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DEVELOPMENT AND EVALUATION OF MULTILITERACY-BASED
INSTRUCTIONAL MATERIALS ON TEACHING 21ST CENTURY LITERATURE

A Thesis

Presented to the

Faculty of the Graduate Teacher Education

College of Graduate Studies and Teacher Education Research

Philippine Normal University

Taft Avenue, Manila

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts in Education in Literature – English Stream

by

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April 2019

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ABSTRACT

Name: Honeylet L. Alerta

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Key Concepts: Multiliteracy Pedagogy | Multicultural contexts | Multimodality | Multiliteracy-Based Learning Logs | 21st Century Literature Teaching

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The Multiliteracy Pedagogy is a response to the changes in the world and the people's capacity to communicate through new media. It posits that students learn to collaborate by sharing their thoughts with others in online spaces where they can engage in different modes (texts, image, video, poetry) of learning processes. This study unlocked the potential of Multiliteracy Pedagogy in developing instructional materials in teaching 21st Century Literature. In implementing the multiliteracy paradigm, the teachers are directed to follow four phases: 1) Situational Practice (the immersion of experience and utilization of available designs of meaning); 2) Overt Instruction (the systematic, analytic, and conscious understanding of the designs of meaning); 3) Critical Framing (the interpreting of social, and cultural context); and 4) Transformed Action (the transfer of their learning to a different context). This study was undertaken as an attempt to bridge the gap between the demands of the curriculum guide of 21st Century Literature from the Philippines and the World series of

2013 and what the available instructional materials lacked by developing the available instructional materials to be multiliteracy-based. It addressed the need to integrate the 7C's of the 21st century skills, to cover all the competencies in the curriculum guide using the power standards, and to unpack them by utilizing learning targets. This study used the Analysis Design Development Implementation Evaluation (ADDIE) Model in developing Multiliteracy-Based Learning Logs. A curriculum mapping was performed to align the standards in the curriculum guide. The study went on developing a Multiliteracy-Based Learning Logs Design Model where the phases of the Multiliteracy Pedagogy Framework were aligned to the components of the DepEd's Daily Learning Logs. This model was used as pattern in developing the six (6) Multiliteracy-Based Learning Logs (MBLLs). A focus group discussion was performed, allowing the ten (10) selected Literature teacher-participants from both public and private secondary institutions to review and evaluate the MBLLs to determine its suitability to address the needs in teaching 21st Century Literature. The study found that the Multiliteracy Pedagogy through multimodal teaching enabled the teachers to facilitate higher order thinking skills, and to hone the 7C's of 21st century skills as opposed to the available learning resource materials. Moreover, it was discovered that the developed and validated MBLLs helped the teacher-participants value the opportunities for exploring, and innovating the classroom activities and assessment tasks in discussing the literary texts using multicultural contexts in multimodal ways.

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CHAPTER 1

The Problem and Literature Review

1.1 Background of the Study

In compliance with the continuous ASEAN curriculum shift, the Department of Education (DepEd) released DepEd Order (DO) no. 43 s. 2013 that cites Republic Act (R.A.) no. 10533 or the Enhanced Basic Education Act of 2013. This republic act sets the tone of K to 12 program for the secondary education curriculum.

D.O. 43 states, among others, that the enhanced basic education curriculum is envisioned to be constructivist in nature. This curriculum was designed to be learner-centered, as it enables each course subject's performance standards, content standards, and learning competencies to follow an inquiry-based, integrated, collaborative, and reflective pedagogy. It also plays an active role in transcending issues that deal with various cultural, political, economic, and social both locally and globally. Therefore, its graduates are directed to be catalysts of empowerment who exercise critical thinking, creativity in transforming others, and in addressing the needs of the society.

Bustos (2015) views the new curriculum of the Philippine Senior High School of the Enhanced Basic Education Act of 2013, also known as K to 12, as a response to the emerging demands of globalization that seeks to develop holistic individuals who will possess the essential 4Cs of 21st century, namely Communication, Collaboration, Creative thinking and Critical thinking skills. Among these demands of the curriculum both from the teachers and students, 21st Century Literature plays a significant part in achieving this vision.

There are 17 core subjects in senior high school in the Philippine educational setup. One of these core subjects to be taken by Senior High School students is *21st Century*

Literature from the Philippines and the World. Its curriculum guide, labeled as “K to 12 Basic Education Curriculum Senior High School – Core Subject”, has two parts: *21st Century Philippine Literature from the Regions* and *21st Century World Literature* which have been allotted one quarter each. This course subject highlights the engagement of the students in critical study and appreciation of 21st Century Literature from the Philippines and the World encompassing their various dimensions, genres, elements, structures, contexts, and traditions. According to the K to 12 Basic Education Curriculum (2013), the parameters that are set for the selection of the literary texts to be used for the discussion of 21st century literature are the following:

1. All literary works written and published at the latter part of the 21st century (from 2001 onwards); and
2. All literary works that are gender sensitive, technologically alluding, culturally pluralistic, operates on the extreme reality or extreme fiction, and questions conventions and supposedly absolute norms.

Agustin (2013) claimed that the combined and complementing subjects of *Literature from the Philippine Regions* and the *Literature of the World* situate the study of the literary texts in our current time that paraphrase the K to 12 Law. This was seen through empowered learning, founded on excellent pedagogy, lifelong learning, professional competence and productivity, harmonious co-existence with local and global contexts, independent and creative thinking, criticality and openness to transformation

Given the curriculum of this subject, the immediate concern of the teachers would be to translate this move in the Philippine education effectively through the availability of the instructional materials that would directly reflect, and measure the set content standards,

performance standards, and learning competencies in teaching 21st Century Literature from the Philippines and the World and the students' achievement of these competencies.

To enable the teachers on enhancing their capabilities to help the students be adept with the needed 21st century foundation skills, the DepEd through the Teacher Education Council (TEC) issued D.O. no.42 s. 2017 titled, “*National Adoption of the Philippine Professional Standards for Teachers (PPST)*” on August 11, 2017. According to this DepEd order, the PPST is committed in supporting teachers on their professional learning and development, as these are deemed to be potentials in efficiently raising the student achievement and quality learning in general. The PPST shall be used as a basis for all learning and development programs for teachers to ensure that they are “properly equipped to effectively implement the K to 12 program.”

In the light of developing a more responsive instructional materials to cater to the demands of 21st century, a need for an operative use of information and communications technology (ICT) in training the students to hone their literacy skills must be present. Biswas (2011) of Washington State University claimed that since these trends on the digital education are applied in a 21st century classroom that made educators think about “many literacies” or “multiple literacies”, the framework that would best answer for these, is to be able to practice “multiliteracy”. According to Cimbricz and Rath (2015), the concept of multiliteracies “attends to the diversity of language and culture and the multiple dimensions of visual, aural, and media in multimodal texts, largely enabled by technology”.

It was the New London Group (1996) who coined the term “multiliteracies” in response to the changes in the world and the people's capacity to communicate through new media. They proposed the concept of multiliteracies which shapes literacy as progressive and

enhancing established literacy teaching and learning rather than replacing traditional practices. Cope and Kalantzis (2000) introduced their Learning by Design Framework that is heavily grounded on the theory of multiliteracies, and is later known as the Multiliteracy Pedagogy Framework. This pedagogical framework accentuates the teaching and learning of these aspects of critical literacy through the framing of knowledge processes: Experiencing, Conceptualizing, Analyzing and Applying. As stated by Cope and Kalantzis (2000), supporting this pedagogical transformation is the notion that literacy must be about taking available designs, and designing new ones in order to redesign social futures. This was directed to allow both teacher and student to become immersed in social and cultural literacies that have been previously unmapped in the curriculum of the personal, professional context. At the coalface, teachers will be able to better meet the changing needs of students in today's educational environment, providing effective pedagogical focus on both traditional and socio-cultural literacies delivered through a seamless curriculum that will allow them to become active, functioning members of an increasingly global community.

On implementing the multiliteracy paradigm, the teachers are directed to follow four phases: Phase 1) Situational Practice (the immersion of experience and utilization of available designs of meaning); Phase 2) Overt Instruction (the systematic, analytic, and conscious understanding of the designs of meaning); Phase 3) Critical Framing (the interpreting of social, and cultural context); and Phase 4) Transformed Action (the transfer of their learning to a different context). In the multiliteracy paradigm, the students learn to collaborate by sharing their thoughts with others in an online spaces where they can engage in different form or modes (texts, image, video, poetry) of learning processes. Consequently, it is expected that

students would become more confident and knowledgeable in their learning contexts through participatory, and collaborative practices.

In relation to making the paradigm functional in the K -12 curriculum, Biswas (2011) views the potentials of integrating multiliteracies to adopt new ideas and to overcome the limitations of traditional learning approaches in the 21st century literacies. In this study, the goal of using the multiliteracy paradigm in the development of the available instructional materials in teaching 21st Century Literature is to make the instructional process more tangible for the teachers to translate the content standards, performance standards, and learning competencies of the subject that will raise the seven (7) C's of 21st century skills instead of hitting only the four (4) C's, through the multiliteracy-based instructional materials.

To provide immediate assistance to the teachers of 21st century in the Philippines on achieving the goals of K to 12, DO no. 53 s. 2016 introduced the availability of *DepEd's Learning Portal*, (<https://lrmds.deped.gov.ph/>) a website that provides sample Daily Learning Logs (DLLs), Curriculum Guides (CGs), and Learning Materials (LMs) for Kindergarten to Senior High School that would give teachers a glimpse on the procedural, constructive way on teaching the content. Upon checking 21st Century Literature which is part of the Core Subjects in Senior High School, the link was only labeled with "First Quarter", and had only five (5) activity sheets:

1. Poetry: "Mayon" by Kristian Sendon Cordero (Camarines Sur)
2. Poetry: "Third World Geography" by Cirilo Bautista (Manila)
3. Essay: "Home of the Ashfall" by John Jack Wigley (Pampanga)
4. Short Story: "Voice Tape" by Ariel Tabag (Cagayan)
5. Essay: "The Love of Magdalena Jalandoni" by Winton Lou G. Ynion (Iloilo)

Each lesson in 21st Century Literature found in the *DepEd's Learning Portal* provides the following: copies of the text, comprehension questions, suggested group activities, and

reflective writing activities. However, the lessons provided in the portal do not indicate what particular learning competencies are they measuring, nor which among the limited four (4) 21st century skills (collaboration, critical thinking skills, creative thinking skills, and communication skills), is each of the lesson highlighting. The activity sheets did not include the other three (3) 21st century skills (computer literacy, civic literacy, and cross-cultural understanding), and the grading rubrics which are supposed to measure the competencies and standards that are to be exercised by the students.

Moreover, in the curriculum guide of 21st Century Literature from the Philippines and the World, s. 2013 there are performance standards that are misaligned, and learning competencies that are redundant. Unpacking of the competencies and measuring them will be difficult if some performance standards are not aligned or lack supporting learning competencies. The meaning-making process in the classroom, together with its assessment and classroom activities will not be achieved what the curriculum guide of this course projects the students to be. Given this condition, it was seen that there was a gap between what the curriculum's set of standards is implementing and what the provided instructional materials (IMs) are sustaining.

Furthermore, when this core subject was offered to Senior High School on its first implementation for school year 2016-2017, DO no. 53 series of 2016 titled, *"Lifting of the Moratorium on the Supplementary Reading, Reference, and other Instructional Materials and the Approved List of Supplementary Materials"* showed a list of approved supplementary readings, references, and other instructional materials procurement. However, the enclosed Supplementary Reading Materials (SRMs), just covered Pre-elementary to Grade 10, not Senior High School.

This study, therefore, sought to address the gap between what the standards set in the curriculum of 21st Century Literature from the Philippines and the World implements and what the provided instructional materials (IMs) lacked by developing the available instructional materials for teaching 21st Century Literature from the Philippines and the World to be multiliteracy-based. The developed instructional materials of this study were in the form of learning logs. The Multiliteracy Pedagogy Framework was applied to be relevant in the teachers' exposure and integration of the 7C's of the 21st century skills, such as a) collaboration; b) critical thinking; c) creative thinking; d) communication; e) information communications literacy; f) cross-cultural understanding; and g) civic literacy.

The principles of the multiliteracy pedagogy framework in the making of the instructional materials was directed for the teachers to respond to the current challenges in teaching 21st Century Literature. Relatively, by enabling themselves to be adept in responding with the current demands of the 21st century would make them better catalysts to aid the students' need to enhance their literary competence.

1.2 Literature Review

The following related review and literature focused on the domains of challenges in teaching 21st Century Literature, the demands of the K to 12 curriculum to the teachers and lack of instructional materials for teaching the subject, the Multiliteracy Pedagogy Framework and its application to 21st century schools, and the process involved in developing and evaluating the instructional materials on teaching 21st Century Literature from the Philippines and the World using the Analysis Design Development, Implementation and Evaluation (ADDIE) Model.

a. Challenges in Teaching 21st Century Literature in the Philippine Setting

In the light of teaching literature to adolescents in the 21st century, practical concerns were raised.

In the Philippine setting during the pre- K -12 era, Evangelista (2007) reviewed a closer look of the high school literature curriculum. She stated that literature education in the Philippines can serve as an avenue in terms of understanding diverse culture and in discovering universal values contained in the varied literary selections and masterpieces. Therefore, Filipino students are bound to be introduced to cultures of the world through the works in literature. Evangelista (2007) claimed that this approach to teaching literature is reinforced through the specific learning competencies which are the end goals of high school literature courses in the Philippines.

Focusing the attention is on the consideration of engaging students in the study of literature and their exposure with it. Martin (2007) on her study's survey, "The Literature Filipino Students *Do Not* Read" revealed that the titles of the literary texts that high school students (ages 16-19) only remember are those authored by American and European writers such as Mitch Albom, Dan Brown, Paulo Coelho, Sophie Kinsella, J.K. Rowling, William Shakespeare, Nicholas Sparks, and J.R.R. Tolkien. Even in movie adaptations and television series, what the students are interested to were not those that are adapted, or has influence of the literature of the Philippines, unless it has been required by the teachers. Martin further concluded that even in our literature, colonial interest still propagates.

Responding to the state of literature of the Philippines on the pre- K-12 era, Pantino (2007) highlighted the power of teachers in the literature classroom for they are given the

freedom to choose any literary text that the teachers feel their students will understand and relate to given their present condition or context of the school situation.

When the senior high school curriculum was about to be imposed, Cruz (2013) discussed in his article titled, “Teaching Literature: A Mini Critique” a brief background as to how the literature course in Senior High came to be. Before the “Anti-Literature Movement” in the Philippine education setting during the old RSEC curriculum in 1970s, literature used to be taught in both elementary and secondary schools as a separate subject from English and Filipino; however, after this setup was seen to be not very efficient in teaching English for non-native speakers, as teaching literature used to be a tool in English language teaching, and with the lack of competent teachers in literature, this course was stricken out from basic and tertiary levels, but revived in the 1996 revised General Education Curriculum (GEC) and the new Senior High School (SHS) curriculum. With the latter move, 21st Century Literature from the Philippines and the World was born.

After the inclusion of a Literature course in the SHS curriculum, Filipino readers are getting younger, are getting exposed and engaged with locally written literature, and are increasing. He perceived that the challenges that Philippine literature is facing now are the emergence of “spectacular” and “experimental” literatures but do not brew insights on its readers, the country’s being slow in terms of translating our literatures to international languages, the absence of literary agents that would aid in the translation, and the small market of “good readers” in the Philippines. It was suggested that the writers of the “spectacular” and “experimental” genres of literature must heighten its sensibility to trigger useful insights to its readers, and to establish literary agents that would help Filipino writers gain significance in the contexts of 21st century literature (Ferdinand P. Jarin, lecture, October 6, 2017).

On selecting the texts to be taught in 21st Century Literature, literature teachers must be critical in choosing the texts to be included. It was clarified that not all what the textbooks in 21st Century Literature provided by various publishing houses are accurate. Some textbooks of this course were written before 2000s while other texts are claimed to be the representatives of World Literature, when the authors are Filipinos. It was highlighted that some textbooks have “misrepresentations” of what text is to be considered as representatives of 21st century, and world literature. After conquering this challenge, it was pointed out that on the 21st century literature teachers’ effort to expose their students to the emerging genres, contexts, and themes, they must be able to accept that there are certain literary texts that are not supposed to be taught yet to senior high school students, especially those that contain sensitive issues and themes; however, teachers of 21st century literature should help the students by exposing them with literary texts that use non-literary language, so as to erase the common misconceptions on literature in general (Victor Rey Fumar, lecture, October 6, 2017).

At present, what are the Filipino students reading? Are they reading literature? How do they read? Filipino students are immersed with the following genres: Web content: listicles (list articles), *Buzzfeed* Articles, Social Media Post, Lit Blogs, Fan Fic, Wattpad Fic, Chat Fic, and Twitter Fic. If the Filipino students were reading literature, they read shallow texts. It was protested that the problem with the internet is not the lack of information, but the excess of it. Millennials are good at scanning – getting a preview of everything. A challenge was given to the millennials to get much broad sense of what are they reading as they are wired differently.

The 21st century students developed the filter to sort out what is important from the unimportant, and that, the students were informally learners of this trait, as caused by their exposure to social media that is considered as the cheap unsophisticated medium. With the

current conditions in reading faced by the Filipino students, it was suggested strategies to lure the students into reading literature longer than three sentences: (a). start engaging the students with what they usually read, such as listicles, and *Buzzfeeds* articles. Make themselves critiques of a good from a bad writing of these kinds of articles, then make them authors themselves of listicles and blogs; (b). let the students explore Facebook status posts that contain narrative, and make themselves write their own flash fictions via posting Facebook status; (c). read, and write blogs about travelling, and on trying out a new dish or a restaurant; and the most important one is (d). for the teacher to encourage and expose his students to a wide range of “good” readings that would mean a profound improvement on the students’ literacy and literary skills (Cristina Pantoja-Hidalgo, lecture, October 6, 2017).

b. The Gap: K to 12’s Demands for Teachers and the Lack of Instructional Materials

To prove that the K to 12 was an upgrade for the Philippine educational setup, the article, *“Understanding the Demands of 21st Century Teaching: In the Context of Philippine K to 12 and ASEAN 2015”* (2014), directed the teachers into making a seamless classroom instruction. It imposed that teachers of 21st century skills play a critical role in facilitating a true learner-centered classroom and the development of 4Cs (communication skills, critical thinking skills, creative thinking skills, and collaboration) via the use of proper and appropriate instructions.

This move was also made relevant by former DepEd secretary Br. Armin Luistro (2016) upon signing DO no. 42 s. 2016 under Curriculum and Instruction which states that teachers must follow the designed “Instructional Process”, taking into account the preparation of the lesson planning, instructional models, design and methods, and lastly, the features of the K-12 curriculum that applies Constructivist theory on employing strategies that allow

collaboration among learners that raises potential benefit from interacting with one another with each student being good at a specific skill, and is using Information and Communications Technology which is also one way of differentiating instruction inside the K to 12 classroom.

The Department of Instructional Materials Council Secretariat of Department of Education, Ms. Socorro A. Pilor, released a DepEd memorandum no. 217, s. of 2016 titled, *“Screening, Selection, and Regional Cluster Training Workshops of Potential Learning Resource Evaluators”*. The memorandum stated that this activity which started in November 2016, is in preparation for the evaluation of learning areas in the four key stages of learning, namely: a) *Kindergarten to Grade 3*; b) *Grades 4 to 6*; c) *Grades 7 to 10*; and d) *Grades 11 and 12*. According to the DepEd Secretary Dr. Leonor Briones (2016), the Learning Resource Evaluators (LREs) will ensure that the learning resources provided to public schools *“sufficiently develop the competencies, are accurate in content, adhere to social content standards, and comply with the instructional design framework envisioned by the Department of Education.”*

On the light of aiding the SHS teachers with the supplementary instructional materials in teaching, DepEd order No. 53 s. of 2016 discussed a reference to DepEd Order No. 44 s. of 2013 titled, *“Moratorium on the Procurement of Supplementary Reading Reference and Other Instructional Materials (IMs)”*. This means that for three school years since school year 2013-2014 to 2015-2016, DepEd did not release a move on providing instructional materials and supplementary readings needed for teaching the K-12, and waited until the first implementation of Senior High School (SHS) in the public schools. Therefore, there is a need to address the gap not only with sustaining the SHS teachers with instructional materials, but

preparing and training them as well in shaping the envisioned graduates to carry out the necessary 21st century skills.

c. Defining a Multiliterate Pedagogy

It is foreseen that the demands for the teachers of the 21st century are heavy, as they are deemed to guide and assist the students create a sustainable literacy development throughout schooling, so that they can develop strong literacy skills. To aid the teachers in translating multiliteracies inside the classroom, Cope and Kalantzis (2000) created the Multiliteracy Pedagogy Framework.

Table 1: *Multiliteracies Pedagogy Framework*
(Adapted from Cope and Kalantzis, 2000)

Multiliteracies Model		Learning by Design	
Situated Practice	The immersion in experience and the utilisation of available Designs of meaning.	Experiencing	• <i>the known</i> – learners reflect on their own familiar experiences, interests and perspectives. • <i>the new</i> – learners observe or take part in something that is unfamiliar; they are immersed in new situations or contents.
Over Instruction	The systematic, analytic and conscious understanding of Designs of meaning and Design processes.	Conceptualising	• <i>by naming</i> – learners group things into categories, apply classifying terms, and define these terms. • <i>with theory</i> – learners make generalisations using concepts, and connect terms in concept maps or theories.
Critical Framing	Interpreting the social and cultural contexts, where students critically view their study topic in relation to its context.	Analysing	• <i>functionally</i> – learners analyse logical connections, cause and effect, structure and function. • <i>critically</i> – learners evaluate their own and other people's perspectives, interests and motives.
Transformed Practice	The transfer in meaning-making practice, which puts the transformed meaning to work in other contexts or cultural sites.	Applying	• <i>appropriately</i> – learners apply new learning to real world situations and test their validity. • <i>creatively</i> – learners make an intervention in the world which is innovative and creative, or transfer their learning to a different context.

The preparation of the instructional materials that are following the multiliteracy pedagogy therefore teach the students how to analyze tasks, problem solve, and identify resources.

The quality of a good pedagogy depends on its unique, functional, and relevant identity. Cole and Pullen (2010) reviewed how different a multiliteracy-driven pedagogy is from a literacy-driven pedagogy. Cope and Kalantzis (2010) found out that in order to establish the defining characteristic of a multiliteracy pedagogy, they must review first the interrelation of the basic principles of literacies, multiliteracies, and an effective pedagogy. They believed that while the importance of sustaining the teaching of literacy is given, being critically reflective and knowledgeable about the direction of the pedagogy and appropriate practices is essential.

Table 2: *Identifying and Defining a Multiliterate Pedagogy*
(Adapted from Anstey and Bull 2004:314 and Anstey and Bull 2006:57)

A Literate Person is able to:	A Multiliterate Person is able to:	Therefore a Multiliteracy Curriculum should include:
•be strategically responsive to changing literacies •reformulate existing literacy knowledge and practices •access and learn new literacy knowledge and practices •use a repertoire of literate practices and strategies appropriately •use traditional paper and live technologies	•understand the influence of diversity on literacy and literate practices •use critical literacy practices. •use literacy and literate practices in socially responsible ways •use literacy and literate practices in diverse contexts •use literacy and literate practices as an active and informed citizen	• the consumption, production and transformation of knowledge about literacy and literate practices •investigation of how literacy and literate practices operate in a variety of contexts • understandings about, and the use of, critical literacy • understandings about how literate practices relate to all aspects of society • knowledge about and use of all semiotic systems

•use multimodal texts and new digital-electronic technologies	•understand and use a range of texts and technologies	• knowledge about and use of paper, digital-electronic and live technologies
Therefore the following Characteristics are desirable in a Multiliterate Pedagogy:		
1. Characteristics of Classroom Interaction • Match interaction to desired learning outcomes • Use explicit talk that balances Informative, Process and Utility Functions • Use of accurate and consistent Metalanguage • Model and practice Metacognitive Processes • Balance the use of Initiation Response Feedback (IRF) Models, Substantive Conversation and Classroom Narratives (oral and written) as ways of exploring and learning literacy and literate practices 2. Construction and Realization of Literacy and Literate Practices through Pedagogy • Acknowledge that literacies and literate practices will continue to change • Use of real and simulated contexts • Use of authentic texts and tasks • Learn and apply the literacies and literate practices of all disciplines • View literacy as a strategic problem-solving activity • Engage in the consumption, production and transformation of knowledge about literacy and literate practices 3. Expectations and Responsibilities • The locus of control and responsibility between students and teachers changes with regard to selection of content, and nature of participation • Self- regulation is expected and supported • Expectations and learning outcomes are specified • Student diversity is recognized and cultural safety practiced. • Each student’s unique literacy identity is explored in terms of how it affects his or her literacies and literate practices.		

d. Practicing Multiliteracy in 21st Century Schools

The advancement of technology in the 21st century increased the people to “transcend borders in a wired-up world”, and that with increasing people flows have also created need for more complex “readings” that were made available through different media, and thus affecting our processing of information. O’Rourke (2005) revealed that for multiliteracy to work, the four dimensions of literacy should be understood: **human, foundational, critical,**

and **creative dimensions**. These dimensions should be applied to the following modes of communication that are used in schools such as language and print, still and moving images, music, performance gestures and constructions in space. Table 1.3 clarifies the integration of exploring the dimensions of literacies and aligning them with the modes of communication used in school.

The implications of using multiliteracy-based pedagogy in the classroom encourages the teachers to train themselves to better their judgments as the application of multiliteracy approach encourages the student to learn in diverse ways.

On integrating the multiliteracy pedagogy in classroom teaching, Newman (2002) suggested that the four components of multiliteracy be integrated in the classroom, such as: ***Situated Practice***, where learners can share their thoughts about a task within a small group and connect it with real-life experience; ***Overt Instruction***, where the teachers lead the students to the systematic explanation of the classroom task, towards the specific explanation for the different modes, - the teachers utilize students' prior technological skills in classroom activities; ***Critical framing*** brings light on the capacity of the students to learn logical interpretations and meaningful expressions by answering the question, "why"? thereby engages the students to notice and analyze practices of communicating meaningful ideas, while ***Transformed Action*** practices students in engaging in reciprocal conversations that transfer ideas from one cultural situation to another.

Table 3: *Four Dimensions of Literacy*
(Adapted from The New London Group, 1996)

Table 1	Modes of communication				
Dimensions of literacy	Print and linguistics	Visual e.g. Still and moving images: Photographs, graphics, drawings, animation, video	Spacial and Gestural e.g. Performance, body language, constructions in space	Aural e.g. Voice, music, sound effects	Mixed mode
Human dimension	Drawing on contextual knowledge (e.g. social, cultural, historical, political context) and own life experiences. Creating meaning, sense-making, making connections, understanding and reading audiences. Alternative ways of knowing and seeing, using own life experience and understandings of the world. Identifying what's worth pursuing in a human sense.				
Foundational dimension	Foundational skills and knowledge. Techniques, principles, composition strategies, spelling, grammar, technical, editing and production skills etc.				
Critical dimension	Thinking and analysis. Reflecting on what worked, why, how it could be better. Identifying different interpretations and meanings and what influences are at work. Noticing the dominant. Noticing what's missing. Identifying ways forward and how to improve. Audience reaction – was the intention communicated?				
Creative dimension	Using new learning to transform existing practices, new combinations, new ways of seeing and doing. Making a difference. Creativity and innovation.				

On proving that the integration of multiliteracy practices in classroom teaching is deemed useful, Newman's study was supported by Biswas (2011). The multiliteracy pedagogy creates future teaching and learning processes. As such, Biswas framed the elements of 'literacies' and 'new literacies' that heightens the collaboration among the students that require them to use online spaces, where they can be a part of a community of learners that are exposed to different modes (text, image, poetry, video) of learning processes.

Table 4: *Elements of Multiliteracies (Literacies and New Literacies)*

Literacies	
Social recognized ways	Attitude and awareness (e.g., attention, participation, collaboration, critical assumption, network awareness).
Meaningful content	Generating, exchanging, and negotiating specific kind of meaning.
Encoded texts	Texts are captured, and transferable.
Participation in discourses	New literacies, Academic literacy, Bengali literacy, Home literacy, Facebook literacy, Digital literacy, Moving image literacy, Media literacy.
New Literacies	
New “technical stuff”	Writing source code, Operating digital operators for different applications (e.g., text, image, sound, animation, and communication function), Creating diverse range of meaningful artifacts, Remixing, Machinima animations, Music remix practices, Anime music video (ANM) remixes.
New “ethos stuff”	Mindset 1 (bookspace, textual order), Mindset 2 (digital media space), Web 1.0 (Britannica online, publishing), Web 2.0. (Flickr, Wikipedia, Wikis, Google, Facebook).
New literacies on the ground	Video gaming, Collaborative writing (Wikis, Blogging, Fanfic writing, Manga producing), and Memeing.
Learning and Education	Educational engagement (i.e., using Schoology/ Engrade as teacher and student communication tools), Theory of new literacies, New possibilities of information and communication.

e. Enhancing Multiliteracies through Multimodality and Semiotic System

Semiotic system is a system of signs and symbols that have agreed upon meaning within a particular group. Anstey and Bull (2010) claimed that students need to learn the generally accepted codes and conventions before they can start designing with them. As (Kress 2000:160) stated:

“Design takes for granted full competence in the use of resources...but beyond that it requires the orchestration and remaking of these resources.”

Therefore, when the students are competent with the codes and conventions of all the semiotic systems, they can become re-makers and transformers of literacy rather than users that simply reproduce what has come before. Anstey and Bull (2010) emphasized that the

ways in which the students interpret the codes is dependent on their literacy identity. Their literacy identity becomes a resource upon which they can draw when they try to make sense of, or compose a text. Students can consider all the prior knowledge and experience they have had, the contexts in which they occurred and the technologies that were employed, and then use this knowledge and experience in the current literacy context. Figure 1.2 shows a graphic representation of the student's literacy identity and what shapes it.

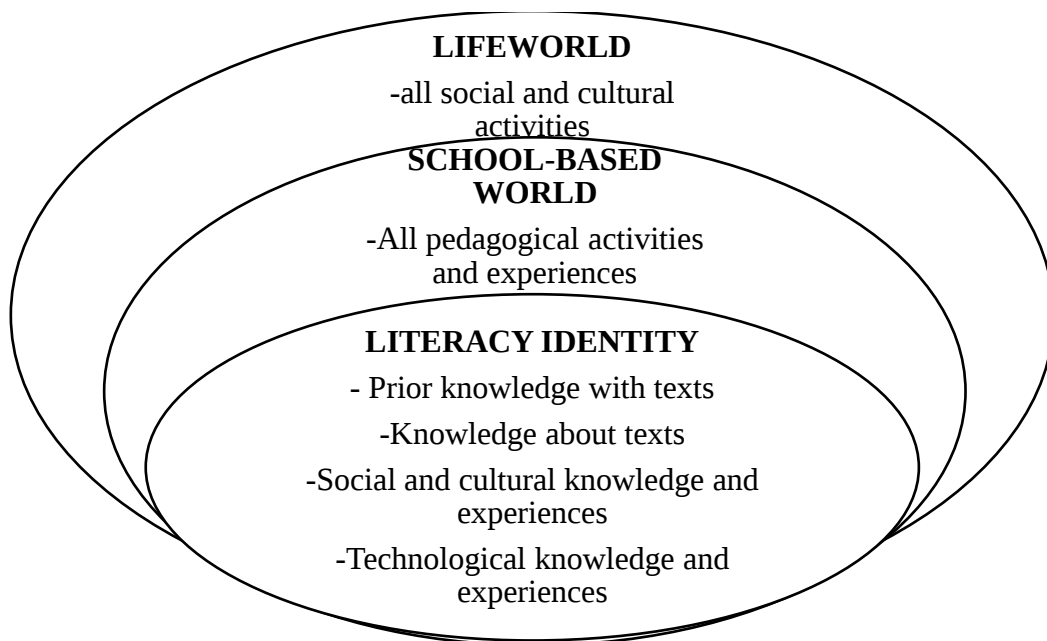


Figure 1.1.Literacy Identity as a resource for reading and writing multimodal text by Anstey and Bull (2010)

As discussed by Anstey and Bull (2010), there are five semiotic systems that might be present in a multimodal text (linguistic, visual, audio, gestural and spatial). Each semiotic system has a set of codes and conventions that can be used in particular ways to generate meaning about the relationships between elements in the text (coherence), the relative importance of elements of the text (salience) and consequently, the path the reader or viewer might take through the text.

