed the content most suited for the story. Also, the teachers' role became that of facilitator, where they provided help when needed and monitored the student's progress.

Contributory to the moderate competence of the students is the students' information collection based on their convenience. They end their search for information as soon as they have found acceptable results, not anymore viewing other results in other pages. One of the students affirmed:

> S3: *"Pag nag-sesearch kami kung ano yung top results, yun na yung kinukuha namin. Kung lalayo kami hanggang page 2 lang."* (If we are going to search, we only check the top results until page 2).

Table 3. *Students' Perceived Level of Competency in Developing Digital Stories*

Phases	Competencies	Mean	Interpretation	Rank
Pre-production	1. choose and develop a topic for my digital story.	2.74	MC	3
	2. access, evaluate, and collect the needed information for my digital story by using appropriate search engines	2.86	MC	1
	3. adhere to intellectual property and can look for materials with Creative Commons License or those materials in the public domain.	2.71	MC	4.5
	4. create a story board or a story map for my digital story.	2.78	MC	2
	5. write a script based on my storyboard or story map.	2.71	MC	4.5
	6. conduct peer critiquing of digital story scripts.	2.40	SC	7
	7. perform oral storytelling.	2.66	MC	6
Overall Rating		2.69	ME	
Production	8. identify the main point of view and perspective to be used in my digital story.	3.04	MC	6
	9. construct a thought-provoking dramatic question regarding the topic of my story that keeps the viewer's attention.	2.86	MC	7
	10. incorporate emotions by relating it to real life situation.	3.34	HC	1

	11. record voice-over (audio files using my own voice) effectively with proper diction and articulation.	2.83	MC	8
	12. record my own voice using a high-quality microphone or a voice recording app.	2.79	MC	9
	13. select images that fit my digital story.	3.26	HC	2
	14. add titles and transitions that are appropriate for my digital story.	3.12	MC	4
	15. add music and other sounds suitable for my digital story.	3.19	MC	3
	16. pause, replay, and control the pace of my digital story.	3.09	MC	5
Overall Rating		3.06	MC	
Post-production	17. make a 2-3 minute digital story.	2.66	MC	4
	18. arrange and edit the content of my digital story.	2.88	MC	2
	19. select and use video editing tools for the transition and effects of my digital story.	3.02	MC	1
	20. cite sources of information, music, and online images used in my digital story using proper format.	2.71	MC	3
Overall Rating		2.81	MC	
Distribution	21. comment and make suggestions on student-made digital stories.	2.81	MC	1
	22. share my digital story in the classroom and social media such as Youtube and Facebook.	2.78	MC	2
	23. export my digital story to emails or DVDs.	2. 36	SC	4
	24. apply intellectual property rights in my digital story.	2.71	MC	3
Overall Rating		2.66	MC	

HC (High Competency), MC (Moderate Competency, SC (Slight Competency), LC (Low Competency)

When asked about the reason for such information-seeking behavior, a student remarked,

> S1: *"Eh nandoon na yung kailangan namin, so okay na yun."* (We already got what we wanted, so that is okay).

This finding can mean that the quality of their search results can be equated to the amount of time and effort spent in searching and their blind trust in Google to rank results by their relevance. This result was affirmed by one of the language teachers citing that one common problem of students when gathering information is

> T2*: "Kung ano na kasi ang ipinakita ng google na top results, yun na yun… Tamad na sila na mag-search ng iba pa or lumayo at icongest yung information. Kung ano yung nakita na nila hanggang doon na lang yung pag-reresearch nila, at masaya na sila dun. Minsan pa nga dahil top result may mga bata na hindi man lang binabasa kung tama or kumpleto ba yung information."* (Whatever information that Google has shown as top results are what students get, and they do not try to go further in their research. Sometimes students do not even bother to read or check if the information is complete since it is the top result). Students trust that the information they need will appear within the first pages and have faith in Google.

Another reason students cited for their moderate competency in this area is their skill in keyword use. Their preference for using simple keyword searches and advanced search results feature of websites can affect the accuracy of their search results. Terms given by the teachers are usually utilized, indicating that the usage of synonyms and antonyms may not work.

> S2: "*Siguro mas madedevelop pa yun pag mas magaling kami mag-type ng mga keywords. Kasi simple lang yung mga ginagagamit namin na keywords. Kung ano yung topic or title na binigay ng teacher yun din tinatype namin. Hindi nga namin alam na my advanced search sa Google.*" (Perhaps, we can develop this skill if we are good at typing keywords. We only use simple keywords. We use the topic or title that the teacher has given. We don't even know that there is an advanced search feature of Google.)

As found in the study of Haglund and Olsson (2008), search engine users settled on using simple keyword searches and viewed only the first results page. Similarly, Brophy and Bawden (2005) observed that search engine users tend to use search methods that they find convenient and stop searching once they have reached an acceptable result.

Creating a storyboard or story map had a mean of 2.78 (moderate competency). This finding implies that the students are somewhat capable of planning their digital stories through constructing a story map or storyboard to sequence images, text, or videos that they like to portray in their digital stories. During the FGD, the students revealed that they usually outline the sequence of the content of their digital story. One student said:

> S4: "*Pag nag-ooutline kami, okay naman, parehas din naman result. May output pa rin kami at na-fofollow naman yung sequence ng digital story. Naiintindihan pa din naman pero kung may problema man siguro yung pag-visualize yung mahirap. 'Pag gumagawa na kami ng digital story, doon pa lang namin plinaplano kung anong hitsura or placing ng characters kaya mas natatagalan yung paggawa kasi trial and error kami.*" (If we are outlining, we still get the same result. We are still able to sequence our digital story. If there's one problem that we usually encounter using this kind of method, it is the visualization part. We only plan how the images look like during the production stage of the digital story, which makes the digital story process longer because we make use of trial and error).

Some students found the drawing part of creating a storyboard as challenging since not all of them are good at drawing, and creating a storyboard takes a lot of their time. Outlining can be a substitute for planning and sequencing of their digital story; however, the visualization aspect of the digital story (gathering and creating images) may pose a problem in the completion of DST. It will take them a long time to do the production stage of their digital story. One student remarked:

> S6: "*Minsan sayang oras kasi pag gumagawa kami ng digital story doon palang namin pinag-uusapan kung saan dapat yung characters, kung ano yung effects na gagamitin. Mas maganda talaga 'pag gagawa kami ng storyboard para makita namin lahat pero yun nga hindi lahat marunong mag-drawing tapos mas matagal na naman yun kasi may drawing na kasama."* (Sometimes it is time consuming because during the process of digital story-making that is also the time we talk about how the characters look like, their placement, the effects that should be used. It is better to use a

storyboard to see everything; however, not everybody is gifted with drawing skills and at the same time drawing is time-consuming).

This finding indicates that the students find the use of storyboards hard for two reasons: lack of drawing skills and time consuming. Storyboards or story maps ensure the accuracy and robustness of students' content, enable them to assess the quality of their work, and allow them to become more organized in their storytelling.

Moreover, the teachers observed that the students are not that good at comprehending story; hence, they need to reteach and simplify the content. According to Abdel-Hack and Helwa (2014), a storyboard or story map allows students to show the main parts of the story and their relationship to the narrative. Working with images enables students to focus on content details and their writing (Sukovic, 2014), not on the story's technical elements.

Choosing and developing a topic for my digital story had a mean of 2.74 (moderate competency). Most digital stories focus on a specific topic and have a particular point of view. Digital story topics can range from personal stories to historical events or social issues to literary novels. The students find complex topic challenging because complex topic requires research. Informative issues in the digital story appear to have less emotional ties with the students, making them have a hard time constructing a topic since it is not their line of interest. Some of the comments illustrating this theme are:

> S3: "*Pag related sa experience namin yung gagawin, mas kaya naman gawan ng story. Mas marami kaming mailalagay na content kaysa yung mga topics na binibigay ng teachers… Example yung mga related sa news or sa community mas mahirap gawan ng topic yun kasi kailangang mag-research… 'Pag gumawa ng topic kailangan mo pang siguraduhin na naiintindihan ng mga tao yung story. Kaya mas challenging 'pag technical na yung mga topic. Hindi pa man din kami interesado sa mga topic na ganun. Boring kasi."* (If the topic is related to our experience, we are able to integrate more content compared to the teacher given topics, particularly news or community-related topics because of the need to research about it. It is more challenging to create topics that are technical since we are not interested in those kinds of topics.)

This finding implies that the students' ability to choose and develop topics is associated with their emotional tie to their subject. They can better develop a story about a topic they can personally relate to (Gregori-Signes, 2008).

When asked about other challenges in choosing and developing topics, one student said,

> S4: "*Yung mag-dedesisyon sa kung anong topic. Kasi 'pag gumagawa kami, madalas groupwork sya minsan. Ang hirap magdesisyon kung ano yung topic sa dami nyo kasi daming ideas.*" (Deciding on the topic because most of the time, we have it as a group work, so it is difficult to decide on the topic itself since we are many in the group and we have many ideas.)

Choosing and developing a topic is a negotiation skill. Students discuss and agree on the topic to develop, given that their digital story is a group work. As found in the study of Brenner (2014), it took time for students to decide on what topic to select. Some students were indecisive or made poor choices, delaying the production process.

On the other hand, the sixth indicator (*conducting peer critiquing of digital story scripts*) had the lowest mean of 2.40 (slight competency). According to the students, when they are asked to critique, they focus on the technical aspect of the digital story. During the FGD, the students shared that they are sometimes given a chance to comment and rate other students' digital stories. However, they admitted that their opportunity to critique the digital story scripts of others is limited. It is the main role of the teachers to critique digital scripts for they are more knowledgeable on content area. As said by one student,

> S10: "*Yung teacher ang nagchecheck ng written namin. Mas okay na yun para alam din namin yung mali namin at tsaka mas alam nila kung ano pa yung kailangan namin na iimprove*." (The teacher is the one who checks our written output, which is alright since they can see our errors and they are more knowledgeable on what are the things we need to improve on.)

If critiquing on digital script lies on the teacher, the researcher believes that the students' competence in peer critiquing will be affected because of their tendency to become passive consumers of the teachers' corrections. Writing scripts is essential in the creation of digital stories that

require focus not only on multimedia elements but also on content (Yang, 2012). Although a rubric is provided to the students, the teachers believe that it is more effective if they critique students' work. The students still need to improve their skill in content writing, particularly on basic grammar, vocabulary, and organization. Some comments related to this theme are:

T2: "*Pinapakita namin yung rubric nila ... tapos based sa rubric ineencourage namin sila na gamitin yun as a guide. 'Pag yung written output, yung mismong mga groupmates na mismo ang magcritic ng sarili nilang output. Bahala na silang mag-usap tapos ipacheck nila samin. Kami yung talagang nagcricritic ng written para malaman din namin kung tama yung ginagawa nila. Minsan kasi mali pa rin yung mga output nila kasi mahina pa rin sila sa grammar, vocabulary, pati pag-organize ng mga sentences nila, so mas magandang kami na lang."* (We show the rubric to the students and encourage them to use it as a guide. For their written output, the groupmates are the ones who will critique before we check it. We are really the ones who mainly critic the written output of the students to check the accuracy of their work, given that they still need improvement on their grammar, vocabulary, and organization of sentences.)

T1: *"Pero 'pag critic sa ibang group na written, hindi na namin ginagawa. 'Pag tapos na yung digital story doon lang sila nag-cricritique."* (They will only critique as long as the output is finished.)

This finding contradicts that of Stewart and Gachago (2016). In their study, the students were given ample opportunities for collaborating and critiquing each other's stories to help them improve their work. Based on some studies (Sweeney, 2014; Gakhar, 2007; and Yang and Wu, 2012), peer critiquing plays a significant role in making digital stories, allowing students to revise their scripts.

The second least enhanced competency is *performing oral storytelling* with a mean of 2.66. The students are moderately competent in performing oral storytelling, which can be attributed to the students' opportunities to learn and practice the skill. During classes, the language teacher conducts an oral storytelling, which the students can use as model

for oral storytelling. Moreover, oral storytelling is a preparation for voice recording of digital story. Storytelling requires an animated voice to capture the audience's attention. Teachers observed that students seem shy and see it as an awkward or embarrassing activity. As one teacher said:

> T1: "*Hindi lahat ng bata gusto or nag-eexcel sa storytelling. Halos ang mga estudyante magaling sila magsalita pero pagdating sa storytelling hindi, kasi kailangan animated ang pagkakasabi ng words para makuha ang atensyon ng audience. Hindi lahat willing dahil nahihiya sila or baka sabihin nila corny. Kaya hindi din kami masyadong nagbibigay ng oral storytelling activities. Minsan kami na lang mag-ooral storytelling para mabilis din kasi kulang din ng time.*" (Not every student likes or excels in storytelling. Most of the students are good in speaking but not in storytelling because of the need to have an animated voice to get the audience's attention. Not everybody is willing to do that because they are shy, or they perceive it as corny, so we do not really give oral storytelling activities. Sometimes we are the ones doing it since it is faster, and we lack time.)

The findings in this study are similar with that of Pardo's (2014) study, revealing that oral storytelling has been the biggest challenge for the participants due to doubts and hesitations in their pronunciation, which could be detected in their digital stories.

Production Stage

Incorporating emotions by relating them to real-life got a mean of 3.34 (highly enhanced), indicating that the students are highly competent in this area. They incorporate emotions in their digital stories to captivate their target audience. Most of their digital stories are personal narratives and a reflection of one's culture and values. Thus, the more emotion a digital story invokes, the stronger its connection with the audience. One comment illustrating this concept is:

> S5: "*Mas maganda yung dating ng digital story 'pag nakaka-touch siya or about sa buhay… Mas madali din siyang gawin kasi tungkol siya sa buhay namin; hindi na kami mahihirapan sa concept or topic. Mas entertaining siya kasi nakakarelate kami sa mga stories.*" (Digital

story will have a great effect if it is emotional or it is about life. It is easier to do it if it is related to our lives, and we will not have a hard time creating a concept or topic. We find it entertaining because we can relate to our stories.)

This finding shows that the reflection and the relativity of their life, culture, and values allow their digital stories to be relatable and help them understand each other better. According to Robin (2006), personal narratives are the most popular type of digital story because they draw upon the author's experiences and can be emotionally charged, hence having personal meaning to both the author and the viewer. This is affirmed in Condy et al.'s (2012) research, revealing that students make a digital story about individual and collective trauma narratives. It was found that the students had higher engagement with one another because it allowed them to understand each other better and develop respect for one another. Similarly, in the research of Smeda et al. (2014), the primary students did not perform well in terms of the emotional content. Their English proficiency was limited due to their age and limited exposure to grammar and language usage, which affected how they expressed emotions in their digital story. Meanwhile, the secondary students received high scores in emotional content, which could be attributed to their age group and knowledge.

Indicator 13, *selecting images that fit digital story,* has a mean indicating high competence. This finding shows that the students can select photos that match their digital stories. According to the students, their image choices depend on the topic since the teachers allow them to choose the images incorporated into their accounts freely. They also revealed that when there is a lack of resources from the internet, they capture images using their digital camera or mobile phone. Moreover, when choosing images, the students cited high-quality picture to be visually appealing. This finding corroborates with the findings of Sandars and Murray (2009), wherein the selection of images in their digital story was emphasized because it stimulated reflection from students. This result can also be affirmed in the study of Pardo (2014) and Starčič et al. (2016), wherein selecting images enabled them to develop the students' media skills.

Indicator 15, *adding music and other sounds suitable for digital story,* has a mean (3.19) indicating high competency. According to the students, the competencies in the production phase of digital storytelling are the most enjoyable part yet one of the challenging parts of constructing digital stories. Since they explore and integrate appropriate music and sounds, that part is the most time-consuming. They must check and evaluate the music they will use and implement trial and error to check if it fits with other audio-video modes of the story. While the students know how to add music or sounds in the digital story, the difficulty lies in blending the sounds for continuity and clarity. During the FGD, the students admitted that they need more practice in integrating sound effects. This finding is similar with that of Huang et al. (2017, revealing that the students had problems using the theme properly. The students made sure that the music matched the story content and suitable to the length of the story. During the interview, one teacher admitted that the students are better than the teacher when it comes to the technical aspect of a digital storytelling. One teacher cited having the basic technological knowledge but admitted that the students are more knowledgeable. While they wish to help or teach their students in the technical part, they just could not because of their limited knowledge. Furthermore, the teachers also reported that the students sometimes tend to focus on the technical parts rather than on the content of their digital stories. As one teacher said,

> T1: "*Wala kami masyadong maitutulong dito kasi hindi rin namin alam kung paano. Ang puwede lang naming gawin is mag-comment 'pag nagawa na nila pero yung process hindi. Alam din naman ng mga estudyante na hindi namin masyado alam kaya hindi rin lang sila nagtatanong or nag-aask ng help.*" (We cannot be of help because we ourselves don't know how to do it. The only thing we can do is to give comments with whatever they have finished but not the process of doing it. The students also know that we are not knowledgeable, so they don't ask for help.)

In terms of the integration of music, titles, and transitions, Xu et al. (2011) reported that the participants who used software such as Photo Story were able to help students create video stories from their photos, insert titles, record narration, add background music, and add visual and transition effects. Valkanova and Watts (2007) also reported that making digital stories through music and videos in science produced

reflective statements because the participants had the desire to explain their chosen events. Similarly, in the study of Heo (2009), the pre-service teachers utilized the features of music and title or caption well. Still, the transition and picture effects were underutilized. The participants, however, said that they were less confident in importing music than adding picture effects. The researcher noted that it was not clear if this result reflects their incapacity to follow the steps in music importing using the software.

Indicator 12 (*recording my voice using a high-quality microphone or a voice recording app*) had the lowest mean but still at the moderate level. That is, the students are moderately competent in this area. During the FGD, the students reported that they use their own devices to record their voices, such as their phones. As one student revealed:

> S7: "*Ginagamit namin yung mga phone namin sa pag-record. Hahanap kami ng lugar na tahimik tapos mag-rerecord na kami. Yung iba ang ginagamit yung pang mic para sa vlogging pero kaunti lang ang may ganun. Halos lahat kami phone ang gamit.*" (We use our mobile phones in the recording. We look for quiet places to record our own voices. Some of us use a mic for vlogging, but not everybody has that so most of us use our phone.)

In line with this, they also reported that the sound quality of their digital stories could be affected by background noise and availability of audio recording devices in school. When asked about the disadvantage of using phones as a recording device, the students said that sometimes the recorded voice is not clear and the background noise could not be eliminated, unlike using a professional microphone.

This result is followed by indicator 11, *recording voice-over effectively with proper diction and articulation* (2.83). Students cited their preference for asking English-speaking students to do the voice-over. As said by one student:

> S4: "*Minsan pipiliin namin yung kaklase namin na Englishera or maganda yung boses at siya nalang mag record.*" (Sometimes we choose our English-speaking classmates or those who have beautiful voice and they are the ones who are going to record.)

The students also cited that their pronunciation and intonation play a significant role in doing voice-over. The students acknowledged the importance of their Practical Spoken English Program (PSEP) class. However, they admitted that their PSEP class, which is conducted once a week, is not enough. They suggested having a least three sessions in a week. However, the teachers explained that the students cannot have more than one session a week because they are already overloaded. In addition, most of them revealed that they are wary of their pronunciation. One of the students said,

> S5: "*Hindi kami ganoon ka confident sa pag-pronounce namin ng mga words tapos nakakaconscious kasi baka pangit yung boses namin. Kaya pag nag vovoice-over kami paulit ulit. Maraming beses na kailangan ulit-ulitin kasi maraming kamali.*" (We are not that confident in our pronunciation, and we become conscious because we might not have a good voice. We have to do our voice-overs repeatedly because of our mistakes.)

The finding of this study affirms the finding of Huang et al. (2017) that narrative recording posed a problem for students since some of them were not comfortable using their own voice when playing on the computer. Huang et al. (2017) posited that if the students were only given a choice, they would instead use music or text to replace their voices.

In Hafner and Miller's (2011) study, recording the participants' vocal performances led students to recognize their weaknesses, motivating them to improve and practice. In the same survey, digital stories were considered ePortfolios or tools for reflection to convey meaning using their knowledge and experiences. Using the student writers' voices, digital stories humanize any form of ePortfolios that embody an authentic and animate person. This result is similar with that of Pardo's (2014) study, revealing that voicing-over had reinforced learners' oral skills, letting them exert effort in their pronunciation or intonation.

Post-production Stage

For the post-production phase, indicator 19, *selecting and using*

video editing tools for the transitions and effects of digital stories, had the highest mean of 3.02 (moderate competence), indicating that the students are moderately competent in using technological tools and editing digital story content. This finding can be attributed to the availability of computer and mobile digital applications and software (Animator, Pencil 2D Animations, iMovies, and Kiddie Master) for their use and the accessibility of gadgets ranging from computers to iPads to phones. During the FGD, the students cited Kiddie Master and Animator as video editing tools available in school during their computer class. The students also admitted that they usually use their software and application, including their gadgets, in editing their digital story projects. Most of the time, they use Adobe Premiere or iMovies to edit their work since they have more features than the software offered in school. The students tend to discover on their own how to use the video editing tools to improve the quality of their output. One student said:

> S12: "*If tatanungin naman namin yung mga teacher natin sigurado mas madami pa kaming alam.*" (If we are going to ask our teachers, we are more knowledgeable.)

One student acknowledged that it would be better if their teachers would teach them how to use different video editing tools. However, when asked if they are willing to ask for help from teachers, a student said,

> S9: "*Huwag na. Kami na lang mag-didiscover kasi mas alam namin yung kailangan, tapos sigurado wala din lang maitutulong yung teacher lalo na yung mga Language teacher. Okay lang 'pag yung computer teacher namin pero 'pag yung mga English teacher namin, baka hindi din lang nila alam yung tatanungin namin*". (No need. We will just be the ones to discover because we know what we need, and the teacher might not be able to help us, especially the Language teachers. It is okay if it is the computer teacher, but if it is the English teachers, they may not know the answer to our questions.)

This finding shows that the students know that they are more capable in using video editing tools than their teachers. However, their

capability is still limited. The students expressed that they would be more competent in arranging and editing digital story content if their teachers were more knowledgeable in that area.

These findings are similar with those in the study of Starčič et al. (2016). The participants described themselves as modest users of video editing tools and resources in learning. Their use of video editing tools was linked with their free time activities related to video games, music, and websites despite having little or no experience creating creative media content in their digital stories. However, in Gakhar's (2007) research, the students found it beneficial to them if their teachers are knowledgeable about video editing tools especially when they encounter technical issues.

Indicator 18 (*arranging and editing the content of digital story) had a mean of* 2.88 (moderate competency). The students revealed that arranging and editing of the content take most of their time when creating a digital story. They do trial and error to ensure the creation of a good digital story. As one student remarked,

> S1: "*Matagal and mahirap siyang gawin kasi kailangan mong tingnan lahat kung bagay ba sila sa isa't isa. Minsan kailangan mong mag-adjust, magdelete or balik-balikan yung ineedit kasi mali or hindi swak or pangit syang tignan, tapos yung basic lang yung alam namin dun sa gagamitin namin na software kasi kami-kami lang naman ang gumagamit. Hindi naman lahat tinuturo ng mga teacher*" (It is difficult and it takes a long time to do it because you have to look at all aspects if they go together. Sometimes you have to adjust, delete, or edit again because of mistakes or mismatch or because it is not pleasant. We only know the basics of the software since we are the ones using it and not all are taught by the teacher).

During the FGD, the students revealed that arranging/editing is the hardest part of a digital story because all images, text, videos, and audio are combined to create a story. The students have to look into the coherence of their account for it to be comprehensible, considering the transitions to be used for it to be presentable to the audience. Because

their time is limited or given due dates, they tend to produce digital stories that need more polishing. Teachers cited that the duration of students' work ranges from one week to one month. A teacher stated:

> T1: *"Pag mabigat yung work – one month, 'pag light – one week."* (If the work is difficult, we give the students one month to do the task. If it is not that difficult, we give them one week to finish it.)

In Gakhar's (2007) research, in creating digital story projects, the students expressed their need for more time to prepare and organize materials for a project. The students lamented that they had little time to complete a project and explore the software being used. If the students had more time, then the whole process of digital story making would be easier for them.

Citing sources of information, music, and online images used in the digital story using the proper format had a mean of 2.71 (moderate competence). The teachers revealed that they always remind their students about intellectual property rights and ask them to cite sources following the American Psychological Association (APA) format. Citation is one requirement for performance output, and it is usually done by posting the website link. However, the students revealed that they do not observe proper citation because they have just started learning about the APA format, hence their limited knowledge about citation. In the study of Sadik (2008), creating digital stories was seen to be time-consuming and hard because the participants were required to cite sources for images, music, and text that were not of their own making to address copyright issues. Similarly, in Brenner's (2014) study, citing sources was also seen as a challenge because the participants were required to cite sources for all photo and media elements that were not of their own making.

Making a 2-3-minute digital story had the lowest mean of 2.66 (moderate competence), indicating that the students are moderately competent in making a short digital story. In school, the students are asked to create a DST that runs for 4 to 30 minutes. The students disclosed that it would take them hours or days to create a short digital story. They further said that they could make a 2-3-minute digital story

but not without concerns such as the length of the content of a topic. Most of their topics require long content and cannot be delivered in 2-3 minutes. Another concern of the students is choosing what to put and what not to put in their stories. It can be very hard for them to capture essential details in a 2-3-minute DST.

Distribution Stage

On distribution, indicator 21 (*commenting and making suggestions on student-made digital stories* had the highest mean of 2.81 (moderate competency). The teachers revealed that they allow the students to give constructive criticisms about the digital stories. The students reported that their comments are centered on the overall presentation, video transitions, and organization. They sometimes comment on the grammar. The students who excel are often the ones who critique digital output However, there are students who stay passive, refusing to comment on the digital stories of others to avoid hurting their classmates. One student remarked,

> S6: "*Mas malakas yung loob nilang magsalita at tsaka okay na yun. Sila na lang yung magcocoment para wala ng gulo. Kasi minsan yung gusto nila or tingin nila, yun yung nasusunod.*" (They have more guts in speaking, so that is already okay. They are the ones to comment to avoid arguments. Sometimes, what is being followed is what they think and like.)

When it comes to the content, the students let the teachers do the critiquing. As a student said,

> S3: "*Mas alam ng teacher yung content, kaya hindi namin masyadong pinapansin yun. Doon na lang kami sa technical na part."* (The teacher knows the content more that is why we put less focus on it. We would rather critique the technical part).

Sharing the digital story in the classroom and social media had a mean of 2.78 (moderate competency). This feature of digital storytelling sets it apart from traditional storytelling since students can showcase and share their digital output. During the FGD, the students revealed that most of their digital stories are watched by themselves in the classroom. Rarely do they post online their output because their teachers have not

asked them to; instead, they sent their output to their teachers via a flash drive or email. If they are asked to post their digital story online, they post it on Facebook, YouTube, or Edmodo.