The linguistic semiotic system consists of syntax and semantics of language and includes vocabulary items such as nouns, verbs, adjectives, pronouns, and compositional items such as phrases, clauses, sentences, paragraphs, generic structure, and chapters. All of these items form a grammar of the linguistic semiotic system with which we can design linguistic text that best achieves writing or production purposes. Similarly, these items provide information for the reader that facilitates consumption and meaning making and the achievement of the reader's purpose.

The visual semiotic system describes the way elements depicted in an image (people, object, places) combine in ways to depict particular meanings. In the visual semiotic system, it is the color, line, texture, viewpoint, and position which are used to assist the students denote meaning about the element in an image and the image's overall message. This system does not claim to have a universal meaning because elements such as color and position in an image will have very different meanings among cultures. However, the fast-paced influence of technology and of designers of media, as paired with the bank of images through the internet mean that there are increasingly universal interpretations as certain codes and conventions become globally consumed and therefore 'normal' to all cultures. Kress and van Leeuwen (2006) suggested that this type of semiotic system must be viewed as a resource for designing rather than a rigid set of rules for application in an image.

The audio semiotic system refers to sound, how it is produced, how we hear and interpret it. It includes non-verbal sounds, such as sound effects in a movie, music, or everyday sounds. Audio codes add dimensions to moving images. The audio semiotic system has potential to add realism and interest, thereby creating subtle meanings. It can interpret, augment, or disagree with meanings presented through the other semiotic systems presented

through the other semiotic systems presented (e.g. the visual and linguistic). The codes and conventions of the audio semiotic systems not only augment meaning, but also create a relationship with the audience and the text. They can create distance, affinity, inclusion, exclusion, or empathy. Thus, the audio semiotic system can actively shape how other semiotic systems are interpreted.

On the gestural semiotic system Kendon (2004) discussed that this refers to actions that have the features of observable, intended meaning. Gesture can be found in texts that are delivered through live, digital-electronic and paper technologies. The reader/viewer of the gesture determines that the gesture is deliberate, conscious and voluntary and is therefore intended to convey meaning. Because it is the reader/viewer that determines whether a gesture is significant, meaningful and relevant, purpose and context are very important in interpreting a gesture. Just like the visual semiotic system, gestural semiotic system gesture is socially and culturally specific, therefore meanings will not be permanent or shared.

The spatial semiotic system as explored by Jewitt and Kress (2008) includes architecture, real places, and the way these might be represented on page and screen. Aspects of space include position – where things are placed and how they move from one position to another, and its directionality, e.g. up, down, left, or right. All these contribute to the concept of spatiality, on how movements are distributed within the frame of the page or the screen. The way in which the space is organized and used to represent elements in text can indicate the nature of relationships between those elements.

The five semiotic systems can be used to make meaning in a multimodal text. Anstey and Bull (2010) emphasized that since teachers design the multimodal texts, the students will need to learn the best way to convey their communicative purpose, and as readers and re-

designers of the text, they will need to consider how the semiotic systems have been combined to convey meaning. Both designing and re-designing will require the analysis of the codes and conventions and consideration on how they work together to shape the reading path and foreground particular meanings.

f. Potentials of Multiliteracy Pedagogy for Teaching English Language Learners

On the light of the continuous dialogues among educators as to how they can strengthen the trainings on literacy, Rajendram (2015) classified the several potentials of using the Multiliteracy pedagogy on teaching English language. The highlights are on the following paradigms: a. *Language and Literacy Development*; b. *Student Engagement and Collaboration*; and c. *Critical Literacy*.

a. Language and Literacy Development

The multiliteracies pedagogy stresses the need for language and literacy education to take into account multimodal forms of expression and learning, because “all of our everyday representational experience is intrinsically multimodal” (Kalantzis & Cope, 2008, p. 21). The teachers in Ntelioglou (2012)’s study successfully integrated the multimodal expression of meaning through drama with language and literacy outcomes. Ntelioglou (2012) found that the drama pedagogy was a very strategic and valuable means of language and literacy learning for ELLs because it afforded them the opportunity to explore the specifics of reading, writing, listening and speaking, while expanding this connection to multiple modes of meaning-making through drama. The verbal and non-verbal modes of communication offered by drama extended the language learning possibilities beyond the constraints of the regular literacy curriculum. For students who “have trouble reading” or “get stuck with pen and paper”, drama offered an entry point to language and literacy learning unavailable in traditional classrooms

(Ntelioglou, 2012, p. 124). The teachers in Hepple et al.'s (2014) study also used the multiliteracies pedagogy as a way to meet their students' diverse language and literacy needs within the constraints of their teaching context. Their post-beginner group consisted of 11 ELLs from a variety of cultural and linguistic backgrounds, including first language speakers of Kunama, Swahili, Liberian English, Kirundi, Arabic, Farsi, and Korean. Most of them had experienced the majority of their schooling in refugee camps where they received minimal literacy instruction in their first language or any other language. Thus, one of the greatest challenges for them was having to learn a new language as well as content knowledge in discipline specific areas.

According to Hepple et al. (2014), one of the strengths of the multiliteracies pedagogy was that it allowed the students to integrate language learning with content-based learning. The claymation texts that students produced in the project used a "synaesthetic" or "modeshifting" approach which combined different modes to represent meaning in drawing, photographs of clay figures, or captions. Developing students' synaesthetic abilities allowed them to engage effectively in disciplinary content and tasks across the curriculum. At the same time, each stage of the claymation project offered students significant language development opportunities. For example, through the writing of the dialogue, students learned how to use language appropriate to the characters, gained awareness of dialogue structure, began to understand the balance of narration and direct speech, and learned how to use complex causes and a range of verb tenses. These were significant opportunities for them to learn how to manipulate language for literacy outcomes.

In a similar way, Angay-Crowder, Choi and Yi's (2013) study demonstrated that multiliteracies practices can lead to significant literacy outcomes for second language learners.

Angay-Crowder et al. (2013) engaged 12 adolescent multilingual students in a digital storytelling project based on the four components of the multiliteracies pedagogy. Angay-Crowder et al. (2013) found that both the conventional print-based and computer-based multimodal composing activities used in the project helped students expand their literacy repertoires and means of expression.

During the situated practice and overt instruction components of the project, students learned how to compose free writing texts and structured narratives. They were also encouraged to think about how non-linguistic elements contributed to the overall meaning of their texts, and to transfer their knowledge of both linguistic and nonlinguistic modes of communication into the digital storytelling task. An important finding of Angay-Crowder et al.'s (2013) study was that although students' narratives at first lacked a clear sense of audience or purpose, when they were encouraged to integrate their home and community-based languages and discourses into their stories, the stories became more meaningful and incorporated a wider range of literacy abilities.

b. Students' Engagement and Collaboration

The multiliteracies pedagogy envisages teachers as facilitators in classrooms that are rich with student-mediated collaborative learning activities (McClay, 2006). In Vinogradova, Linville and Bickel's (2011) study exploring the power of ELLs' digital stories in the context of a multiliteracies and inclusive pedagogy, the teacher acted as a "facilitator of a classroom community of practice" in which students were engaged in collaborative learning anchored in their collective knowledge and cultural life experiences (p. 189). Examples of collaborative learning and negotiation could be seen at each stage of the digital story production in this study. For example, during the peer review of an initial narrative about family, a student from

Cameroon and a student from South Korea were seen having a lengthy discussion about what each of them felt should be included in the narrative. This collaborative discussion culminated in the creation of a negotiated story which combined aspects of both their cultural perspectives about family. Vinogradova et al. (2011) also reported that the ELLs' journal entries illustrated their emotional engagement throughout the project as they linked aspects of the digital storytelling process to their experiences.

The emotional engagement, collaboration and negotiation reported by the ELLs in Vinogradova et al.'s (2011) research were also important outcomes of Ntelioglou's (2012) study. At the outset of Ntelioglou's (2012) project, there was conflict between the group members and many of them confessed that it was challenging for them to try to incorporate all the group members' ideas into their drama performances. However, this conflict opened up the space for them to discover ways to navigate their differences and come to an agreement. They gained an appreciation of the multiple viewpoints and experiences of their group members, and built a strong sense of solidarity among themselves. Towards the end of the study, all of the students Ntelioglou (2012) interviewed referred to their drama project as a "space they felt connected to because of the friendships they have developed through extensive dialogue and sharing of what matters to them most" (p. 281). Sophie, one of the ELLs in the study, even described the project as a refuge from her social isolation in the world outside the classroom. Many of the refugee students in Hepple et al.'s (2014) study felt socially isolated because they had suffered trauma and had limited formal education prior to enrolling in their new school, Milpera High. Therefore, they initially showed very little engagement in learning. The students' low levels of English language proficiency seemed to inhibit them from engaging fully with the mainstream curriculum. However, when they were

given the opportunity to initiate the claymation project and direct every stage of the claymation process themselves, Hepple et al. (2014) observed that they showed high levels of engagement and longer sustained periods of attention to the task. The collaborative nature of the project allowed students to take up different roles while working together in a student-initiated learning environment. Each student was able to offer their own expertise (e.g. shaping the clay models, taking photographs, writing dialogues) to the group, and “contributing their knowledge and skills to the group enterprise helped empower and engage students who might otherwise be marginalized in educational processes” (Hepple et al., 2014, p. 227).

b. Critical Literacy

Within the ELL classroom, critical literacy is an essential element in a learner’s journey towards acquiring the academic literacy necessary to be successful in school (Cummins, 2001). According to Van Sluys (2005), “critical literacy is social: disrupting the status quo, questioning, studying taken-for-granted assumptions, acting for change. It is reading the world and taking action” (p. 9). The multiliteracies pedagogy accounts for the development of critical literacy in learners through its critical framing and transformed practice components. The process of designing multimodal texts in the multiliteracies pedagogy should allow students to “critically analyze and interpret the social and cultural context and the political, ideological, and value-centered purposes of texts” (Mills, 2006, p.1). However, a criticism of the multiliteracies pedagogy is that it does not always lead to learners being able to respond to texts critically. When teachers conduct multimodal redesign activities (e.g., students performing a drama based on a story), learners are often guided into prescribed responses that display more surface-level content understanding of the texts rather than critical thinking about their social, political and cultural issues and implications.

Making similar observations, Lankshear, Snyder and Green (2000, as cited in Neville, 2010) refer to teachers' use new technologies or methods to fit their traditional and familiar approaches to literacy teaching and learning – for example, children typing up a story on the computer rather than rewriting their final draft – as the “old wine in new bottles” or “digital makeover” syndrome (p. 239). Ntelioglou's (2012) study presents some evidence that corroborates Neville's (2000) claim. Although the teacher in Ntelioglou's (2012) study recognized the importance of critical literacy, she did not engage them in much critical discussion before or after each of their drama performances because of the restrictions of the structured curriculum, the increased class sizes, and the short time frame allocated to the subject. However, observing students' drama performances, Ntelioglou (2012) noted that they did, of their own initiative, engage in critical reflection by touching on equality and social justice issues in their drama performances. For example, in their drama about a holiday celebration, one of the groups depicted an active resistance to and criticism of the oppressive gender roles assigned to women in their culture through their portrayal of a female character who questions the male characters in her family about their unfair expectations of her.

A study that wielded similar results to Ntelioglou's (2012) one was Toohey, Dagenais and Schulze's (2012) study which describes videomaking projects in Canada, India and Mexico in which ESL students were asked to make videos to show children in other countries what their lives were like. Toohey et al. (2012) found that despite their difficulties with the English language, the students went to great effort to create videos that did not just show their daily individual routines but also represented their families and communities. They did this by thinking critically about the cultural resources they could draw upon, such as the religious figures of particular significance to their communities. However, Toohey et al. (2012) felt that

the teachers in the study should have scaffolded students in a way that would have fostered critical thinking. For example, they could have asked the students “why” questions to help them become aware about their decisions to exclude certain languages in their videos.

In contrast to Ntelioglou’s (2012) and Toohey et al.’s (2012) studies, the teachers in Ajayi’s (2009) study successfully used multimodal texts in their literacy teaching and learning as a catalyst for critical literacy practices that linked their students to the broader society. In Ajayi’s (2009) study, ESL (English as a second language) learners were encouraged to use multimodal resources to interpret and construct their understanding of a cellular phone advertisement. In pairs, the students discussed how advertisements could convince or dissuade consumers from purchasing goods. The students’ discussions culminated in the creation of a multimodal text to represent an understanding of the cellular phone advertisement. Ajayi (2009) found that the scaffolding students received through the multiliteracies pedagogy helped them develop a critical understanding of advertisers’ tendencies to oversell products, and to understand the politics and aesthetics of advertisements and relate them to the politics of society. The students also learned how to reject single interpretations of texts, and to deconstruct texts based on their experiences and perspectives. Thus, the multiliteracies pedagogy became a powerful tool for developing critical thinking in the ELLs.

Another study by Ajayi (2008) illustrated how the multiliteracies pedagogy of multimodality gave high school ELLs the chance to express concerns about antiimmigration discourses and challenge power relations between immigrant ELLs and society. The students in this study were given the task of representing their understanding of a newspaper article related to the issue of driver’s licenses for illegal immigrants through a campaign advertisement and a cartoon strip. Through participating in these multimodal practices, Ajayi

(2008) found that the students developed critical perspectives about the public discourses about immigration, and they critically reflected on their “social conditions as immigrants in America” (p. 224).

A key contribution of the multiliteracies pedagogy is that it has “awakened literacy educators to recognize that the skills required to communicate effectively in society are constantly changing” (Mills, 2009, p. 108). Today’s students must possess multiple literacy skills that can enable them to utilize the potential of the diverse modes of communication offered by new technologies (Chatel, 2002). The potential of the multiliteracies pedagogy to equip students with these skills is enormous because of the opportunities it provides for multimodal forms of expression through technology-based interdisciplinary explorations of texts. Although the studies reviewed in this paper have provided significant justification for the implementation of the multiliteracies pedagogy in ELL instruction, Jacobs (2013) argues that it is not enough merely to provide opportunities for learners to engage in multiliteracies; appropriate assessment of multiliteracies must also be meaningfully integrated into pedagogy.

Although the assessment of multiliteracies for ELL learners is not explored in much detail in any of the studies reviewed in this paper, Toohey et al. (2012) and Hung et al. (2013)’s studies do suggest that there is a lack of alternative assessment methods that support students’ design of multimodal texts. For example, while Toohey et al. (2012) recognized the value of the videomaking projects for stimulating critical reflection, student agency, and collective expression among the students in their study, they acknowledge that structured assessments of video texts were rarely conducted, thereby posing a challenge to educators interested in that approach. Hung et al. (2013) provide another example of the gap between multiliteracies approaches and ELL assessment. They argue that although many language teachers require

their students to accompany their oral presentations with multimodal texts such as presentation slides, the teachers still focus on students' presentations and linguistic skills (e.g. their oral fluency, accuracy of language use) without paying much attention to the nonlinguistic modes of meaning conveyed by the students using their slides. Thus, Hung et al.'s (2013) study proposes the development of a formative assessment tool to assess students' design of multimodal texts as a means to support assessable multiliteracies practices.

In view of the evolving nature of new literacy practices, Kalantzis, Cope and Harvey (2003) and Cope, Kalantzis, McCarthy, Vojak and Kline (2011) emphasize the need for assessments to be developed in response to the multimodality of contemporary literacy. As Cope et al. (2011) point out, "What we do in schools under the rubric of literacy, and particularly what we measure in our literacy assessments, has not caught up with these profound changes" (p. 84)., the results of this literature review have demonstrated that with scaffolding from teachers, multiliteracies and multimodal practices can foster critical literacy practices among ELLs by offering them the opportunity to reflect on and challenge discursive practices that marginalize them (Ajayi, 2009). If educators hope to narrow the gap between the potentials of the multiliteracies pedagogy and the realities of its implementation, certain areas need to be researched further.

Given that the first two of the three dimensions of multiliteracies pedagogy – "multimedia and technology, cultural and linguistic diversity [and] critical literacy" – is already accommodated for, in the technological competence and students' osmotic learning of various linguistic elements through multi-modal texts, it is essential that curriculum delivered in classrooms does not reject the social and cultural aspects teachable through critical literacy (State of Queensland, 2002b, p. 13). For a personal, professional context,

higher emphasis needs to be placed on the teaching of critical literacy, particularly because students can examine underpinning societal values, attitudes and beliefs (State of Queensland, 2002b). Adopting a multiliteracies pedagogy will allow teachers to foster students' "[active participation] in social change, to be designers of social futures" (State of Queensland, 2002b, p. 14).

These opportunities should extend beyond methods courses to include discussions, workshops, and practical teaching sessions that integrate the multiliteracies components with principles of literacy such as collaboration and critical reflection (Allen & Paesani, 2010). Through this literature review, teachers and researchers will hopefully be better informed about the ways that they can overcome the challenges and effectively harness the potentials of the multiliteracies pedagogy on teaching their subject contents.

g. ADDIE Model on Developing Instructional Materials.

For many years now, educators and instructional designers alike have used the ADDIE Instructional Design (ID) method as a framework in designing and developing educational and training programs (Forest, 2014). "ADDIE" stands for **Analyze, Design, Develop, Implement, and Evaluate**. This sequence, however, does not impose a strict linear progression through the steps. Educators, instructional designers and training developers find this approach very useful because having stages clearly defined facilitates implementation of effective training tools. Addie Model has found wide acceptance and use.

The Analysis phase is seen as the “Goal-Setting Stage”. In this phase, instructors distinguish between what the students already know and what they should know after completing the course.

The Design phase determines all goals, tools to be used to gauge performance, various tests, subject matter analysis, planning and resources. In the design phase, the focus is on learning objectives, content, subject matter analysis, exercise, lesson planning, assessment instruments used and media selection.

The Development stage starts the production and testing of the methodology being used in the making of the instructional materials. This phase includes three tasks: drafting, production, and evaluation.

The Implementation stage reflects the continuous modification of the program to make sure maximum efficiency and positive results are obtained. When instructors and learners actively contribute during the implementation process, instantaneous modifications can be made to the project, thus making the program more effective and successful.

The Evaluation is done throughout the implementation phase with the aid of the instructor and the students. After implementation of a course or program is over, a summative evaluation is done for instructional improvement. Throughout the evaluation phase the designer should ascertain whether problems relevant to the program are solved, and whether the desired objectives are met.

Syatrina, et. al. (2013) made a study on *A Model of Creating Instructional Materials Based on the School Curriculum for Indonesian Secondary Schools*. Her study claimed that the English performance and competence of Indonesian secondary school students are low. This may result from poor instructional materials so that they do not meet the students' need; and this should be the main objective for English teachers to improve the learning outcome of students. The purpose of this study is to develop a model of creating instructional materials based on school curriculum. This study performed need analysis to create a model of creating instructional materials through deep discussion among teachers of secondary schools. The result presents some main procedures need analysis, designing, developing the materials, implementation, and evaluation (ADDIE).

Analysis refers to the gathering of information about the students' English competence and the use of existing course book. What is the students' expectation about the English competence and the course books, and what is the purpose of learning English. Design refers to the creation of models of instruction in relating to language and learning theories and writing design of the instructional materials. Development refers to writing activities for implementation, the blueprints in the design phase are assembled. Implementation refers to the use of all materials and to test if the materials are appropriate for the students. Evaluation refers to the evaluation of the materials and the achievement of the expected goal.

Ochoa (2015) conducted a descriptive-developmental study on *“Development and Evaluation of Outcomes-Based Instructional Modules in Teaching World Literature for Tertiary Students”*. This study was developed on the premise that it would follow the 4 basic OBE standards by William Spady. This study was a pioneer in the Philippines, and was created to initiate a new paradigm on the teaching of World Literature. He made use of the ADDIE

model in analyzing the tertiary curriculum of World Literature and the alignment of the Course Intended Learning Outcomes (CILO), Intended Learning Outcomes (ILOs). His design phase was evident on his preparation of the OBE Session Design Table that showed the alignment of the curriculum standards, the textbook's thematic units and the 5 genres explored in the teaching of Literature. In the development phase, his adapted validation and evaluation tools for assessing his modules have undergone for validation from instructional materials development experts. The development and validation of the Outcomes-Based Instructional Materials (OBIMs) also took place in this stage. During the implementation stage, his modules were pilot-tested at University of Santo Tomas for its teachability, effectivity and usability. In the pilot-testing stage, 5 Literature professors participated. In the post-pilot stage, the modules have undergone evaluation phase, where the Literature professors documented their comments and responses to the OBIMs through answering an evaluation sheet. Ochoa (2015) included in his findings that the ADDIE model for instructional design was concluded to be useful as a framework in the development of the OBIMs and improved the development of the OBIMs.

Alberida, et al. (2018) developed a problem-solving model for science learning in junior high school. The researchers made use of the ADDIE model in developing their learning model. The analysis phase consisted of the curriculum analysis, learning abilities of the Kota Padang Indonesian students, the competence of the science teachers and the literature review. The design phase showed how they conducted a product planning of a science-learning, problem-solving model. This consists of synta.ax, reaction principle, social system, support system, instructional impact and support. The development stage consists of three steps: a. designing a prototype; b. conducting a formative evaluation; and c. prototype revision. The

implementation stage was conducted through a limited time frame in Class 7 of Padang. The evaluation stage was exercised through an experiment in 3 selected Padang schools. Based on the development, the syntax model problem solving for science learning in Junior high school consists of the introduction, observation, initial problems, data collection, data organization, data analysis, data generalization, and communicating.

The seven (7) important aspects of the related literature as discussed in this study highlighted three (3) challenges in teaching 21st Century Literature. First, what to teach in 21st century literature; second, how to maximize the available modes and technology to teach Literature; and third, the means to enhance the multiple literacies in 21st century to suit the demands of the K to 12 curriculum. However, the existing studies mentioned in this review did not include the steps involved in unpacking the standards that were reflected in the curriculum guide of 21st Century from the Philippines and the World. The memorandum enumerated in the study provided guidelines, Hence, this justified the need to develop instructional materials in teaching 21st Century Literature that would enable the teachers to recreate their own instructional materials that are adept on integrating the 7C's of the 21st century skills, and would include appropriate assessment tasks that would measure the students' achievement of the set standards from the curriculum.

The studies on the Multiliteracy Pedagogy Framework, its application to 21st century schools created two (2) features on the developed multiliteracy-based learning logs. These were use of the multicultural context, and on exploring the multimodal aspects of recreating and interpreting the meanings of the texts. These were deemed useful on enriching the relevance of the selected literary texts in 21st century Literature.

The Analysis Design Development, Implementation and Evaluation (ADDIE) Model was used in the study as a procedure on addressing the need to contribute a set of enhanced instructional materials on teaching 21st Century Literature from the Philippines and the World.

The benefits of using the ADDIE Model on developing and evaluating instructional materials in teaching various subjects are seen in three-fold:

First, the teacher using the model will be well-equipped on preparing appropriate instructional materials for students' achievement of the prescribed competencies of the curriculum. Since the making of the instructional materials is based on the students' needs, the teacher will have the opportunity to explore ways on enhancing students' learning evidences.

Second, it will benefit the students, such that the said materials will not only help the students achieve the competencies, but by getting exposed with the various activities as reflected in the developed and evaluated instructional materials that suit the demands of the 21st century.

Third, the ADDIE Model will guide the neophyte teachers on honing their mastery of preparing the practical, and efficient ways on being able to streamline the standards of the curriculum and unpack the competencies that will be assessed in the classroom learning interaction. Hence, the unnecessary performance based- outputs, prolonged lesson activities, and mismatched projects and components will be utterly removed, if not improved.

Overall, the development of multiliteracy-based learning logs in teaching 21st Century Literature would not only contribute validated instructional materials that answer the demands of the time, but would also enable its target teachers to recreate their own instructional materials that will add depth and significance in terms of content, pedagogy, integration of the

7C's of the 21st century skills, effective steps on unpacking the standards through appropriate assessment tasks, and on improving the teaching of literature.

1.3 Research Objectives

This study aimed to develop and evaluate multiliteracy-based instructional materials in teaching selected lessons in 21st Century Literature from the Philippines and the World. Specifically, it aimed to:

- a. develop instructional materials in 21st Century Literature into multiliteracy-based “Learning Logs” that will bridge the gap between the curriculum’s demands and what the available instructional materials are lacking; and
- b. evaluate the suitability and usefulness of the multiliteracy-based instructional materials on enabling the teachers to help the students achieve the standards effectively in 21st Century Literature.

1.4. Conceptual Framework

Since the nature of this study is on the light of developing and evaluating instructional materials on teaching 21st Century Literature, the study’s conceptual framework showcased the processes that were involved in the design phase, development phase, and evaluation phase of the multiliteracy-based instructional materials on teaching 21st Century Literature (see next page).

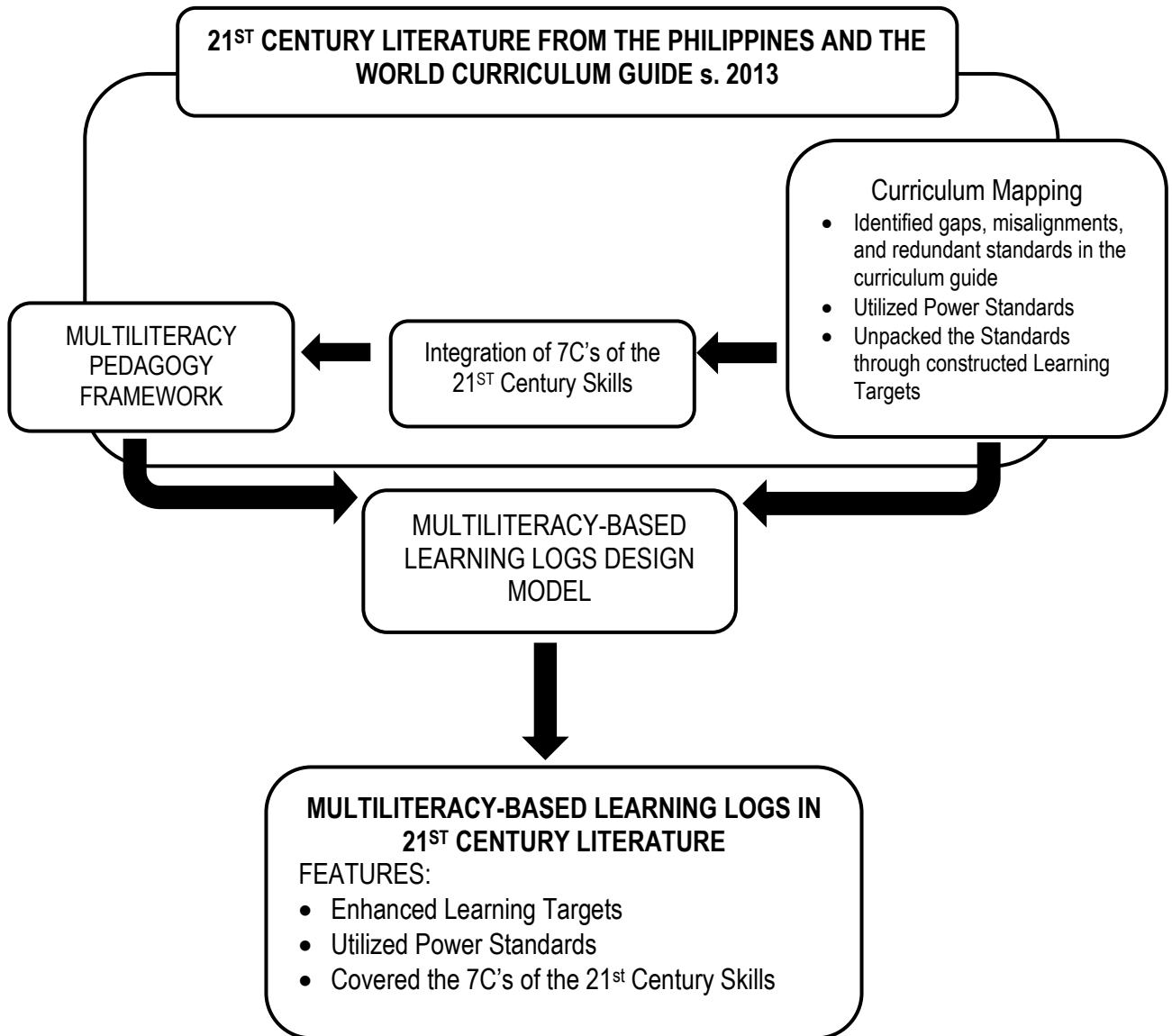


Figure1.3.The Conceptual Framework of the Study

a. Multiliteracy-Based Learning Logs Feature no.1: Utilized Power Standards and Unpacked Learning Targets

Curriculum mapping was used to review the current curriculum guide of 21st Century Literature from the Philippines and the World s. 2013. Curriculum mapping as Jacobs (1997) suggested, enables teachers to assure that they allocate sufficient time to cover each standard and objective. As teachers map out teaching units, cross-curricular connections become more evident and can be intentionally promoted. The standards that are set in the curriculum guide of 21st Century Literature from the Philippines and the World were reviewed such as the content standards, performing standards, and learning competencies. It identified and addressed academic gaps, misalignments, and redundant competencies in the curriculum guide and improved the coherence of the course study, thereby bridging the gaps found in it. Next, the learning competencies were clustered and identified the essential competencies that were vital in the achievement of the content and the performance standards, known as the “Power Standards”, coined by Ainsworth (2003). To unpack the power standards, learning targets were constructed. Learning targets were phrased beginning with “I Can” followed by student-friendly goals, and are meant to be shared with them to track their achievement of the competency within that meeting.

b. Multiliteracy-Based Learning Logs Feature no.2: Integrated 7C’s of the 21st Century Skills

The integration of the 7C’s of the 21st century skills are injected in designing the multiliteracy based-learning logs. This was lifted from the Partnership for 21st Century Learning, or P21’s Framework of 7C’s of the 21st Century Skills by the World Economic Forum’s ‘New Vision for Education: Unlocking the Potential of Technology’ (2015). It

focused on the pressing issue of the 21st-century skills gap and ways to address it through technology. The 7C's are based on the Foundation Literacies, (*Cross-cultural understanding, ICT, and Civic Literacy*), Competencies, (*Communication, Critical Thinking and Collaboration*) and Character Qualities (*Creative Thinking*).

After these new features were added for the designing of the Multiliteracy-Based Learning Logs Design Model. This was a fusion of the Multiliteracy Pedagogy Framework by Cope and Kalantzis (2000), and their counterpart elements in the DepEd's Daily Learning Logs. It also included the suggested time frame for each of the scaffolding process, of each stage. The inclusion of the Multiliteracy pedagogy that followed Situated Practice, Overt Instruction, Critical Framing and Transformed Action were enabled using the available structure of the learning logs. This process showed how the scaffolding of the assessment to the teaching strategies and classroom activities were interconnected that accommodated for the teachers' exposure to multimodal ways of practicing the literacies that they were meant to enhance as they were to teach using this pedagogy.

c. Constructing the Multiliteracy-Based Learning Logs Design Model

The pattern that was used to prepare the multiliteracy-based learning logs was the constructed Multiliteracy-Based Learning Logs Design Model. Since the Multiliteracy Pedagogy Framework by Cope and Kalantzis (2000) and the DepEd's structure of Daily Learning Logs (DLL) were of two different entities, this study combined their components to enable the smooth integration of the features of the MBLs. The phases of the Multiliteracy Pedagogy Framework were aligned to the DepEd's DLLs' components. The Multiliteracy-Based Design Model was composed of the following: (1) Multiliteracy Pedagogy

Framework's components which are Situated Practice, Overt Instruction, Critical Framing, and Transformed Action; (2) DepEd's Preliminaries, Acquisition, Meaning-Making, Assessment, and Transfer; (3) time allotment for each phase; (4) rationale for the alignment of the components of the design model; and (5) possible classroom strategies/activities per phase. The available DepEd's DLL was used as a reference on the structure of the MBLLs.

c. Producing the Multiliteracy-Based Learning Logs

The development of the multiliteracy-based learning logs included the following features: a. utilized power standards; b. enhanced learning targets; c. consistent integration of 7C's of the 21st century skills; d. The Multiliteracy Pedagogy; and e. closure. The defining features of these multiliteracy-based instructional materials can be calibrated depending on the literary texts to be discussed. Beyond the instructional materials development, the use of the Multiliteracy Pedagogy Framework by Cope and Kalantzis (2000) has maximized the contribution of each parts of the learning logs to its target teachers.