Moreover, when asked what could prevent them from publishing their digital stories online, the students cited the bashers. Some of the students do not want to get bashed for their work. Hence, they find it alright to have their work presented in the class and saved in their flash drive. The teachers let the students decide if they would post online their work or not. The researcher of the present study believes that if students and teachers perceived the posting of digital stories online as unnecessary or as a means of getting likes on social media, the students may just see digital storytelling as another subject requirement. To maximize the benefits of digital storytelling, students need to realize that they are creating digital stories for a real audience in a real world.

According to Hafner and Miller's (2009) study, sharing digital stories via the Internet can motivate students and provide them with further opportunities for peer criticism and support. They will perceive it as a meaningful task because they have a real audience in a familiar online environment (e.g., YouTube). Similarly, students are more involved in their learning if they construct something that others can see or use, enabling them to achieve the best understanding possible (Huang et al., 2017).

Applying intellectual property rights in the digital story had a mean of 2.71 (moderate competency). The students have moderate competence along this area. Intellectual property, according to R.A. No. 8293 of the Philippines (See Appendix O), consists of copyright and related rights; trademarks and service marks; geographic indications, industrial designs, patents, layout designs of integrated circuits; and protection of undisclosed information. Digital stories fall under copyright and related rights, specifically literary and artistic works. According to the Act, this includes audio-visual works and cinematographic works and works produced by a process analogous to cinematography or any process for making audio-visual recordings and that these works are protected by the sole fact of their creation, irrespective of their mode or form of expression, as well as their content, quality, and purpose. In addition, copyright in an audio-visual work shall belong to the producer, the author, the composer of the music, the film director, and the author of the adapted work. During the

interview, the students revealed that they are aware that digital works can be stolen by others, leading them to place watermarks in their output, write their names on their digital output, and lessen watermark photos.

Students are only required to Since the students tend to borrow the works of others, the teachers require their students to cite the sources in their output without checking if the borrowed materials are copyrighted or not due to the limited time of going over the sources. write their names on their projects with non-watermarked photos.

Despite the students' awareness of the intellectual property right of music, students tend to use copyrighted music in their digital stories since their teachers do not mind it because they are not required to post online their output. They only use non-copyright music when they are asked to post online their digital stories. The teachers revealed that lectures on intellectual property rights are not conducted for the students; intellectual property rights are just mentioned in the class. The school does not even have intellectual property rights protocols.

Applying intellectual property rights is an issue among students. Frequently, they choose well-known songs with lyrics linked with their topic or their preference or whichever music matches the emotion that they like to elicit from the digital story (Gregori- Signes, 2014). As cited in the study of Bozdogan (2012), students may tend to replicate the work of others if they are not used to doing their original work, which can lead to intellectual property rights problems. So, Robin and McNeil (2012) encourage students to use their cameras and camcorders to create their pictures and videos. According to research, awareness of copyright law and fair use of policy are crucial parts of digital storytelling. Students need to include credits at the end of the digital story, which cites the sources of the copyrighted materials (Lambert, 2006; Ohler, 2008).

Exporting digital stories to emails or DVDs had the lowest mean of 2.36 (slight competency), indicating that the students are less competent in exporting their digital stories to emails or DVDs. According to the students, they usually transfer their digital stories via flash drives or hard drives. As one student said:

> S12: "*Mas madalas sinisave namin sa flash drives tapos ico-copy na lang ng teacher. Kaunti lang yung times na pinapa-email parang*

iisa or dalawang beses lang yata yun." (Usually, we save it in flash drives, and the teacher copies it. When it comes to email, we have only experienced it once or twice.)

One common problem they have when exporting their digital stories is the size of memory that a video takes. Emails such as Yahoo, Facebook, and Gmail only allot 25 M.B. for files sent online. A file that exceeds more than 25 M.B. must be saved in Google Drive, and a link will be generated for it to be read in other social platforms. Students admitted that they usually have problems exporting their file through email. While they know that they can save their file in Google Drive using their school-generated email, they still have their file saved in a flash drive so that the teacher can have a copy. When asked if they know about a hosting website such as Vimeo, the students revealed that they do not use it; instead, they use the YouTube Channel to save and send their videos using a link. Robin (2008) suggested that students should save their digital stories in different file formats for them to have sharing options.

Table 4 presents the summary of the perceived level of competency of students in developing digital stories. Overall, the students were moderately competent in developing digital stories

Table 4. *Summary of Perceived Level of Competency of Students in Developing Digital Stories*

Phases	Mean	Interpretation	Rank
a. Pre-production	2.69	MC	3
b. Production	3.06	MC	1
c. Post-Production	2.81	MC	2
d. Distribution	2.66	MC	4
Overall Competency	2.81	MC	

HC (High Competency), MC (Moderate Competency, SC (Slight Competency), LC (Low Competency)

Phases where the students are moderately competent are as follows: Production (3.06), Post-production (2.81), Pre-production (2.69), and Distribution (2.66).

Extent of How Developing Digital Stories Enhances 21st Century Literacy Skills

The second research question sought to identify the extent to which developing digital stories enhances the 21st-century literacy skills of students in the following areas: digital literacy, information literacy, global literacy, visual literacy, and technological literacy. The researcher utilized descriptive statistics to analyze each item for each literacy skill category

Digital Literacy. Table 5 presents the extent to which developing digital stories enhances 21st century literacy skills along digital literacy.

Table 5. *Extent of How Developing Digital Stories Enhances 21st Century Skills Along Digital Literacy*

Skills	Sub- Skills	Mean	Interpre-tation	Rank
Operational Skills	1. operate Internet browser by opening websites through URL and surf forward and backward between pages.	2.93	ME	5.5
	2. operate online search engines by entering keywords in the proper field, executing, and opening search results.	3.03	ME	3
	3. navigate the Internet by recognizing and using hyperlinks in different menu and website layouts.	2.74	ME	10.5
	4. manipulate image and audio editing software	2.90	ME	7
	Overall Rating	2.90	ME	

Skills	Sub- Skills	Mean	Interpre-tation	Rank
Knowledge Assembly	5. use a wide range of sources (non-print and digital print) appropriate to the digital story task	2.79	ME	9
	6. form and participate in communities online and awareness of "people networks" (blogs, forums, and Youtube, etc.) as sources of advice and help.	2.88	ME	8
	Overall Rating	2.84	ME	
Comprehension Skills	7. express myself through creating and editing digital stories.	3.43	EE	1
	8. articulate thoughts and ideas effectively using clear language (oral, written, nonverbal) in digital stories	2.93	ME	5.5
	Overall Rating	3.18	ME	
Problem-solving Skills	9. share disagreements and propose new ways of thinking that positively impact the making of digital stories	2.95	ME	4
	10. Evaluate issues in my writing in the delivery of my digital story	2.74	ME	10.5
	Overall Rating	2.84	ME	
Digital Citizenship	11. apply netiquette (Internet etiquette) and use appropriate conventions for online communication.	3.07	ME	2
	Overall Rating	3.07	ME	

EE (Extremely Enhanced), ME (Moderately Enhanced), SE (Slightly Enhanced), NE (Not at all Enhanced)

The seventh sub-skill had the highest mean of 3.43 (remarkably enhanced), indicating that the student's skills in expressing themselves through constructing digital stories and articulating thoughts and ideas are highly enhanced. This finding can be attributed to the students' freedom to choose images and audios for their digital stories and the content they want to cover. They create and edit digital stories the way they want them done. They plan how to film, edit their work, and break down tasks for each team member. Their digital stories are usually done in group, allowing the students to brainstorm on how to go through their work. This finding can be related to the production phase of digital stories (Table 3, Table 4) in which the students are moderately competent. Competencies such as selecting images, adding music or sounds, adding titles or transitions in their digital stories allow students to practice self-expression and present their content through digital stories.

Some comments corresponding to this theme are:

> *S5: "Nagagawa namin kung ano gusto namin na hitsura ng video sa mga design, effects. Minsan pati yung story yung, flow mismo, kung ano yung title or laman nya may freedom gawin yung mga yun."* (We are able to do what we want in terms of how we would like our video to look like such as designs and effects. Sometimes, we are also given freedom in doing the story flow, the title, or the content.)
>
> *T1: "I allow yung mga bata na ilabas nila yung creativity nila. Sometimes yung mga angle nila, pero mas madalas yung structure mismo as long as hindi offensive, walang bad words at connected pa rin sa topic."* (I allow the students to show their creativity in terms of their angle and the structure of their story as long as it is not offensive, has no bad words, and is connected to the topic).

The finding of this study affirms the previously cited literature of Kocaman-Karoglu (2015), which defines digital storytelling as a medium of expression. As cited in the study of Sarica and Usluel (2016), digital storytelling allows students to construct stories using their original dimension, which leads them to express themselves and have a meaningful learning experience.

The second sub-skill on digital citizenship (*applying netiquette*

and using appropriate conventions for online communications, had a mean of 3.07 (moderately enhanced). During the FGD, the students admitted that although they are aware of the do's and don'ts of participating online, they sometimes do not follow them. The students also reported that when engaging in online communication through posting their digital stories, they often worry about the judgment or comments of other people (bashers). When faced with offensive words, they respond with rudeness, especially if they do not know the person. They admitted that to be highly competent in this skill, they should learn self-control. One comment corresponding to this theme is:

> S5: *"Minsan nadadala kasi kami sa emosyon namin kaya kung minsan kahit hindi maganda yung comment namin yun pa rin nilalagay, parang badwords ganun.*" (Sometimes, we get carried away by our emotions, so even if the comments are not nice, we post them, like bad words.)

One teacher reported that she often reminds the students to think first before clicking. Sometimes the students post everything about themselves on the internet. Most of the time, when the teachers know that the students posted something inappropriate, they ask them to delete it.

According to Malita and Martin (2010), with exposure to digital technologies, students must construct their digital identity. Digital stories allow students to have an authentic expression because they know that their digital stories will be viewed by their peers and audience.

The third sub-skill, *operating online search engines by entering keywords in the appropriate field,* had the third highest mean of 3.03 (moderately enhanced). This result can be cross-referenced with research problem one, mainly pre-production indicator two (*accessing, evaluating, and collecting needed information for digital story using appropriate search engines.*

In Bjørgen's study (2010), search engines are a practice that happens at school and in their leisure time, which is termed a "messing around practice." Thus, operating the internet through search engines is linked as outside of the school digital practices. For Robin (2008), one characteristic of the 'net generation' (students who grew up within digital culture and have access to various technologies) is their reliance on search

engines for information. With DST, search engines can be used to research digital story topics and locate images, music, and video clips that can be included in their digital story content.

As cited earlier, the students' moderate competency in this area can be attributed to their inefficient use of proper keywords to develop the right search results and their lack of vocabulary to capture correct keywords. The students recognize the need to improve the use of keywords. The teachers also saw the need for the students to improve their vocabulary for digital storytelling. However, when asked if they are aware of the 'advanced search result' feature of search engines, the students admitted their lack of awareness of such feature. An advanced search feature of a web engine can increase their searches' accuracy to fine-tune their keywords. However, the lack of awareness can limit the students' search for relevant information.

The sub-skill least enhanced for developing digital stories is *operating search engines by recognizing and using hyperlinks in different menus and website layouts* (2.74). This finding indicates that the students are moderately competent in managing search engines using hyperlinks. Hyperlinking is a tool that allows one website to link to another related source. Using hyperlinks allows the user to go deeper into a particular topic, providing additional background information and context. The students revealed that they click on their search results' main link and ignore hyperlinks within website menus and layouts. They assume that links within a webpage are insignificant. One of the students said,

> S6: "*Yung main link lang cliniclick lang namin kasi yun yung pinaka importante. Tapos yung mga link na nandoon hindi na namin cliniclick… Wala lang parang hindi importante; mas importante yung main link kasi yun yung hinahanap namin*" (We only click the main link because that is the most important. When it comes to the other links, we do not really click it… We think that it is not important, and we are only searching for data for the main link.)

The students deemed hyperlinks within a webpage as unnecessary, affecting the search results of a specific topic. One teacher believed that if the students have moderate competence in this area, they could not maximize the use of hyperlinks. One reason given by the teachers was the students' lack of effort to search or dig deeper into the topic. Once

the main webpage is opened, they end their research and do not search for other related materials. Sometimes, when students search for additional information regarding their topic, they find data that are not reliable or have discrepancies. As one teacher said,

> T2: "*Kung ano lang yung main link yun lang yung pipindotin nila ... Hindi na nila titingnan yung mga ibang links sa webpage. Siguro kasi tinatamad na sila or tingin nila hindi na siya importante. Mas importante yung lalabas sa mismong page ni Google. Kaya minsan hindi mag kakatugma yung data nila. 'Pag hindi nila iniintindi yung data nila minsan may mga ideas na hindi nagmamatch. Tapos minsan naman yung pinagkukuhanan nila eh hindi reliable. Pero kahit na ganito meron pa rin naman silang output. Okay pa naman yung output. May mga mangilan-ngilan lang na ganito yung result."*(They only click the primary link, and they do not bother on checking other links on a webpage. Probably because they are lazy or they think it is not essential. What is more important is the data that Google shows. Sometimes there is a mismatch between their data. If they do not try to comprehend their gathered data, there are mismatched ideas. Also, their sources are not reliable. Even if this is the case, they still have an output. Their output is okay, but there would be some who would have these kinds of results.)