The Multiliteracy-based learning logs underwent through the validation phase. The validators were the two (2) Multiliteracy proponents in Australia, and two (2) experts in instructional materials development from Philippine Normal University and University of Santo Tomas. Then, the researcher distributed to the designated ten (10) Literature teacher-participants of the study for review and evaluation.

A focus group discussion (FGD) between the researcher and the ten (10) Literature teacher-participants was held. In a focus group discussion type of data gathering, the responses were deemed to be more extensive and richer that enabled to focus more on the phenomenon being studied on.

It was during the FGD where the participants answered the guide questions on their observation of the gaps, misalignment, and redundancies in the curriculum guide of 21st Century Literature from the Philippines and the World, and in their usual classroom practices evaluated the suitability, and usefulness of the multiliteracy-based learning logs on bridging the gap between the curriculum demands, and what the available materials lack, by ensuring that not only the four (4) major demands of the course's curriculum are met, but were enhanced through the use of the power standards, unpacked through using of the learning targets, and the consistent integration of the 7C's of the 21st century skills. Each evaluator were given a copy of the instructional materials along with a copy of the Multiliteracy-Based Learning Log Evaluation Sheet. This evaluation sheet was adapted from the Multiliteracy Matrix Reflection Tool from Anstey and Bull (2006) "Teaching and Learning Multiliteracies: Changing Times, Changing Literacies". This evaluation tool was approved to be used in this study by the proponents. However, some modifications of the checklist were made to suit the needs of this research study. The criteria for validation was composed of thirteen (13) questions. A Likert Scale will be used where evaluators will write their rating that corresponds for each scale. A scale of 1-4 will be used with 4 as the highest. It ranges from "Very Satisfactory" "Satisfactory", "Fair", and "Needs Improvement". Each scale description was represented by a numerical value, ranging from 4 ("Very Satisfactory") to 1 ("Needs improvement").

The multiliteracy-based learning logs were revised and improved based on the comments, suggestions, and recommendation of the evaluators. The final copy of the multiliteracy-based learning logs were produced.

1.5 Significance of the Study

This study aimed to contribute to the growing body of instructional materials that answer the demands of the K to 12, particularly student-centered, ICT-integrated, covers the 4C's of the 21st Century and other new literacies, and meet the standards of the curriculum. This study would prove that the Multiliteracy pedagogy could bridge the gap between the demands of the 21st century, and the teaching of 21st Century Literature through the developed multiliteracy-based learning logs (MBLLs) which were reviewed and evaluated by the 21st Century Literature teachers. Specifically, this study attempted to prove that the MBLLs would be useful to the following:

Students

Given that the course, 21st Century Literature from the Philippines and the World is offered as a core subject in Senior High School, regardless of the students' strands, they will be able to be equipped with the necessary literary competencies and achieve the standards set to them for their future endeavor. Moreover, students will be involved in multiliteracy-based activities in literature that will help them in developing their critical, literary, collaborative, and creative thinking.

Literature Teachers

This study will help the literature teachers, especially those who are non-literature majors but were assigned to teach literature in Senior High School, in terms of using the strategies that were included in the instructional materials in achieving the content standards, performing standards, and literary competencies set for the students. They will also be exposed with the multimodal ways on discussing, engaging, and critiquing the social contexts

that were made available in the MBLLs, and equip the students to be active participants on their literary endeavor as they enhance their multiliteracy skills. They will be able to use, and learn how to develop and evaluate their own multiliteracy-based instructional materials that is shaped in their own classroom settings that will make the teaching-learning process engaging, and meaningful.

Administrators

This study will help the administrators realize the value of giving trainings to the teachers in equipping, and updating them with the explored pedagogical models in teaching 21st century learners that are specific to their own disciplines. In addition, the administrators will be able to explore other pedagogy that will close the gap between the demands of the curriculum and what the available instructional materials lacked by enhancing them through the multiliteracy pedagogy. Hence, making sure that the students are geared towards achieving the specific sets of standards for each discipline effectively, and efficiently.

Researchers of Instructional Materials Developers

This study would help future researchers can adapt the processes used on developing this research and the features of the instructional material produced in this research. This study would also enlighten them on the significant contribution of the multiliteracy pedagogy in the preparation of the learning plans and learning logs in the field of literature teaching.

1.6 Definition of Terms

The following terms were defined operationally in this paper:

21st Century Literature. All literary works written and published at the latter part of the 21st century (from 2001 onwards), and are often characterized as gender sensitive, technologically

alluding, culturally pluralistic, operates on the extreme reality or extreme fiction, and questions conventions and supposedly absolute norms.

Reference: K to 12 Senior High School Core Curriculum – 21st Century Literature from the Philippines and the World. (2013).

Critical Framing. The third component of multiliteracy pedagogy that is equivalent to the meaning-making or assessment component in the developed learning logs. It enabled the students to analyze practices and answer the question “why”

Reference: Cope, B. Kalantzis, M. (2006). *'Multiliteracies': New Literacies, New Learning*. New York.

Curriculum Mapping. This is part of performing a needs analysis to develop the multiliteracy-based instructional materials on teaching 21st Century Literature. It identified and addressed the academic gaps, redundancies, and misalignments in the curriculum for purposes of improving the overall coherence of a course of study and, by extension, its effectiveness.

Reference: Jacobs, H. (1997). *Mapping the Big Picture: Integrating Curriculum and Assessment K -12*. Virginia, US: Association for Supervision and Curriculum Development.

Development. It is systematic study of designing, developing, and evaluating multiliteracy-based learning logs that will respond to the needs and demands of the 21st century.

Reference: Richey, R. (1994). *Developmental Research: The Definition and Scope*. Retrieved on September 11, 2017 from <https://eric.ed.gov/?id=ED373753>.

Evaluation. It is a systematic determination of merit, worth, and significance of a particular instructional material using a criteria against a set of standard.

Reference: Richey, R. (1994). *Developmental Research: The Definition and Scope*. Retrieved on September 11, 2017 from <https://eric.ed.gov/?id=ED373753>.

Instructional Design. It is the systematic development of instructional specifications using learning and instructional theory to ensure the quality of instruction. It is the entire process of

analysis of learning needs and goals and a development of a delivery system to meet those needs.

Reference: Brown, A. & Green, T. (2006). *The Essentials of Instructional Design*. Upper Saddle River, N.J. : Prentice Hall

IMs (Instructional Materials). These are the multiliteracy-based learning logs that were to be used to improve students' knowledge, abilities and skills, to monitor their assimilation of information, and to contribute to their overall development and upbringing. Reference: Merrill, M. D. (1997). Instructional transaction theory: An instructional design model based on knowledge objects. In R. D. Tennyson, F. Schott, N. Seel, & S. Dijkstra (Eds.), *Instructional design: International Perspectives, Vol. I: Theory and research* (pp. 215-241). Mahwah, NJ: Erlbaum.

Learning Targets. These are the unpacked power standards in the multiliteracy-based learning logs. These are written in a student-friendly language beginning with “I can”, and are shared with, and tracked by the students.

Reference: Clayton, H. (2017). “*Learning Targets.*” *Making the Standards Come Alive!* Retrieved on December 3, 2018 from <https://justaskpublications.com/just-ask-resource-center/e-newsletters/msca/learningtargets/>

Literary Competence. This characteristic is seen as the students demonstrate the skills needed to perform a task that highlights the 7C's of the 21st century skills, and meet the standards of the curriculum of 21st century literature.

Multiliteracy Pedagogy Framework. This pedagogical framework follows four phases, namely *Situational Practice, Overt Instruction, Critical Framing, and Transformed Action*. This pedagogy enhances the consistent integration of the 7C's of the 21st century skills.

Reference: Cope, B. Kalantzis, M. (2006). *'Multiliteracies': New Literacies, New Learning*. New York.

MBLL (Multiliteracy –Based Learning Log). This is a form of an instructional material prepared by teachers that showed a “story board” as to how the set of standards in the specified curriculum will be translated efficiently in the classroom setting. It also includes “Power

Standards”, enhanced “Learning Targets”, and integration of the 7C’s of the 21st Century Skills for the teachers to determine if the provided texts, activities, assessments and rubrics, clearly reflects and measures the desired competencies for that the students need to achieve.

Overt Instruction. The second component of multiliteracy pedagogy that guides students to the systematic practices of learning processes with tools and techniques.

Reference: Cope, B. Kalantzis, M. (2006). ‘Multiliteracies’: New Literacies, New Learning. New York.

Power Standards. These are the compressed, essential learning competencies for students to master. Power Standards are "key learnings" that will prepare students for the next grade level.

Reference: Ainsworth, L. (2003). Power Standards: Identifying the Standards that Matter Most. Englewood, CO: Lead+Learn Press.

Situated Practice. The first component of multiliteracy pedagogy that leads the students towards meaningful learning by integrating prior knowledge on a given subject.

Reference: Cope, B. Kalantzis, M. (2006). ‘Multiliteracies’: New Literacies, New Learning. New York.

Transformed Action. The last component of multiliteracy pedagogy that teaches students to apply the lessons they learn to solve real-life problems.

Reference: Cope, B. Kalantzis, M. (2006). ‘Multiliteracies’: New Literacies, New Learning. New York.

CHAPTER 2

Methods

This chapter discussed the methods and procedures that were used in the development, validation and evaluation of multiliteracy-based instructional materials in teaching 21st Century Literature for Senior High School. It includes the research design, setting, sample procedure, instruments and materials used, data gathering procedure, and treatment of data.

2.1 Research Design

This research study, “Development and Evaluation of Multiliteracy-Based Instructional Materials in teaching 21st Century Literature” is descriptive-developmental. This study was directed to perform the following: (1) provide essential knowledge about the nature of objects and persons, (2) observe practices, methods and procedures, (3) play a large part in the in the development of instruments that would be employed in the descriptive-developmental research such as data gathering instruments like interviews, questionnaires, rating scales, and (4) in the formulation of policies in the local or international level (Calmorin, et.al. 2012).

This descriptive-developmental research study aimed to develop and evaluate the efficiency and effectiveness of the MBLLs on bridging the gap between the curriculum demands of 21st Century Literature and what the present available instructional materials on teaching 21st Century Literature carry. This was done by reviewing the content and performance standards and learning competencies of the subject, 21st Century Literature from the Philippines and the World, its texts and the previous available instructional materials used in teaching them, aligning the Multiliteracy Pedagogy, specifically its process of *Situated Practice, Overt Instruction, Critical Framing, and Transformed Action* into teaching the

content, planning, designing, and developing the instructional materials that follow the ADDIE Model (Analysis, Design, Development, Implementation, and Evaluation), and the inclusion of the 21st century skills to the Multiliteracy-based learning logs. The researcher sought for the guidance of 4 expert validators on instructional materials development before the pilot testing is to be done.

The validation of the multiliteracy-based learning logs was determined by the selected experts in developing instructional materials on teaching literature. The revision on these materials was performed as recommended by them, before distributing it to the selected teachers of 21st century literature for an evaluation via focus group discussion. After which, the teacher-participants evaluated these instructional materials, and the revisions was done according to the results of the evaluation.

2.2 Sampling and Participants of the Study

a. IM Development Experts

This study sought for the guidance of selected IM Experts. There were five (5) different professors from four (4) different secondary and higher educational institutions who participated in the validation of the MBLL Validation sheet and the MBLL Evaluation sheet that were both used to validate and evaluate the MBLLs. These professors and educators are all experts in the curriculum and instructional material development.

Table 5: *IM Development Experts Profile*

IM DEVELOPMENT EXPERT	INSTITUTION	PROFILE
1	Philippine Normal University	Member, University Curriculum Management and Instructional Materials Office (UCMIMO)

		• Teaches in the Faculty of Education Sciences, College of Teacher Development (CTD) • Ph.D. degree holder in Curriculum and Supervision
2	Assumption College-Antipolo	• Board Director, Literature Educators Association of the Philippines (LEAP) Inc. • Module and Textbook Writer and Trainer • Speaker, and content editor in instructional technology and instructional materials writing • Ph.D. degree holder in Literature-Filipino Stream
3	University of Sto. Tomas	• Content validator of textbooks in 21st Century Literature and World Literature • Pioneer of Outcomes-Based Education Module Development in teaching World Literature to Tertiary students • M.A.Ed. degree holder in Literature-English Stream
4	Department of Education-Marikina	• Board Member, Literature Educators Association of the Philippines (LEAP) Inc. • Works at DepEd Marikina • M.A.T. degree holder in Literature
5	Philippine Normal University Manilla	• Member, University Curriculum Management and Instructional Materials Office (UCMIMO) • Teaches at the Faculty of Arts and Languages

b. MBLLs Validators

There were four (4) different professors who participated in the MBLLs validation stage. The profile of the professors were as follows:

Table 6: *MBLLs Validators' Profile*

MBLLs VALIDATORS	INSTITUTION	PROFILE
1	University of Southern Queensland Toowoomba Australia	• Has been in the academe for 42 years • Previously Associate Professor at University of Southern Queensland, Toowoomba • Currently Education Consultants, Anstey & Bull Consultants in Education Toowoomba • Teaches Literacy, Pedagogy and Children's Literature • PhD degree holder
2	University of Southern Queensland Toowoomba Australia	• Has been in the academe for 54 years • Previously Associate Professor at University of Southern Queensland, Toowoomba • Currently Education Consultants, Anstey & Bull Consultants in Education Toowoomba • Teaches Literacy, Pedagogy and Children's Literature • PhD degree holder
3	Philippine Normal University	• Has been in the academe for 21 years • Associate Professor 4 • Member, University Curriculum Management and Instructional Materials Office (UCMIMO) • Teaches at the College of Graduate Studies and Teacher Education Research • Ph.D. in Reading Education degree holder

4	University of Santo Tomas	• Content validator of textbooks in 21st Century Literature and World Literature • Well-versed in Outcomes-Based Education Module Development in teaching World Literature to Tertiary students • M.A.Ed. degree holder in Literature-English Stream • Ph.D in Language and Literature (units)
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c. MBLLs Teacher-Participant Evaluators

Stratified random sampling was used in selecting the teacher-participants for the study who served as the evaluators of the MBLLs. The MBLLs evaluators came from varying school environments with different backgrounds that represented the target population fairly. To evaluate the suitability and usefulness of the multiliteracy-based learning logs (MBLLs) regardless of the school and teacher's profile, the teacher- participants were the selected ten (10) 21st Century Literature teachers of school year 2018-2019 from selected public and private schools. On selecting the 21st Century Literature teachers as participants of the study, the following criteria were followed:

- a. 21st Century Literature / JHS Literature teachers who are Literature majors either teaching in public or private institution; and
- b. 21st Century Literature / JHS Literature teachers who are non-Literature majors either teaching from public or private institution.

Table 7: *MBLLs Evaluators' Profile*

MBLLs EVALUATORS	INSTITUTION	PROFILE
1	Eugenio Lopez Jr. Center for Media Arts Senior High School	• 8 years of teaching experience • Teaches English and Literature • M.A.Ed. in Reading Education (Candidate) at Ateneo de Manila University
2	De La Salle University - Manila	• 9 years of teaching experience • Teaches English and Literature Subjects in Senior High School and Tertiary level • M.A. in Language and Literature degree holder from De La Salle University-Manila
3	San Jose Del Monte National Trade School Senior High School	• 15 years of teaching experience • Teaches 21st Century Literature from the Philippines and the World and English for Academic and Professional Purposes in Senior High School • Ph.D. in Language Education (candidate) at Philippine Normal University
4	St. Scholastica's Academy Marikina	• 9 years of teaching experience • Teaches Creative Writing, Creative Nonfiction, Media and Information and 21st Century Literature from the Philippines and the World • Senior High School Coordinator • M.A.Ed. in Literature – English Stream student from Philippine Normal University
5	La Salle Green Hills	• 14 years of teaching experience • Teaches 21st Century Literature from the Philippines and the World • BSEd in Literature and A.B. Psychology degree holder from De La Salle University – Manila

6	St. Stephen's High School	• 9 years of teaching experience • Teaches 21st Century Literature from the Philippines and the World and Creative Non Fiction • M.A. in Literature (candidate) from University of Santo Tomas
7	Manila Science High School	• 9 years of teaching experience • Teaches Literature in the Junior High School • M.A. Ed. In Literature – English Stream (Candidate) from Philippine Normal University.
8	Colegio San Agustin Makati	• 5 years of teaching experience • Teaches English and Literature in the Junior High School • M.A. in Literary and Cultural Studies student at Ateneo de Manila University
9	Malate Catholic School	• 10 years of teaching experience • Teaches English and Literature Subjects in Senior High School • Subject Area Coordinator in Senior High School • M.A.Ed. in Literature – English Stream (candidate) from Philippine Normal University.
10	Malate Catholic School	• 8 years of teaching experience • Teaches English and Literature subjects in Senior High School • Ed.D. in Language and Literature Education (candidate) from Far Eastern University.

Consent letters were sent to them. Upon their approval, they were provided with a brief introduction and on the basic principles of the Multiliteracy pedagogy, the goals of the study, contents of the MBLs, the guidelines on how to use them, and address other considerations that they might request on teaching the specified contents of the MBLs on a separate

meeting. They were the chosen subjects of this study as they would both predetermine the effectiveness of the modification of the multiliteracy-based learning logs which shall be done by the researcher.

2.3 Locale of the Study

The study was conducted in the following institutions: Eugenio Lopez Jr. Center for Media Arts Senior High School, Colegio San Agustin-Makati, De La Salle University-Manila, La Salle Green Hills (Mandaluyong City), St. Scholastica's Academy Marikina, San Jose del Monte National Trade School – Senior High School, St. Stephen's High School Manila, Manila Science High School, and Malate Catholic School. As mentioned in the scope and limitation of the study, these schools were selected based on the varying conditions of teaching Literature, to represent sectors of both the public and private institutions.

2.4 Research Instruments

The following instruments used in validating and evaluating the developed MBLLs ensured the teacher-participants of the study that the sole purpose was for improving, validating, and evaluating the developed MBLLs, and not to evaluate them as teacher-participants. Hence, the instruments were free from any form of biases. This was accounted in the consent form provided to them as part of the preliminary measures before letting the instructional materials to undergo a review and evaluation:

a. Multiliteracy Pedagogy Experts' Instructional Materials Validation Sheet

This instrument established and validated the reflected multiliteracy pedagogy on the MBLLs. The Multiliteracy Pedagogy Experts' Instructional Materials Evaluation Sheet consisted of fifteen (15) declarative statements about Multiliteracy standards for developing instructional materials. Each item was rated according to a specific scale: "Very Evident",

“Evident”, “Less Evident”, and “Not Evident at All”. Each scale description was represented by a numerical value, ranging from 4 (“Very Evident”) to 1 (“Not Evident At All”). This evaluation sheet was adapted from the Multiliteracy Matrix Reflection Tool from “Teaching and Learning Multiliteracies: Changing Times, Changing Literacies” by Anstey and Bull (2006). Space was provided at the bottom of the evaluation sheet for the experts’ recommendations and suggestions.

b. Multiliteracy-Based Instructional Material Evaluation Sheet

This tool was used after the review was done by the teacher-participants for evaluating of the effectiveness of these instructional material’s purpose through the Likert Scale. Consideration as to the appropriateness and teachers’ constructive review on how likely their students would find the materials in terms of the content, difficulty, variety, as well as its congruence to the 7C’s of 21st century skills, content standards, performance standards, and the power standards in accordance to the multiliteracy paradigm set in the subject were taken into account. Similar type of Likert scale was used, just like in the validation tool. It also composed of thirteen (13) items. Each item was rated according to a specific scale: “Very Satisfactory”, “Satisfactory”, “Fair”, and “Needs Improvement”. Each scale description was represented by a numerical value, ranging from 4 (“Very Satisfactory”) to 1 (“Needs Improvement”). Space was provided at the bottom of the evaluation sheet for the experts’ recommendations and suggestions.

2.5 Rating Scales

The researcher used a Likert type of rating scale in this study to interpret the gathered data from the research tools given to the Validators and the Evaluators of the MBLs. The scales and range were as follows:

Table 8

Rating Scale for Validators (Pre Review Stage)

SCALE	RANGE
1. Very Evident	4.00
2. Evident	3.0-3.9
3. Less Evident	2.0-2.9
4. Not Evident at All	1.0-1.9

Table 9

Rating Scale for Evaluators (Post Review Stage)

SCALE	RANGE
1. Very Satisfactory	4.00
2. Satisfactory	3.0-3.9
3. Fair	2.0-2.9
4. Needs Improvement	1.0-1.9

2.6 MBLs Development Procedure

To ensure that the MBLs would be an enhanced instructional material in teaching 21st Century Literature from the Philippines and the World, a curriculum mapping was performed to determine the academic gaps, misalignments, and redundancy in the 21st Century Literature from the Philippines and the World's DepEd curriculum guide s. 2013. Next, the content standards, performance standards, and learning competencies were aligned. The DepEd's teaching guide s.2018 was used as a reference for the "power standards", or the compressed essential learning competencies of the subject. The study went on to the surveying of various references on 21st Century Literature from the Philippines and the World so as to select ten (10) representative literary texts that will be classified into the following 5 genres : two (2) poems, two (2) nonfictions, two (2) short stories, two (2) essays, and two (2) excerpt

of novels. The themes indicated in the DepEd curriculum guide of 21st Century Literature from the Philippines and the World series of 2013 in selecting the literary texts were used on designing and developing of the multiliteracy-based learning logs. These also indicated the form of assessments that were used in the teaching-learning process that were the key features of the MBLs. The alignment of the aforementioned aspects served as a guide in the preparation of the learning targets that attempted to bridge the gap between the standards in the curriculum guide and what the available instructional materials in 21st Century Literature offer, and the integration of the 7C's of the 21st Century skills to further the cause of the MBL development. Finally, the researcher referred to the available DepEd Senior High School Daily Learning Logs (SHS-DLLs) for the structure of the Multiliteracy-Based Learning Logs. The ADDIE Model (Analysis, Design, Development, Integration, and Evaluation) will be used on developing the MBLs.

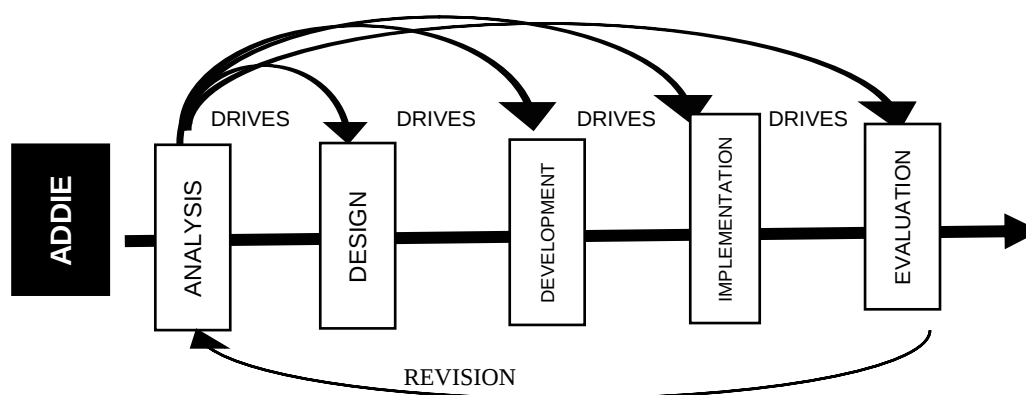


Figure 2.6.a. ADDIE Instructional Materials Development Model

The ADDIE Instructional Materials Development model is a step-by-step process in the creation of each step that needs a formative assessment before arriving at each stage of the process. The researcher adapted and modified the ADDIE Instructional Materials

Development Model to suit the needs of the MBLLs that were validated and feasible to be used in the teaching of 21st Century Literature from the Philippines and the World to senior high school students.

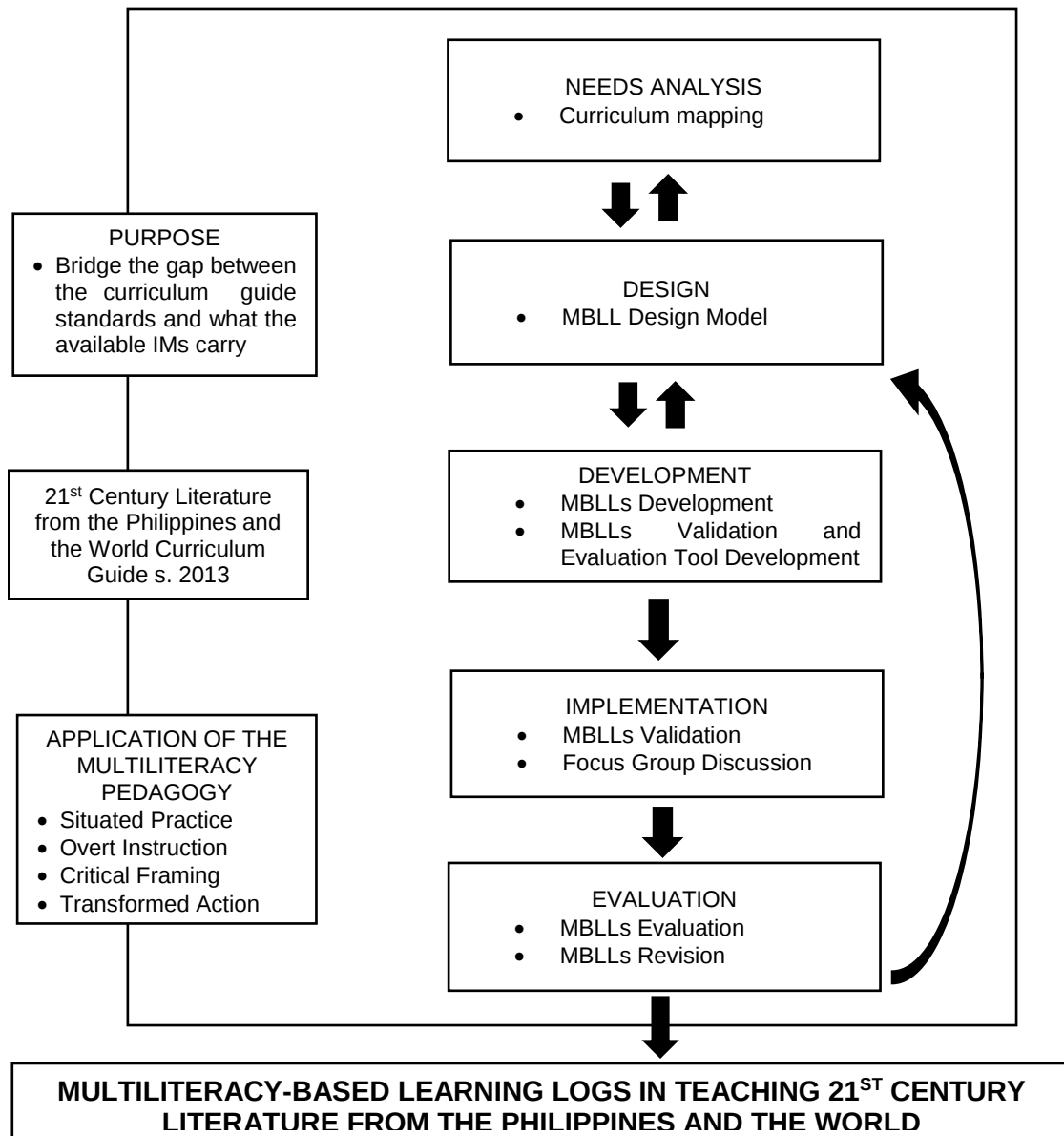


Figure 2.6.b. MBLLs Development Process

a. Stage 1: Analysis Phase

In stage 1, the study had gone through a curriculum mapping that involved identifying academic gaps, misalignments, and redundancy in the content standards (CSs), performance standards (PSs), and learning competencies (LCs) as prescribed in the K to 12 Basic Education Curriculum of the subject, 21st Century Literature from the Philippines and the World, s.2013. The researcher aligned CSs to the PSs and adapted the Power Standards” or the essential learning competencies of the subject. In this regard, the chosen representative texts suited the selection description of the course. There were two (2) representatives for each genre: 2 poems, 2 short stories, 2 creative nonfictions, 2 essays, and 2 novels. The selected 21st century literary texts were classified according to their genres and themes as prescribed in the course’s curriculum.

b. Stage 2: Design Phase

Stage 2 marked the process of planning, designing, and drafting of the learning logs. The researcher designed her own model of the Multiliteracy-Based Learning Logs that featured the following: “power standards” or the essential learning competencies, the unpacked power standards through “learning targets”, the consistent integration of the 7C’s of the 21st Century Skills, and the Multiliteracy Pedagogy Framework that features *Situated Practice, Overt Instruction, Critical Framing, and Transformed Action*.

The sequence of the Multiliteracy-Based Learning Logs followed the DepEd’s Senior High School Daily Learning Logs which is called the Multiliteracy-Based Learning Logs Design Model. This design showed the components of the Multiliteracy Pedagogy Framework by Cope and Kalantzis (2000), and their counterpart elements in the DepEd’s Daily Learning Logs. It also included the suggested time frame for each of the scaffolding process, of each

stage. There were a total of six (6) Multiliteracy-based learning logs that included four (4) lessons each, and will be good for twenty-four (24) sessions.

c. Stage 3: Development Phase

In stage 3, the development of these IMs, the set learning competency/ies for each lesson were incorporated as aligned to the 7C's of the 21st century skills, and following the four stages of the Multiliteracy pedagogy. Stage 3 marked the researcher to start writing the instructional materials. Next, the validation of these MBLLs by the experts took place. The selected validators comprised of two (2) Multiliteracy proponents from Australia, one (1) professor from Philippine Normal University and one (1) professor from University of Santo Tomas who have undergone extensive trainings on developing, and evaluating various instructional materials on teaching literature, both in the secondary and tertiary levels. A Multiliteracy –Based Instructional Material Validation Sheet will be used by the selected four (4) expert validators to assess the MBLLs. This process determined if the MBLLs were fit for review and evaluation of the ten (10) Literature-Teacher participants of the study. This validation process also ensured if these IMs met the standards of the Multiliteracy Pedagogy Instructional Materials Development. After validating the MBLLs' suitability for reviewing and evaluation, revision was done based on the comments, suggestions, and recommendations of the IM expert validators.

d. Stage 4: Implementation Phase

Stage 4 marked that the consent forms have been distributed to the aforementioned ten (10) 21st Century Literature teacher-participants of the study and prepare them for a Focus Group Discussion. This was done instead of having the MBLLs pilot-tested since the materials were trying out a new pedagogy. A Focus Group Discussion also elicited an enriched and

more meaningful insights in the phenomenon being studied by the researcher. The researcher ensured that the participants were briefed and oriented well on the study's goals, basic principles and guidelines of the Multiliteracy pedagogy, and on how to use the multiliteracy-based learning logs. The ten (1) Literature teacher participants received a collection of six (6) MBLLs, each of which contains four (4) log entries. Each log was designed to be taught one (1) hour per meeting. The review of the MBLLs by the ten (10) Literature teacher participants determined the usability and the feasibility of the developed MBLLs in their own classroom contexts.

d. Stage 5: Evaluation Phase

After the Focus-Group Discussion stage, the researcher reached stage 5. The study adapted and used the Multiliteracy Matrix Reflection Tool by Anstey and Bull (2006) "Teaching and Learning Multiliteracies: Changing Times, Changing Literacies". However, some modifications of the checklist were made to suit the needs of this research study. The selected ten (10) 21st Century Literature teacher-participants of this study will also be asked to evaluate the instructional materials. Each of the evaluator received the *Multiliteracy- Based Instructional Material Evaluation Sheet* that contains thirteen (13) items, and used a Likert Scale that ranges from "Very Satisfactory", "Satisfactory", "Fair", and "Needs Improvement". Each scale description was represented by a numerical value, ranging from 4 ("Very Satisfactory") to 1 ("Needs Improvement").