Sub-skill 10, *evaluating writing issues in the delivery of digital story,* had the lowest mean of 2.74 (moderate competency). Digital storytelling involves processes that transfer skills from traditional methods to technological- an example of this is the writing process. The students were found to be interested in making a script and storyboards/story maps. Writing is a basic skill in digital storytelling, serving as a pathway for the creation of a digital product. The teachers reported that they usually give feedback about the students' output with emphasis on grammar. The students reported that their teachers usually check the content of their digital story especially on the language component. According to the teachers, writing is one of the most challenging parts of making digital stories because the students are not that good at writing. The students have issues along grammar, sentence construction, and organization of ideas. Some of the comments illustrating this theme are:

T1: *"Kahit sa ibang writing activities nila, sa theme writing, hindi nila alam i-organize yung mga thoughts nila. Nandoon na pero they don't know how to put it into writing. Then basic grammar skills. Problema pa rin yun. Tapos pag yung isusulat nila eh based sa isang literary piece, minsan nahihirapan silang mag- intindi. Okay lang 'pag yung higher section. Pero 'pag sa middle section at lower section, minsan nahihirapan sila sa pagcomprehend lalo na yung pag-identify ng plot… kasi 'pag hindi ka nagspoon feed wala din lang sila maisusulat lalo na pag story."* (Even in other writing activities, they do not know how to organize their thoughts. They have it in their mind, but they do not know how to put it into writing. Then, they still have problems with their grammar. If their writing is based on a literary piece, they have a problem in story comprehension. If these are students who belong to a higher section, they would not have a problem. For middle and lower sections, they have a hard time comprehending, especially in identifying their plot… if you are not going to spoon-feed them, they would not have a writing output.)

T2: *"Ganun din sa Filipino, ultimo paggamit ng punctuations marks… Ang ending 'pag hindi nila maintindihan, spoon-feeding ang mangyayari… So paano nila ma-assess yung writing nila kung hindi nila mismo kabisado yung mga rules sa writing."* (Same with Filipino subject, especially in the use of punctuation marks… we end up spoon-feeding them… How can they assess their writing if they still cannot familiarize themselves with basic writing.)

The students' skill in *using a wide range of sources appropriate to the digital story was moderately enhanced*. According to the students, they prefer to use the Internet where they can get information fast. One student said,

"Hindi na kami gumagamit ng libro. Yung text book lang namin pero 'pag sa library, mas ginagamit namin yung internet kasi mas mabilis at tsaka nandoon na lahat. Kaysa yung magsesearch ka pa gamit yung mga libro, matatagalan ka pa maghanap." (We do not use books except our textbook. When we are in the library, we mainly use the internet because it is fast

and we can find everything on the internet. If we use books, we will take a long time searching.)

The teachers also observed that the students seem to get their information solely from the Internet. They do not maximize the use of other resources, particularly printed materials. One teacher commented that the students' dependence on the Internet for information has lessen their interest in reading books, which can have negative implications to the development of their research skills. As one teacher remarked:

> T2: *"Puro internet; tuloy ang tamad na nila. Yung pagreresearch, hindi masyado nadedevelop kasi puro sila internet. Paano pag wala yung internet; hindi nila alam magsearch sa mga libro."* (They solely use the internet, which makes them lazy. Their research skills are not developed because they use the internet. What if there was no internet, they would not know how to search for information via books.]

This finding corroborates Smeda et al.'s (2014) finding that the students searched for materials in various sources such as magazines, books, and the internet. Although the study revealed that digital storytelling fosters collaboration, the researchers also found that the students spent more time working with digital resources than printed materials.

Table 6 presents the summary table on how developing digital stories enhances students' 21st century skills and digital literacy. As shown, the students perceived all their skills on digital literacy moderately enhanced, with *comprehension skills* having the highest mean of 3.18, followed by *digital citizenship* (3.07), *operational skills* (2.90), *knowledge assembly* (2.84), and *problem-solving* (2.84).

Comprehension skill is the most enhanced skill when developing a digital story. Students have the freedom to choose images, topic, and audio for their digital stories. Doing a collaborative project, they can brainstorm for the creation of their digital stories. When expressing their thoughts, the students revealed that they check their stories by listening. However, the teachers reported that most of the challenges in developing

digital stories lie in the content, citing that "*not everybody is a reader or a writer*." That is, writing is one major issue. In a study, it was found that digital storytelling motivated students to express their ideas and improved language use (Abdolmanafi- Rofki & Qarajeh, 2014).

Table 6. *Summary Table on the Extent to which Developing Digital Stories Enhances 21st Century Skills Along Digital Literacy*

21st Century Skills	Mean	Interpretation	Rank
1. Operational Skills	2.90	ME	3
2. Knowledge Assembly	2.84	ME	4.5
3. Comprehension Skills	3.18	ME	1
4. Problem-solving Skills	2.84	ME	4.5
5. Digital Citizenship	3.07	ME	2
Digital Literacy	2.91	ME	

EE (Extremely Enhanced), ME (Moderately Enhanced), SE (Slightly Enhanced), NE (Not at all Enhanced)

Digital citizenship is the second most enhanced skill. The students know the do's and don'ts of interacting online; however, the students tend to respond to bashers and use inappropriate conventions when interacting online.

For *operational skills*, the students search freely using different websites; however, while the teachers give the students the freedom to use different websites, they still must monitor them for they may visit unrelated websites or do something online that is not related to the task at hand. Another factor contributing to their moderate competency in this area is their inefficient use of keywords and advanced search results.

The least enhanced skill, *knowledge assembly*, shows that the students had moderately enhanced skill in forming and participating in communities online for advice and help and using a wide range of sources such as their social media platforms. To access information, the students prefer using digital sources instead of combining both digital and printed

materials since it is faster to get results. However, one teacher cited that one disadvantage of digital storytelling is that the students tend to become lazy using the traditional way of accessing information because most of their information comes from the internet solely. When seeking help, they would usually search for online tutorials or ask for their classmates' help. Sometimes, they would join online groups to know how to solve a problem in their digital story making or ask in the comment section. Nevertheless, this is only done if they cannot solve their task. According to Banaszweski (2005), building an online community using digital stories can result in a positive classroom environment. Similarly, Hung, Hwang, and Huang's (2012) study reported that digital storytelling enabled different groups to help one another since networked digital content links the whole class, allowing them to enhance their skills in using databases and internet sources, have better communication, and gain confidence in expressing opinions and asking questions.

Problem-solving skill is another least enhanced skill. This finding can be related to research problem number 1- Table 3, particularly the 1st, 6th, and 21st indicator, namely *choosing and developing a topic for my digital story, conducting peer critiquing of scripts, and commenting or making suggestions on student-made digital stories.* Creating digital stories allows students to express their opinions and evaluate their writing. They are given opportunities to brainstorm and ask their classmates for their ideas. During the FGD, one student admitted that they prefer to have group mates when developing digital stories because it "lessens the burden of doing it alone," and speeds up the construction of digital stories. The participants in the study of Vivitous et al. (2017) involved themselves in collaborative work by developing digital stories. The students reported that they had to seek the help of each group member to accomplish their project or to address encountered challenges. Similarly, in this present study, to settle disagreements, the students had to learn how to be open to their other group member's perspectives for solving problems. However, it was observed by the teachers that the academically weak students often rely on excelling students when making decisions. Issues on writing fall upon the teachers because they are deemed more knowledgeable in correcting students' writing mistakes.

Information Literacy. Table 7 presents how developing digital stories enhance 21st-century skills and information literacy. For the most enhanced skill, *organizing various information and deciding which information to use* gained a mean of 3.21 (moderately improved). This finding can be attributed to how students decide on what information to use, in which the students said that the gathered information must be related to the topic at hand, which includes the choice of images. For music, students reported that they sometimes based it on its popularity or on the emotion or message that could be elicited from their story. This finding can also be related to the results shown in Table 3, sub-skill no. 2 (moderate competency), indicating the students' tendency to use top search results and the lack of printed resource usage. Students revealed that they only take notes and then create an online group chat where they send files, give suggestions, or layout their digital story plans, even though this technique does not use separate folders for the data sent or download a video. As one student stated:

> S4: *"Hindi siguro kasi nakasend lang naman doon, kailangan naming iback read pa rin. Naghalo-halo na yung pinagsesend namin, tapos hindi mo pa pwede idownload yung mga video files sa messenger."* (Maybe not because it is only sent there. We still have to back read. All files are mixed, and we cannot even download video files on messenger.)

Table 7. *Extent of How Developing Digital Stories Enhances 21st Century Skills Along Information Literacy*

Skills	Sub-Skills	Mean	Interpretation	Rank
Information Articulation and Definition	1. incorporate my selected information to my digital stories.	3.07	ME	3
	2. assess topics to pursue and processes to take for my own learning.	3.07	ME	3
	Overall Rating	3.07	ME	

Skills	Sub-Skills	Mean	Interpretation	Rank
Evaluation Skills	3. organize a variety of information and make decision on which information to use.	3.21	ME	1
	4. make comments and evaluations on each other's digital stories.	2.69	ME	10
	Overall Rating	2.95	ME	
Information Management Skills	5. make records, categorize, and manage information and its sources.	3.05	ME	5.5
	6. plan the way to locate necessary information from a variety of sources.	3.05	ME	5.5
	Overall Rating	3.05	ME	
Metacognition Skills	7. use information to make decisions as an informed citizen.	2.83	ME	9
	8. summarize the collected information and create new idea or interpretation.	3.07	ME	3
	Overall Rating	2.95	ME	
Ethical and Legal Use of Information	9. apply a fundamental understanding of the ethical/legal issues surrounding the access and use of information.	2.86	ME	7
	10. create my digital footprint (information you put online) and digital identity (how you present yourself online).	2.84	ME	8
	Overall Rating	2.95	ME	

EE (Extremely Enhanced), ME (Moderately Enhanced), SE (Slightly Enhanced), NE (Not at all Enhanced)

Finding information, images, sounds, and text for a digital story is a prerequisite in creating the blueprint of a digital story (Gakhar, 2007). These collected files must have been organized and categorized into different folders: image files, sound files, voice files, storyboards, or other

related information. Simultaneously, this can also show that since the digital story is a collaborative work, students need to negotiate to have a consensus decision.

During the planning stage, students are engaged in brainstorming ideas regarding their projects. However, teachers also have observed that struggling students, when grouped, tend to rely on students who are excelling in the class. They let them decide on what information to use regarding their project. As one of the teachers mentioned,

> T1: *"Ang problema 'pag naggroupings sila iaasa lahat sa matalinong kaklase nila, lalo na yung mga tamad o yung mga walang paki-alam na estudyante. Kaya minsan may mga nagcocomplain or yung iba gusto mag-individual."* (The problem when students have groupings, they rely on everything to smarter students, especially students who are lazy or those who do not care. That is why some students are complaining or would like to do the task individually.)

During the FGD, students expressed that they sometimes allow excelling students or the assigned leader to decide and to settle disagreements, showing that the students still participate in their projects even if the decision depends on the most knowledgeable classmate. As a result, teachers rate students in each group individually to check their individual contribution.

The 2nd enhanced sub-skills, *incorporating selected information in digital stories* (M=3.07) and *assessing topics to and processes to take on for their learning, obtained a mean of* 3.07 (moderately enhanced). This finding can be attributed to how teachers allow students to choose the information freely for their digital story but with their teachers' guidance.

The students have a voting system for deciding what information they shall incorporate in their digital stories despite their differing opinions and preferences. This theme was expressed through the responses and comments of the students. Some of them are listed below.

> S5: *"Hindi kami nagkakaintindihan. Minsan hindi namin gusto yung mga ideas ng iba".* (We have misunderstandings. Sometimes, we do not like the ideas of the others).

S3: *"Para wala na lang away, oo na lang kami."* [(To avoid arguments, we Conform).

S7: *"Ipipilit nung mga magaling yung gusto nila, hindi sila nakikinig, eh di sila na lang."* (The smarter students would insist on what they want, they do not know how to listen.)

As observed by the teachers, excelling students would put too many ideas in their digital stories. In contrast, weaker students would sometimes have vague ideas or unfinished digital stories. Reinders (2011) reported that letting students collect and integrate information in their digital stories allows them to reflect and explain their preferences, which helps them become critically aware of their thinking and choices.

Assessing topics is also moderately enhanced, which can be attributed to the theme. When creating digital stories, students have themes for the creation of a topic. It is easier for students to relate themselves to digital stories depicting their personal experiences. As affirmed by the teachers, the more informative or academic the theme is, the more students have a hard time assessing what topic to pursue because, as the students mentioned, the academic theme needs more research and is not something that they are interested in. Thus, students must have a personal attachment to the themes or explore their interests for this skill to be highly enhanced. The researcher of the present study believes that when students lack familiarity with or interest in a given subject, they will fail to convey their voice and may see their learning as a matter of satisfying a school requirement.

Summarizing the collected information and creating new ideas or interpretations had a mean of 3.0*7 (*moderately enhanced), which can be attributed to how they process information. Students tend to copy-paste collected information.

S3: *"Kinacopy paste nami. Kukuha kami ng iba't-ibang website tapos pagsasamahin namin yung ideas o 'di kaya reword lang namin yung mga story."* (We copy-paste. We get different information from different websites and merge them, or we reword the story text.)

The teachers observed that most students collect the information they need and omit what they think is unnecessary. They also observed that excelling students make an effort to read and process information; however, students from lower sections tend to put minimal effort in processing information, particularly creating their ideas or interpretation. Instead, these students tend to "repackage" information from different

sources. This result can be related to Banaszewski's (2005) findings, citing that not all students have the skills of synthesizing information, particularly their personal experience with digital skills. Some students can tell a personal experience while others can draw a more developed sense of self with the use of their personal experience. Same with documentaries, students mistake summarizing facts instead of telling stories that engage viewers.