The evaluation of these Multiliteracy-based learning logs was the basis of the researcher in revising and improving the multiliteracy-based instructional materials on teaching 21st Century Literature for senior high school students. After this, the final copy of the MBLLs were made.

2.7 Ethical Considerations

The study involved human subjects; the selected ten (10) Literature teacher-participant both from private and public secondary institutions. Hence, it is important to discuss the implementation of the basic ethical principles.

According to the Philippine Normal University (PNU) Code of Research Ethics (2015), the three (3) basic ethical principles are respect of persons, beneficence, and justice. The teacher-participants in the current study were ensured that they were made aware of being participants of the study, and were asked for their consent to willingly participate and were entitled to withdraw anytime. The consent form given to them contained information such as research objectives, intended participants, procedures, purpose, potential risks, and benefits. The ten (10) selected Literature teacher-participants were also guaranteed that it is only their profile, (their years of teaching experience and school background) were to be reflected in the study, not their names and other personal information. The personal information of the teacher-participants were kept with utmost confidentiality, and were not to be shared to those who do not have direct involvement in the research study.

On the principle of beneficence, the participants of the study were informed of the results of the study on a scheduled date, after the revision of the final copy of the MBLs, especially if it were to significantly contribute to their field of expertise. In addition, the researcher did not interfere with the participants' decision-making process in determining participation in the study. Relevant study information were shared with the teacher participants; the teacher participants were also given the opportunity to sign the informed consent form. After the study and revision of the instructional materials, they were given a copy of the MBLs, and were welcomed to modify its contents that would suit their teaching-

learning process. Ultimately, obtaining copies of the MBLLs would mean having additional sources of instructional materials for teaching 21st Century Literature for the upcoming years that would equip their students with the competence that 21st Century Literature from the Philippines and the World curriculum implemented. They were also made free to share these MBLLs to their fellow colleagues who may also be teaching the subject.

On the principle of justice, PNU Code of Research Ethics (2015) states that the tools to be used and collected for the methodology study must be free from any biases, and the potential conflict of interest must be communicated at the earliest stage possible. During the briefing stage, the teacher-participants were informed that their evaluation would determine the success of the usability and effectiveness of the MBLLs on bridging the gap between the curriculum demands and the demands of the 21st century; hence, after the review of MBLLs, an dialogue was held during the focus group discussion to evaluate the MBLLs. Their suggestions and comments were also taken justly, by using them as bases of the revision of the instructional materials. After the study, the results of the MBLL evaluation were shown to the teacher-participants. These were also reflected point by point in the presentation of the analysis and interpretation of the data in Chapter III. This study followed all actions that led to an honest, and a credible research study that did not compromise anyone involved in the study.

CHAPTER 3

Findings and Discussion

This chapter entails the presentation of the Multiliteracy-Based Learning Logs Design Model that was used in developing and producing the MBLLs, the sample content produced in the MBLLs, analysis and interpretation of the MBLLs validation results from the Multiliteracy and Instructional Materials Development experts, summary of responses of the Literature teacher-participants, and of the results of their evaluation on the usability, and feasibility of testing the Multiliteracy Pedagogy in addressing the demands in teaching 21st Century Literature from the Philippines and the World.

3.1. Development of the MBLLs

The development of the Multiliteracy- Based Learning Logs began with a curriculum mapping to the curriculum guide of 21st Century Literature from the Philippines and the World Senior High School- Core Subject series of 2013 that led to the identification and addressing of the gaps, redundancies, and misalignments in it. Next, the Multiliteracy Pedagogy Framework by Cope and Kalantzis (2000) and the available structure and components of the DepEd's Daily Learning Logs were studied. This stage led to the creation of the Multiliteracy-Based Learning Logs Design Model that featured the following: "power standards" known as the essential learning competencies, the unpacked power standards through "learning targets", the consistent integration of the 7C's of the 21st Century Skills, and the Multiliteracy Pedagogy Framework that showed how *Situated Practice*, *Overt Instruction*, *Critical Framing*, and *Transformed Action* were scaffolded.

The Multiliteracy-Based Learning Logs Design Model came to be by combining the components of the Multiliteracy Pedagogy Framework by Cope and Kalantzis (2000) with

their counterpart elements in the DepEd's Daily Learning Logs. This model was used as a pattern in the production of the six (6) Multiliteracy-Based Learning Logs in teaching 21st Century Literature from the Philippines and the World.

The structure of the Multiliteracy-Based Learning Logs followed the DepEd's Senior High School Daily Learning Logs. The components of the Multiliteracy Pedagogy Framework was aligned and integrated to the DepEd's components.

The *Situated Practice* meant that learners can share their thoughts about a task within a small group and connect it with real-life experience. In the DepEd's Daily Learning Log (DLL), this is equivalent to the preliminaries of the learning procedure where motivation or review and drill occur. *Overt Instruction* is the stage where the teachers lead the students to the systematic explanation of the classroom task towards the specific explanation for the different modes. Its counterpart with the DepEd's DLL is the "Acquisition", where the students are introduced to essential questions, activate their prior knowledge or observe a condition they may not be familiar with. *Critical Framing* shows that students learn logical interpretations and meaningful expressions by answering the question, "why". It engages the students to notice and analyze practices of communicating meaningful ideas as they are led to explore solutions to the problems as represented by the stimulated or real contexts. *Transformed Action* is the phase students are enabled to transfer ideas or provide intervention from one cultural situation to another. This is equivalent to "Transfer" phase in the DLL.

Table 10: *The Multiliteracy-Based Learning Logs Design Model*

Multiliteracy-Based Framework (Cope and Kalantzis, 2000)	DepEd's Daily Learning Logs' Components	Time Allotment	Rationale
Situated Practice	Preliminaries/ Review/Motivation	10 minutes	Students share their thoughts about a task within a small group and connect it with real-life experience by reflecting and observing. This is where the teacher elicits or activates prior knowledge, and immediately recall previously learned concepts. POSSIBLE ACTIVITIES: • Think-Pair-Share • Video Prompt • Speed Sharing • Throwback • Sharing of Trivia • Fact-Check • Let's Taste Litt • Show What You've Got • Setting the Power • Role-Playing • Brain Teasers • Cartoon Clip Prompt TIME ALLOTMENT: 10 minutes

Overt Instruction	Acquisition	15 minutes	This is the beginning of the Higher Order Thinking Skills (HOTS) as the teacher prepares the students into the deepening of the lesson. This is where the students validate their understanding, make sense of the big ideas, make inferences, put together different information, and explore answers to problem questions. POSSIBLE ACTIVITIES: • Quizbee/Dyad Quizbee • Interactive Reading • Text Analysis • Movie Analysis • Let's Get Lit(erary) • Giving of Instructions for Differentiated Tasks/Mini Performance Task • Scanning/Listening to a Text • Read-Aloud activity • Writing of Marginal Notes • Getting to Know the Author/Milieu of the Text TIME ALLOTMENT: 10 minutes
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Critical Framing	Meaning-making/ Assessment	25 minutes	Students are exposed to opportunities to analyze and investigate simulated and real contexts, and connect these. POSSIBLE ACTIVITIES: • S-W-O-T Analysis • Comprehension Check • Mini Oral Report • Differentiated Tasks • Effective Feedback/ Peer Evaluation • Peer Tutoring • Laboratory Experiments TIME ALLOTMENT: 25 minutes
Transformed Action	Transfer	10 minutes	Students provide intervention in a world of innovation or transfer their learning in a different context. POSSIBLE ACTIVITIES: • Collaborative Learning • Connecting Text to real World Situations • Blender • Trend Mapping • Synthesize to Impart • Getting Local • Self or Peer Evaluation • Standard-Based Performance Tasks • Oral Defense for Research Writing • Share to Act • Tweet It! • Guided Tour • Inter-strand Culminating Activity TIME ALLOTMENT: 10 minutes

The developed Multiliteracy-Based Learning Logs Design Model included the suggested time frame for each of the scaffolding process, of each stage. This time frame was followed in the development of the MBLLs. The purpose of the Multiliteracy-Based Learning Logs Design Model is to enable all the teachers of *21st Century Literature from the Philippines and the World*, and even those teachers who are teaching other subjects in the Senior High School level to construct their own MBLLs, especially if they would like to teach a specific content that the developed MBLLs did not offer. If the teachers would like to modify the number of minutes per phase, or if due to a limited contact time with students, they would like to alter the sequence of the multiliteracy-based lesson, they can do so. It is with the condition that the standards indicated in the curriculum guide of the course are assessed and achieved at the end of the period.

The Multiliteracy Experts' Validation Sheet was prepared next. This validation sheet was used to validate the MBLLs before they underwent a review from the ten (10) Literature teacher-participants of this study. Five (5) professors from three (3) different higher education institution validated the validation sheets. These five (5) professors were all experts in instructional materials and curriculum development.

All of these five (5) experts agreed that the fifteen (15) Multiliteracy- Based Instructional Materials Development Standards that reflected on the validation and evaluation sheet instruments were acceptable; however, they suggested some modifications to improve the instruments. Table 3.1.b shows these suggested modifications:

Table 11: *Instructional Material Tools Modification*

IM TOOL EXPERT	INSTRUMENT MODIFICATION
2, 3	• Indicate an analytic rubric for the scale “Very Evident” “Evident”, “Less Evident”, and “Not Evident at all”, and “Very Satisfactory”, “Satisfactory”, “Fair” and “Needs Improvement”.
2	• Minor editing; reword the statement on time frame and on the simulation of the multicultural contexts.
3	• Suggested to add the other 3C’s (Cross-Cultural understanding, ICT, and Civic Literacy) of the 21st Century skills instead of limiting the materials on the 4C’s (Communication, Collaboration, Creative Thinking, and Critical Thinking). • Rearrange the order of the standards in the tools; prioritize the alignment of standards of the curriculum followed by assessment, classroom activities, teaching strategies, being user-friendly, to time-frame
3,4	• Include assessment as part of the items to be reviewed in the learning logs.
4	• Minor editing; add “if possible” for the use of media and technology in the classroom.
5	• Minor editing: tense and grammar

All suggestions given by the instrument validators to produce an improved instrument were followed. An analytic rubric was added to provide a description for the scale, “Very Evident” “Evident”, “Less Evident”, and “Not Evident at all”, and for the evaluation tool were “Very Satisfactory”, “Satisfactory”, “Fair” and “Needs Improvement” This also guided the revisions that were to be done in the instructional materials once the validation and evaluation stage of the Multiliteracy-based learning logs have taken place. A rating of “Very Evident” in the Validation sheet or “Very Satisfactory” in the Evaluation sheet meant that that specific item must be retained. “Evident” or “Satisfactory” meant that there is a minor revision on rewording or recasting of minimal items; “Less Evident” or “Fair” meant that a major revision

must occur; "Not Evident at all" or "Needs Improvement" meant a replacement of the specific item.

The suggestions of validators 2, 4, and 5 on rewording, and revising the tense and grammar of some 4 of the 15 items in the Validation sheet and 3 of the 13 items in the Evaluation sheet were also modified. The modification suggested by validator no. 3 on adding the 3C's of the 21st century skills (Cross-cultural understanding, ICT, and Civic literacy) led to a new contribution to the teaching of the 21st Century Literature from the Philippines and the World as the current practice in the teaching focuses on heightening the known 4C's of the 21st century skills which are Communication, Collaboration, Critical Thinking, and Creative Skills. The order of the standards in the tools were also rearranged. The alignment of standards of the curriculum were prioritized, followed by assessment, classroom activities, teaching strategies, being user-friendly, to time-frame and labeled them as to which belongs to the specifics of the Multiliteracy Pedagogy Framework by Cope and Kalantzis (2000), specifically *Situated Practice*, *Overt Instruction*, *Critical Framing*, and *Transformed Action*. The modification suggestion by validator nos. 3 and 4 on including assessment as part to be reviewed by the validators and evaluators of the MBLs to ensure that all the essential teaching-learning process was covered.

Overall, this IM and Curriculum Development experts agreed that the instruments that were used to validate and evaluate the MBLs possessed the principles of the Multiliteracy Pedagogy Framework in learning logs development, making the tools specific to the development of the Multiliteracy-Based Instructional Materials. The six (6) MBLs developed and validated in this study consisted of the following parts:

Table 12: *MBLL Lesson Content Summary*

MBLL	LESSON	TITLE
1 Poetry	1	History of Philippine Poetry
	2	Introduction to Bicol Literature: “Mayon” by Kristian Sendon Cordero
	3	The Visayan Poetry: The “Haiyan Dead” by Merlie Alunan
	4	Mini Performance Task: Creative Regional Presentation Making
2 Nonfiction	1	The Question of Race: “Under my Invisible Umbrella” by Laurel Ann Fantauzzo
	2	Introduction to Kapampangan Literature: Home of the Ashfall
	3	Presentation of the Essay’s Analysis through Multimodal Strategy
	4	Mini Task: Infographics Making
3 Short Story	1	Rise of Prestige of English and Cebuano Literature: “One Day on a Road” by Temistokles Adlawan
	2	Writing of the Flash Fiction as a Critical Interpretation of “One Day on a Road”
	3	Introduction to Latin-American Literature
	4	Feminist Criticism of “Tango” by Luisa Valenzuela
4 Novel Excerpt	1	Introduction to Zambuangeno Literature: “Green Sanctuary” by Antonio Enriquez
	2	Presentation of Creative Presentation: “Green Sanctuary” by Antonio Enriquez
	3	Introduction to East Asian Literature
	4	Applying Critical Reading Strategies in “The Boy Named Crow” by Haruki Murakami
5 Essay	1	Passing Through, Going Through Motions: “ <i>The Roadrunner</i> ” by Rowena Tiempo-Torrevillas
	2	Presentation Proper of the Analysis using Multiple Graphic Organizers
	3	African Literature and Mandela’s Legacy
	4	The Historical Approach as applied to “Loot” by Nadine Gordimer
6 Performance Task	1	Giving of Instructions and Initial Preparation of the Social Drama Teleserye Pilot Making
	2	Writing the Rough Draft Script of the Teleserye Pilot
	3	Video-Editing of the Social Drama Teleserye Pilot (Finishing Touches)
	4	Evaluation Proper: Social Drama – A Teleserye Pilot Episode

The structure of the MBLLs was based on the current structure of DepEd's Senior High School Daily Learning Logs (SHS-DLLs) that includes the content standards, performance standards, learning competencies, a four-day entry of logs, classroom activities, formative assessment (not graded) and summative assessment (graded).

The logs attempt to enhance the teachers' competence in teaching 21st Century Literature from the Philippines and the World by following Cope and Kalantzis' (2000) characteristics of the Multiliteracy Pedagogy. Each log included the selected 21st century literary texts: a. two (2) poems b. 2 essays c. 2 short stories d. 2 creative non-fiction e. 2 excerpts of novels, and f. suggested performance task.

Each lesson followed this sequence (see next page):

Table 13: Sample Alignment of Curriculum Guide Standards and the Unpacked Learning Targets, Integrated 7C's of the 21st Century Skills, and of the Multiliteracy Pedagogy.

Assessment of Goals, Design and Implementation	DAY 1	DAY 2	DAY 3	DAY 4
a. CONTENT STANDARD	The learner will be able to understand and appreciate the elements of 21 st century literature from the regions. Reference: K to 12 Senior High School Core Curriculum – 21st Century Literature from the Philippines and the World. (2013).			
b. PERFORMANCE STANDARD	The learner will be able to demonstrate an appreciation of the 21 st Century Philippine Literature and World literature through a written text in terms of form and theme, with a description of its context derived from research. Reference: K to 12 Senior High School Core Curriculum – 21st Century Literature from the Philippines and the World. (2013).			
c. POWER STANDARDS (essential learning competencies)	1. Analyze various dimensions of Philippine literary history from pre-colonial to contemporary. 2. Compare and contrast literary genres. Reference: <u>DepEd</u> , 21st Century Literature from the Philippines and the World 5 Essential Competencies. (2015).			
d. Content	History of Philippine Poetry Agustin, R.T. et al. (2016). 21 st Century Literature from the Philippines and the World. Quezon City: <u>Wiley</u> Group, Inc.	Introduction to Bicol Literature: "Mayon" by Kristian Sendon Cordero Agustin, R.T. et al. (2016). 21 st Century Literature from the Philippines and the World. Quezon City: <u>Wiley</u> Group, Inc.	The Visayan Poetry: The "Haiyan Dead" by Merlie Alunan Agustin, R.T. et al. (2016). 21 st Century Literature from the Philippines and the World. Quezon City: <u>Wiley</u> Group, Inc.	Creative Regional Presentation Making Agustin, R.T. et al. (2016). 21 st Century Literature from the Philippines and the World. Quezon City: <u>Wiley</u> Group, Inc.
e. Learning Targets	I CAN: 1. name the different genres in Philippine literature from the different regions; 2. explain the meaning of the early forms of the Philippine poetry.; and 3. share relevant experiences about the practices, cultural beliefs and trivia on one's own region of origin	I CAN: 1. define biographical context used by the author in the poem; 2. identify the imageries used in the poem; 3. trace the story of " <u>Alamang Daragang Magayon</u> " and explain its use as allusion in the poem; and 4. <u>respond</u> critically to the text by relating the identity of the region to the poem's content.	I CAN: 1. analyze the figure of speech and other literary techniques and devices in the poem; 2. explain how these devices contribute to the relevance of the ideas in the poem; 3. share insights on the universal truth that is presented in the text	I CAN: 1. trace the selected region's culture through conducting research; 2. perform a role in a collaborative work; 3. prepare a creative presentation to show the various dimensions of regional practices and perspectives; and 4. <u>engage</u> in a meaningful discussion to highlight how the Philippine Poetry's identity is to be defined by comparing and contrasting selected Regions and their socio-cultural and literary traditions.

DEPED'S DAILY LEARNING LOG (DLL) COMPONENTS

**ADDED FEATURE:
Power Standards: DIRECTOR**

**ADDED
FEATURE:
Learning
Targets:
ENABLER**

f. 21st Century Skill Highlighted: (Communication, Collaboration, Critical Thinking, Creative Thinking, Cross-cultural Understanding, ICT, Civic Literacy)	a. Communication: Articulate thoughts and ideas effectively using oral, written and nonverbal communication skills to engage in the discussion of history of poetry. b. Critical Thinking: Deduce a statement of identity for the sample literature that they found.	a. Communication Express how allusion, sublime experience and negative capability contribute to the societal, and cultural contexts of the Bicolanos. b. Critical Thinking Analyze the literary devices found in the poem using a graphic organizer	a. Communication: Toss ideas around on responding with the social issue to be presented in the text. b. Critical thinking: Perform a literary analysis of the poem by answering the guide questions to be posted for their oral reports.	a. Communication: Listen effectively to decipher meaning, including knowledge, values, attitudes and intentions. b. Critical Thinking: Synthesize the present social issues and relate it to what was presented in the text.
 ADDED FEATURE: 7 C's of 21st Century Skills: EXPLORER	c. ICT: Gather accurate information needed for the discussion of the matter.	c. Collaboration Pair and share thoughts to accomplish the formative task. d. Cross-cultural understanding Get to know the Bicolano's "Legend of Mt. Mayon", and how the active volcano is a representation of Bicolanos' attitude, practices, and their literature.	c. Creativity: Add value to the report by showcasing relevant information by means of a short news clip, pictures, and of using graphic organizers to show and prove their points. d. Collaboration: Assign task to each member of the group to accomplish their goal efficiently and effectively. e. Cross-cultural understanding: Raise one's awareness as	c. Creativity: Add value and significance to the studied text in class through their adaptation. d. Collaboration: Assign task to each member of the group to accomplish their goal efficiently and effectively. e. Cross-cultural understanding: Establish the identities of Philippine Poetry by comparing the representative poems of Luzon and Visayas
	EXPLORED AND ENABLED THROUGH ENGAGING THE STUDENTS TO VARIOUS CLASSROOM ACTIVITIES and ASSESSMENT TASKS 			
			f. ICT: Access the needed information effectively and efficiently	

g. Other Discipline Integration: (Interdisciplinary or Real-Life) h. Resources, Instructional Tools, and Aids	DEPED'S DAILY LEARNING LOG (DLL) COMPONENTS			
1. Situated Practice (Learners reflect or observe new experiences and share their thoughts about a task and connect it with real-life experience) 2. Overt Instruction (Teachers lead the students to the systematic explanation of the classroom task towards the specific explanation for the different modes.) 3. Critical Framing (a. Students learn logical interpretations functionally or critically by answering the question why; or b. Students notice and analyze practices in communicating ideas.) 4. Transformed Action (practices students in engaging in reciprocal conversations that transfer ideas from one cultural situation to another) j. Closure				
	i. Procedure using the Multiliteracy Pedagogy:			
	SEQUENCE OF THE MPF PHASES to the LOG DLL's COMPONENTS			

MBLL no. 1 focused on the genre of poetry. The lessons are on Bicolano Poetry: “Mayon” by Kristian Sendon Cordero and Visayan Poetry: “The Haiyan Dead” by Merlie Alunan. This Visayan poem was taken from the textbook, 21st Century Literature from the Philippines and the World (2016) by Vibal Publishing House. This literary text addressed the following standards: 1) Content Standard – The learner will be able to understand and appreciate the elements of 21st century literature from the Philippine regions and the World; 2) Performance Standard – The learner will be able to demonstrate understanding and appreciation of the 21st Century Philippine Literature and World literature through a critical interpretation of a literary text in terms of form and theme, with a description of its context derived from research; 3) Power Standard – Analyze the text in terms of the literary elements, techniques, and devices used by the author. To unpack the power standard, the following learning targets were provided. The integration of the complete 7C’s of the 21st century skills were also made apparent in the lessons indicated in this MBLL. particular lesson. The learning targets were assessed through the following students’ ability to expound the new concepts by demonstrating their understanding on the regional identities and perspectives of both Bicolano and Visayan regions. For example, in Day 3, summative assessment on performing a mini oral report that showcases their analysis of the hyperpoem from its literary lens to its sociocultural and nationalistic significance.

The researcher developed six (6) MBLLs following the Multiliteracy Pedagogy Framework by Cope and Kalantzis (2010). It included Situated Practice, Overt Instruction, Critical Framing, and Transformed Action. The implementation of the Multiliteracy Pedagogy as reflected in MBLL no. 1 Day 3: The Visayan Poetry: “The Haiyan Dead” by Merlie Alunan was as follows

Table 14: Sample Multiliteracy-Based Teaching-Learning Activity

MBLL no. 1, Day 3: The Visayan Poetry: “The Haiyan Dead” by Merlie Alunan			
Situated Practice (Motivation/APK)	Overt Instruction (Acquisition)	Critical Framing (Meaning-Making/ Assessment)	Transformed Action (Transfer)
Remembering Typhoon Yolanda (2013) Video Analysis: The students will watch a video clip on “The Super Typhoon Haiyan”. Reference: https://www.youtube.com/watch?v=5OexbECvkvA a. Prompt Questions: 1. According to the clip, what caused this great tragedy in Tacloban? 2. Why did the Filipinos fail to prepare for this calamity? 3. What happened as a result? b. Pictures of the condition of Tacloban City, Leyte Province after the typhoon Yolanda will be shown to the students. They will	A. The Visayan Poetry and “Southern Consciousness” The students are to be introduced to the concept of Merlie Alunan’s rise of the Southern Philippine literature through her explanation of the “southern consciousness.” B. Scanning the Poem: The students will be asked to observe the peculiar structure of this hyper poem by scanning it first: 1. Notice that the first line does not begin with an upper case letter. Why do you think so? 2. Try reading the title of the poem and its first line. What will you get?	MINI ORAL REPORT: The class is to be grouped into 4. Each group must be able to answer 2 questions each. Analyzing the Figure of Speech and Literary Devices: Comprehension Questions 1. Who is the persona in the poem? 2. In the perspective of the persona, what were each of the Haiyan dead doing? 3. What were the images of devastation in the poem? 4. There were clear references to what the dead were doing in what was left of their own after the typhoon. What do these suggest about the persona’s attitude towards the event? 5. Some parts of the poem do not follow the usual writing mechanics. How do you relate this with the persona’s attitude towards the devastation?	Let’s Move to Improve What is lacking with the Philippine government as well as with the people of Tacloban as to why this tragedy occurred? Given our status, how can we help on alleviating the conditions of the affected areas of the upcoming calamities to prevent this tragedy from happening?

observe and share the following: 1. Describe the environment after the storm. 2. Based on the pictures you've seen, why was it difficult for the different government organizations to send relief goods and aids to them?	3. What does the first line of the poem, "do not sleep" suggest? 4. A poem is to be read via thought units. Are there punctuation marks used in the poem. C. Listening to the Hyperpoem: The students are tasked to create a "mental picture" as they listen to how the hyperpoem will be read by the teacher.	6. The Haiyan dead, in the memorializing of the persona, seems unable to have peace as they "do not sleep" and keep on "looking" for certain people, objects or places in the town. How do you relate the two main actions of the Haiyan dead? 7. Thinking of the poem in terms of its metaphor, what was being suggested by the persona's way of perceiving the devastation? How is the event of the calamity related to the calling out of the Haiyan dead? 8. What is the connotative meaning of a "period" and a "dash" as the only punctuation marks used in the poems? Grading Rubric: 1. Accuracy of Analysis; 10 points 2. Effective use of Textual evidences:10 points 3. Efficient collaboration:5 points	
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3.2. Expert Validation of the MBLLs

The MBLLs were validated by two (2) proponents of the Multiliteracy Pedagogy from Australia (which only used one validation form), and two (2) experts in instructional materials and curriculum development from Philippine Normal University and University of Santo Tomas. This validation was done to assess if the MBLLs are reflective of the Multiliteracy Pedagogy Framework. The validation results were shown below.

Table 15: *Expert IM Tools Validation Results*

MULTILITERACY PEDAGOGY STANDARDS FOR INSTRUCTIONAL MATERIALS DEVELOPMENT	Results	Remarks
<i>Preliminaries: Alignment of the Content and Assessment to the Curriculum Guide Standards of 21st Century Literature from the Philippines and the World (2013)</i>		
1. The selection of the content precedes consideration of the content standards, performance standards, and the learning competencies.	4	Very Evident
2. The learning logs include standard-based classroom interaction that is matched with the aligned content and is assessment-driven.	4	Very Evident
3. The learning logs allow teachers to use the assessment and/or adapt activities.	4	Very Evident
<i>Multiliteracy Pedagogy: Situated Practice</i>		
4. The learning logs is designed to have an engaging student-centered classroom environment.	4	Very Evident
5. The learning logs create an avenue of integrating and strengthening the 7C's of the 21 st century skills such as: Communication, Collaboration, Critical Thinking, Creativity, ICT, Cross-cultural Understanding and Civic skills.	4	Very Evident
6. The use of real and simulated contexts that explore multicultural and interdisciplinary facets is evident in the learning logs.	4	Very Evident

<i>Multiliteracy Pedagogy: Overt Instruction</i>		
7. The learning logs have assessments that are aligned to the standards of the curriculum.	4	Very Evident
8. The learning logs provide equal opportunity to both fast and slow to achieve the learning competencies.	2.7	Less Evident
9. The learning logs provide additional learning opportunities for those students who need them.	3	Evident
<i>Multiliteracy Pedagogy: Critical Framing</i>		
10. The learning logs provide the use of media and technology in accomplishing the students' tasks, if media and technology is appropriate.	3	Evident
11. The learning logs considered each student's unique literacy identity is explored in terms of how it affects his or her literacies and literate practices.	4	Very Evident
12. The assessment tasks assesses what it intends to assess.	4	Very Evident
13. The assessment task is fair considering the relevant factors such as the learner's cultural background.	4	Very Evident
<i>Multiliteracy Pedagogy: Transformed Action</i>		
14. The learning logs provide learning closure so that the students are aware of what they learned and where it is leading them.	4	Very Evident
15. Time frame is seen as a principal resource rather than a principal factor that controls learning.	3.3	Evident

Eleven (11) indicators or the equivalent of 73% of the fifteen (15) indicators of the Multiliteracy Standards for Instructional Materials Development were given the mean perfect score of four (4) which means "Very Evident", by the three (3) validators of the MBLs, while four (4) or equivalent to 27% got average mean scores ranging from 2.7 – 3.3 which means Evident. These eleven (11) standards are 1,2,3,4,5,6,7,11,12,13, and 14, while the other four (4) were 8,9,10, and 15. Based on the data collected, the MBLs are good to undergo a review

and evaluation from the ten (10) Literature teacher-participants of the study. However, the researcher took consideration of the suggestion made by the Multiliteracy proponents who validated the MBLs.

As advised by the Multiliteracy proponents who reviewed the MBLs, “This is an excellent piece of work that shows clear evidence that the researcher understands the concept of multiliteracies and multiliterate pedagogy and can translate it into planning and practice. We are concerned that there need to be a more in depth treatment of the semiotic systems and multimodal texts as our research with teachers indicates that teachers themselves need extensive development in this area to aid them in implementing a multiliterate pedagogy. There is also evidence that students themselves need to know and understand these concepts as they work with reading and writing multimodal texts of multimedia and technology. The researcher has commenced this at a very high level but might like to consider some revision in this area.” (Michele Anstey and Geoffrey Bull, January 19, 2019, electronic mail). The suggestions mentioned by the Multiliteracy proponents were used as points for improvement in revising the MBLs. For Example:

Suggestions for revising the MBLs:	Revision done in the MBLs:				
Include a dialogic (semiotic) type of activity in facilitating the use of multimodal text.	4. <i>Transformed Action</i> (practices students in engaging in reciprocal conversations that transfer ideas from one cultural situation to another)	S-W-O-T ANALYSIS Given the condition in <u>Pikit Cotabato</u> as seen in the novel, prepare a conjecture to on the following aspects that shows how this dynamic can alleviate the condition in <u>Pikit</u> . a. Governance b. Economy c. Culture d. Environment e. Peace and Order	Connecting the Text to Real-World Situations: In 2003, <u>Pikit Cotabato</u> made headlines because of a so-called war between Muslim separatists and the Armed Forces of the Philippines. Do some research on this event and use this as a board to answer this question: Has the situation of Muslims in Mindanao changed from then and now?	Trend Mapping: Triad Students will list down all the influences, and usual characteristics of the East Asian country based on real-life scenarios.	Getting Local: How is the concept of courage in East Asian literature comparable to the Filipinos' concept of courageousness?

*see Appendix B for the full document

3.3. Focus Group Discussion Results

This study made use of a focus group discussion to gather data from the selected Literature teacher-participants. Their participation in the study involved the following:

1. Respond to the questions reflectively during the Focus Group Discussion;
2. Review the six (6) sample learning logs that follow the Multiliteracy pedagogy; and
3. Evaluate the suitability of the Multiliteracy-based learning logs in the available educational setup using a thirteen-item evaluation tool that will be provided by the researcher.

During the FGD, the ten (10) Literature teacher-participants received a briefing as to the MBLL's nature as to what it is, its purpose, the Multiliteracy Pedagogy Framework used, the MBLL Design Model as a pattern of developing the six (6) MBLLs, and taught them how to go over them using the provided user's guide. Next, the participants answered the five (5) item questionnaire on *Part I–A: On Achieving the Content Standards, Performance Standards and Learning Competencies in the Curriculum Guide of 21st Century Literature from the Philippines and the World* that was designed to discuss what assessments the participants usually do in their classroom in order to lead the students achieve the competencies and standards of the subject. The participants also reported if they identified gaps, redundancies, and misalignment in its curriculum guide (See Appendix G).