The least sub-skill is *to make comments and evaluations on each other's digital stories* that got a man of 2.69 (moderately enhanced), which can also be cross-referenced to the results in Table 3, indicator 21-*comment and make suggestions on student-made digital stories*. During the interview, one language teacher reported that she asked students to cite three strengths and three weaknesses of each project to balance positive and negative remarks. As mentioned in research problem no. 1, students who excelled are usually the ones who comment about other digital stories since some of the students shy away for fear that other groups criticize them. This finding shows that this skill is the least enhanced because commenting or making suggestions is deemed a negative activity where students can overly criticize one's work; thus, not all students are willing to do it. This theme was expressed through the responses and comments of the students. Some of them are listed below:

> S2: *"Yung magagaling namin na mga kaklase ang nagsasalita. Sila na yung bahala doon."* (Our smarter classmates are the ones who are talking; they are the ones who are in charge of that.)
>
> S4: *"Nahihiya din kami magsalita. Mas kaya nila yun at tsaka pag nagsalita din kasi kami mamaya bawian kami nung ibang grupo"* (We are shy. They can do it and if we are going to talk, other groups might get back at us.)

This finding contradicts that of Hafner and Miller's (2011), revealing that the students were highly motivated in making digital stories, which enabled them to reflect on their learning and to collaborate with other students. Doing such project fostered peer teaching among the students.

Using information to make decisions is the second least enhanced skill, which can be attributed to the students' moderate competency in

accessing, evaluating, and collecting information and looking for materials in creative commons license (Table 3, items 2 and 3). Students are aware of copyright when it comes to the use of images or audio files, but they still tend to use data that are not intended for reproduction. Teachers also cited students' group dynamics in using the information in their content. Students coming from the higher section tend to give many details, which results in the overloading of information. In comparison, students in the lower section tend to give incomplete details or sometimes unfinished digital stories. One teacher articulated,

> T2: *"Yung matatalinong mga estudyante, sobra-sobra yung mga binibigay nilang details, habang yung mga estudyante na mahihina e minsan kulang- kulang yung details or hindi tapos yung story."* (Smarter students give too many details, while lesser intelligent students give incomplete details or unfinished story).

As mentioned in the literature, one element of digital storytelling that students should consider is economy to avoid putting too much content on the story so that viewers will not be overwhelmed with the content and the excessive use of audio-video material. This purpose would help keep the interest of the audience (Lambert, 2006).

Table 8 presents the summary table on the extent to which developing digital stories enhances 21st-century skills along information literacy.

Table 8. *Summary Table of the Extent of How Developing Digital Stories Enhance 21st Century Skills Along Information Literacy*

21st Century Skills along Information Literacy	Mean	Interpretation	Rank
1. Information Articulation and Definition	3.07	ME	1
2. Evaluation Skills	2.95	ME	3.5
3. Information Management Skills	3.05	ME	2
4. Metacognition Skills	2.95	ME	3.5
5. Ethical and Legal Use of Information	2.86	ME	5
Information Literacy	2.98	ME	

EE (Extremely Enhanced), ME (Moderately Enhanced), SE (Slightly Enhanced), NE (Not at all Enhanced)

As shown in the table, the 21st-century literacy skills along information literacy are moderately enhanced with *information articulation and definition* having the highest mean (3.07), followed by *information management skills* (3.05), which can be attributed to how students assign roles or tasks when doing digital story projects. Each member is assigned tasks when constructing digital stories. The group conducts brainstorming to come up with unified content for digital story. A group chat is utilized for sharing gathered content or information. However, their disregard for organization, such as using folders to document and categorize collected information, can make them passive consumers of information and not creators of ideas. In the study of Ranker (2008), in which the participants were asked to develop informational digital stories, the students had a research notebook for brainstorming on possible topics and took notes during their digital story construction, which according to Ranker (2008), are essential in the composition process. In line with this, information collection and management skills play a crucial role in constructing a digital story because they are considered basic skills; hence, technology usage is not enough to guarantee an excellent final output (Gregori-Signes, 2014).

Evaluation skills are moderately enhanced, with an average mean of 2.95. This result can be attributed to students' attitudes towards peer criticism as a way for other groups to get back at them with negative criticism, which causes conflict between them. Their lack of effort in finding other sources of information and the tendency to save files without categorizing their search information into folders have contributed to the moderate enhancement of this skill. This is in relation to Malita and Martin's (2010) study, which reported that when students assemble and organize information needed in their digital story, they can think critically about effective audio and visual components, they can understand how all the elements of writing a narrative are connected, and they can manipulate these elements so that they can have an effect on the viewers of their digital story.

Metacognition skills with a mean of 2.95 is moderately enhanced, implying that despite students' awareness of copyrights, they still use content such as images and music that violate the copyright law. They

become passive consumers of information because they collate and not give their interpretation or new idea. The result of this study is in line with the results of the study by Vivitsou et al.'s (2017), revealing that brainstorming and reflecting of new ideas were greatly enhanced with the use of DST.

The least enhanced skill is *an ethical and legal use of information* (M= 2.86), which can be attributed to their moderate competency in adhering to intellectual property and use of creative commons, and citing sources (Table 3 indicators 3, 20, and 24). The students refrain from using common creative license content but still use copyright music or images. Citing sources in the proper format is something that the students find time-consuming. In Ribeiro's (2015) study, the participants had an issue with this. While they acknowledged that they were aware of copyright issues, they tended to ignore it even if they searched for music and images under the creative commons license. This result was further confirmed during the FGD, where it was shared that some of the students download music from YouTube without considering music copyright.

Global Literacy. Table 9 presents the extent to which developing digital stories enhances 21st century skills along global literacy. In communication and collaboration skills, the first sub-skill, *interact safely and responsibly within a variety of communities* (M=3.38), is extremely enhanced.

Table 9. *Extent of How Developing Digital Stories Enhances 21st Skills Along Global Literacy*

Skills	Sub-Skills	Mean	Interpretation	Rank
Communication and Collaboration Skills	1. interact safely and responsibly within a variety of communities.	3.38	EE	1
	2. collaborate in the group work project to create a social context that provides opportunities for learning and peer teaching.	3.22	ME	2
	Overall Rating	3.30	EE	

Social and Cross-cultural Skills	3. distinguish the differences between and among nations and cultures, including the use of non-English languages.	2.77	ME	10
	4. practice respect when dealing with cultural differences and work effectively with people of different social and cultural backgrounds.	3.19	ME	3
	Overall Rating	2.98	ME	
Self-awareness and Self-direction Skills	5. solve real problems and share results with real audiences thru digital stories.	3.00	ME	5
	6. reflect on my learning processes and life experiences through exposure to digital stories.	2.97	ME	8.5
	7. practice empathy and develop a sense of community thru digital stories.	3.07	ME	4
	Overall Rating	3.31	ME	
Global Citizenship and Sustainability	8. explain and address global issues in my digital story.	2.97	ME	8.5
	9. use words or phrases that are not offensive to a certain race, bias-free, does not display prejudice and stereotyping in constructing digital stories.	2.98	ME	7
	10. apply what I have learned to local contexts and community issues.	3.00	ME	5
Overall Rating		2.98	ME	

EE (Extremely Enhanced), ME (Moderately Enhanced), SE (Slightly Enhanced), NE (Not at all Enhanced)

The students noted that when posting online, students are aware that they should not be posting sensitive data such as their numbers and addresses. A student articulated:

> S7: *"Aware kami na dapat 'wag ipost yung mga sensitive data baka mahack kami or gamitin against sa amin. Lalo na yung mga nangyayari sa 'yo. Dapat hindi nag-oovershare online kasi hindi maganda"* (We are aware that we should not be posting sensitive data because it can be used against us or we can be hacked, especially life events or feelings. We should not overshare because it is not good to see.)

When their digital stories are posted online, and they receive negative comments, they usually ignore them, delete the comment, or reply with sarcasm such as "*Thank you! E di Wow"*. This shows that the students are quite aware of the consequences of posting their stories online since it can reach a wider audience and is susceptible to negative comments and differing opinions.

However, teachers would still remind students to take precautions when interacting online because students sometimes post inappropriate comments. Duveskog et al. (2012) suggested that students must have a safe environment when sharing stories online, especially personal ones; if shared online, the students' identities must be hidden.

This result is followed by *collaborating in the group work project to create a social context that provides opportunities for learning and peer teaching* with a mean of 3.22 (moderately enhanced). By nature, students' digital stories are a product of collaborative work that allows students to work with one another. During the pre-production stage, the students would assign the task to each other to divide the work. The students admitted that they usually ask their group mates' help when they use digital tools that they are not familiar with. The students also revealed that they prefer to choose their group mates because tasks are done easier and faster if they work with people whom they are comfortable with.

However, as observed by their teachers, some students heavily rely on their smarter classmates. They also noticed that some excelling students sometimes limit the sharing of information or help their other classmates when students are in a group. As one teacher remarked:

T1*: "More on behavioral siguro kaya sila moderately enhanced. Kasi yung ibang estudyante walang pakiaalam sa iba lalo na 'pag ang kagroup eh yung mga magagaling. Umaasa yung iba sa mga magagaling; nagiging parasite sila. Andun pa rin yung crab mentality kahit magkagroup sila minsan hindi sila nagtutulungan; naghihilaan sila.* (It is more on behavioral that is why they are moderately enhanced. Some students do not care about their groupmates especially the smarter ones. Some rely on these kids and become parasites. Crab mentality sometimes exists among kids.)

According to Vivitsou et al. (2017), engaging students in collaborative work requires the participants to work effectively. They need to set goals for their work, plan how to accomplish them, assign roles, and solve problems within the group.

This result contradicts the finding of Hung, Hwang, and Huang's (2012), who reported that digital storytelling enabled different groups to help one another since networked digital content linked the whole class and allowed them to enhance their skills in using databases and internet sources to have better communication and to gain confidence in expressing opinions and raising questions.

The sub-skill *respecting cultural differences* gained the 3rd highest competency (M= 3.19) with moderately enhanced interpretation. Because their digital stories are a product of collaborative projects, students work with people from different social and cultural backgrounds. Malita and Martin (2010) reported that digital storytelling is a pathway for students to find their voice and that it is useful in educational settings because they unite people and link communication lines, enabling people to understand different cultures and ideas. During the interview, the students recognized that they had different belief systems, and conflicts could occur. Smarter students would tend to insist on their ideas during group planning, which could lead them to become indecisive in the content of their digital stories. One of the students said, *"Andun pa rin naman yung respeto sa isa't isa… kaya lang since magkakaiba kami, ang tagal tuloy magdesisyon o papalit kami ng desisyon kasi nga hindi kami nagkakaintindihan. Ipipilit namin yung mga gusto namin. Kaya nga para wala na lang away at matapos na magpapabigay na lang kami"* (We still have respect for each other, but

because we have differences, it takes a long time for us to decide, or we keep on changing our minds because we do not understand each other. We insist on what we want; to avoid arguments and finish our task, we give in.) It would take them a long time to decide on what content to integrate into their digital story, which would sometimes rush their digital output because they took a lot of time discussing what and what not to put in their digital story.

The least enhanced skill, *distinguish the difference between or among nations and cultures, including the use of non- English languages (M= 2.77),* had an interpretation of moderately enhanced. During the FGD, the students mentioned that while they can work with their classmates, they have not yet tried interacting with other nationalities. Only one student tried interacting with an American when his digital story was posted online. Focusing on collaborative digital storytelling, Stewart and Gachago (2016) facilitated dialogue and digital story sharing online and reported that students gained critical awareness and have social consciousness with their opinion of "self" and "other" across continents. When it comes to the culture of bashers, the students had experienced interacting with them. Students understood the culture of bashers. It is easier for them to comment negatively when their digital outputs are posted online because they seem to be insecure, close-minded, and braver to comment online than personal. When faced with bashers, usually, the students do not reply or ignore or delete the comment. However, they also admitted that there are times that they would respond to these bashers, especially if the comments are offensive.

Some comments related to this theme are:

S6: *"Sila yung mga insecure, close-minded, walang magawa sa buhay."* (They are insecure, close-minded, and do not have anything to do in life.)

S5: *"Mas matapang kasi magsalita online kesa yung harap-harapan kasi hindi ka naman kilala."* (It is much braver to talk online unlike when done personally because they do not know you.)

S8; *"Hindi na lang pansinin yung mga bashers pero minsan pinapatulan namin lalo na 'pag hindi maganda yung mga sinasabi… pag nakakainsulto."* (We ignore bashers, but sometimes we reply to

them especially when they have inappropriate remarks… if it is insulting.)

The next least sub-skill is *reflecting on their learning process and life experiences*, which is moderately enhanced. This result can be attributed to their perception of digital stories and their reflection on their learning. Digital stories that portray personal experiences allow students to think about their life experiences or relationships that they have in common and let them understand themselves and their social relationships. Instead of narrating a particular experience, they would dig deeper and try to assess the emotion that they felt at that time.

Some of the comments illustrating this theme are:

S11: "*Pag personal experience kasi buhay namin yun. Minsan 'pag gumagawa kami ng digital story, may mga realization kami, mga ganun… yung personality namin, relationships ganun."* (For personal experience, this is our life; hence, when we do a digital story, we end up having some realizations of our lives, personality, and relationships.)

S7: *"Minsan marerealize mo na may mga similar experiences pala kami ng mga kaklase namin."* (We realize that we have similar experiences with our other classmates).

This finding is similar with that of Ribeiro's (2015) study, which reported that the participants were able to reflect on who they are and had reinforced their respect for other people's differences.

The teachers cited that the students in the higher section could reflect on their learning, but students from the middle or lower section would tend to have a hard time reflecting on their learning. They would take it lightly or only see it as a subject requirement. Some of the students also affirmed this during the FGD. Students usually see their digital stories as class projects that they must complete for their subjects. One of the teachers remarked,

T2: *"May mga estudyante talaga na hindi seryoso, hayahay lang lalo na sa lower section."* (Some students are not serious with their projects, especially if they come from the lower section.)