Out of the ten (10) participants, nine (9) reported that they were unable to cover all the standards set to be achieved by the students in the curriculum guide of the course; only one (1) reported with a “yes” only because their school was already practicing the use of the power standards. All participants also reported that they noticed gaps and redundancies in the curriculum guide. This problem verified of the dearth of instructional materials on teaching

21st Century Literature from the Philippines and the world. As discussed in DepEd order No. 53 s. of 2016 in reference to DepEd Order No. 44 s. of 2013 titled, “*Moratorium on the Procurement of Supplementary Reading Reference and Other Instructional Materials (IMs)*”, since school year 2013-2014 to 2015-2016, DepEd did not provide instructional materials and supplementary readings needed for teaching the K-12, and waited until the first implementation of Senior High School (SHS) in the public schools. Therefore, aside from the need to collect and develop appropriate instructional materials to teach 21st century Literature, preparing and training the SHS teachers in shaping the envisioned graduates to carry out the necessary 21st century skills must have been a done.

On assessing the students’ achievement of the learning competencies, all of the Literature teacher-participants stated that quizzes and performance tasks are the used means. The usual classroom activities that the participants deemed to best achieve the standards in the curriculum guide are through chunk reading, GRASPS, literary circles, guided discovery, peer mentoring/peer evaluation, debate, class discussion, writing activities, literary analysis, reflective writing, and online discussion. On the participants’ review on the set of the competencies of the course, all the participants responded that there are some that needs to be just combined, or re-aligned. Their responses supported the need for the 21st Century Literature curriculum guide to undergo a revision through performing a curriculum mapping by experts.

The teacher-participants next answered *Part I – B: On Classroom Practices*. The five (5) questions in this part were designed to elicit how the teachers teach Literature from selecting their texts, choosing modes, unpacking of the competencies, assessing the students’ understanding of the lesson, integration of the 21st century skills, and their views on the

common challenge of a literature teacher on teaching 21st Century Literature. This form of backgrounding gave a foundation on how the participants be better assisted in reviewing the MBLLs. The participants answered Part 1-B to determine their background on how they unpack the competencies in teaching 21st Century Literature using their usual modes in classroom activities, integration of the 21st century skills, and assessments in a literature classroom. This gave a foregrounding before reviewing and evaluating the MBLLs.

Nine (9) of the ten (10) participants chooses their own selections to be included in the teaching of 21st Century Literature from the Philippines and the World, which meant that they look for other available resources where they could survey and collect other literary texts to be included in their syllabus, while only one (1) followed the prescribed readings for the course. This supported the claim of Fumar (2017) that the difficulty of relying to textbooks as the main source of the literary selections as provided by various publishing houses are not all accurate. It was highlighted that some textbooks have “misrepresentations” of what text is to be considered as representatives of 21st century, and world literature. As suggested, 21st century literature teachers must be cautious in exposing their students to the emerging genres, contexts, and themes since there are certain literary texts that are not supposed to be taught yet to senior high school students, especially those that contain sensitive issues and themes; however, teachers of 21st century literature should help the students by exposing them with literary texts that use non-literary language, so as to erase the common misconceptions on literature in general.

On the usual modes that they use in engaging their students that lead towards a student-centered classroom interaction, seven (7) of the participants responded that they are very well-versed in using visual, aural, and audio modes in their classroom; two (2) of them responded

that they were able to use all the modes (visual, aural, audio, tactile, and spatial) in their classroom consistently, while the other one (1) answered all except for tactile. This result was a reflection of what Biswas (2011) stated that there is a need for the elements of ‘literacies’ and ‘new literacies’ that heightens the collaboration among the students that require them to use online spaces, where they can be a part of a community of learners that are exposed to different modes (text, image, poetry, video) of learning processes.

When the participants were asked if they practice posting the learning targets and share it with their students as part of tracking the achievement of the competency for the day, only five (5) of the ten (10) participants responded with a “yes”; three (3) answered “no”, while the other two (2) reported “sometimes”, if time would permit. This meant that five (5) of the ten (10) respondents are not aware of the significance and full potential of using the learning targets as a means of unpacking the set learning competencies for the subject, and of using these as a means of designing an authentic assessment task that would measure the achievement of the standards of the subject.

On the integration and assessment of other literacies in the teaching of literature aside from the 4C’s of 21st century skills (communication, creativity, critical thinking and collaboration), eight (8) of the ten (10) participants responded with a “yes”, and specified the following integration of other literacies, such as, cross-cultural understanding, computer literacy, and technical vocational skills. The remaining two (2) participants reported that they do not employ other literacies, as they only focus on honing the basic 4C’s of the 21st century skills. It was noticeable that none of the teacher-participants indicated the integration of civic literacy. All of the respondents mentioned that they were not aware that such form of literacy could be integrated in the teaching of the literary texts. This data highlighted the need for the

consistent integration of the 7C's of the 21st Century skills to hone what Anstey and Bull (2010) call as "Literacy Identity of the students. This refers to the prior knowledge with texts, knowledge about texts, social and cultural knowledge and experiences, and technological knowledge and experiences. These literacy identities as stated by Anstey and Bull (2010) will be effectively practiced and enhanced by the students as they get used to participating in classroom activities that call for the need of the current, and necessary 21st century skills. This is one of the ways that the multimodal ways as supported by multicultural texts as explored in the Multiliteracy Pedagogy Framework by Cope and Kalantzis (2000) can raise its usefulness in catering to the need of the 21st century.

The fifth question of FGD Part IB focused on the challenges that 21st Century Literature Teachers face. Six (6) of the ten (10) teacher-participants responded that the main challenge for them is on selecting appropriate literary texts to be included in the teacher-made syllabus due to scarcity of available instructional materials. They mentioned that some of the available textbooks for 21st Century Literature still contains classical texts or 20th century texts, and that assessment tasks would include rubrics that were not analytical, so the students' achievement of the learning competencies were not accurately assessed. The remaining four (4) teacher-participants enumerated that engaging the students to read, the limited content knowledge of the teacher to teach literature, few texts discussed due to time-constraints, and the irrelevance of the theme to real-life situations were the other challenges of the 21st Century Literature teachers that they deemed necessary to be addressed. Referring to what Jarín (2017) recommended, teachers must help the students explore genres of literature to heighten its sensibility and trigger useful insights to its readers, who are the students.

After reviewing the preliminaries and the consistency of the features of the MBLs, the ten (10) Literature teacher-participants answered the second part of the FGD questionnaire labeled as PART II- Synthesis. This part elicited the review of the ten Literature teacher-participants of the study regarding their objective views on Multiliteracy Pedagogy as used on teaching 21st Century Literature from the Philippines and the World.

All of the ten (10) participants responded that the developed and validated collection of six (6) MBLs is a good learning log prototype to be used in a formal education setup. Furthermore, they reported that these instructional materials for teachers are considered better as opposed to the present available instructional materials on teaching 21st Century Literature from the Philippines and the World. They justified their claim with the following points: (1) They have coherent components from the alignment of the standards, consistent integration of the 7C's of the 21st century skills, assessment tasks, classroom activities, and teaching strategies, (2) The MBLs are multidisciplinary; students are led to explore multimodal ways of creating and performing an output, (3) The standards are realistic and attainable; collaboration, critical and creative thinking are consistent; learning targets are unpacked in a creative, engaging, critical, and collaborative manner (4) 7C's of the 21st Century Skills are highlighted (5) Power Standards are effectively unpacked through the use of the learning targets, (6) Anchored to a new pedagogic model which is promising, (7) The learning activities surely hit higher order thinking skills (HOTS), (8) Learning activities are more relatable, innovative, and in-sync with the current time (9) The MBLs are well-thought of and contain creative strategies in creating a student-centered environment, and (10) The MBLs made it more achievable for the teachers to arrive at a meaningful assessment tasks, transfer goals, and of practicing closure activities per lesson.

Based on the responses of the ten (10) literature participants during the preliminaries of the FGD, in order to establish the defining characteristic of a multiliteracy pedagogy, they must review first the interrelation of the basic principles of literacies, multiliteracies, and an effective pedagogy through using appropriate instructional materials, exposing the students with multimodal texts, and consistently integrating the 7C's of the 21st century skills. As Cope and Kalantzis believed, while the importance of sustaining the teaching of literacy is given, being critically reflective and knowledgeable about the direction of the pedagogy and appropriate practices is essential.

3.4. Review and Evaluation of the MBLs

The MBLs were reviewed and evaluated by ten (10) Literature teacher-participants. Two (2) from public senior high schools, one (1) from a public science high school, six (6) from private catholic secondary schools, and one (1) from a private tertiary education institution. The review and evaluation which happened during the focus group discussion yielded the following results:

Table 16: *Expert IM Tools Validation Results*

MULTILITERACY –BASED LEARNING LOGS EVALUATION CRITERIA	Results	Remarks
<i>Preliminaries: Alignment of the Content and Assessment to the Curriculum Guide Standards of 21st Century Literature from the Philippines and the World (2013)</i>		
1. The content standard, performance standard and learning competencies are achieved at the end of the session.	4	Very Satisfactory
2. The learning logs provide various types of assessments.	4	Very Satisfactory
<i>Multiliteracy Pedagogy Aspects: Opportunities for Exploring, Investigating, and Innovating on Literary Texts using Multicultural Contexts in Multimodal Ways</i>		
3. The learning logs provide various types of classroom activities	4	Very Satisfactory

4. The learning logs catered for the multimodal ways of presenting the lesson	4	Very Satisfactory
5. The instructions provided in the learning logs are stated clearly and accurately	4	Very Satisfactory
6. The task difficulty is matched with the needs and capabilities of the target learners.	3.6	Satisfactory
7. The learning logs is designed to have student-centered classroom environment.	4	Very Satisfactory
8. The learning logs provide suitable activities for each lesson.	4	Very Satisfactory
9. The learning logs use real and simulated contexts that explore Multicultural and Interdisciplinary facets of learning.	4	Very Satisfactory
<i>Integration of the 7C's of the 21st Century Skills</i>		
10. The learning logs create an avenue of integrating and strengthening the 7C's of the 21 st century skills such as: Communication, Collaboration, Critical Thinking, Creativity, ICT, Cross-cultural Understanding and Civic skills.	4	Very Satisfactory
<i>Adaptability of the MBLs for Various Educational Setup</i>		
11. The time frame is appropriate for each lesson.	3.7	Satisfactory
12. The learning logs provide flexibility for its users.	4	Very Satisfactory
13. The learning logs are teacher-friendly.	4	Very Satisfactory

Eleven (11) indicators with the equivalent of 84.6% of the thirteen (13) indicators of the Multiliteracy-based learning Logs Evaluation Criteria were given the mean perfect score of four (4) which means “Very Satisfactory” while the other two (2) were given a high mean score ranging from 3.7 to 3.8 which means “Satisfactory”. The eleven (11) criteria are 1, 2, 3, 4, 5, 7, 8, 9, 10, 12, and 13 while the other two (2) are 6, and 11.

Criteria 1, 2, 3, 4, 5, 7, 8, 9, 10, 12, and 13 got the perfect mean score of 4, which pertain to the following qualities of the MBLLs: (1). The content standard, performance standard and learning competencies are achieved at the end of the session; (2) The learning logs provide various types of assessments; (3) The learning logs provide various types of classroom activities; (4) The learning logs catered for the multimodal ways of presenting the lesson; (5) The instructions provided in the learning logs are stated clearly and accurately; (7) The learning logs is designed to have student-centered classroom environment; (8) The learning logs provide suitable activities for each lesson; (9) The learning logs use real and simulated contexts that explore Multicultural and Interdisciplinary facets of learning; (10) The learning logs create an avenue of integrating and strengthening the 7C's of the 21st century skills such as: Communication, Collaboration, Critical Thinking, Creativity, ICT, Cross-cultural Understanding and Civic skills; (12) The learning logs provide flexibility for its users; and (13) The learning logs are teacher friendly.

This result meant that the MBLLs are exemplary in the aspects of alignment of the content and assessment to the curriculum guide standards of 21st Century Literature from the Philippines and the World, and integration of the 7C's of 21st century skills.

Criteria 11 got the second highest mean score of 3.7. This criteria pertained to the time frame being appropriate for each lesson. Evaluator 3 commented that while the students in the public can accomplish the task on time, it may not be done outstandingly given the usual performance of the students in the public school; Evaluator 4 mentioned that there must be some activities that must be strand-specific, e.g. a different assessment for STEM, HUMSS, ABM, and GAS, while Evaluator 5 reported that although there is a provision for a gadget

use while having the class discussion, the desired quality of the output may not be consistently exemplary.

Criteria 6 on “The task difficulty is matched with the needs and capabilities of the target learners” got the lowest mean score of 3.6. Evaluator 2 suggested that there must be suggested activities for both the fast and the slow learners; Evaluator 3, 4 and 5 recommended that some tasks in the logs may be adjusted to better suit the demands, potential, and needs of the target learners.

3.5 Revision based on the Evaluation of the MBLLs

After the MBLLs were reviewed by the ten (10) teacher-participants, they provided the researcher with their comments, recommendations, and suggestions.

Their comments were highly appreciative of the developed MBLLs, considering that Multiliteracy Pedagogy is relatively new in the Philippine educational paradigm. “Coherent components” (Teacher-participant 1) , “Multidisciplinary; students are led to explore multimodal ways of creating and performing an output” (Teacher-participant 2), “Standards are realistic and attainable; collaboration, critical and creative thinking are consistent; learning targets are unpacked in a creative, engaging, critical, and collaborative manner” (Teacher-participant 3) “7C’s of the 21st Century Skills are truly highlighted” (Teacher-participant 5); “Power Standards are effectively unpacked through the use of the learning targets.” (Teacher-participant 6); “Anchored to a new pedagogic model which is promising” (Teacher-participant 7); “The learning activities surely hit Higher Order Thinking Skills (HOTS)” (Teacher-participant 9) and “Learning activities are more relatable, innovative, and in-sync with the current time”. (Teacher-participant 10). Based on the result of the evaluation, the study can generate that the 21st century literature teacher-participants who

came from varying school environments and educational attainments are ready to use the multiliteracy-based learning logs on teaching 21st Century Literature.

In revising the modules, the researcher took into consideration all the comments, suggestions, and recommendations of the teacher-participants to bring the MBLs to its best possible shape. For example:

Suggestions for revising the MBLs:	Revision done in the MBLs:		
Include suggested activities for both fast and slow learners.	<i>4. Transformed Action</i> (practices students in engaging in reciprocal conversations that transfer ideas from one cultural situation to another)	<u><i>FOR FAST LEARNERS:</i></u> S-W-O-T ANALYSIS Given the condition in <u>Pikit Cotabato</u> as seen in the novel, prepare a conjecture to on the following aspects that shows how this dynamic can alleviate the condition in <u>Pikit</u> . a. Governance b. Economy c. Culture d. Environment e. Peace and Order	<u><i>FOR SLOW LEARNERS</i></u> Connecting the Text to Real-World Situations: In 2003, <u>Pikit Cotabato</u> made headlines because of a so-called war between Muslim separatists and the Armed Forces of the Philippines. Do some research on this event and use this as a board to answer this question: Has the situation of Muslims in Mindanao changed from then and now?

*see Appendix B for the full document.

CHAPTER 4

Summary, Conclusions and Recommendations

4.1 Summary of the Study

This study on the development and evaluation of the Multiliteracy-Based Instructional Materials on Teaching 21st Century Literature was developed in the premise that it would bridge the gap between what the curriculum guide of 21st Century Literature from the Philippines and the World offers and the current available instructional materials carry by using the Multiliteracy Pedagogy Framework by B. Cope and M. Kalantzis (2000). Using of the Multiliteracy Pedagogy was also designed to help the teachers heighten the 7C's of the 21st century skills, and assist them in guiding the students to explore the multimodal ways and multicultural aspects in the teaching of the 21st Century Literature from the Philippines and the World. This was made possible through using the “power standards”, or the essential learning competencies of the subject, and unpacked them with the use of daily learning targets. The utilization of the Multiliteracy Pedagogy is new in the Philippine educational framework, more so in the teaching of literature. The developed MBLLs would initiate a new paradigm in the teaching of 21st Century Literature. A needs analysis was first performed through a curriculum mapping to identify the gaps, redundancies, and the misalignment on the standards of the curriculum, and align them accordingly. Next, a Multiliteracy-Based Learning Logs Design Model was designed.

The model of the Multiliteracy-Based Learning Logs features the following: Power Standards or the essential learning competencies, learning targets, integration of the 7C's of the 21st Century Skills, and the inclusion of the features of the Multiliteracy Pedagogy

Framework: *Situated Practice, Overt Instruction, Critical Framing, and Transformed Action.*

After this stage, the Multiliteracy-Based Learning Logs development stage commenced.

The MBLLs have undergone through a validation stage from the Multiliteracy proponents and selected instructional materials development experts to assess its teachability, usability, and authenticity. A focus group discussion (FGD) was done with selected ten (10) Literature teacher-participants. They were given a briefing on the MBLLs' purpose, user's guide, Multiliteracy Pedagogy Framework by Cope and Kalantzis (2000), the developed Multiliteracy-Based Learning Logs Design Model by the researcher, and the benefits of utilizing the MBLLs. The participants have undergone a brief backgrounding by letting them answer a ten-item questionnaire on their review of the curriculum guide and classroom practices in the teaching of Literature. Next, they were led to review the MBLLs to check if these are easily applicable to their own classroom environment. Then, they evaluated the MBLLs using the Multiliteracy-Based Learning Logs Evaluation Criteria. Lastly, they were asked to answer the last five (5) items in the Synthesis part of the FGD questionnaire to see if the developed MBLLs are better in comparison to the available instructional materials for teachers of 21st Century Literature from the Philippines and the World. They then turned in the evaluation sheets and their written responses in the FGD questionnaire for interpretation of the data.

4.2 Summary of Findings

The study yielded the following findings:

1. Based on the summary of responses of the ten (10) teacher-participants, the use of power standards and unpacking them using the learning targets as features of the MBLLs have

been useful in helping the teachers see the scaffolding of the Multiliteracy Pedagogy in their own classroom environments.

2. Based on the summary of responses during the focus group discussion, the use of the Multiliteracy Pedagogy Framework in developing MBLLs on Teaching 21st Century Literature from the Philippines and the World helped the teacher-participants in realizing the opportunities for exploring, investigating, and innovating the classroom activities and assessment tasks in discussing the literary texts both in multicultural contexts in multimodal ways.
3. Based on the evaluation results, the developed MBLLs are considered better in helping the teachers exercise higher order thinking skills and the 7C's of 21st century skills as opposed to the present available learning resource materials provided to the teachers.

4.3 Limitations

The study was limited to, and focused on the development and evaluation of multiliteracy-based learning logs (MBLLs) in teaching 21st Century Literature from the Philippines and the World to selected ten (10) Literature Teachers both from public and private institutions who are teaching Literature both in the Junior High School and Senior High School for school year 2018-2019. The teacher-participants were selected based on the similar number of hours that the subject is taught per meeting, which is 1 hour, and their number of years in the teaching field which is at least 5 years. As the study only focused on the developing, validating, and evaluating of the multiliteracy-based learning logs (MBLLs), it did not cover syllabus development; instead, the available syllabus in the Senior High School (SHS) Department of Colegio San Agustin-Makati (CSA-Makati), was utilized for practicality purposes.

The Analysis, Design, Development, Implementation, and Evaluation (ADDIE) Model of Instructional Materials development was used as the framework in the development and evaluation of the multiliteracy-based instructional materials on teaching 21st Century Literature. A total of six (6) MBLLs were produced. The MBLLs is a full document which included the study and discussion of the selected literary texts. The MBLLs also featured the use of the essential competencies or the “power standards”, the unpacking of these standards through the use of “learning targets”, the integration of the 7C’s of the 21st century skills, multicultural contexts, and multimodal teaching strategies and assessment tasks. The first five MBLLs included two poems, two essays, two short stories, two nonfiction, and two excerpts of novels, all taken from the selected Philippine regions that follow selected themes in Luzon, Visayas and Mindanao and World Literature covering its themes from East Asia, Africa and Latin-America. The selection of the texts also followed the description of 21st Century Literature from the Philippines and the World Curriculum guide; hence, these were literary works written and published from 2001 onwards, and the themes are gender-sensitive, technologically-alluding, culturally-pluralistic, operates on the extreme reality or extreme fiction, and questions conventions and supposedly absolute norms. The sixth MBLL showcased a suggested performance task.

The developed multiliteracy-based learning logs followed the structure of the Department of Education’s K to 12 where the learning logs incorporated formative assessments, summative assessments, written outputs, and performance tasks. The researcher conducted a Focus Group Discussion (FGD) that focused on determining the usability of the multiliteracy-based learning logs. The multiliteracy-based instructional materials used Kalantzi’s and Cope’s (2000) paradigm of multiliteracy in the instructional sequence of each

lesson: (Phase 1) Situational Practice; (Phase 2) Overt Instruction; (Phase 3) Critical Framing; and (Phase 4) Transformed Action. The six (6) MBLs has a four-day entry each. A total of twenty-four (24) lessons were produced that were equivalent to twenty-four (24) meetings.

4.4 Conclusions

Based on the findings, the following conclusions were derived:

1. The use of the Multiliteracy Pedagogy Framework as basis on deciding the feasibility and viability to the MBLs was proven to be suitable and useful in the developed instructional materials and best suit the needs and demands of teaching 21st Century Literature from the Philippines and the World.
- 2.1 In developing the MBLs, the content standards, performance standards, and the learning competencies, assessment tasks, the integration of the 7C's of the 21st century skills must be aligned in order to maximize the Multiliteracy Pedagogy in heightening the teachers' potential in aiding the students develop their multiliteracies..
- 2.2. The development of multiliteracy-based learning logs in teaching 21st Century Literature would not only contribute validated instructional materials that answer the demands of the time, but would also enable its target teachers to recreate their own instructional materials that will add depth and significance in terms of content, pedagogy, integration of the 7C's of the 21st century skills, effective steps on unpacking the standards through appropriate assessment tasks, and on improving the teaching of literature

4.5 Recommendations

The following are recommended after considering the findings and conclusions of the study:

1. Have the MBLs undergo a pilot-testing to the existing formal educational setups in Senior High School in the country.

2. Conduct a research on the Filipino teachers' readiness and capability to consistently use the 21st century skills to upgrade their teaching of 21st Century Literature
3. Conduct a further study on the Multiliteracy Pedagogy Framework's implementation with teachers and trace both the students and teacher development as they work in Multiliteracies in Literature.
4. Graduate students must develop and validate other forms of instructional materials both in the teaching of literature and in other disciplines using the Multiliteracy Pedagogy Framework to produce and expand more studies to further test its viability in the Philippines.
5. Teacher-education institutions should review the suitability and usefulness of other contemporary pedagogical framework on instructional materials development that would revolutionize the practices and trainings of the teacher-education institutions and graduate education being given to their students.

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APPENDIX A

(MULTILITERACY-BASED LEARNING LOGS DESIGN MODEL)

Multiliteracy-Based Framework (Cope and Kalantzis, 2000)	DepEd's Daily Learning Logs' Components	Time Allotment	Rationale
Situated Practice	Preliminaries/ Review/Motivation	10 minutes	Students share their thoughts about a task within a small group and connect it with real-life experience by reflecting and observing. This is where the teacher elicits or activates prior knowledge, and immediately recall previously learned concepts. POSSIBLE ACTIVITIES: • Think-Pair-Share • Video Prompt • Speed Sharing • Throwback • Sharing of Trivia • Fact-Check • Let's Taste Litt • Show What You've Got • Setting the Power • Role-Playing • Brain Teasers • Cartoon Clip Prompt TIME ALLOTMENT: 10 minutes
Overt Instruction	Acquisition	15 minutes	This is the beginning of the Higher Order Thinking Skills (HOTS) as the teacher prepares the students into the deepening of the lesson. This is where the students validate their understanding, make sense of the big ideas, make inferences, put together different information, and explore answers to problem questions.

			POSSIBLE ACTIVITIES: • Quizbee/Dyad Quizbee • Interactive Reading • Text Analysis • Movie Analysis • Let's Get Lit(erary) • Giving of Instructions for Differentiated Tasks/Mini Performance Task • Scanning/Listening to a Text • Read-Aloud activity • Writing of Marginal Notes • Getting to Know the Author/Milieu of the Text TIME ALLOTMENT: 10 minutes
Critical Framing	Meaning-making/ Assessment	25 minutes	Students are exposed to opportunities to analyze and investigate simulated and real contexts, and connect these. POSSIBLE ACTIVITIES: • S-W-O-T Analysis • Comprehension Check • Mini Oral Report • Differentiated Tasks • Effective Feedback/ Peer Evaluation • Peer Tutoring • Laboratory Experiments TIME ALLOTMENT: 25 minutes

Transformed Action	Transfer	10 minutes	Students provide intervention in a world of innovation or transfer their learning in a different context. POSSIBLE ACTIVITIES: • Collaborative Learning • Connecting Text to real World Situations • Blender • Trend Mapping • Synthesize to Impart • Getting Local • Self or Peer Evaluation • Standard-Based Performance Tasks • Oral Defense for Research Writing • Share to Act • Tweet It! • Guided Tour • Inter-strand Culminating Activity TIME ALLOTMENT: 10 minutes
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APPENDIX B

(MULTILITERACY-BASED LEARNING
LOGS ON TEACHING 21ST CENTURY
LITERATURE FROM THE PHILIPPINES
AND THE WORLD)

MULTILITERACY-BASED LEARNING LOGS FOR TEACHING 21ST CENTURY LITERATURE FROM THE PHILIPPINES AND THE WORLD

Developed by: Ms. Honeylet L. Alerta

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INTRODUCTION

This Multiliteracy-Based Learning Logs (MBLLs) for teaching 21st Century Literature in the Philippines and the World is a collection of learning log session table, copies of the selected texts, assessment rubrics, and suggested performance task that suits the premise of what is articulated in the K to 12 curriculum guide. This collection of MBLLs follows the Multiliteracy Pedagogy Framework that was pioneered by Bill Cope and Mary Kalantzis in 2000. It features key parts:

Situated Practice, Overt Instruction, Critical Framing, and Transformed Action.

The structure of the MBLLs is based on the current structure of DepEd's Senior High School Daily Learning Logs (SHS-DLLs) that includes the content standards, performance standards, learning competencies, a four-day entry of logs, classroom activities, formative assessment (not graded) and summative assessment (graded).

The logs attempt to enhance the teachers' competence in teaching 21st Century Literature from the Philippines and the World by following B. Cope and M. Kalantzis' characteristics of the Multiliteracy Pedagogy (2000). Each log included selected 21st century literary texts: a. two (2) poems b. two (2) essays c. two (2) short stories d. two (2) creative non-fiction e. two (2) excerpts of novels, and f. a suggested performance task.

These sample texts are all taken from selected Philippine regions that follow the K to 12 curriculum guide's description of themes, such as gender sensitivity, technologically alluding, culturally pluralistic, operates on the extreme reality or extreme fiction, and questions conventions and supposedly absolute norms from *Luzon, Visayas and Mindanao* and World Literature covering East Asia, Africa, and Latin-America.

These MBLLs unpacked the essential learning competencies or the "Power Standards" by providing the daily learning targets. The learning targets are used by the teachers as guide, and these are phrased in a student-friendly language that begins with "I Can", and are meant to be shared with the students to track the achievement of the standards as provided in the curriculum guide of 21st Century Literature from the Philippines and the World. The MBLLs also highlighted the Partnership for 21st Century Learning, or P21's Framework of 7C's of the 21st Century Skills by the World Economic Forum's 'New Vision for Education: Unlocking the Potential of Technology' in 2015. It focused on the pressing issue of the 21st-century skills gap and ways to address it through technology. The 7C's are based on the Foundation Literacies, (*Cross-cultural understanding, ICT, and Civic Literacy*), Competencies, (*Communication, Critical Thinking and Collaboration*) and Character Qualities (*Creative Thinking*).

The MBLLS featuring the multiliteracy pedagogy, power standards, learning targets, and integration of the 7C's of the 21st century skills are developed to bridge the gap between what the curriculum guide of *21st Century Literature from the Philippines and the World* demands to be taught, versus what the available instructional materials lack. The validated MBLLs are developed for use by the teachers of 21st Century Literature from the Philippines and the World that will enable them to expose the students to various multicultural contexts, in multimodal ways.

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MULTILITERACY-BASED LEARNING LOGS' PURPOSE

The development of the multiliteracy-based learning logs is significant for the present condition of the teaching-learning process in the classroom to cope with the constant demands in the 21st century. Specifically, the purpose of this package was to:

1. Provide the teachers a validated instructional material that will aid the students on achieving the content standards, performance standards, and the learning competencies of the course through the daily learning targets.
2. Help the teachers discover various real and simulated multicultural contexts as reflected on the literary selections that are included in the texts.
3. Expose the teachers to various student-centered activities that are multimodal.
4. Support the teachers' consistent integration of the 7C's of the 21st century skills, namely Communication, Critical Thinking, Creativity, Collaboration, ICT, Cross-cultural Understanding, and Civic Literacy.

USER’S GUIDE

In using the Multiliteracy-Based Learning Logs, please be guided by the following:

1. The structure of the MBLLs is based on the available DepEd Senior High School Daily Learning Logs where a review of the document is suggested.
2. The MBLLs followed the K to 12 Senior High School Core Curriculum – 21st Century Literature from the Philippines and the World of 2013 standards. The MBLLs also feature a “Power Standard” which is defined by DepEd (2018) as the “compressed, significant learning competencies of a subject”.
3. These Power Standards are unpacked through the use of the “learning targets”. These begin with “I Can” and phrased in a student-friendly language. Teachers must post and share these with students to track their achievement of the competencies, and to be assessed by the teacher every session.
3. The MBLLs are structured into 4 phases that follow the Multiliteracy Pedagogy by Bill Cope and Mary Kalantzis. The 4 phases refer to the following:
 - a. Situated Practice - learners can share their thoughts about a task within a small group and connect it with real-life experience
 - b. Overt Instruction - teachers lead the students to the systematic explanation of the classroom task towards the specific explanation for the different modes.
 - c. Critical Framing - Students learn logical interpretations and meaningful expressions by answering the question, “why”?. It engages the students to notice and analyze practices of communicating meaningful ideas
 - d. Transformed Action –students are enabled to transfer ideas or provide intervention from one cultural situation to another.
4. Each MBLL has 4 lesson entries labeled as Day 1 to Day 4 that means this subject is to be taught four times a week, one hour per meeting.
5. Each MBLL contains activities that reinforces the lesson which can be in a form of a formative assessment (not graded) and a summative assessment (graded).

MULTILITERACY-BASED LEARNING LOG OVERVIEW

An overview is provided to enable the users to trace the K to 12 standards that are covered and assessed in each MBLL, the sequence of the genres and lessons, the region where these texts are representing, and the number of hours spent per lesson.

Content Standard	Performance Standard	Power Standards (Compressed Learning Competencies)	MBLL no.	LESSON	SELECTION/ GENRE	AUTHOR	HOURS
The learner will be able to understand and appreciate the elements of 21 st century literature from the Philippine regions and the World	The learner will be able to demonstrate understanding and appreciation of the 21 st Century Philippine Literature and World literature through a critical interpretation of a literary text in terms of form and theme, with a description of its context derived from research.	1. Analyze various dimensions of Philippine literary history from pre-colonial to contemporary. 2. Compare and contrast literary genres.	1	1	“Mayon” (Poem)	Kristiaan Sendon <i>Bicol</i>	2
				2			
				3	“Haiyan Dead” (Poem)	Merlie Alunan <i>Visayas</i>	2
				4			
		1. Analyze the text in terms of the literary elements, techniques, and devices used by the author. 2. Apply multimedia tools in interpreting a text.	2	1	“Under My Invisible Umbrella” (Memoir)	Laurel Ann Fantauzo <i>Manila/USA</i>	2
				2			
				3	“Home of the Ashfall” (Anecdote)	John Jack Wigley <i>Pampanga</i>	2
				4			
		1. Analyze texts in terms of the literary elements, techniques, and devices used by the author; 2. Compare and contrast literary genres; and 3. Use critical approaches to literature in understanding and interpreting a text.	3	1	“One Day on a Road” (Short Story)	Temistokles Adlawan <i>Cebu</i>	2
				2			
				3	“Tango” (Short Story)	Luisa Valenzuela <i>Argentina</i>	2
				4			
		1. Apply multimedia tools in interpreting a text. 2. Use critical approaches to literature in understanding and interpreting a text.	4	1	“Green Sanctuary” (Novel Excerpt)	Antonio Enriquez <i>Mindanao</i>	2
				2			
				3	“Kafka on the Shore” (Novel Excerpt)	Haruki Murakami <i>Japan</i>	2
				4			
		Use critical approaches to literature in understanding and interpreting a text.	5	1	“The Roadrunner” (Essay)	Rowena Tiempo-Torrevillas <i>Manila</i>	2
				2			
				3	“Loot” (Essay)	Nadine Gordimer <i>South Africa</i>	2
				4			
		The learners are able to respond to national and global issues through interpreting and adapting a literary text using multimedia tools.	6	1-4	PERFORMANCE TASK: Social Drama: A Teleserye Pilot		4

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Multiliteracies Pedagogy Framework by B. Cope and M. Kalantzis (2000)

To aid the teachers in following the multiliteracies in the classroom, B. Cope and M. Kalantzis (2000) created the Multiliteracy Pedagogy Framework.