Explaining and addressing global issues in their digital stories also gained the least enhanced skill. This result can be attributed to the extent

of how they are engaged with global topics. The researcher believes that the extent of the student's interest and engagement towards a particular topic would affect how they would explain or use global information. The students considered global issues as technical topics that require research because they are unfamiliar with the content, and these are topics that they are not interested in and viewed to be boring. Also, the teachers prefer to have values education as their digital stories' primary content because they think the students need it more than global issues since their main problem with students is their behavior and attitude in class. One of the teachers articulated:

> T1: *"Kaunti lang yung mga ganitong topics. Mas marami yung mga topic sa literary pieces, i-connect sa life nila at values education. Mas maganda kasi yun. Mas kailangan nila yun. Problema kasi namin yung behavior nila."* (We only give minimal global topics; we tend to give more topics about literary pieces, life connections, and values education. It is better to give that because of their behavior problems.)

This finding is in line with Duveskog et al.'s (2012) study, where the participants dealt with topics on students' expression of life obstacles and challenges and their solutions. The study revealed that these story topics connected well with the local context and students' lives, enabling them to have real-life experience in solving problems. Teachers observed that when students tackle global issues, they would give superficial explanations or presentations. There are instances when they become aware of global issues because these issues have gone viral on social media. What is dangerous is when they come know about an issue without verifying the accuracy of the content.

Another problem the student expressed regarding this skill is that the teachers tend to give a social issue or topic without explaining or giving adequate background information.

Some of the students' comments that go with the theme are:

> S3*: "Ang boring kasi pag yung mga ganyan na topic. Hindi siguro kasi ganun ka interesado sa mga ganyan"* (It is very boring. We are not interested in these kinds of topics.)
>
> S6: *"Kailangan din namin kasi magresearch."* (We need to research.)

S9: *"Minsan yung mga teachers magbibigay ng ganyan topic tapos hindi man lang iexplain. Kaya hindi rin namin naiintindihan. Nahihirapan tuloy kami iexplain"* (Sometimes teachers would give topics but would not even bother explaining why we do not understand, so we have a hard time explaining it.)

Table 10 presents the summary table of the extent to which developing digital stories enhance 21st-century skills along with global literacy, which consisted of the following (ranked in decreasing order according to their average means): communication and collaboration (M=3.30), self-awareness skills (M=3.01), social skills, and global citizenship (M=2.98).

Table 10. *Summary Table of the Extent of How Developing Digital Stories Enhances 21st Century Skills Along Global Literacy*

21st Century Skills along Global Literacy	Mean	Interpretation	Rank
1. Communication and Collaboration	3.30	EE	1
2. Social and Cross-Cultural Skills	2.98	ME	3.5
3. Self-awareness and Self- Direction Skills	3.01	ME	2
4. Global Citizenship and Sustainability	2.98	ME	3.5
Global Literacy	3.07	ME	

EE (Extremely Enhanced), ME (Moderately Enhanced), SE (Slightly Enhanced), NE (Not at all Enhanced)

The table shows that digital stories primarily allowed the students to enhance their communication and collaboration skills. This finding can be attributed to the fact that most of the time, they work in groups, allowing them to communicate and share agreements and disagreements to create a final unified digital story output. The result of this study affirms a research that reported on digital stories as a way of developing communication (Sadik, 2008; Gakhar, 2007; Yang & Wu, 2012) and

collaboration skills (Thang et al., 2014; Robin, 2008; Karakoyun & Kuzu, 2016). In the research of Smeda et al. (2014), through collaboration, the students were able to develop communication and social skills to express problems and solutions that contributed to a collaborative and flexible learning environment for them to create authentic digital stories.

Self-awareness and self-direction skills are the 2nd most enhanced skills since the teachers have given digital projects that reflect values and culture, which was affirmed by the students disclosing that their digital story project consisted of lifestyle or values. They also reported that to connect to an audience, their digital story must be related to real-life experience since most of their target audience is of the same age or particularly the youth. One student said that the story must

S2: "*not be too mature for kids and not too childish for adults."*

Another teacher reported that girls and boys have different topics or features to cover in their digital stories. Girls cover romance, while boys cover fiction with animation. However, in relation to this skill, their digital stories are not often posted online, which can lessen the real-life significance of their class project, thus resulting in students not reflecting on their learning.

Social and cross-cultural skills ranked third in terms of enhancement level, indicating that the students' skills in distinguishing differences among nations and cultures and practicing respect when working with other people are moderately enhanced. This finding can be attributed to the students' experience on disagreements. Social and cultural differences make students indecisive, making them finish their output in a rush. Also, though they can ignore and delete comments of bashers, they still have the tendency to post a comment especially when they receive offensive remarks. In Vivitsou et al.'s (2017) research, the students engaged in collaborative work were required to find ways to work effectively with group peers for the accomplishment of their tasks.

Global citizenship is also a skill that was moderately enhanced, which can be attributed to the kind of digital stories that the students develop. Some of their digital stories are informational, covering news on events, weather, culture, and environment. Creating such kind of digital story makes them aware of what is happening in their community.

However, the teachers observed that the students treat these topics superficially because the topics are not of their interest. As reported, the teachers would rather prescribed topics that depict values. In contrast to the finding of this study is that of Ribeiro (2015). The participants found digital story topics on global and intercultural issues are interesting for they get the opportunity to understand and appreciate different cultures.

Visual Literacy

Table 11 presents the extent to which developing digital stories enhances 21st-century skills along visual literacy.

The fourth sub-skill, *designing and creating meaningful images and visual media*, got a mean of average of 3.26 (highly enhanced), which can be attributed to the students' high competency in selecting images (Table 3, item 13), in which they could choose the images at their own free will.

Table 11. *Extent of How Developing Digital Stories Enhance 21st Century Skills Along Visual Literacy*

Skills	Sub- Skills	Mean	Interpre-tation	Rank
Visual Informa-tion	1. evaluate and use different visual modes (images, videos, and graphics) or audial modes (music and sound effects).	3.07	ME	9.5
	2. create additional captions to photographs.	3.09	ME	7.5
	Overall Rating	3.08	ME	
Cre-ativity Skills	3. compose the story in my mind.	3.09	ME	7.5
	4. design and create meaningful images and visual media.	3.26	EE	1
	Overall Rating	3.17	ME	

Critical Viewing Skills	5. evaluate the aesthetic use of images, text, audio, transitions, and special effects and critically analyze media construction.	3.07	ME	9.5
	6. critique the effectiveness and of images as visual communications.	3.10	ME	5.5
	Overall Rating	3.09	ME	
Socio-emotional Skills	7. combine images, sounds, and voices to produce an emotional story.	3.10	ME	5.5
	8. describe emotional, psychological, physiological, and cognitive influences in the perceptions of visuals.	3.12	ME	3.5
	Overall Rating	3.11	ME	
Authorship Skills	9. include sound, visual writing, and graphics to aid in the comprehension of my digital story.	3.16	ME	2
	10. correlate my own design choices as much as choices about the text in my digital story.	3.12	ME	3.5
	Overall Rating	3.14	ME	

EE (Extremely Enhanced), ME (Moderately Enhanced), SE (Slightly Enhanced), NE (Not at all Enhanced)

When asked about their experiences and training during the interview with the teachers, the younger teacher experienced developing digital stories but still admitted that the students are more knowledgeable in this area. In comparison, the older teacher had minimal experience with digital stories; hence, the teacher did not usually interfere with the designs of students' digital stories. Thus, the teachers' knowledge can affect how much freedom and opportunity they give the students in their designs. In doing this, the researcher believes that their freedom to choose their design can express their individuality. In the research of Sweeney (2014),

the freedom of choice that digital story offers allowed the participants to select and construct their own stories, which led them to have a higher engagement in their digital story.

On authorship skills, *including sound, visual writing, and graphics to aid in the comprehension of my digital story* had a mean of 3.16 (moderately enhanced), which can be attributed to the students' task of developing digital stories where they use images, sounds, and music to attract audience (Table 3, items 5, 11, 13, 14, and 15). This finding can also be attributed to their opportunity to do their digital stories with their teachers acting as facilitators. However, the moderate enhancement of this skill can be explained by the fact that the students tend not to take advantage of digital stories' visual writing aspect. Students sometimes do not use storyboards in the pre-production stage of constructing digital stories, which can be seen in their moderate competency in scriptwriting based on storyboards (Table 3, item 5) due to their lack of drawing skills. According to Malin (2010), sounds, visual writing, and graphics help enhance students' comprehension. Using these components helps students become more engaged in what they do. Students will not find purpose or enjoyment in constructing their digital story without visualization.

Describing the emotional, psychological, physiological, and cognitive influences in the perception of visuals had a mean of 3.12 (moderately improved), suggesting that the students have to consider their reasons for choosing the visuals needed in their digital stories. When selecting images, the students consider the relevance of images to the topic and content, the resolution and clarity of images, and the emotional impact of images. The students would also use their own images using their camera or create their own videos, especially when their teachers would require them to personalize their output. According to the teachers, this would make their digital stories more personalized with group members having to participate as actors and the group having control on how it wants the visuals to look like.

Teachers observed that sometimes students overload their digital stories with images that could be overwhelming to a viewer or a mismatch between images and text. Students also tend to prolong their images because of a lack of resources. The students have a hard time finding images that fit their topic. A teacher remarked,

T1: *"Ang daming nilalagay. Sobra-sobra yung mga pictures; over decorated na tuloy sya. Minsan hindi nagmamatch yung text at yung images. May mga iba na sobrang konti yung mga picture kaya matagal yung transition nya. Hindi man lang isipin na pwede naman na magpicture na lang sila"* (There are many images resulting in being over-decorated. Sometimes, there is a mismatch between the text and the images. There are students who make use of a minimal number of images, which makes the transition longer. They do not even think of using their own pictures].

At times, some students would still use images with small resolution or watermarks that affect the clarity of images in their digital stories. Robin (2008) suggested that in designing digital stories, one must use visually appealing interesting images, be inventive in creating useful images, and use the highest quality images available, but address copyright and fair use issues. By doing such, their digital story is strengthened.

Correlating my own design choices as much as choices about the text in my digital story also had a mean which interpretation is moderately enhanced. Digital stories require matching images and audio to the content that the students want to deliver to their viewers. These media elements help in communicating their content with impact on viewers. As observed by their teachers, the students in designing their digital stories during the production phase, incorporate different font styles, transitions, music, and special effects. These choices could come from the reason that "they could" and "they look cool" because different software equipped the students with a plethora of options. However, such choices could undermine the communication of content. Sometimes, the students would choose popular music (without considering the song's story) and mix it to their voice-overs, giving unintended conflict of meaning. As one teacher commented:

T2: *"Sa sobra ng daming pagpipilian nila, pinuno na nila ng effects yung digital story nila. Nasobrahan sa arte ng font styles, effects. Distracting na sya. Hindi na sya maganda… sa music minsan hindi man lang nila tingnan yung buong lyrics ng kanta kung nagmatch ba sa content nila. Ang iniisip lang kasi ng estudyante, popular kasi sya ganun."* (Because they have many options, they would put many

effects in their digital story. Their font styles and effects are overly decorated. It is distracting and not visually appealing anymore… in terms of music, they do not try to check the lyrics of the song if it matches their content. They are only thinking of the popularity of the song.)

According to Galac's (2015) research, participants must learn to reflect and evaluate what sounds, images, and writing content work together for them to capture the content that they would like to transmit in their digital project so that the audience will have a similar understanding of the digital story textually and emotionally.

The least enhanced skill is *evaluating and using different visual modes (images, videos, graphics) or audial modes (music and sound effects),* which can be attributed to how the students use images and music in their digital stories. As reported, they use Google to search for images and YouTube for music. Such finding can be cross-referenced with the results shown in Table 3 – 13th indicator – selecting images that resulted in students' high competency in this area – and 15th indicator – adding music and other sounds with moderate competency. The teachers affirmed that the use of digital stories enhances the skill in manipulating different modes. Ranker's (2008) study found that the combination of each mode (sounds, voice-over, and images) helps organize the work and reveals the semiotic relationship between modes. This relationship is termed by Ranker (2208) as 'interactive synergy,' which is also seen in the research of Yang and Wu (2012). However, because the students have design choices, they tend to overuse these media elements, which could be overwhelming for viewers. The teachers sometimes noticed an overloading of visual elements or a wanting for them, resulting in a mismatch of these modes that can impact the unity of digital story, thus weakening its content.

Similarly, the skills on evaluating the visual aesthetic and audio modes and critiquing the effectiveness of images as visual communication yielded a mean which interpretation is moderately enhanced and which can be corroborated with Table 3 items 13 and 15.

During the FGD, when students were asked how they choose images and music, they said that it depends on the topic to tackle and the emotion that they want to depict in their stories. According to Malin (2010), digital storytelling is a way for students to find their voice since

it gives opportunities for students to combine creativity and analytical skills and assures that the aesthetic value of digital stories allows students to engage more in reading because it contributes to their comprehension, critical analysis, and enjoyment of the whole reading experience. This result can be related to the results for indicator 1 (evaluating and using different visual modes) and indicator 10 (correlating their design choices with their text) in which students sometimes overdo the use of these visual modes because of the number of choices that they have without considering if these visual and audio modes strengthen the comprehension of their content or act as a distraction. This result is also related to the students' extent of use of storyboards. Studies revealed that storyboards would act as a preview for students to ensure that the content is accurate and robust and demonstrates if the media choices effectively support their messages (Robin, 2007; Yang and Wu, 2012). As discussed in research problem no. 1, their lack of usage of storyboards would take them a long time to conduct the production phase of their digital story. Because they have not yet visualized how the text will interact with their digital story's visual and audio elements, they tend to underload or overload details and mismatch these modes, which can weaken their story.