MULTILITERACIES MODEL		LEARNING BY DESIGN	
Situated Practice	where learners can share their thoughts about a task within a small group and connect it with real-life experience	Experiencing	- the known: learners reflect on their own familiar experiences, interests and perspectives. - the new: learners observe or take part into something unfamiliar; they are immersed in new situations or contents.
Overt Instruction	where the teachers lead the students to the systematic explanation of the classroom task, towards the specific explanation for the different modes, - the teachers utilize students' prior technological skills in classroom activities	Conceptualizing	- by naming: learners group things into categories, applying classical terms and define these terms. - by theory: learners make generalizations using concepts and connect terms in concept maps or theories.
Critical Framing	brings light on the capacity of the students to learn logical interpretations and meaningful expressions by answering the question, "why"? thereby engages the students to notice and analyze practices of communicating meaningful ideas	Analyzing	Students learn logical interpretations and meaningful expressions by answering the question, "why"? : FUNCTIONALLY (<i>learners analyze logical connections, cause-effect, structure and function</i>), and CRITICALLY (<i>learners evaluate their own and other people's perspectives, interests, and motives.</i>)
Transformed Action	practices students in engaging in reciprocal conversations that transfer ideas from one cultural situation to another	Applying	Students provide intervention in a world of innovation or transfer their learning in a different context.

Multiliteracy-Based Learning Logs Design Model

The sequence of the Multiliteracy-Based Learning Logs followed the DepEd's Senior High School Daily Learning Logs. This design shows the components of the Multiliteracy Pedagogy Framework by B. Cope and M. Kalantzis, and their counterpart elements in the DepEd's Daily Learning Logs.

Multiliteracy Pedagogy Framework	DepEd's Daily Learning Log Components	Time Allotment	Rationale
Situated Practice	Preliminaries/ Review/Motivation	10 minutes	Students share their thoughts about a task within a small group and connect it with real-life experience by reflecting and observing. <i>POSSIBLE ACTIVITIES:</i> Think-Pair-Share Video clip analysis Speed Sharing
Overt Instruction	Acquisition	10 minutes	This is the beginning of the HOTS, as the teacher prepares the students into the deepening of the lesson. <i>POSSIBLE ACTIVITIES:</i> Quizbee/Dyad Quizbee Interactive Reading
Critical Framing	Meaning-making/ Assessment	25 minutes	Students are exposed to opportunities to analyze and investigate simulated and real contexts, and connect these. <i>POSSIBLE ACTIVITIES:</i> S-W-O-T Analysis Comprehension Check Mini Oral Report Differentiated Tasks Effective Feedback/ Peer Evaluation Peer Tutoring
Transformed Action	Transfer	15 minutes	Students provide intervention in a world of innovation or transfer their learning in a different context. <i>POSSIBLE ACTIVITIES:</i> Collaborative Learning Blender

Multiliteracy - Based Learning Logs Contents

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MULTILITERACY-BASED LEARNING LOG NO.1: POETRY

Learning Area	21ST CENTURY LITERATURE FROM THE PHILIPPINES AND THE WORLD	Grade Level	<i>Grade 12</i>	Term/Semester	<i>Second Semester</i>
Teacher/s		Week and Inclusive Dates	<i>Week 1</i>	Coordinator	

Assessment of Goals, Design and Implementation	DAY 1	DAY 2	DAY 3	DAY 4
a. CONTENT STANDARD	The learner will be able to understand and appreciate the elements of 21 st century literature from the regions. Reference: K to 12 Senior High School Core Curriculum – 21st Century Literature from the Philippines and the World. (2013).			
b. PERFORMANCE STANDARD	The learner will be able to demonstrate understanding and appreciation of the 21 st Century Philippine Literature and World literature through a critical interpretation of a literary text in terms of form and theme, with a description of its context derived from research. Reference: K to 12 Senior High School Core Curriculum – 21st Century Literature from the Philippines and the World.(2013).			
c. POWER STANDARDS (essential learning competencies)	1. Analyze various dimensions of Philippine literary history from pre-colonial to contemporary. 2. Compare and contrast literary genres. Reference: DepEd 21st Century Literature from the Philippines and the World 8 Essential Competencies. (2018).			
d. Content	History of Philippine Poetry Agustin, R.T. et al. (2016). <i>21st Century Literature from the Philippines and the World</i> . Quezon City: Vibal Group, Inc.	Introduction to Bicol Literature: “Mayon” by Kristian Sendon Cordero Agustin, R.T. et al. (2016). <i>21st Century Literature from the Philippines and the World</i> . Quezon City: Vibal Group, Inc.	The Visayan Poetry: The “Haiyan Dead” by Merlie Alunan Agustin, R.T. et al. (2016). <i>21st Century Literature from the Philippines and the World</i> . Quezon City: Vibal Group, Inc.	Creative Regional Presentation Making Agustin, R.T. et al. (2016). <i>21st Century Literature from the Philippines and the World</i> . Quezon City: Vibal Group, Inc.
e. Learning Targets	I CAN: 1. name the different genres in Philippine literature from the different regions; 2. explain the meaning of the early forms of the Philippine poetry.; and	I CAN: 1. define biographical context used by the author in the poem; 2. identify the imageries used in the poem; 3. trace the story of “ <i>Alamat ng Daragang Magayon</i> ” and explain its use as	I CAN: 1. analyze the figure of speech and other literary techniques and devices in the poem; 2. explain how these devices contribute to	I CAN: 1. trace the selected region’s culture through conducting research; 2. perform a role in a collaborative work; 3. prepare a creative presentation to show the various dimensions of

	3. share relevant experiences about the practices, cultural beliefs and trivia on one's own region of origin	4. respond critically to the text by relating the identity of the region to the poem's content.	the relevance of the ideas in the poem; 3. share insights on the universal truth that is presented in the text	regional practices and perspectives; and 4. engage in a meaningful discussion to highlight how the Philippine Poetry's identity is to be defined by comparing and contrasting selected Regions and their socio-cultural and literary traditions.
f. 21st Century Skill Highlighted: (Communication, Collaboration, Critical Thinking, Creative Thinking Cross-cultural Understanding ICT Civic Literacy)	<i>a. Communication:</i> Articulate thoughts and ideas effectively using oral, written and nonverbal communication skills to engage in the discussion of history of poetry. <i>b. Critical Thinking:</i> Deduce a statement of identity for the sample literature that they found. <i>c. ICT:</i> Gather accurate information needed for the discussion of the matter.	<i>a. Communication</i> Express how allusion, sublime experience and negative capability contribute to the societal, and cultural contexts of the Bicolanos. <i>b. Critical Thinking</i> Analyze the literary devices found in the poem using a graphic organizer <i>c. Collaboration</i> Pair and share thoughts to accomplish the formative task. <i>d. Cross-cultural understanding</i> Get to know the Bicolano's "Legend of Mt. Mayon", and how the active volcano is a representation of Bicolanos'	<i>a. Communication:</i> Toss ideas around on responding with the social issue to be presented in the text. <i>b. Critical thinking:</i> Perform a literary analysis of the poem by answering the guide questions to be posted for their oral reports. <i>c. Creativity:</i> Add value to the report by showcasing relevant information by means of a short news clip, pictures, and of using graphic organizers to show and prove their points. <i>d. Collaboration:</i>	<i>a. Communication:</i> Listen effectively to decipher meaning, including knowledge, values, attitudes and intentions. <i>b. Critical Thinking:</i> Synthesize the present social issues and relate it to what was presented in the text. <i>c. Creativity:</i> Add value and significance to the studied text in class through their adaptation. <i>d. Collaboration:</i> Assign task to each member of the group to accomplish their goal efficiently and effectively.

		attitude, practices, and their literature.	Assign task to each member of the group to accomplish their goal efficiently and effectively. <i>e. Cross-cultural understanding:</i> Raise one's awareness as to how the Visayans perceive and establish their regional literature using the "Southern Consciousness" concept by Merlie Alunan. <i>f. ICT:</i> Access the needed information effectively and efficiently	<i>e. Cross-cultural understanding:</i> Establish the identities of Philippine Poetry by comparing the representative poems of Luzon and Visayas <i>f. ICT:</i> Present the information with accuracy.
<i>g. Other Discipline Integration:</i> (Interdisciplinary or Real-Life)	Filipino Subject- The lesson bridges the gap in students' understanding of the Filipino literature in the midst of all technology-related texts from the West. The sample riddles, idioms, and proverbs may help in explaining Filipino culture and identity.	Tourism in Bicol- Information about the usual means used by the Bicolanos in promoting tourism, given that an active volcano is located in their province?	Disaster Risk Reduction- How can both the government and the calamity-prone provinces work towards preventing mass destruction from happening again?	SHS Core Subjects: 1. Empowerment Technology; and 2. Contemporary Philippine Arts from the Regions- These other two core subjects are integrated to help the students apply their skills on manipulating the available online devices, maximizing its use, and to show the originality of the work through art techniques.

<i>h. Resources, Instructional Tools, and Aids</i>	Materials: Video, and documentary, PowerPoint Presentation References: 1. 21st Century Literature from the Philippines and the World book (Vibal Publishing) 2. “Rare up close footage of Lava entering the ocean.” Retrieved on June 5, 2016 from https://www.youtube.com/watch?v=ahZD95l1MvM&t=7s 3. “The Enchanted River- Mystical Clear Blue Waters.” Retrieved on July 10, 2018 from https://www.youtube.com/watch?v=LhphNPUsBdQ	Materials: Video Presentation, PowerPoint Presentation References: 1. 21st Century Literature from the Philippines and the World (2016). Vibal Publishing House 2. “The Legend of daragang Magayon” (2014). Retrieved on June 10, 2016, from https://www.youtube.com/watch?v=4RCFLobfqcw	Materials: AVP, and PowerPoint Presentation. References: 1. 21st Century Literature from the Philippines and the World book (Vibal Publishing) 2. Dictionary of Literary Terms 3. “The Super Typhoon Haiyan”. Retrieved on July 18, 2016 from https://www.youtube.com/watch?v=5OexbECvkvA	Materials: Sample advertisement, travel blogs, and dance interpretation of the selected Philippine provinces, and grading rubric.
<i>i. Procedure using the Multiliteracy Pedagogy:</i>				
<i>1.Situated Practice</i> (learners reflect or observe new experiences and share their thoughts about a task and connect it	Sharing of Regional Trivia Students will be called to share the pieces of trivia on their province that they have gathered.	4 Facts one should know about Mt. Mayon The students will get acquainted with the interesting facts about Mt Mayon:	Remembering Typhoon Yolanda (2013) Video Analysis: The students will watch a video clip on “The Super Typhoon Haiyan”. Reference:	Throwback: 1. The students will be instructed to review example vlog made by the previous batch, titled “Bonggang Bicol”,that showcases the practices,

with real-life experience)	The trivia will focus on their province's cultural beliefs, traditions, practices, tourist spots and cuisine. After this sharing, the teacher will lead the discussion to the History of Poetry in the Philippines. Keeping Track of the To-Dos: Students will be led to look for the definition and examples of the following key terms that are significant in the discussion of Philippine regional poems. 1. <i>sublime experiences</i> 2. <i>negative capability</i> 3. <i>allegory</i> 4. <i>allusion</i> 5. <i>bugtong</i> 6. <i>salawikain</i> 7. <i>talinghaga</i> 8. <i>epiko</i> 9. <i>baybayin</i> 10. <i>tigsikan</i>	1. Why is it tagged as the most active volcano in the Philippines? 2. To what extent does it affect the lives of the people? 3. Why do the Bicolanos still perceive it as one of nature's gifts despite the destruction it has caused in the past?	https://www.youtube.com/watch?v=5OexbECvkvA a. Prompt Questions: 1. According to the clip, what caused this great tragedy in Tacloban? 2. Why did the Filipinos fail to prepare for this calamity? 3. What happened as a result? b. Pictures of the condition of Tacloban City, Leyte Province after the typhoon Yolanda will be shown to the students. They will observe and share the following: 1. Describe the environment after the storm. 2. Based on the pictures you've seen, why was it difficult for the different government organizations to send relief goods and aids to them?	cuisine, tourist spots, and their form of literature (tigsikan). 2. Next, they are going to identify the components of that vlog, and what made it effective as a tool to get to know the province.
2. Overt Instruction (Teachers lead the students to the	Let's Get Lit(erary): The students will be shown the following:	Viewing of an Animated Legend "Daragang Magayon"	A. The Visayan Poetry and "Southern Consciousness"	Giving of the Instructions for a Mini Performance Task # 1: Creative Presentation of Regional

systematic explanation of the classroom task towards the specific explanation for the different modes.)	1. a rare video of a flowing lava to the ocean; and 2. a picture of the “Enchanted River” in Cebu. Prompt Questions: a. Video: 1. Is the video appealing to you? Why or Why not? 2. What do you like to do with the lava while you were watching it flow into the ocean? b. Documentary of the Hinatuan River: Mystical Clear Blue Waters: The students will watch to a short documentary that details why the Hinatuann river is tagged as “enchanted”. The following literary terms will then be defined. The students will relay how the following were applied in the visual prompts: 1. <i>sublime experience</i> 2. <i>negative capability</i>	The students will be led to watch the animated version of the legend of Mayon Volcano, titled “<i>Daragang Magayon</i>”. Reference: https://www.youtube.com/watch?v=4RCFLobfqcw. Prompt Questions: 1. Who are the characters in the legend? Characterize them by giving their roles. 2. What is the conflict in the legend? Was it resolved? Author’s Profile: The Rise of Bicolano Literature and the Volcanic Poet A. Bikolano Literature- the vision is to make them known by producing literary texts that uses Bikolano language, and translated to English (or has a subtitle in English). Their major literary form is “tigsikan”- a game of creating witty extemporaneous toast during drinking. B. The teacher will show the profile of Kristian Sendon Cordero, providing a	The students are to be introduced to the concept of Merlie Alunan’s rise of the Southern Philippine literature through her explanation of the “southern consciousness.” B. Scanning the Poem: The students will be asked to observe the peculiar structure of this hyper poem by scanning it first: 1. Notice that the first line does not begin with an upper case letter. Why do you think so? 2. Try reading the title of the poem and its first line. What will you get? 3. What does the first line of the poem, “do not sleep” suggest? 4. A poem is to be read via thought units. Are there punctuation marks used in the poem. C. Listening to the Hyperpoem:	Perspectives and Practices 1. The students will be grouped into 4. 2. Each group must assign the following roles to the members of the group: a. researcher b. script writer c. media correspondent d. creative committee; and e. presenter/speaker 3. Each group has to research into an aspect of a selected region’s culture and present it to the class via five-minute presentation. 3. Select presentation aids that can be experienced by the class, not only visually, but through the other senses as well. These are the following mediums (Note: The assigning of the differentiated tasks shall be done through random selection): a. advertisement b. music video c. movie travelogue d. dance interpretation
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		sufficient information as to why he is recognized as a volcanic poet. Read- Aloud Activity The teacher will assign groups of students to read each stanza of the poem. (Reference: 21st Century Literature from the Philippines and the World, page 5-6.)	The students are tasked to create a “mental picture” as they listen to how the hyperpoem will be read by the teacher.	Grading Rubric: A copy of the rubric shall be given to the students (please see attached).
3. <i>Critical Framing</i> (a. Students learn logical interpretations functionally or critically by answering the question why; or b. Students notice and analyze practices in communicating ideas.)	Unfolding the Treasures: A. The students will be given sample riddles, proverbs, and idioms. They are to undermine the meaning of these sample Filipino texts B. Slides of types of imageries are shown to the students. They are to identify the type of imagery present in each sample, and the figurative language used in each. Points to Ponder:	Comprehension Check: 1. According to the poem, what led to the creation of the volcano? 2. In the second stanza, the area around Mayon’s foot is described as 3. In the third stanza, the persona is waiting for? 4. What are the imageries that are evident in each stanza? Cite textual evidence. 5. What are the representations of these imageries in relation to the ethnic dimensions in Bicol region?	MINI ORAL REPORT: The class is to be grouped into 4. Each group must be able to answer 2 questions each. Analyzing the Figure of Speech: Comprehension Questions 1. Who is the persona in the poem? 2. In the perspective of the persona, what were each of the Haiyan dead doing? 3. What were the images of devastation in the poem? 4. There were clear references to what the dead were doing in what was left of their own after	Preparation of the Creative Presentation of Regional Perspectives and Practices The students will be asked to be with their groups to discuss and prepare their material for their creative presentation.

	1. How do imageries as elements of poem seen in the 3 earliest forms of poetry in the Philippines? 2. Why are the riddles, proverbs and idioms classified as literary?	6. Do these images relay positive or negative impressions? Why or why not? Prove your answers. 7. What does the imagery of a graveyard represent in the first two stanzas of the poem? 8. Discuss why the author used a security guard as the final image of the poem. What does this seem to imply about how the Bicolanos in general are viewed?	the typhoon. What do these suggest about the persona's attitude towards the event? 5. Some parts of the poem do not follow the usual writing mechanics. How do you relate this with the persona's attitude towards the devastation? 6. The Haiyan dead, in the memorializing of the persona, seems unable to have peace as they "do not sleep" and keep on "looking" for certain people, objects or places in the town. How do you relate the two main actions of the Haiyan dead? 7. Thinking of the poem in terms of its metaphor, what was being suggested by the persona's way of perceiving the devastation? How is the event of the calamity related to the calling out of the Haiyan dead? 8. What is the connotative meaning of a "period" and a "dash" as the only punctuation marks used in the poems?	
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			Grading Rubric: 1. Accuracy of Analysis; 10 points 2. Effective use of Textual evidences:10 points 3. Efficient collaboration:5 points	
4. <i>Transformed Action</i> (practices students in engaging in reciprocal conversations that transfer ideas from one cultural situation to another)	Look for another sample of these forms of Philippine poetry. How do they represent the geographic, linguistic, and ethnic dimensions of the Philippines?	a. Connecting Text to Real World Students will have to share interesting facts about their own provinces, as well as how it is distinguished from the rest of the Philippine regions. b. Completing the Diagram Students will be shown a Venn Diagram that includes the literary terms of the day. They are to complete it using the details given in the poem. a. Sublime experience VS. Negative Capability b. allegory VS. allusion c. tigsikan vs. flitop	Students-in-Action What is lacking with the Philippine government as well as with the people of Tacloban as to why this tragedy occurred? Given our status, how can we help on alleviating the conditions of the affected areas of the upcoming calamities to prevent this tragedy from happening?	<i>(Note: The teacher shall allow the students to use their devices to research on the pertinent information that they will be needing for their creative presentation).</i>
j. Closure	Exit Slip: What is the primary function of Literature as relayed in this adage:	Sharing Insights: One Word Equity The power of images to convey meaning was used extensively in Cordero's poem. With the information	Reflective Discussion: What particular attitude should we practice in the times of disasters in our country?	3-2-1 Each group is encouraged to ask 3 questions, give 2 insights, and 1 thing that they have learned for today's activity.

	“The written word may be man’s greatest invention. It allows us to converse with the dead, the absent and the unborn.” – Abraham Lincoln	presented using the Venn Diagram, how can we distinguish the Bicol region from the rest of the Philippine regions?	As part of the Filipino youth, in what practical conditions can you help the victims of these kinds of calamities?	
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MULTILITERACY-BASED LEARNING LOG NO.2: NONFICTION

Learning Area	21ST CENTURY LITERATURE FROM THE PHILIPPINES AND THE WORLD	Grade Level	Grade 12	Term/Semester	Second Semester
Teacher/s		Week and Inclusive Dates	Week 1	Coordinator	

Assessment of Goals, Design and Implementation	DAY 1	DAY 2	DAY 3	DAY 4
a. CONTENT STANDARD	The learner will be able to understand and appreciate the elements of 21 st century literature from the regions. Reference: K to 12 Senior High School Core Curriculum – 21 st Century Literature from the Philippines and the World. (2013).			
b. PERFORMANCE STANDARD	The learner will be able to demonstrate understanding and appreciation of the 21 st Century Philippine Literature and World literature through a critical interpretation of a literary text in terms of form and theme, with a description of its context derived from research. Reference: K to 12 Senior High School Core Curriculum – 21 st Century Literature from the Philippines and the World. (2013).			
c. POWER STANDARDS (essential learning competencies)	1. Analyze the text in terms of the literary elements, techniques, and devices used by the author. 2. Apply multimedia tools in interpreting a text. Reference: DepEd 21st Century Literature from the Philippines and the World 8 Essential Competencies. (2018).			
d. Content	The Question of Race: “Under my Invisible Umbrella” by Laurel Ann Fantauzzo Agustin, R.T. et al. (2016). 21 st Century Literature from the Philippines and the World. Quezon City: Vibal Group, Inc.	Introduction to Kapampangan Literature: Home of the Ashfall Agustin, R.T. et al. (2016). 21 st Century Literature from the Philippines and the World. Quezon City: Vibal Group, Inc.	Presentation of the Essay’s Analysis through Multimodal Strategy a. Agustin, R.T. et al. (2016). 21 st Century Literature from the Philippines and the World. Quezon City: Vibal Group, Inc. b. Alerta, H. (2016). Multimodal Strategy on Analyzing an Anecdote.	Mini Task: Infographics Making Alerta, H. (2016). A Mini Task on Infographics Making using Available Online Infographic Makers.
e. Learning Targets	I CAN: A. describe the issues that an immigrant face in a Philippine society ; B. enumerate the incidents of unfair	I CAN: A. perform an analysis of the essay by identifying tracking the tone, style, and the Filipino attribute shown by the writer;	I CAN: A. identify how tone and style both help create a unique meaning in the essay;	I CAN: A. write a plan of the ideas in making an infomercial about the various social issues of the country ;

	privileging as experienced by the author; C. trace the concepts of liminality and Filipino's love of whiteness as seen from the anecdote; and D. share relevant insights on how these kinds of experiences shape one's behavior in dealing with a multicultural setting.	B. collaborate efficiently to produce an accurate analysis of the anecdote; and C. use appropriate media in preparing the presentation of the textual analysis	B. explain the literary devices as used by the author in the essay; and C. respond critically to the essay through performing the tasks in multimodal ways.	B. use the available devices to research on facts that cover these issues; and C. highlight the significant measures that the government, and organizations are doing to alleviate the conditions of our countrymen
f. 21st Century Skill Highlighted: (Communication, Collaboration, Critical Thinking, Creative Thinking, Cross-cultural Understanding, ICT, Civic Literacy)	<i>a. Communication</i> Relay one's prior knowledge and analysis on the angle of concern, as the students deepen the discussion; <i>b. Critical Thinking</i> Synthesize the perspective used in the text to create a statement on how do Filipinos treat the immigrants in the Philippines. <i>c. Cross-cultural Understanding</i>	<i>a. Communication</i> Articulate thoughts and ideas effectively using oral and written communication skills in a variety of forms and contexts. <i>b. Collaboration</i> Assume shared responsibility for collaborative work, and value individual contributions made by each team member. <i>c. Critical Thinking</i> Analyze and evaluate alternative points of view, and reflect critically on the	<i>a. Communication</i> Listen effectively to decipher meaning, including knowledge, values, attitudes and intentions. <i>b. Collaboration</i> Demonstrate the ability to work effectively and respectfully with diverse teams <i>c. Critical Thinking</i> analyze and evaluate alternative points of view <i>d. Creative Thinking</i> Use new learning to transform existing	<i>a. Communication</i> Utilize multiple media and technologies, and know how to judge their effectiveness a priori as well as assess their impact to accomplish their task. <i>b. Collaboration</i> Exercise flexibility and willingness to be helpful in making necessary compromises to accomplish a common goal <i>c. Critical Thinking,</i> Interpret, evaluate, and synthesize information to make judgments and

	Respond open-mindedly to different ideas and values	actions and decisions done by the Kapampangans. <i>d. Creative Thinking</i> Use new learning to transform existing practices on showing one's analysis. <i>e. Cross-cultural Understanding</i> Gain appreciation, respect and knowledge of Kapampangan culture that is different from our own. <i>f. ICT</i> Find, manage, evaluate, and convey information efficiently and effectively. <i>g. Civic Literacy</i> See the importance of staying informed to be able to participate in civic life.	practices on showing one's analysis <i>e. Cross-cultural Understanding</i> Gain appreciation, respect and knowledge of Kapampangan culture that is different from our own. <i>f. ICT</i> Convey information efficiently and effectively using the available medium. <i>g. Civic Literacy</i> See the importance of staying informed to be able to participate in civic life.	decisions, and solve problems. <i>d. Creative Thinking</i> Use new learning to transform existing practices on showing one's analysis <i>e. Cross-cultural Understanding</i> Respond open-mindedly to different ideas and values to open new ideas and solutions to a problem. <i>f. ICT</i> Evaluate information and its sources critically <i>g. Civic Literacy</i> The students will see the importance of staying informed to be able to participate in civic life.
g. Other Discipline Integration: (Interdisciplinary or Real-Life)	The concept of Liminal Identity and Criticism over the stereotypes Filipinos usually tag with immigrants in the Philippines.	The Unforeseen eruption of Mt. Pinatubo in 1991 Activating the prior knowledge of the students to observe the kind of catastrophe which happened in Northern Luzon in 1991.	The Unforeseen eruption of Mt. Pinatubo in 1991 Activating the prior knowledge of the students to observe how the Kapampangans exercised resilience then and now.	Current Events: Various contemporary socio-cultural issues in the Philippines will be used as the main material for the infomercial making.

<i>h. Resources, Instructional Tools, and Aids</i>	Materials: PowerPoint Presentation Reference: 1. 21st Century Literature from the Philippines and the World book (Vibal Publishing)	Materials: News clips, and PowerPoint Presentation, grading rubrics Reference: 1. 21st Century Literature from the Philippines and the World book (Vibal Publishing) 2. Mt. Pinatubo Errupts, 1991. Retrieved on July 5, 2016 at https://www.youtube.com/watch?v=Lf1PWap_GTw 3. TV Patrol: Pagsabog ng Pinatubo sariwa sa mga taga-Pampanga https://www.youtube.com/watch?v=l-yBk4emTQA	Materials: PowerPoint Presentation, Graphic Organizer, song, and grading rubrics Reference: 1. 21st Century Literature from the Philippines and the World book (Vibal Publishing)	Materials: Sample infographics, Guidelines on Preparing the Infographics, and Grading Rubrics Reference: 1. 21st Century Literature from the Philippines and the World book (Vibal Publishing)
<i>i. Procedure using the Multiliteracy Pedagogy:</i>				
<i>1.Situated Practice</i> (learners reflect or observe new experiences and share their thoughts about a task and connect it with real-life experience)	Speed Sharing: The students will be grouped by threes. Each triad will exchange their thoughts on the following: 1. how do Filipinos treat the current struggles of an immigrant in a foreign country. 2. What are the common privileges, and unfair treatment	Think-Pair-Share: In the face of disasters or hardships, how has your family been able to cope? Share with a partner that troubling experience and your family's ways on how to deal with them.	Fact Check: 1. What is the literary style employed by John Jack Wigley in his memoir? 2. How does the style affect the tone of the essay?	Infomercial on raising awareness about the following social issues: a. present condition of the OFWs around the world. b. Combat against Fake News c. Abuse of Power and Recurring Forms of Violence d. Political climate and its relation to Job

	Blender: Volunteer triads will express their ideas on this matter and let the class ask them questions.			opportunities in the Philippines e. Tracking the Philippine Government's response to the victims of natural calamities f. Unfair Privileging in the Philippines
2. <i>Overt Instruction</i> (Teachers lead the students to the systematic explanation of the classroom task towards the specific explanation for the different modes.)	Read-Aloud Activity Each student will be asked to read a paragraph from the text. While doing so, write marginal notes to your book.	Differentiated Instructions for an Interactive Discussion of the Essay: The students were assigned to read the essay in advance. To promote a meaningful and interactive discussion, the students will be engaged in differentiated instructions. They will be grouped into 6. Each group will be assigned a specific task: Group 1: Story Tellers – Using a chosen medium, the group shall narrate the flow of events in the essay (memoir), following this structure: <i>Exposition:</i> <i>Rising Action:</i> <i>Conflict:</i> <i>Climax:</i> <i>Resolution:</i> Group 2: The Line Interpreters	Giving of Procedure for Presenting the Analysis of the Essay using Multimodal Strategy: The students will follow the following steps to arrive at a smooth flow of the discussion: a. Recalling the question assigned for them to answer; b. Identifying the nature of the question; c. Introducing the graphic organizer used for answering the critical question.	Giving of the Instructions for Mini Performance Task # 1: "Infomercial on the Present Conditions of OFWs" The teacher will distribute a copy of the guidelines for their performance task #2: 1. A sample of a printed infomercial will be shown to class; 2. A discussion for the guidelines for making the printed infomercial will follow; 3. The learning competencies that are to be exemplified in the performance task will be highlighted; and 4. The rubrics that will be used for grading the performance task will be explained.

		This group shall discuss why the author used Kapampangan expressions in his essay. Does it affect the “tone” and “style” as to how the essay was written? Group 3: The Decoders – What do the following symbolize in the essay “Home of the Ashfall”? ➤ <i>Mt. Pinatubo</i> ➤ <i>Ashfall</i> ➤ <i>Abacan Bridge</i> Group 4: The Theme Setters – How does John Jack Wigley unravel the following themes in “Home of the Ashfall”? ➤ <i>The Filipinos have unique ways of coping with adversity</i> ➤ <i>Tragedy VS. Humor</i> ➤ <i>Hope and Vulnerability in facing Disasters</i> Group 5: Logo Makers – This group shall create a logo for the essay “Home of the Ashfall”. The logo must be a reflection of the themes embodied by “Home of the Ashfall” Group 6: The Singers – This group is going to search for a song that will be		
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		appropriate as a musical score for “Home of the Ashfall” and perform it in class (due next meeting.) Grading Rubric: a. Cohesiveness and conciseness of the analysis: 10 points b. Appropriateness of the graphic organizers used: 10 points c. Using of textual evidence to support the answer: 10 points d. Creativity on presenting the ideas through the selected media.: 5 points TOTAL: 35 POINTS		
3. Critical Framing (a. Students learn logical interpretations functionally or critically by answering the question why; or b. Students notice and analyze practices in communicating ideas.)	Tracing the Clues: A map of the author’s whereabouts is posted on the board. Students will post the clues that narrate the following: 1. How the author felt the “unfair privileging”; why did she feel that way. 2. Filipinos’ manifestation of “Love of Whiteness” and its underlying effects to their treatment if white	Collaborative Analysis of the Essay: Students will have to go to their groups. They are to assign the following task to accomplish their activity: a. Researchers b. Textual Analysts c. PowerPoint makers d. Reporters	Presentation and Processing of the Differentiated Tasks The students will be presenting a systematic discussion of the essay using the multiple graphic organizers that they have made. The rubric is to be given to the students Open Forum: Each group shall be given two minutes to discuss in class their objective	Brainstorming of the Ideas and Researching for Information for Preparing the Infomercial The students are already grouped into 4. Each group must delegate the following tasks to each member of the group so as to maximize the time for this period: 1. Director 2. Planners 3. Recorder

	immigrants in our country.		judgments to justify the points that they have given to the assigned groups that they have graded. The statements to be reported must be a commendation and points of improvement.	4. Script Writer 5. Researchers They will be given 30 minutes to brainstorm on the ideas for the flow and content of their infomercial
4. <i>Transformed Action</i> (practices students in engaging in reciprocal conversations that transfer ideas from one cultural situation to another)	Connecting the Text to Real World Situations: The concept of liminality – neither here nor there, speaks of the unsettled identity of the author. Just like how the umbrellas are perceived as a form of convenience and comfort in times of need, what universal truth is represented in the essay in relation to how the immigrants are treated here in the Philippines? Interactive Discussion: Complete the following sentences as honestly as you can: 1. In this lesson, I learned that life as a	Consultation: Each group will have to counter-check if the goals of their group followed the standards set for this activity.	Synthesis: 1. During your presentation, what are the matters that we understood about how Filipinos face disasters? 2. Were there changes in the attitude of the Filipinos when they face disasters? Cite relevant situations where these are applicable.	Points to Ponder on Upgrading the Quality of the Printed Infomercial: 1. As makers of his infomercial, how can you practice “inclusiveness” to raise awareness of everyone on this matter? 2. What are the universal truths that must be seen in the finished infomercial to heighten its practical use?