Table 12. *Summary Table of the Extent of How Developing Digital Stories Enhances 21st Century Skills Along Visual Literacy*

21st Century Skills along Visual Literacy	Mean	Interpretation	Rank
1. Visual Information	3.08	ME	5
2. Creativity Skills	3.17	ME	1
3. Critical Viewing Skills	3.09	ME	4
4. Socio-emotional Skills	3.11	ME	3
5. Authorship Skills	3.14	ME	2
Visual Literacy	3.12	ME	

EE (Extremely Enhanced), ME (Moderately Enhanced), SE (Slightly Enhanced), NE (Not at all Enhanced)

Table 12 presents the summary table on the extent to which developing digital stories enhances 21st-century skills along with visual

literacy. As shown in the table, *creativity skills* had the highest mean of 3.17, followed by *authorship skills* (3.14), *socio-emotional skills* (3.11), *critical viewing skills* (3.08), and *visual information* (3.08).

Students are given opportunities to express their ideas and use higher skills. Digital stories are means of self-expression through which they become authors and designers of their own stories demonstrating *creativity skills*. However, such skill cannot be enhanced if students fail to understand the story. The teachers noticed that one weakness of the students is on the comprehension of reading material. The students, particularly those in the lower section, have difficulty identifying the plot. They have problems sequencing their thoughts, resulting in a lack of details in their stories.

Students become the authors of their digital stories with the guidance of their teachers. Their moderate competency in visual writing, particularly storyboards, explains the moderate enhancement of the students' skill. Focusing too much on the technical aspect of their digital story could also be a reason why this skill is moderately enhanced. Overusing design choices can weaken the delivery of the intended message, and viewers can be overwhelmed with the final product. As Lambert (2006) mentioned, choices made in digital stories must be done carefully to have a symbiosis between visuals and narrative.

Social-emotional skills are also moderately enhanced, which can be related to the students' level of competency relative to the incorporation of emotions in digital stories (Table 3, indicator 10). This finding can be attributed to how students construct their digital stories. They reported during the FGD that they connect their work to real-life situations to produce an emotional charge from the audience, keeping their interest in watching their digital stories. However, students would tend to overload their digital stories with images or to underload images because of the lack of resources; as a result, students tend to use low-resolution images or watermarked images that can weaken the emotional impact of their story.

Critical viewing skills ranked fourth in terms of the level of enhancement, which can be attributed to students being overwhelmed by a variety of choices in the visual and audio features present in their video editing software, which can lead students to use a lot of

these effects without considering their impact on their digital story. This finding is in line with the findings of other studies (Yang and Wu, 2012; Thang et al., 2014; and Ranker, 2008).

The least enhanced skill along visual literacy is *visual information*. This finding can be attributed to how students use audio and visual modes. The students overuse them or underuse them, leading to a mismatch of audio or visual methods, affecting the digital story's production.

Technological Literacy

Table 13 presents how developing digital stories enhances the 21st skills along technological literacy. The students have highly enhanced skill in selecting the best way to present the story to an audience. The present study involved students engaged in collaborative work to produce a digital story. Making a digital story requires students to make several selections in terms of topic, point of view, and audio and visual modes to create an output. Students negotiate with their groupmates about the content. The teachers attributed the high enhancement of such skill to the student's exposure to different forms of digital stories, such as vlogs. The students come to know how video creators deliver their stories, starting from telling a story to a snippet of a scene to posing a question. As one teacher observed,

> *"Halos lahat kasi sila visual kaya nga ngayon uso-uso yung mga vlogs. Doon pa lang my idea na sila kung paano magkwento para sa digital story nila."* (Most of the students are visual learners, which is why vlogs are very popular. Through them, the students can get an idea of how to start their digital story.)

At the same time, when digital stories of other students are shown in class, students can get an idea of the strengths and weaknesses of the digital stories of their classmates, which they can use as guide when they create their own. As one teacher commented:

> *T1: "Dapat magbigay sila ng three strengths and three weaknesses. 'Pag ginagawa nila yun. Alam na nila yung mga dapat nila iimprove. Nakakakuha sila ng idea kung ano yung the best na gawin next time na gagawa ulit sila."* (They need to give three strengths

and weaknesses. When they do this, they will know the things they need to improve. They can get ideas from other digital stories that they can use the next time they make another digital story.)

Table 13. *Extent of How Developing Digital Stories Enhances 21st Century Skills Along Technological Literacy*

Skills	Sub- Skills	Mean	Interpre-tation	Rank
Technological Awareness and knowledge	1. evaluate and use digital tools and resources that match the work at hand.	3.02	ME	6
	2. interpret the meaning of icons and the conventions of the computer screen.	3.07	ME	3
	Overall Rating	3.04	ME	
Technology Usage	3. use different digital technologies (computers, PDAs, media players, GPS, etc.).	2.91	ME	8
	4. apply easy-to-use and intuitive software (e.g., Photo Story, Windows Moviemaker, iMovie and iPhoto, Photo Story 3, Windows MovieMaker, Audacity, etc.).	3.09	ME	2
	Overall Rating	3.00	ME	
Independent Learning Skills	5. independently search for information related to the content of the video or the use of technological tools.	2.95	ME	7
	6. solve technical problems that I encounter while creating digital stories.	3.05	ME	4.5
	7. independently follow, adapt, practice, and use technological innovations to incorporate in one's digital story.	2.79	ME	10
	Overall Rating	3.22	ME	

Presentation Skills	8. rehearse and deliver a presentation through digital stories that hold the audience's attention.	3.05	ME	4.5
	9. vocalize my digital story and stream the videos over the internet.	2.86	ME	9
	10. select the best way to present the story to an audience.	3.31	EE	1
	Overall Rating	3.08	ME	

EE (Extremely Enhanced), ME (Moderately Enhanced), SE (Slightly Enhanced), NE (Not at all Enhanced)

Another factor that could be attributed to the result of this study is the students being visual learners. The teachers cited that since they are visual learners, they know what they want when watching videos (given their preferences) and apply what they have watched to their digital story construction. This finding is in line with the that of a qualitative study by Malin (2010) involving 71 high school students. It was found out that the students became more engaged readers and writers because they were actively involved in presenting their story by immersing themselves in the creation of their stories as well as watching the digital stories of their classmates. Also, 88 percent of the participants found this approach to learning enjoyable and are willing to use digital stories again.

On technological usage, the 4th sub-skill had a mean of 3.09 (moderately enhanced), indicating that the students had moderate competence in the use of different digital technologies and easy-to-use and intuitive software.

This result is attributed to their moderate competency in using different video editing tools (Table 3, indicator 19). Students prefer to use their software because it has more features than the software used in their school to achieve quality output. As mentioned in research problem no. 1, students usually discover these tools independently since language teachers have limited knowledge of these technological tools and because the production phase of their digital story project is usually done in their free time and at home. The students revealed that this skill could be improved if they use better digital tools and access them, such as Adobe Premiere.

They cited that Animator and Kiddie Master have minimal features; however, to use Adobe Premiere, the school should purchase it, which is very expensive. Another reason the students gave was time; according to them, teachers need to allow them to explore and practice this audio-video editing software to maximize its features thoroughly. Some comments corresponding to this theme are:

> S5: "*Mas bigyan kami ng time na iexplore yung mga software, hindi yung dagdag ng dagdag ng pag-aaralan pero konti lang yung time na binibigay sa amin para mapractice yung mga yun.*" (Give us time to practice this software and not to keep on introducing different software, but they will not give us enough time to practice it.
>
> S11: "*Sana yung mas magandang software yung gamitin namin sa school. Imovies or Adobe Premiere man lang para mas maganda yung pag-edit. Kasi ang pangit nung ginagamit namin, nakapaka basic kaya yung gagamitin na lang namin eh yung sarili naming software.*" (A better software, such Imovies or Adobe Premiere, would help have a better editing result because the software offered in school is not that good, so we would instead use our video editing software.)

In relation to this result, Galac (2015) raised concerns regarding these technological tools, pointing out that despite teachers and students living in a computer-mediated world, their technological competencies are not the same. Moreover, since technological tools and software are constantly changing, teachers and students must ensure that technology is used to enhance learning and not technology for the sake of technological use. The researcher also emphasized that if one lacks the knowledge of these tools and software, it can be a deterrent to developing digital stories.

The third sub-skill is interpreting the meaning of icons and conventions. This result can be attributed to the use of technology outside and inside the school. Students develop a familiarity with the icons and conventions of a computer screen. Their exposure to different editing tools via computers or mobiles allowed them to explore how to use these tools. Students have no problems interpreting the meaning and functions of icons that are repeatedly used in different platforms, such as icons for "copy," "save," and "paste." One student mentioned that they use YouTube tutorials or manuals to learn the meaning and the function of computer

icons; if not, they ask their classmates. Most of the time, students also discover the meaning of icons and functions by exploring the video software. As a student said:

> S11: *"Pag yung mga ginagamit namin, self-discovery. I-click lahat tas iti-try kung paano siya ginagamit."* (For the software that we use, we employ self -discovery. We click all of the icons and explore how to use them.)

Functions of specialized icons present in a video editing screen is a problem for students. A student articulated:

> S5: *"Yung mga common na icons – copy, save, paste, siyempre alam na namin yung mga yun kasi ginagamit din namin sila sa ibang software pero 'pag yung mga makikita lang talaga sa mga video software yun yung complicated kasi hindi namin masaydo memorize yung gamit."* (We know the standard icons, such as copy, save, and paste. We know them because we use them in other software, but it would not be very easy for icons only in video software. We have not memorized their use.]

The students revealed that sometimes there are icons that they have not yet memorized, so they would go over all the icons to find the ones they are looking for, which is time-consuming. They also encounter icons which functions they do not know because they do not use them. Hence, there are functions for video-editing that students fail to maximize their use.

According to Sadik (2008), digital storytelling allows students to utilize popular or emerging digital tools, which can help them better analyze and synthesize content. However, as the result shows, the students lacked familiarity with computer icons and conventions. Some icons have not been used by the students. If unfamiliar with an icon, they refer to online tutorials or manuals or to a more knowledgeable person.

The least enhanced sub-skill on technology literacy is *adapting, practicing, and using technological innovation to incorporate in one's digital story.* This finding can be attributed to the students' extent of using their technical skills. According to the teachers, there were students who have advanced technological knowledge and skill. They have more access to updated gadgets and applications. These students are usually assigned

as video editors. On the other hand, some students lack technological knowledge and skill despite their exposure to technology. Some of the comments illustrating this theme are:

> T2: "*Ang mas tech-savvy eh yung mga estudyanteng mayayaman, yung nakakabili ng mga gadgets at yung may mga internet sa bahay. Sila talaga yung advanced sa mga ganyan na bagay; lagi silang updated. Pag nasa group sila, syempre kung sino yung mas marunong sa tech siya yung maassign na mag-edit ng video nila. Kaya yung ibang mga estudyante imbis na mapractice nila gumawa, wala na. Alangan naman na lahat sila mag-edit tapos ipag-join nila yung mga gawa nila lalo namang mas magulo at matagal yun."* (Rich students are more technologically savvy because they can buy different gadgets and have internet access, making them advanced and updated. If they are in a group, a student who is good at editing would be the assigned video editor. So other students who need practice (on tech) are not able to practice it. It will also be very unorganized and will take time if all the students are going to edit.)

> T1: "*Oo , kung sino yung maraming gadget sila yung mas magaling sa technology at sila din yung pinagtatanungan ng mga bata or di kaya sila yung mga gumagawa ng mga ppt nila or videos nila."* (Yes, whoever has more access to gadgets are the ones good at technology. They are the ones whom students ask for help or who make the ppt presentations or videos of students.)

The next least enhanced sub-skill for this literacy is *vocalizing digital stories and streaming videos over the internet.* This result can be cross-referenced with the results shown in Table 3 (indicators 11 and 22 – recording voice-overs and sharing digital stories in social media. As cited in the first research problem, the students have opportunity to record their voice-overs. However, they prefer to choose a classmate with good pronunciation and intonation because they are not comfortable listening to their voice in their digital story. It was also revealed that their teachers rarely ask them to post their videos online. Often, their teachers ask them to present their stories in class or save them in a flash drive

for submission. Thus, for the enhancement of this skill, teachers should encourage students to use their own voice and share their digital stories online. The more students get exposed to online video streaming, the more they develop confidence in oral storytelling.

Table 14 presents the summary table on the extent to which developing digital stories enhances 21st-century skills along technological literacy. As revealed, the skills along technological literacy were moderately improved with independent learning skills having the highest mean of 3.22, followed by presentation skills (3.08), technological awareness (3.04), and technology usage (3.00).

Table 14. *Summary Table of the Extent of How Developing Digital Stories Enhance 21st Century Skills Along Technological Literacy*

21st Century Skills along Technological Literacy	Mean	Interpretation	Rank
1. Technological Awareness and Knowledge	3.04	ME	3
2. *Technology Usage*	*3.00*	*ME*	*4*
3. Independent Learning	3.22	ME	1
4. Presentation Skills	3.08	ME	2
Technological Literacy	3.08	ME	

EE (Extremely Enhanced), ME (Moderately Enhanced), SE (Slightly Enhanced), NE (Not at all Enhanced)

During the FGD, the students reported that they usually explore different tools to use in their digital stories. When they encounter technical problems, they refer to online and offline resources for help. Common technical problems encountered by the students were computer lagging, slow internet connection, camera shake, mobile phones crashing, and full memory. According to Thang et al. (2014), most of the time, students do not ask their teachers for help when encountering a technical problem. They try to solve their problems on their own, which leads them to become more independent from their teachers and paves the way for peer teaching because they can ask for help from their classmates. However, the researcher emphasized that this may not be possible for low-

proficient students who are not accustomed to digital storytelling.