	Filipino-American is_____. 2. I learned that the Filipino’s relationship with Westerners is characterized by: _____.			
j. Closure	Explain the relevance of this quotation as reflected in the essay o Laurel Fantauzzo: “Migration isn’t a one-directional process – it’s a colossal process that has been happening in all directions for thousands of years.” – Moshin Hamid	Journal Writing: 1. How do Filipinos usually see the mark of resiliency? 2. Why are we, at times, being mocked about it? 3. How can we help in providing resolutions to this kind of conflict, following the attitude of resiliency?	Tweet it! How do we further uplift the attitude of “Filipino resilience” in trying times brought by calamities and unforeseen events? Use the hashtag, #YesFilipinosCan in posting the tweet.	What societal issues were specified in your texts?

MULTILITERACY-BASED LEARNING LOG NO.3: SHORT STORY

Learning Area	21ST CENTURY LITERATURE FROM THE PHILIPPINES AND THE WORLD	Grade Level	<i>Grade 12</i>	Term/Semester	<i>Second Semester</i>
Teacher/s		Week and Inclusive Dates	<i>Week 1</i>	Coordinator	

Assessment of Goals, Design and Implementation	DAY 1	DAY 2	DAY 3	DAY 4
a. CONTENT STANDARD	The learner will be able to understand and appreciate the elements of 21 st century literature from the Philippine regions and the World. Reference: K to 12 Senior High School Core Curriculum – 21 st Century Literature from the Philippines and the World. (2013).			
b. PERFORMANCE STANDARD	The learner will be able to demonstrate understanding and appreciation of the 21 st Century Philippine Literature and World literature through a critical interpretation of a literary text in terms of form and theme, with a description of its context derived from research. Reference: K to 12 Senior High School Core Curriculum – 21 st Century Literature from the Philippines and the World. (2013).			
c. POWER STANDARDS (essential learning competencies)	1. Analyze texts in terms of the literary elements, techniques, and devices used by the author; 2. Compare and contrast literary genres; and 3. Use critical approaches to literature in understanding and interpreting a text. Reference: DepEd 21st Century Literature from the Philippines and the World 8 Essential Competencies. (2018).			
d. Content	Rise of Prestige of English and Cebuano Literature: “One Day on a Road” by Temistokles Adlawan Agustin, R.T. et al. (2016). 21 st Century Literature from the Philippines and the World. Quezon City: Vibal Group, Inc.	Writing of the Flash Fiction as a Critical Interpretation of “One Day on a Road” 1. Agustin, R.T. et al. (2016). 21 st Century Literature from the Philippines and the World. Quezon City: Vibal Group, Inc. 2. Alerta, H. (2017). 20-Word Flash Fiction on Street-Life Scene in the Philippines.	Introduction to Latin-American Literature Agustin, R.T. et al. (2016). 21 st Century Literature from the Philippines and the World. Quezon City: Vibal Group, Inc.	Feminist Criticism of “Tango” by Luisa Valenzuela Smith, F.T. (2010). Translation of “Tango” Luisa Valenzuela. Retrieved on February 8, 2017 from https://www.southerncrossreview.org
e. Learning Targets	I CAN: A. identify the Cebuano local color as used from the text; B. explain the use of the following literary	I CAN: A. review the events in the story, “One Day on the Road” ; B. connect the events in the story in real life	I CAN: compare and contrast Latin-American Literature from African Literature in terms of:	I CAN: A. identify the figure of speech and other literary techniques in the text;

	devices and elements through writing marginal notes: 1. internal and external character traits; 2. local color 3. interior monologue; and C. connect relevant transportation issues that are connected to the text.	situations through writing the 20-word story; and C. share relevant insights on the current conflicts in transportation in the Philippines.	a. colonial history; b. post-colonial redemption; c. definition of literature; and d. dominant themes used in literature.	B. interpret the underlying symbols, and themes in the story; and C. analyze the text using feminist criticism; and D. share relevant insights on how women are generally treated in the 21st Century.
f. 21st Century Skill Highlighted: (Communication, Collaboration, Critical Thinking, Creative Thinking Cross-cultural Understanding ICT Civic Literacy)	<i>a. Communication</i> Relay the prior knowledge and analysis on the angle of concern to deepen the discussion; <i>b. Critical Thinking</i> Match the events from the author's account, to real-life encounters. <i>c. Cross-cultural Understanding</i> Immerse in the sociocultural understanding in Cebu as seen through the text's local color. <i>d. Civic Literacy</i> Engage in a discussion on analyzing common situations on	<i>a. Communication</i> Express the informed opinions about the current struggles of being part of the transportation industry in the Philippines. <i>b. Critical Thinking</i> Assess the current conditions and arrive at a practical solution for the matter at hand. <i>c. Creativity</i> Write one's own flash fiction that showcases the problems and insights gained from the transportation industry in the Philippines. <i>d. ICT</i>	<i>a. Communication</i> Share one's prior knowledge on African history. <i>b. Critical Thinking</i> Interpret and synthesize new information learned and be able to compare them with the previous learned material. <i>c. Cross-Cultural Understanding</i> Respond open-mindedly to different ideas and values, and be able to work effectively.	<i>a. Communication</i> Express one's literary analysis of the story, "Tango" through an interactive discussion. <i>b. Critical Thinking</i> Use textual evidences to prove their literary analysis reliable. <i>c. ICT</i> Exercise one's ability to recognize when information is needed and is able to locate, evaluate, and use effectively the needed information <i>d. Cross-Cultural Understanding</i> Respond open-mindedly to different ideas and values

	transportation and how can we raise awareness to be part of the solution.	Choose a platform to post their flash fiction to reach wider audience. <i>e. Civic Literacy</i> Evaluate the conditions of a societal conflict on transportation industry-choosing to be involved.		as presented in the representative Latin-American text..
g. Other Discipline Integration: (Interdisciplinary or Real-Life)	Current events: The struggles of being a commuter in the Philippines	Creative Writing Employing the techniques in writing a flash fiction.	History of Patriarchal Revolution in Latin American Countries	PE- Social Dances Activating the prior knowledge of the students to social dances that they have learned, specifically that of tango.
h. Resources, Instructional Tools, and Aids	Materials: PowerPoint, and AVP References: 1. 21 st Century Literature from the Philippines and the World book (Vibal Publishing) 2. Dictionary of Literary Terms 3. “Hilarious Philippine Transportation”. Retrieved on Sept.14, 2016 from https://www.youtube.com/watch?v=TG2Rdm-hjzw	Materials: sample flash fiction, and grading rubric References: 1. 21 st Century Literature from the Philippines and the World book (Vibal Publishing) 2. Dictionary of Literary Terms	Materials Graphic Organizer, and PowerPoint Presentation. References: 1. 21 st Century Literature from the Philippines and the World book (Vibal Publishing)	Materials: Copies of the short story, “Tango” by Luisa Valenzuela, and a movie clip. References: Shall We Dance?.(2004) Retrieved on October 12, 2016 from https://www.youtube.com/watch?v=
i. Procedure using the Multiliteracy Pedagogy:				

<i>1.Situated Practice</i> (learners reflect or observe new experiences and share their thoughts about a task and connect it with real-life experience)	Video Analysis: The teacher will show a 2-minute clip of the various hilarious and hassle ways on how Filipino deal with public transportation. Reference: https://www.youtube.com/watch?v=TG2Rdm-hjzw Prompt Questions: 1. What are the usual problems of the transport industry and how does the industry in general address these problems? 2. How do difficulty and ease of use define the Filipino's day to day experience of public transport?	a. Challenge Review: The students will be asked to recall the summary of "One Day on a Road" in one sentence. b. Introduction to Flash Fiction writing using Iceberg Theory by Ernest Hemingway The students will be shown an example of a flash fiction: "Unworn baby shoes: For Sale." Students will have to throw their ideas as to how the elements of a fiction are already squeezed in the 5-word story by Ernest Hemingway. c. SHORTEST STORY EVER WRITTEN Tell me a story with the fewest words as possible.	Let's Taste (L)itt! The students will watch a movie clip of "El Agua Para Chocolate" based on the novel with the same title by Laura Esquivel (1989). Students must be able to observe the following: a. How the narrative is unfolded in the scene; and b. How are women projected or treated in this scene. Processing of the answers will spark the discussion on the Introduction of Latin-American Literature.	Show What You've Got! Volunteer students will be called to "show off" the social dances that they have learned in their PE dance classes. Video Prompt: The students will a movie clip of "Shall We Dance-Tango Scene"
<i>2. Overt Instruction</i> (Teachers lead the students to the systematic explanation of the classroom task towards the specific explanation for the different modes.)	A. Getting to Know Temistokles Adlawan and the Rise of Prestige of English and Cebuano Literature The students will be acquainted to the characteristics of Cebuano literature and to	Giving of the instructions for making the Written Output 1.5: 20-Word Street life Story Based on the photo create a short fiction of a hundred words that highlights the plight of	Let's Get Lit(erary)! 1. Using a Venn Diagram, the students will be shown the similarities between the history, literary traditions and dominant themes of both African and Latin-American literature.	Writing of Marginal Notes: Students are tasked to number each paragraph in the text and highlight the following: 1. figures of speech used in the characters' lines'

	the writing style of Temistokles Adlawan. Literary Markers: 1. External qualities of a character 2. internal qualities of a character 3. local color 4. point of view	transportation in the Philippines. STEPS IN WRITING THE 20-Word Street-life Story: 1. Look at your picture. Think of a possible story out of it; 2. Think of a possible narrator or characters from it; 3. Think of a possible conflict from the story; 4. Write the draft of the flash fiction (NOTE: do not be conscious with the number of the words yet. Just let your ideas flow. Believe me, it works.) 5. Re-write your flash fiction, following the required number of words.	SIMILARITIES OF AFRICAN & LATIN-AM LITERATURE A. Both were colonized and experienced oppression and violence B. Had Post-Colonial Identity Crisis: The struggle of rebuilding the cultural identity of the nation after 2. The students will fill in the gaps under African history and literature, while inputs on Latin American history and literary traditions will be given to them.	2. connotative and denotative meaning of the recurring motifs and symbolism present in the text; and 3. characters' lines that support the theme of the text.
3. <i>Critical Framing</i> (a. Students learn logical interpretations functionally or critically by answering the question why; or b. Students notice and analyze practices in	a. Read-Aloud Activity Each student will be asked to read a paragraph from the text. Writing of marginal notes will also be done during this activity. b. Comprehension Questions:	Writing of the Flash Fiction Writing of the flash fiction that relates the significant social issues in reality is the way of responding critically to the text. Assessment Rubric:	Mini Debate: Dealing with the Post-Colonial Struggles The students will be grouped into two. Pro-Philippines and Pro-Latin Americans. Using the pieces of information discussed in class, the	1. Who is the main character? What is the essence of changing her name every time that she will be going to the dance hall? 2. How are women perceived in the following lines:

communicating ideas.)	1. We follow the story through the point of view of Miguel. What do you think is the significance of narrating the events in present tense? 2. What is the dominating tone in the story and how does it reflect Miguel's attitude towards his experience? 3. Enumerate the basic street life scenes that Miguel revealed. 4. What do these scenes imply about the setting of the story? 5. How well does Miguel know about his vocation as a tricycle driver? Cite textual evidences to prove your point. 6. What does he reveal about himself and Sherwin, the younger driver who realizes is tailing him? 7. Though indirectly, Miguel compares himself with Sherwin. How does he feel about their differences? Prove your points. 8. Miguel constantly talks to himself about the	The Written output will be graded using the following rubric: 1. Narrative Elements – 10 2. Creativity – 10 3. Word Count – <u>5</u> <u>25 points</u>	students will find out on who dealt with the post-colonial struggle better: Philippines, or Latin America.	a. <i>"I was told: in this dance hall you have to sit close to the bar, on the left near the cash register; order a glass of wine, nothing stronger because it's not becoming for women, don't drink beer because beer makes you want to piss and pissing isn't for ladies either."</i> b. <i>"Put yourself in neutral, woman, the maestro had told me -- and you should stay frozen in mid-step so he can do his gyrations"</i> c. <i>"I really learned it, I was suckled on it, so to speak. All the posturing by the men that alludes to something else. That's the tango. And it's so beautiful that you end up accepting."</i> d. <i>".. I become refined, I am Sonia: Sí, señor, how frightful, I say, but he doesn't let me elaborate the idea because he's already holding me tight, ready to cast off at the next beat. This one won't let me drown, I console myself, surrendering, silenced."</i>
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	senselessness of racing against Sherwin. What are the factors that compel Miguel to try to race? 9. What is the importance of Manuel saying, “Never again!” How did the near-tragic experience change him? c. Let’s Get Lit(erary): <table><tr><th>A</th><th>B</th></tr><tr><td>1. Miguel constantly talks to himself about the senselessness of racing against Sherwin.</td><td>A. External qualities of a character</td></tr><tr><td>2. The setting in the context of One Day on the Road complements the life of Miguel as a tricycle driver, belonging to that particular Cebuano locality.</td><td>B. Internal Qualities of a Character</td></tr><tr><td>3. Temistokles Adlawan’s story is enriched</td><td>C. Local Color</td></tr></table>	A	B	1. Miguel constantly talks to himself about the senselessness of racing against Sherwin.	A. External qualities of a character	2. The setting in the context of One Day on the Road complements the life of Miguel as a tricycle driver, belonging to that particular Cebuano locality.	B. Internal Qualities of a Character	3. Temistokles Adlawan’s story is enriched	C. Local Color			3. What is the symbolism of the following underlined words as to how women are treated in this story: a. <i>You can't know whether it's night or day there, nobody cares whether it's night or day, and the <u>elastics straps</u> can be wrapped around the instep of your street shoes, stretched as they are from so much tramping around looking for work.</i>” b. <i>"Sorry, but I never touch <u>white wine</u>."</i> c. <i>“I really learned it, I was suckled on it, so to speak. All the posturing by the men that alludes to something else. That's the <u>tango</u>. And it's so beautiful that you end up accepting.”</i> 4. <i>“I was told:”</i>- is said in the passive voice. Who might be the absent speaker? What is the role of a colon “:” in relation to how women are regarded in the society?
A	B											
1. Miguel constantly talks to himself about the senselessness of racing against Sherwin.	A. External qualities of a character											
2. The setting in the context of One Day on the Road complements the life of Miguel as a tricycle driver, belonging to that particular Cebuano locality.	B. Internal Qualities of a Character											
3. Temistokles Adlawan’s story is enriched	C. Local Color											

	when his narrator talks about motors with full knowledge, and that, he is also a tricycle driver himself.				
	19. Miguel, the veteran tricycle driver gives his impressions of the place, the people around him, of Sherwin, and that of the comic race.	D. Point of View			
	20. “ <i>Sherwin is Inting-Sana’s son whose small juvenile face is covered with cheap sunglasses.</i> ”	J. Context			
4. <i>Transformed Action</i> (practices students in engaging in reciprocal conversations that transfer ideas from one cultural situation to another)	Getting Local: In Manila, what was the booming trend to upgrade the mode of transportation in the Philippines? Bring a photograph of a street life scene that shows the dynamics of public transportation in the Philippines.	Share to Act The students will share what they have written about by showing the picture that they have chosen, and reading what they have written in the class. In Contact with the Context: What are the usual problems of the transport	Trend Mapping: Triad 1. They say that the Philippines is culturally similar to Latin Americans than the rest of countries in Southeast Asia. 2. Research to find out whether this idea is to be “in” or “out” by listing down all the influences, and usual characteristics of	Let’s Synthesize to Impart: The students will be grouped into triad, and will be given 10 minutes to look for the following: a. A selected Latin-American Country; b. the condition of gender equality or inequality and its effects to how women	

	<u>Picture size: 3R</u>	industry, and how does our industry address these problems?	the Latin-American that are similar to ours. 3. Share a 1-minute speech to share the informed opinion gathered by the group using a chosen medium.	are stereotyped in their society. After researching, the students will share this with everyone and synthesize the information to create one's own definition of Latin-American Literature.
j. Closure	How did the movement of increasing urbanization affect the “King of the Roads” in Cebu, as manifested by the Character of Miguel? What about in the Philippine urban setting in general?	Set Out: Complete the following statements to check the depth of your understanding: 1. Context enriches a text's meaning by... 2. In writing the flash fiction, I saw that public transport and street life are...	Reflective Insight: Given the background of Latin-American literature, what is the impact of the writers' fighting against patriarchy?	Journal Writing Can gender be a predictor of a nation's success? Expound your points.

MULTILITERACY-BASED LEARNING LOG NO.4: NOVEL

Learning Area	21ST CENTURY LITERATURE FROM THE PHILIPPINES AND THE WORLD	Grade Level	<i>Grade 12</i>	Term/Semester	<i>Second Semester</i>
Teacher/s		Week and Inclusive Dates	<i>Week 1</i>	Coordinator	

Assessment of Goals, Design and Implementation	DAY 1	DAY 2	DAY 3	DAY 4
a. CONTENT STANDARD	The learner will be able to understand and appreciate the elements of 21 st century literature from the Philippine regions and the World. Reference: K to 12 Senior High School Core Curriculum – 21 st Century Literature from the Philippines and the World. (2013).			
b. PERFORMANCE STANDARD	The learner will be able to demonstrate understanding and appreciation of the 21 st Century Philippine Literature and World literature through a critical interpretation of a literary text in terms of form and theme, with a description of its context derived from research. Reference: K to 12 Senior High School Core Curriculum – 21 st Century Literature from the Philippines and the World. (2013).			
c. POWER STANDARDS (essential learning competencies)	1. Apply multimedia tools in interpreting a text. 2. Use critical approaches to literature in understanding and interpreting a text. Reference: DepEd 21st Century Literature from the Philippines and the World 8 Essential Competencies. (2018).			
d. Content	Introduction to Zambuangeno Literature: “Green Sanctuary” by Antonio Enriquez Agustin, R.T. et al. (2016). <i>21st Century Literature from the Philippines and the World</i> . Quezon City: Vibal Group, Inc.	Presentation of Creative Presentation: “Green Sanctuary” by Antonio Enriquez Agustin, R.T. et al. (2016). <i>21st Century Literature from the Philippines and the World</i> . Quezon City: Vibal Group, Inc.	Introduction to East Asian Literature Uychoco, M.T. (2016). <i>21st Century Literature from the Philippines and the World</i> . Manila: Rex Book Store, Inc.	Applying Critical Reading Strategies in “The Boy Named Crow” by Haruki Murakami Uychoco, M.T. (2016). <i>21st Century Literature from the Philippines and the World</i> . Manila: Rex Book Store, Inc.
e. Learning Targets	I CAN: 1. narrate the historical and geographical background of Zambaonga;	I CAN: 1. show the analysis of the novel through by following the standards of the assigned task;	I CAN: 1. identify the characteristics and canons of contemporary East Asian literature;	I CAN: A. define the literary devices used in the short story; B. recall the contribution of the author in the

	2. enumerate the literary markers used in the novel's excerpt, "Green Sanctuary"; 3. write marginal notes while performing a read-a-loud-activity; and 4. create a plan sheet for the analysis of "Green Sanctuary".	2. do a peer assessment of the creative adaptation of a literary text; and 3. share insights gained after the presentation.	2. enumerate the themes present in East Asian literature; and 3. share the influences of the East-Asian countries to the trends happening in the Philippines.	development of contemporary World Literature; C. locate how the literary devices were used in the selection; and D. interpret the text using a critical approach in literature
f. 21st Century Skill Highlighted: (Communication, Collaboration, Critical Thinking, Creative Thinking, Cross-cultural Understanding, ICT, Civic Literacy)	<i>a. Communication</i> Articulate thoughts and ideas effectively using oral and written communication skills in a variety of forms and contexts. <i>b. Critical Thinking</i> Reflect critically and analyze the conditions present in Mindanao in the present time. <i>c. Collaboration</i> Exercise flexibility and willingness to be helpful in making necessary compromises to accomplish a common goal. <i>d. ICT</i>	<i>a. Communication</i> Articulate thoughts and ideas effectively using oral and written communication skills in a variety of forms and contexts. <i>b. Critical Thinking</i> Evaluate and synthesize the information taken to present an analysis of the novel. <i>c. Collaboration</i> Assume shared responsibility for collaborative work, and value individual contributions made by each team member. <i>d. ICT</i> Students' abilities to manage and convey	<i>a. Communication</i> Articulate thoughts and ideas effectively using oral and written communication skills in a variety of forms and contexts. <i>b. Critical Thinking</i> Relate and make a judgment on how the East-Asian practices and trends influence the Filipinos of the present time. <i>c. Collaboration</i> Exercise flexibility and willingness to be helpful in making necessary compromises to accomplish a common goal. <i>d. Cross-cultural Understanding</i>	<i>a. Communication</i> Articulate thoughts and ideas effectively using oral and written and communication skills in a variety of forms and contexts. <i>b. Critical thinking skill</i> Synthesize the information taken to explain the metaphysical elements in the novel. <i>c. Cross-cultural Understanding</i> Understand and accept cultural and social differences and using those differences to develop new ideas and new solutions to problems are increasingly important in social spheres.

	Students' abilities to find, use, manage, evaluate, and convey information efficiently and effectively.	information efficiently and effectively.	Understand and accept cultural and social differences.	
g. Other Discipline Integration: (Interdisciplinary or Real-Life)	Current Events in Mindanao- The review of the historical and geographical background of Mindanao, the need for Bangsamoro Basic Law and its socio-cultural implication to Mindanao.	Current Events in Mindanao- An overview will be given to prove the cycle of violence and abuse of power that is happening in Pikit, Cotabato.	East Asian History Current Trends in the Philippines: Students will share the trend brought to us by the East-Asian influences.	Existentialism in Philosophy Students are reviewed on the theme of liminality, particularly extreme reality and extreme fiction.
h. Resources, Instructional Tools, and Aids	Materials: worksheets, audiovisual presentation, and PowerPoint Presentation, grading rubrics Reference: 21 st Century Literature from the Philippines and the World book (Vibal Publishing)	Materials: PowerPoint Presentation, grading rubrics Reference: 21 st Century Literature from the Philippines and the World book (Vibal Publishing)	Materials: PowerPoint presentations, anime clip, handouts and guiding rubrics Reference: 21 st Century Literature from the Philippines and the World book (Vibal Publishing)	Reference: 21 st Century Literature from the Philippines and the World book (Rex Publishing) Materials: PowerPoint Presentation, copies of the excerpt, "The Boy Named Crow" by Haruki Murakami, and grading rubrics,
i. Procedure using the Multiliteracy Pedagogy:				
1. Situated Practice (learners reflect or observe new experiences and share their thoughts about a	A. Historical & Geographical Background: Bangsamoro ARMM – Autonomous	Setting the Power: The students will be given the "power" to provide participation points to	Trivia The students will be tested on their depth of knowing the current trends as influenced by China,	Role-Playing Volunteer students will be called to portray the following roles:

task and connect it with real-life experience)	region of Mulim Mindanao Bangsamoro Basic Law Its significant Muslim population has been marginalized for long. B. Let's Get Lit(erary)! The following are the Novel Markers used in the text: REALISM – authentic rendition of reality as it is NATURALISM – pessimistic views that social, hereditary, and historical condition shape human struggle because these are inevitable. SOCIAL REALISM – aspire truthful depictions that do not glorify any virtues of a culture VERISIMILITUDE –the appearance of being true or real	anyone from the class who will do the following:	Japan, and Korea on the following: a. What is Happening Now in China, Japan and Korea and their connection to the Philippines; b Observance of their influences around the Philippine metro through introducing us the following: 1. Emerging East-Asian restaurants 2. Beauty trends 3. Chinese, Japanese, and Korean Drama 4. K-Pop	Character 1: Assume that you received a news of an Oedipal prophecy. What will you do to escape from your fate? Character 2: If you will as a spirit animal, what will it be? Make sure that your spirit animal may be able to help Character 1 in solving his predicament.
2. Overt Instruction (Teachers lead the students to the systematic explanation of the classroom task towards the specific	Investigatory Report: Active Reading: The students will be asked to read the excerpt per paragraph one by one, then be led to the comprehension of the	Preparation for the Presentation of Analysis report on “Green Sanctuary” by Antonio Enriquez. The students will follow the following steps to	The Background and common Themes in East Asian Literature: 1. Loss of innocence 2. Uncertainty of one's sexuality 3. Alienating nature of progress	Getting to know the background of the author, Haruki Murakami and the contemporary literary marks of “The Boy Named Crow”

explanation for the different modes.)	text via multimodal discussion.	arrive at a smooth flow of the discussion: a. Recall the question assigned for them to answer; b. Show the analysis that follow the mode they chose.	4. Nightmare of socialism	The novel, Kafka on the Shore by Haruki Murakami is a combination of “liminality between realism and fable”. Give textual evidences from the text that will support this fact.
3. <i>Critical Framing</i> (a. Students learn logical interpretations functionally or critically by answering the question why; or b. Students notice and analyze practices in communicating ideas.)	Differentiated Instructions for an Interactive Discussion of the Essay: The students were assigned to read the novel in advance. To promote a meaningful and interactive discussion, the students will be engaged in differentiated instructions. They will be grouped into 6 according to their abilities. Each group will be assigned a specific task: Group 1: The Line Interpreters This group shall discuss the historical cycle of violence as implied in the novel by locating specific lines from the text.	A. Interactive Discussion of the “Green Sanctuary” The 4 groups will have their presentations to further analyze the novel. Group 1: Line Interpreters Group 2: The Decoders Group 3: The Theme Setters Group 4: Movement for a Cause Makers B. Open Forum: Each group shall be given two minutes to discuss in class their objective judgments to justify the points that they have given to the assigned groups that they have graded. The statements to be reported must be a commendation and points of improvement	Anime Clip Analysis The teacher will show a 10-minute condensed episode of an anime titled “Terror in Resonance” and identify which among the following themes below seem fit to describe its representation of a contemporary enigma. 1. Loss of innocence 2. Uncertainty of one’s sexuality 3. Alienating nature of progress 4. Nightmare of socialism Prompt questions: 1. Who among the characters seem to fulfill a major role in the anime? 2. What is the conflict about? Support your answer with a specific event for the anime.	Giving of the important character lines mentioned in the Novel: The teacher shall give the important character lines mentioned in “Kafka on the Shore” by Haruki Murakami. Students shall do the following: a. Characterize Crow and Kafka b. Describe what the “metaphysical storm” is about. In the Existential lens, how does a man react in a “metaphysical storm”? c. Locate how the literary devices were used in the selection d. relate the conflict found in the novel in a practical situation. In what manner can you offer service to alleviate such condition?