Students' moderate competency in terms of arranging and editing the content of their digital story, recording voice-overs, and sharing their digital story in the classroom and social media (Table 3, indicator 18, 11, and 22) affects their presentation skill, which is also moderately enhanced. Digital stories allow them to hone their editing skills and let them explore how to present their stories better so that the stories can get the audience's attention. However, the enhancement of their skills can be affected when they are not comfortable using their voices due to their diction and pronunciation, causing them to miss the opportunity to see the purpose of creating a digital story for a real authentic audience.

Students' technological awareness and knowledge are moderately enhanced, which can be attributed to their moderate competency in using video editing tools (Table 3, indicator 19). Though they can use the software in school, the software's features are limited, thus leading students to use their software and discover its features on their own. Concerning the interpretation of icons, students can recognize icons that are constantly used in different platforms.

Students need to be exposed to different software to be highly competent in technology use. Hence, schools should provide students with updated software and teachers must give students enough time to explore the software.

Table 15 presents the summary table on how developing digital stories enhances 21st-century skills. As gleaned from the table, all the literacy skills were moderately enhanced, with *visual literacy* obtaining the highest mean of 3.12, followed by *Technological literacy* (3.08), *global literacy* (3.07), and *information literacy* (2.98). Digital literacy had the lowest mean of 2.91. Overall, the students' literacy skills were moderately enhanced with an overall mean of 3.03.

Table 15. *Summary Table on the Extent of How Developing Digital Stories Enhances 21st Century Literacy Skills*

21st Century Literacy Skills	Mean	Interpretation	Rank
Digital Literacy	2.91	ME	5
Information Literacy	2.98	ME	4
Global Literacy	3.07	ME	3
Visual Literacy	3.12	ME	1
Technological Literacy	3.08	ME	2
Overall Rating	3.03	ME	

EE (Extremely Enhanced), ME (Moderately Enhanced), SE (Slightly Enhanced), NE (Not at all Enhanced)

Visual literacy obtained the highest mean, indicating that the students are aware of how they use visual and audio media to establish clear and unified digital story content. However, the students tend to overuse or underuse images. Images are used to reinforce text comprehension, allowing students to make "sense" of their digital stories. However, when students lack the use of visual writing, students may have a hard time visualizing their content, which can lead to insufficient or overloaded details. Thus, images and text must go well together with music or sounds to elicit the right content and emotions from the audience. According to Malin (2010), digital storytelling enhances creativity and intellectual process. Jakes and Brennan (2005) asserted that improvement in visual literacy occurs because "using the latest technology to communicate imagery effectively is facilitated by students actively participating in the creation process of digital storytelling" (p. 224). Since a digital story is a visual narrative, visual literacy skills are greatly applied in digital stories, which use still images to convey messages (Banaszweski, 2005). Hence, developing a digital story, students are engaged in reading images, learn visual codes and conventions, develop visual grammar skills, and learn to evaluate and analyze the aesthetic use of audio-visual media elements and constructions.

Table 15 also shows that digital literacy is the least perceived enhanced skill when it comes to developing digital stories. This is attributed to the fact that students are more focused on the technological aspect of the story and have set aside the basic skills needed in constructing a story since digital literacy involves the combination of non-print information and digital printed information. As one teacher cited during the interview, sometimes students focus more on the technological aspect of making a digital story than on the content. To solve this, the teachers are the ones who check the content of the digital stories of the students as digital literacy focuses on searching for information and sources to be used in their digital stories. Sweeney (2014) suggested that digital storytelling is a vital strategy to reinforce digital literacy since it supports student engagement, provides a meaningful learning connection, offers structure in dealing with different media, fosters creativity of students in various multimedia formats, and develops research, critical thinking, and problem-solving skills.

Digital Story Output

To answer the third problem, which sought to develop a digital story that can enhance the 21st-century literacy skills of learners, the researcher created a digital story that magnified the least mastered areas (distribution phase), the weakest 21st-century literacy skill (digital literacy), and a lesson plan to address these least areas. The researcher developed an informational or instructional digital story project based on the story of Judith Ortiz Cordon, *Aunt Misery*. In constructing the digital story project, the researcher followed the four phases in developing digital stories, namely pre-production, production, post-production, and distribution. Before deciding on Aunt Misery's story, the researcher gathered information on different Grade 8 literary pieces that students are tackling in class. Then, the researcher proceeded with making the script by identifying the point of view and the dramatic question needed in the introductory part of the script. Once the script was done, each story scene was pencil-sketched on a storyboard (See Appendix J). Next, the researcher chose images from the internet under the Creative Commons License to modify and edit. These images were used as a background for the digital story. Since images were limited due to intellectual property rights, the researcher opted to use a

digital camera for her images and videos. Once the information was gathered, the researcher proceeded with the voice-over. The researcher made sure that the voice-over took 2-3 minutes only; hence, adjustments had to be made in the script to accomplish this time frame. The researcher proceeded with the digital story's technical parts and linked the images, videos, and audio. PuppetPals, a mobile application for digital storytelling, was used to tell the literary piece; iMovies, a video editing application, was used to edit and apply the transitions of the images in the introductory part of the digital story. Lastly, Picsart, a photo editing mobile application, was used to edit the background and characters of the story. For synthesis, Videopad Video Editor Software was used to edit and arrange the digital story content to make sure that the transitions of the images and voice-over match.

After linking the audio and the images, the researcher incorporated music taken under Creative Commons License, Bensound. This royalty-free music website only requires citation of the name of the website and the song title as used in a multimedia project.

To address the least mastered area, the distribution phase, the video was posted on Vimeo, a hosting, sharing, and streaming video site because the digital story project took much memory and could not be sent via email. The story could be accessed through this link: https://vimeo.com/432375928. The researcher also had to save the video file in a flash drive in different formats to ensure that it could be played using another computer and for backup purposes.

For the weakest competency skill (digital literacy), the researcher used the literary book of Grade 8 students to gather data on short stories that could be used. Each of the stories was read so that the researcher could construct a dramatic question. The researcher had to ask the opinions of others about the best dramatic question that could provoke interest and emotion of the students. Once the story had been chosen, the researcher searched for a mobile application used in storytelling. After choosing PuppetPals as the mobile application, the next step was to gather an image background and clip arts. The researcher typed in keywords such as 'forest background cartoon' and 'fruit trees' in Google search engine and used the advanced search tab to show only images that have free licensing (See Appendix K).

Robin and Mcneil (2012) suggested that the files must be saved early on and in more than one location in the distribution phase. When saving one's digital work, the file name should use descriptive names and no space, including the storyteller's name, topic, and year the story was developed. Once the file was saved, Robin and McNeil (2012) suggested that the project file must have a different folder from the final version of the story. The final version can be saved on a hard drive or an external website. In addition, they also suggested that the final version of the digital story should be kept in different formats such as WMV, MP4, or MOV so that it can have flexibility when shared in a broader context such as a website, blog, or even PowerPoint presentations.

Moreover, according to the same researchers, rubrics must assess digital stories. Rubrics for digital reports are characterized by having a more extensive definition and description of each criterion. The researcher of the present study found the rubric developed by Long (2011) as an excellent evaluation tool for digital stories (See Appendix N).

The second instructional material was a lesson plan construction addressing the least results of the distribution phase and digital literacy. To prepare students to construct a digital story, teachers must have taught lessons on storyboarding, oral storytelling, and bibliography to the students already. To address digital literacy, the students were asked to conduct brainstorming sessions, advanced feature search result usage, making folders for their online information, creative commons license usage, storyboard construction, scriptwriting and critiquing, and oral storytelling practice. For the distribution phase, students should be involved in citing their sources, practicing intellectual property rights, saving their digital stories in various formats, digital story critiquing, and uploading videos on social platforms. At the end of the digital storytelling activity, the students would conduct peer evaluation.

A Lesson Plan on Digital Storytelling: Distribution Phase and Digital Literacy

1. Lesson Objectives Through developing a digital story, the students are able to:

A. Distribution Phase

a. cite sources using the APA format;
b. model respect of intellectual property by not illegally copying an individual's photo or audial work;
c. peer critique the digital output of other students; and
d. publish their digital stories online.

2. Digital Literacy

a. synthesize and analyze information relevant to their research; and
b. use elements of writing (planning, drafting, revising, editing, and publishing) to write a script.

B. Learning Competency

1. use the correct production of the sounds of English;
2. appreciate literature as a mirror to a shared heritage of people with diverse backgrounds;
3. determine various social, moral, and economic issues discussed in the text listened to;
4. locate, synthesize and organize information about a chosen subject using a graphic organizer from primary and secondary sources; and
5. compose an informative essay

C. Learning Content:

1. Subject Matter: What Do Fish Have to Do Anything? A short story By Avi Wortis: Digital storytelling
2. Duration: 1-2 Weeks (50 mins./ meeting)
3. References:

McDougal, L. (2008). *British Literature Grade 8*. Houghton Mifflin Company.

Nevada Department of Education. (2014). *Nevada formatting tools 8th Grade*. Retrieved from http://rpdp.net/admin/images/uploads/resource_6901.pdf

West Branch Local Schools. (2013). *Type of intervention: Peer editing*. Retrieved from https://www.westbranch.k12.oh.us/docs/Peer%20Editing.pdf

(n.d.) *Student self and peer evaluation form*. Retrieved from https://www.pdffiller.com/jsfiller-desk18/?projectId=463533449#869e22d67c60ce59b7bb9d1ebc7bfb2d

4. Materials: Laptop/computer, Drawing Materials, Storyboard template, Writing, and Peer Editing Checklist, Peer Evaluation

II. Lesson Procedure:

1. Preparation
   - **1.** Prior Knowledge – Students have an understanding and discussion of the following:
     - a.1 The story "What do fish have to do with anything? By Avi Wortis"
     - a.2 Storyboarding
     - a.3 Oral Storytelling
     - a.4 Bibliography: APA format
   - **2.** Motivation: Show an example of a digital story on "Aunt Misery by Judith Ortiz."
   - **3.** Ask students to create a digital story based on the writing prompt: Overcoming Unhappiness
   - **4.** Discuss and distribute the Digital Story Rubric (Appendix N)

2. Presentation:

Pre-production (Addressing Digital Literacy)

1. Group the students into five members each and let them form a story circle to brainstorm on their narrative by identifying:
   1. Assigned Roles
   2. A possible point of view and ideas to take on
   3. Keywords to use in searching for information, images, and music.

4. Materials needed to create their digital story.
    1. Let the students use chart paper to note down their ideas.
    2. Students need to find information or create images or music for their stories via the internet and printed materials. The students need to use the advanced feature search result to access creative commons images.
    3. Students either create a folder for online information on the computer (have students copy the link on notepad) or write the page numbers and titles of the books on the list, including the publishing data.
    4. For music searching, students must go to a creative commons license website such as:
        1. Bensound.com
        2. Freemusicarchive. Org
    1. After gathering all data needed, students create a storyboard. Provide students with a storyboard template and plan out the music/ transitions and images that go with each section.
    2. Students write a script based on their storyboard. The teacher provides a writing checklist to guide the students in their writing (Appendix M).
    3. Once the script is complete, let students share with other groups to peer critique their scripts. Distribute the peer editing checklist (Appendix M) for each group. The teacher also reviews the digital story script of students.
    4. Let student revise their script based on their peer critique.
    5. Using their story circle, students practice their script through oral storytelling.

Production – Post Production Phase:

1. Students edit their digital story using audio-video editing software by recording their voice-overs, selecting and editing their images, adding special design elements: transitions, visual- audio effects, and titles.
2. Students cite their resources using APA format (Appendix M).

Distribution Phase:

1. Students are asked to write their names, school, subject, and teacher's name at the end of their digital story or at the start of their digital story.
2. After students' stories are edited, students save their file formats in 4 file formats: mp4, MPEG, Avi, and mov.
3. Digital Stories are also presented in class. Using the story circle of the students, each group must cite three strengths and three weaknesses of digital stories (Students may use the digital story rubric as their guide in commenting).
4. Students upload their digital stories to sites such as Youtube or Vimeo.
5. Students conduct peer evaluation (Appendix M).

CONCLUSION

In conclusion, digital storytelling is a practice of multimodal composing that can affect learners' 21st-century literacy skills. Digital storytelling is a performance task that involves technological competence. An important phase in digital storytelling is the distribution phase that allows digital stories to be shown to a broader audience. Hence, students' competency in the distribution phase must be enhanced by helping them understand a topic and their target audience of different cultural backgrounds. Students' awareness that they are constructing a digital production for a real audience is critical for the success of their digital story project. With real audience in mind, students can become more motivated in what they do.

Visual literacy has been found as the most enhanced skill, which can mean that the combination of audio and visual modes helps enhance this skill. For a digital story to be effective, one must have these modes interwoven to create and transmit a meaningful message. The study also revealed that digital literacy is the least enhanced skill, which shows that digital storytelling does not only rely on technological processes but also involves the foundational skills needed in telling a story, such as gathering information and articulating thoughts and ideas. Students' knowledge

on basic storytelling can affect the quality of their work, especially when they are in complex interactive media projects. Thus, traditional literacies are still an essential part of the digital storytelling-making process. Digital storytelling enhances these traditional literacies by adding audio-visual modes to express ideas and experiences.

RECOMMENDATIONS

There is a need for a study that allows participants, particularly teachers, to be involved in a workshop or a digital story project. Teachers should be equipped with technological competencies for digital storytelling so that they can better engage their students in digital storytelling. It is also recommended that students' digital story output be made integrative across different subject areas to strengthen its relevance across curriculum areas.

More studies can also be conducted to further evaluate digital storytelling's effectiveness in enhancing literacy skills in other subject areas. Research that focuses on improving media literacy skills will add more to the body of knowledge on the educational value of digital storytelling. Lastly, there is a need for further research that focuses on developing digital story content and multimodal learning, particularly the interplay between multimodal elements and traditional modes of conveying ideas.

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