	Group 2: The Decoders –What do the following symbolize in the novel “Green Sanctuary”? ➤ Green Sanctuary ➤ Gun ➤ Children’s game ➤ Badge ➤ Pikit Town Group 3: The Theme Setters – How does Antonio Enriquez unravel the following themes in “Green Sanctuary”? ➤ Violence as a Means of Survival ➤ The underlying difference between “Authority” and “Power” Group 4: Movement for a Cause Makers –This group shall create a Program for the novel, “Green Sanctuary”. The program must be a reflection of the themes embodied by the novel. Note: This activity shall be graded as their mini performance task 1.2. Grading Rubric: Accuracy of the Analysis and		3. Which among the themes mentioned clearly represents what has been shown in the anime? What does this say about East Asia’s identity as a whole?	
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	Organization of the report: - 10 Effective Use of Textual Evidences – 10 Novelty in Presenting the Report -10 Efficient Collaboration:5 35 points PEER EVALUATION Group 4 will grade group 1 Group 3 will grade group 2 Group 2 will grade group 3 Group 1 will grade group 4 <i>Note: The students will be using the grading rubric stated above.</i>			
4. Transformed Action (practices students in engaging in reciprocal conversations that transfer ideas from one cultural situation to another)	S-W-O-T ANALYSIS Given the condition in Pikit Cotabato as seen in the novel, prepare a conjecture to on the following aspects that shows how this dynamic can alleviate the condition in Pikit. - Governance - Economy - Culture - Environment - Peace and Order	Connecting the Text to Real-World Situations: In 2003, Pikit Cotabato made headlines because of a so-called war between Muslim separatists and the Armed Forces of the Philippines. Do some research on this event and use this as a board to answer this question: Has the situation of Muslims in Mindanao changed from then and now?	Trend Mapping: Triad Students will list down all the influences, and usual characteristics of the East Asian country based on real-life scenarios.	Getting Local: How is the concept of courage in East Asian literature comparable to the Filipinos' concept of courageousness?

j. Closure	How do Filipinos take the varying forms of violence as seen everyday?	Synthesis: 1. During your presentation, what are the matters that we understood about how Filipinos face political-social distress? 2. Were there changes in the attitude of the Filipinos when they face violence? Cite relevant situations.	Tweet it: Which among the 4 common themes in East Asian literature is relatable to you? How so?	Reflective Discussion: “Let a bright light shine in and melt the coldness in your heart. That’s what being tough is all about.” – Haruki Murakami How is the quotation above describe the concept of “courage”?
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MULTILITERACY-BASED LEARNING LOG NO.5: ESSAY

Learning Area	21ST CENTURY LITERATURE FROM THE PHILIPPINES AND THE WORLD	Grade Level	<i>Grade 12</i>	Term/Semester	<i>Second Semester</i>
Teacher/s		Week and Inclusive Dates	<i>Week 1</i>	Coordinator	

Assessment of Goals, Design and Implementation	DAY 1	DAY 2	DAY 3	DAY 4
a. CONTENT STANDARD	The learner will be able to understand and appreciate the elements of 21 st century literature from the Philippine regions and the World. Reference: K to 12 Senior High School Core Curriculum – 21st Century Literature from the Philippines and the World. (2013).			
b. PERFORMANCE STANDARD	The learner will be able to demonstrate understanding and appreciation of the 21 st Century Philippine Literature and World literature through an adaptation of a text into other creative forms using multimedia. Reference: K to 12 Senior High School Core Curriculum – 21st Century Literature from the Philippines and the World. (2013).			
c. POWER STANDARDS (essential learning competencies)	1. Analyze texts in terms of the literary elements, techniques, and devices used by the author 2. Use critical approaches to literature in understanding and interpreting a text. Reference: DepEd 21st Century Literature from the Philippines and the World 8 Essential Competencies. (2018).			
d. Content	Passing Through, Going Through Motions: “The Roadrunner” by Rowena Tiempo-Torrevillas Agustin, R.T. et al. (2016). <i>21st Century Literature from the Philippines and the World</i> . Quezon City: Vibal Group, Inc.	Presentation Proper of the Analysis using Multiple Graphic Organizers a. Agustin, R.T. et al. (2016). <i>21st Century Literature from the Philippines and the World</i> . Quezon City: Vibal Group, Inc. b. Alerta, H. (2016). Utilizing Multiple Graphic Organizers in Analyzing a Literary Text.	African Literature and Mandela’s Legacy Chua, R. (2016). <i>21st Century Literature from the Philippines and the World</i> . Makati City: Diwa Learning Systems Inc.	“Loot” by Nadine Gordimer Chua, R. (2016). <i>21st Century Literature from the Philippines and the World</i> . Makati City: Diwa Learning Systems Inc.
e. Learning Targets	I CAN: A. explain the ideas in the text by relating it to its context;	I CAN: A. respond critically to the essay by using organizers to highlight	I CAN: A. identify the characteristics and canons of contemporary African literature;	I CAN: A. trace the connotative meanings of the motifs and symbols used in the text; and

	B. analyze the text by using appropriate graphic organizers; C. collaborate to create simple graphic organizers to present the ideas given in the essay; and D. use textual evidences to support the analysis of the text.	the main ideas in the text; B utilize graphic organizers to analyze and present the ideas in the essay; and C. present the context used in the text using various graphic organizers.	B. enumerate the themes present in African literature; and C. trace the comparison of African and Filipino's post-colonial struggles.	B. explain the context of "looting" in the history of Africa; and C. enable the social media to raise awareness on the societal implications of the conflict discussed.
f. 21st Century Skill Highlighted: (Communication, Collaboration, Critical Thinking, Creative Thinking Cross-cultural Understanding ICT Civic Literacy)	<i>a. Communication</i> Utilize multiple media and technologies, and know how to judge their effectiveness a priori as well as assess their impact. <i>b. Critical Thinking</i> Reason effectively by using systematic thinking with the use of multiple graphic organizers. <i>c. Creativity</i> This calls for a culture of innovation informed by data, research, and critical and creative thinking. <i>d. Collaboration</i>	<i>a. Communication</i> Utilize multiple media and technologies, and know how to judge their effectiveness a priori as well as assess their impact <i>b. Critical Thinking</i> Reason effectively by using systematic thinking with the use of multiple graphic organizers. <i>c. Creativity</i> Call for a culture of innovation informed by data, research, and critical and creative thinking. <i>d. Collaboration</i> Exercise flexibility and willingness to be helpful in making necessary	<i>a. Communication</i> Listen effectively to decipher meaning, including knowledge, values, attitudes and intentions <i>b. Critical Thinking</i> Reflect critically to make judgments and informed decisions. <i>c. Collaboration</i> Assume shared responsibility for collaborative work, and value individual contributions made by each team member	<i>a. Communication</i> Articulate thoughts and ideas effectively in a variety of forms and contexts. <i>b. Critical Thinking</i> Reflect critically to make judgments and informed decision to raise awareness on an important matter. <i>c. Cross-cultural Understanding</i> Understand and accept cultural and social differences and use those differences to develop new ideas and new solutions to problems <i>d. ICT</i>

	Demonstrate the ability to work effectively and respectfully with diverse teams <i>e. ICT</i> Utilize the available technology for accessing, manipulating, creating, analyzing, managing, storing, and communicating information.	compromises to accomplish a common goal. <i>e. ICT</i> Utilize of advanced technology for accessing, manipulating, creating, analyzing, managing, storing, and communicating information <i>f. Civic Literacy</i> Address a documented need for students to develop critical reading, writing, and thinking skills for participation in civic society	<i>d. Cross-cultural Understanding</i> Understanding and embracing cultural and social differences and using those differences to develop new ideas.	Use the social media platform to communicating information. <i>e. Civic Literacy</i> Address a documented need for students to develop critical reading, writing, and thinking skills for participation in civic society
<i>g. Other Discipline Integration:</i> (Interdisciplinary or Real-Life)	The concepts of Nihilism and Ennui Students share particular situations that will lead an individual to feel purposeless or aimless in dealing with life. They will also enlighten each other on the good steps on battling against these conditions.	Current Events: Filipino's deeds that use the time efficiently in fulfilling one's own purpose.	African history on apartheid and Nelson Mandela' contribution to South Africa	African history on Slavery and Scramble for Africa
<i>h. Resources, Instructional Tools, and Aids</i>	<u>Materials:</u> sample worksheets for reading, cartoon clips and PowerPoint presentation	<u>Materials:</u> sample worksheets for reading, cartoon clips and PowerPoint presentation	<u>Materials:</u> PowerPoint, and short documentaries.	<u>Materials:</u> Copies of the short story by Nadine Gordimer Reference:

	<u>References:</u> 1. <i>21st Century Literature from the Philippines and the World</i> pages 163 165 2. Wile E. Coyote and Road Runner - Coyote Falls (2013). Retrieved from https://www.youtube.com/watch?v=9ieb1Y1VCY on September 5, 2016. 3. <i>Tom and Jerry, 54 Episode - Cue Ball Cat</i> (1950). Retrieved from https://www.youtube.com/watch?v=b3sp1egBb0s on September 5, 2016	<u>Reference:</u> 1. <i>21st Century Literature from the Philippines and the World</i> (Vibal Publishing House) pages 163 165	<u>References:</u> 1. <i>21st Century Literature from the Philippines and the World</i> (Diwa Publishing House) pages 247-249 2. <i>What if Africa was Never Colonized?</i> Retrieved on October 5, 2016 from https://www.youtube.com/watch?v=FnNORurtJWc 3. <i>Nelson Mandela, Anti-Apartheid Activist and World Leader</i>. Retrieved on October 5, 2016 from https://www.youtube.com/watch?v=PyfOrbO0xf4	<i>21st Century Literature from the Philippines and the World</i> (Diwa Publishing House) pages 249-251.
<i>i. Procedure using the Multiliteracy Pedagogy:</i>				
<i>1.Situated Practice</i> (learners reflect or observe new experiences and share their thoughts about a task and connect it with real-life experience)	Cartoon Clip Analysis The students will be shown two cartoon clips: a short episode of Tom and Jerry and Roadrunner and Coyote. Students are tasked to compare and contrast the two cartoons based on the following: 1. attributes of the characters	Fact Check: 1. Who is Rowena Tiempo – Torrevillas? What is she known for in literature? 2. What is her criticism in the essay about? 3. Define nihilism and ennui. According to her, how do these concepts seen in the cartoons?	Video Prompt: The students are going to watch a video titled, “What if Africa was never colonized?” Questions: 1. What are the significant details seen in the video? 2. If Africa was never colonized, do you think	A. Fact-Check: Students will be shown pictures that would either indicate one of the following, and explain these in their own understanding: a. Scramble for Africa b. Slavery c. Apartheid

	2. conflicts encountered by them 3. flow of the plot 4. meaning conveyed from the cartoons Prompt Questions: 1. Upon watching the clips, did you find any meaningful element or message? Why or why not? 2. What are the actions of the characters and the situation that they dealt with the clips? 3. Relate the clips on practical situations. Are we being surrounded by the habits or rituals that may be aimless or futile? Expound your points.		they will never face the fate that they experienced? Prove your points.	B. Profile Checking of the Author The teacher will present the background of Nadine Gordimer, her impact to the growth of African literature and her writings' significance in mirroring Africa's history.
2. <i>Overt Instruction</i> (Teachers lead the students to the systematic explanation of the classroom task towards the specific explanation for the different modes.)	a. Getting-to-know the Author: Rowena Tiempo-Torrevillas: Her writing style and techniques used in her post-modern essay. b. Read-Aloud Activity <u>Differentiated Tasks in Discussing the essay.</u> <u>"The Roadrunner"</u> Task Instructions:	Giving of Procedure for Presenting the Analysis of the Essay using Multiple Graphic Organizers: The students will follow the following steps to arrive at a smooth flow of the discussion:	Dyad Quiz Bee Preparation: a. The students will be asked to form a discussion table. They class will be grouped by pairs. The flow of the discussion for this lesson will be in a form of quiz bee. b. The questions are classified into three levels: EASY (2 points)	Employing of Reading Strategies: Writing of Marginal Notes: Students are tasked to number each paragraph in the text and highlight the following: 1. figures of speech used in the characters' lines'

	a. The students were grouped into six. Each group will have to answer the assigned question to them: <u>Comprehension Questions:</u> Group 1: <i>What are the prominent elements in a typical Roadrunner cartoon storyline and the author's commentary on these elements?</i> Group 2: <i>What is the attitude of the author towards the Roadrunner? Does she like them? What evidences from the text (language use, word choice) illustrate her attitude?</i> Group 3: <i>What does the author mean when she says that the Roadrunner cartoons are the "Moby Dick of cartoonism?" Look up the story of Moby Dick. What do the cartoon and Moby Dick have in common?</i> Group 4: <i>Tiempo-Torrevillas say that while the roadrunner cartoons seem to have the features</i>	a. Recalling the question assigned for them to answer; b. Identifying the nature of the question; c. Introducing the graphic organizer used for answering the critical question.	, MODERATE, (3 points) and DIFFICULT ROUND (5 points) c. The questions are based on what the students knew, what they are about to learn, and what they have learned. d. The students are going to write their answers on a white board using their markers.	2. connotative and denotative meaning of the recurring motifs and symbolism present in the text; and 3. characters' lines that would support the theme of the text. PLOT WHAT YOU READ As each of the student reads the text with the author on screen (through the Nobel Organization website), they will have to examine the relationship of the action of "looting" to the history of apartheid and slavery that happened in the continent of Africa.
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	<i>of a tragedy, they fall flat in trying to become one. How so?</i> Group 5: <i>In what sense are the Roadrunner cartoons an exhibition of nihilism?</i> Group 6: <i>Identify the topic sentences for each paragraph. Using only the topic sentences, trace how the author develops her insight on the Roadrunner cartoons through this movement of ideas. Do you think it is effective? Why or why not?</i>			
3. Critical Framing (a. Students learn logical interpretations functionally or critically by answering the question why; or b. Students notice and analyze practices in communicating ideas.)	b. The students will answer the assigned questions to them by creating and using one of the following graphic organizers below: 1. Character Trait Chart 2. Keeping Track of Author's Ideas Chart 3. Main Idea Fishbone 4. Connecting Text to Real World Table 5. Cluster chart 6. Venn diagram	Presentation and Processing of the Differentiated Tasks The students will be presenting a systematic discussion of the essay using the multiple graphic organizers that they have made. The rubric is to be given to the students. They will be graded according to the following standards: a. Cohesiveness and conciseness of the ideas	BRAIN TEASERS: EASY ROUND 1. What gets in your mind every time you hear the word "Apartheid"? Discrimination? 2. Is there an apartheid until now? 3. Did apartheid have an influence to people of this generation? In what ways can this be manifested? Interactive Discussion through Dyad Quiz Bee: MODERATE ROUND	OPEN FORUM: How did the author establish the images of "looting" in the story? The students will classify the pieces of information projected, and write their answers on the board. What is the sociocultural context that was reflected in the text? Explain the significance of the mere act of "looting" to the extensive phenomena in the history of Africa

	<i>*Note: The students are allowed to use their tablets and laptops for this activity.</i>	presented: 10 points b. Appropriateness of the graphic organizers used: 10 points c. Using of textual evidence to support the answer: 10 points d. Creativity on presenting the ideas through the g.o.: 5 points TOTAL: 35 POINTS	The questions will come from the interactive discussion of <i>Introduction of African Literature</i> a. Historical State of Apartheid; b. Powerful contribution of Writers in Africa c. prominent writers and their contributions to African Literature Interactive Discussion through Dyad Quiz Bee: DIFFICULT ROUND: The questions will come from definition of African literature and its themes. Compare and Contrast African Literature from East Asian Literature in 2 selected aspects: A. History B. Characteristics of Literature C. Cultural connection with the Philippines D. Themes in Literature	
4. Transformed Action (practices students in engaging in reciprocal conversations that	Collaborative task: Each group will do their task and consult with the teacher the direction of their analysis.	Synthesis: What changes in our lifestyles can we do in the 21st century to avoid the foresight of the author that	Synthesis: Comparing the Filipinos to the Africans, to what extent are we similar to them in terms of their experiences	Tweet it: Nadine Gordimer battled political corruption by helping individuals battle their inner corruption. In

transfer ideas from one cultural situation to another)		blinds us from seeing and doing what is useful?	having been colonized? How does that event influence our identity as a nation in the present time?	your own practical way, how can you help fight against the forms of corruption around you? Use the hashtag, #anticorruption so as to reach wider audience.
j. Closure	Sharing Insights: One Word Equity In a piece of paper, each group shall share a word that represents their insight on the concept of text and context as used in literature.	Sharing Insights Each group shall share a word that they found most meaningful and useful during the discussion of the essay, and relate it to a practical social situation.	Bonus Round: Speed Sharing through Quiz Bee In your own words, define what African literature embodies using this quotation: <i>"I dream of an Africa which is in peace with himself."</i> – Nelson Mandela	3-2-1 Share 3 insights, ask 2 questions, and 1 clarification that were significant in enriching the discussion of the lesson.

MULTILITERACY-BASED LEARNING LOG NO.6: PERFORMANCE TASK

Learning Area	21ST CENTURY LITERATURE FROM THE PHILIPPINES AND THE WORLD	Grade Level	<i>Grade 12</i>	Term/Semester	<i>Second Semester</i>
Teacher/s		Week and Inclusive Dates	<i>Week 1</i>	Coordinator	

Assessment of Goals, Design & Implementation	DAY 1	DAY 2	DAY 3	DAY 4
a. CONTENT STANDARD	The learner will be able to understand and appreciate the elements of 21 st century literature from the Philippine regions. Reference: K to 12 Senior High School Core Curriculum – 21st Century Literature from the Philippines and the World. (2013).			
b.PERFORMANCE STANDARD	The learner will be able to demonstrate understanding and appreciation of the 21 st Century Philippine Literature and World literature through a critical interpretation of a literary text in terms of form and theme, with a description of its context derived from research. Reference: K to 12 Senior High School Core Curriculum – 21st Century Literature from the Philippines and the World. (2013).			
c. POWER STANDARDS (essential learning competencies)	The learners are able to respond to national and global issues through interpreting and adapting a literary text using multimedia tools. Reference: DepEd 21st Century Literature from the Philippines and the World 8 Essential Competencies. (2018).			
d. Content	Giving of Instructions and Initial Preparation of Teleserye Pilot Making a. Agustin, R.T. et al. (2016). <i>21st Century Literature from the Philippines and the World</i> . Quezon City: Vibal Group, Inc. b. DepEd-PEAC In-Service Training for SHS Teachers. (2018) 8 Essential Topics in Teaching 21stCentury Literature from the Philippines and the World: St. Paul University-Quezon City.	Writing the Rough Draft Script of the Teleserye Pilot a. Agustin, R.T. et al. (2016). <i>21st Century Literature from the Philippines and the World</i> . Quezon City: Vibal Group, Inc. b. DepEd-PEAC In-Service Training for SHS Teachers. (2018) 8 Essential Topics in Teaching 21stCentury Literature from the Philippines and the World: St. Paul University-Quezon City.	Video-Editing of the Social Drama Teleserye Pilot (Finishing Touches) a. Agustin, R.T. et al. (2016). <i>21st Century Literature from the Philippines and the World</i> . Quezon City: Vibal Group, Inc. b. DepEd-PEAC In-Service Training for SHS Teachers. (2018) 8 Essential Topics in Teaching 21stCentury Literature from the Philippines and the World: St. Paul University-Quezon City.	Evaluation Proper: Social Drama – A Teleserye Pilot Episode a. Agustin, R.T. et al. (2016). <i>21st Century Literature from the Philippines and the World</i> . Quezon City: Vibal Group, Inc. b. DepEd-PEAC In-Service Training for SHS Teachers. (2018) 8 Essential Topics in Teaching 21stCentury Literature from the Philippines and the World: St. Paul University-Quezon City.
e. Learning Targets	WE CAN:	WE CAN: 1. perform a s-w-o-t analysis on reviewing the plans for	WE CAN:	WE CAN: A. enumerate of the issues and themes explored in

	A. recall the standards in making a teleserye pilot; B. make a concrete plan for the teleserye pitch; C. write an outline for the proposed plan of the teleserye pitch; and D. share best practices in accomplishing a medium-based task.	the writing and shooting of the social drama; 2. revise the draft of the Teleserye Pilot script based on constructive criticism; and 3. use the necessary media and content processes required for the making of a social drama	a. revise the video products based on the outcome of consultation; and b. manifest expertise on applying the finishing touches on the Teleserye pilot.	the selected texts in Philippine literature through watching a social drama; B. do a self and peer—assessment of the creative adaptation of a literary text, based on a rationalized criteria, prior to presentation; and C. share relevant insights about the processes undertaken during the making of the adaptation
f. 21st Century Skill Highlighted: (Communication, Collaboration, Critical Thinking, Creative Thinking Cross-cultural Understanding ICT Civic Literacy)	<i>a. Communication</i> Share useful ideas towards the accomplishment of the task within the group. <i>b. Collaboration</i> Demonstrate the ability to work effectively and respectfully with diverse teams <i>c. Critical Thinking</i> Review the present social issues and relate it to what was presented in the text, and by reflect critically	<i>a. Communication</i> Listen effectively to decipher meaning, including knowledge, values, attitudes and intentions. <i>b. Collaboration</i> Assign task to each member of the group to accomplish their goal efficiently and effectively. <i>c. Critical Thinking</i> prepare a S-W-O-T analysis for their plans for their social drama. <i>d. Creativity</i> Work to add value and significance to the studied	<i>a. Communication</i> Utilize multiple media and technologies, and know how to judge their effectiveness a priori as well as assess their impact <i>b. Collaboration</i> Exercise flexibility and willingness to be helpful in making necessary compromises to accomplish a common goal <i>c. Critical Thinking</i> Review the present social issues and relate it to what was presented in the text.	<i>a. Communication</i> Critique the presented social drama using the standards set for the performance task. <i>b. Collaboration</i> Assign tasks to accomplish their goal efficiently. <i>c. Critical Thinking</i> Review the present social issues and relate it to what was presented in the text. <i>d. Creativity</i> Work to add value and significance to the studied

	on decisions and processes. <i>d. Creativity</i> Work to add value and significance to the studied text in class through their adaptation. <i>e. ICT</i> Access the needed information effectively and efficiently	text in class through their adaptation. <i>e. ICT</i> Evaluate information gathered and its sources critically <i>f. Cross-cultural Understanding</i> Interact effectively with others, through responding open-mindedly to different ideas and values, with people from different social and cultural backgrounds. <i>g. Civic Literacy</i> Focus on the importance of staying informed and understanding governmental processes, being able to participate in civic life, and recognizing the local and global implications of civic decisions.	<i>d. Creativity</i> Work to add value and significance to the studied text in class through their adaptation. <i>e. ICT</i> Use the information accurately and creatively <i>f. Cross-cultural understanding</i> Interact effectively with others, through responding open-mindedly to different ideas and values, with people from different social and cultural backgrounds. <i>g. Civic Literacy</i> Focus on the importance of staying informed and understanding governmental processes, being able to participate in civic life, and recognizing the local and global implications of civic decisions.	text in class through their adaptation. <i>e. ICT</i> Use the information accurately and creatively <i>f. Cross-cultural understanding</i> Interact effectively with others, through responding open-mindedly to different ideas and values, with people from different social and cultural backgrounds. <i>g. Civic Literacy</i> Focus on the importance of staying informed and understanding governmental processes, and its implications in the Philippines' present conditions.
<i>g. Other Discipline Integration:</i> (Interdisciplinary or Real-Life)	1. Media Literacy - understand ethical issues surrounding the production of and use of various media forms and critique the	1. Media Literacy - understand ethical issues surrounding the production of and use of various media forms and critique the inclusion or exclusion of	1. Media Literacy - understand ethical issues surrounding the production of and use of various media forms and critique the inclusion or exclusion of	1. Media Literacy - understand ethical issues surrounding the production of and use of various media forms and critique the inclusion or exclusion of

	inclusion or exclusion of opinions or factual information in media reports. 2. Contemporary Philippine Arts from the Regions- Incorporates contemporary characteristics to one's creation with attention to detail; and creates the intended final product using appropriate materials for the best possible output	opinions or factual information in media reports. 2. Contemporary Philippine Arts from the Regions - Incorporates contemporary characteristics to one's creation with attention to detail; and creates the intended final product using appropriate materials for the best possible output	opinions or factual information in media reports. 2. Contemporary Philippine Arts from the Regions - Incorporates contemporary characteristics to one's creation with attention to detail; and creates the intended final product using appropriate materials for the best possible output	opinions or factual information in media reports. 2. Contemporary Philippine Arts from the Regions- Incorporates contemporary characteristics to one's creation with attention to detail; and creates the intended final product using appropriate materials for the best possible output
<i>h. Resources, Instructional Tools, and Aids</i>	Reference: 1. 21 st Century Literature from the Philippines and the World book (Vibal Publishing) Materials: worksheets, sample social drama (teleserye pilot) , PowerPoint Presentation of the guidelines and procedures, and grading rubrics	Reference: 1. 21 st Century Literature from the Philippines and the World book (Vibal Publishing) Materials: PowerPoint Presentation of the guidelines and procedures, outline of the adaptation, and grading rubrics	Reference: 1. 21 st Century Literature from the Philippines and the World book (Vibal Publishing) Materials: Scripts, and grading rubrics	Reference: 1. 21 st Century Literature from the Philippines and the World book (Vibal Publishing) Materials: Grading rubrics
<i>i. Procedure using the Multiliteracy Pedagogy:</i>				
<i>1. Situated Practice</i>	A sample of a teleserye pitch will be	Review the storyline of the texts that you are to adapt:	UPDATE OF REVISIONS	Preparation for the Video Presentation of the

(learners reflect or observe new experiences and share their thoughts about a task and connect it with real-life experience)	shown to class. They must be able to trace what particular text are they adapting and the social issues that the teleserye pilot is revealing.	a. Third World Geography (poem) b. The Haiyan Dead (poem) c. Green Sanctuary (novel) d. One Day on a Road (short story) Under My Invisible Umbrella (creative nonfiction)	Video-editing preparation: 1. The students will be asked to go to their groups and bring their laptops and scripts with them. 2. The teacher will check the attendance per group that is necessary for grading them individually.	Social Drama by Groups 1 and 2 : Guidelines: 1. The class will evaluate the assigned groups: Group 1 to be assessed by Group 2 Group 2 to be assessed by Group 1 Group 3 to be assessed by Group 4 Group 4 to be assessed by Group 3.
2. Overt Instruction (Teachers lead the students to the systematic explanation of the classroom task towards the specific explanation for the different modes.)	Giving of the Instructions for a Teleserye Pitch The teacher will lead the students to read the guidelines of the performance of the task 1. A discussion for the guidelines for making the teleserye pilot will be given; 2. The learning competencies that are to be exemplified in the performance task will be highlighted; and 3. The rubrics that will be used for grading the	Toss Ideas Around The teacher will sit with each group to listen on how the group is going to expound their plot. The plot must include the following elements: a. Literary techniques b. Social issues c. Nationalistic Attribute d. Relevant conflict	Checking Proper of the video: The teacher will check for the video draft of each group. The teacher will specifically check for the following: a. Framing b. Camera shots c. Appropriateness of the background music d. Volume of the background music and the voiceovers e. Appropriate labels and subtitles (if applicable)	Presentation Proper For 8-10 minutes, the students will watch the teleserye pitch. Students are required to do the instructions given in the Pre-Watching Stage.

	performance task will be explained. <u>Goal:</u> To be able to showcase an appreciation for, and understanding of the issues and themes explored by the prior chapters on Philippine literature creatively via the use of multimedia. <u>Role:</u> You will play as the production group that will make a teleserye pitch to a major Television network. The roles are as follows: 1. Producer 2. Writer 3. Videographer/Cinematographers 4. Director 5. Actors <u>Audience:</u> You are expected to produce a presentation that can be appreciated by your peers in the Senior High School in terms of its		f. Video quality and lighting	
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	entertainment and educational value. <u>Situation:</u> You have been tasked to prepare a pitch for a socially relevant teleserye to producers from a television network. The network is interested in raising the literary awareness and appreciation of the general public on Philippine literature. Your task is to prepare a “proof of concept” presentation, showing how the teleserye would work and what issues are addressed by the teleserye. Thus, the presentation does not have to be completely performed teleserye, but can include a discussion on the issues and ideas being presented. <u>Product:</u> Create an 8-10 minute “pilot” adaptation of the text either taken up in class or was			
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	recommended by the lessons in the earlier chapters. Because it is a teleserye project, the final product must be in a form of video presentation. When the final video is presented, the participants are expected to answer an open forum about their project. <u>Standards:</u> The assessment for this activity is two-fold: on one hand, it offers a qualitative assessment, where you as a student will participate in appraising your work, and on the other quantitative assessment, which your teacher will peruse.			
<i>3. Critical Framing</i> (a. Students learn logical interpretations functionally or critically by answering the question why; or	Brainstorming of the Ideas and Researching for Information for Preparing the Teleserye Pilot	Checking Proper of the Revised Script: Checking Proper of the Final Script: The teacher will be checking the following in the revised script:	Revision of the Teleserye Pilot episode's raw shots The video editors of each group are responsible for applying the necessary corrections to be done for the video.	Open Forum: In this form of assessment, the students will be reminded to maintain the tenor of objectivity and always make sure to only offer constructive criticism.

b. Students notice and analyze practices in communicating ideas.)	The students are already grouped into 3. Each group must delegate the following tasks to each member of the group so as to maximize the time for this period: 1. Producer – responsible for ensuring that the other members of the group have access to the proper facilities, and other logistical matters in preparing the presentation. 2. Writer – responsible for preparing the script adaptation of the selected text. 3. Cinematographer – responsible for recording the scenes as they are being performed. They also are responsible for editing the final recording. 4. Director – responsible for implementing the directions written in the script, as well as coordinating with the	1. Corrections made during the drafts submitted; 2. The format of the script; and inclusions of movements, facial expressions, internal monologue, setting, and camera shots	The comments and suggestions given to each group must be refined and be made evident in the content of the Teleserye Pilot.	
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	actors, writers, cinematographers in the recording and editing process. 5. Actors – responsible for performing the actions written in the script with the guidance of the director. Consultation: Each group will be allowed to discuss their plans with the teacher for further clarifications on the instructions given and to show their plans for their teleserye pilot.															
4. <i>Transformed Action</i> (practices students in engaging in reciprocal conversations that transfer ideas from one cultural situation to another)	Relate the social issues present in the text to your own teleserye pilot. <table><tr><th>ORIGINAL TEXT</th><th>ADAPTED ELEMENTS</th></tr><tr><td>SETTING</td><td></td></tr><tr><td>CHARACTERS</td><td></td></tr><tr><td>PLOT</td><td></td></tr><tr><td>CONFLICT</td><td></td></tr><tr><td>THEME</td><td></td></tr></table>	ORIGINAL TEXT	ADAPTED ELEMENTS	SETTING		CHARACTERS		PLOT		CONFLICT		THEME		Reviewing of the Submitted Scripts Each group will have to send a soft copy of their scripts to the email of the teacher for immediate reviewing. The highlighting of the social issues that must be present in their Teleserye Pilot shall also be reviewed.	The process of creating a social drama produced by the students in the form of a Teleserye Pilot episode must be able to showcase the social issue that their original text is applying. The application of the ICT skills is also made evident through the students’ ability to apply all the necessary improvements in the making of the Teleserye Pilot episode	The process of creating a social drama produced by the students in the form of a Teleserye Pilot episode must be able to showcase the social issue that their original text is applying. The application of the ICT skills is also made evident through the students’ ability to apply all the necessary improvements in the making of the Teleserye Pilot episode.
ORIGINAL TEXT	ADAPTED ELEMENTS															
SETTING																
CHARACTERS																
PLOT																
CONFLICT																
THEME																

	SOCIAL ISSUE					
	NATIONALI STIC ATTRIBUTE					
j. Closure	Sharing Insights: 1. How can we give justice to the social issues that are happening around, through you own rendition of these matters in your teleserye? 2. What are the best practices that you can share to make a social drama in its best possible shape?	Open Forum: Each group will have to confirm their proposed plots for the teleserye pilot to their teacher.	Open Forum: Were the goals for today’s planning met? What are the perceived challenges to this activity? How will it be resolved?	Reflective Discussion: To what extent have we engaged ourselves in this endeavor? Is the quality of our work spoke of the group’s vision to seek for truth of what is happening in the social climate in the Philippines that was rendered through your social drama?		

APPENDICES

SYNOPSIS OF THE LITERARY TEXTS

SYNOPSIS OF THE LITERARY TEXTS

In lieu of the whole copies of the ten (10) selected texts used in the development of the multiliteracy-based learning logs, the following synopsis were given to show the socio-cultural, regional, and continental contexts that these texts are representing.

POETRY

a. "Mayon" by Kristian Sendon Cordero (Bicol)

The author who is an advocate of the growth of the Bikolano literature wrote the poem titled "Mayon" and is published in Filipino. It refers to one of the famous volcanoes in the Philippines located in Legazpi City which is the Mayon Volcano. The poem has applied the following literary devices: a) allusion, for it refers to the legend of Daragang Magayon; b) sublime experience, which gives the reader a feeling of "beauty in destruction"; it was shown as the imageries of the poem leads towards creating a pleasant, awe-striking image of the volcano, yet people must exercise caution for its cruelty as it takes lives and harms the environment upon eruption; c) negative capability, which indicates that let what is mysterious about the volcano remain just that; and d) dramatic situation, for the vulgar language the author included in describing the volcano.

b. "The Haiyan Dead" by Merlie Alunan (Tacloban)

This piece was originally published as a *hyperpoem*, or a form of digital poetry. This was first posted via Facebook by Merlie Alunan. The poem tells about the pains, sorrows, and horrors felt by the victims of typhoon Yolanda in October 2013 that swooped Tacloban like a thief in the night which killed more than 4,000 people, and affected an estimated 11 million Filipinos. It speaks of how the dead will walk among the survivors, endlessly sleepless, until the survivors and the rest of the living heal from this horrendous experience. This poem is also a representation of "Southern Consciousness", an advocacy of the author that raises the awareness of the Filipinos coming from different regions regarding the Visayan experience that forms the national identity of the Filipinos in diversity.

NONFICTION

a. "Under My Invisible Umbrella" by Laurel Fantauzzo (Manila/USA)

The memoir "Under My Invisible Umbrella" documents the woes and adventures of Laurel Fantauzzo as she struggles to integrate herself in her mother's homeland while at the same time dealing with the discomfort she feels in her privileged position. It features the Filipino people's "White Love" which has always been associated with the good life. It is precisely this perspective that informs the author's discomfort. She also explained what it means to be charged with "dayuhan tax". As a Filipino-American writer, she was able to transform her

experience to perspective that ultimately becomes a unique way of looking at the world. This memoir also touched on “liminality”-being neither here nor there, that reflects how a Fil-Am identity is ever changing, ever in flux.

b. “Home of the Ashfall” by John Jack Wigley (Pampanga)

This anecdote accounts for John Jack Wigley’s return to Angeles City, Pampanga shortly after the eruption of Mt. Pinatubo in 1991. The anecdote is written in a conversational style that employs a humorous tone in them. In this anecdote, the humor is used not to ridicule, but to enable the readers to examine other issues that the author presents with a considerable distance such as the Kapampangans’ unique, and practical ways on exercising resilience from then on. Wigley also intersperses Kapampangan, the language of the residents in Pampanga, in the dialogue that adds local color in fleshing out the scenes of his essay.

SHORT STORY

a. “One Day on a Road” by Temistokles Adlawan (Cebu)

This Cebuano short story is written by an author who used to be a tricycle driver himself. It speaks of an old, yet proud tricycle driver named Miguel who mistakenly interpreted the teenage speedster tricycle driver Sherwin to be racing with him not with passengers, but a fight between two machines. Miguel was blinded by his pride that ended him in a road accident. The story was narrated in the point of view of Miguel. This story provided the readers with an image of a man struggling to keep pace with the rapid evolution of a world between him, and outside him. Adlawan wrote this story about a plight of the tricycle drivers to reiterate and validate their experiences in the face of the “alienating consequences” of increasing urbanism.

b. “Tango” by Luisa Valenzuela (Argentina)

“Tango” is a story is told in the point of view of a young woman named Sandra (who likes to be called “Sonia” in the bar) who likes to dance Tango, but in so doing has to bear all the manipulative restrictions by men. To be able to find a partner, she must perform the “do’s and don’ts” of a woman in a dance hall, and to put herself in neutral while dancing the tango so that his partner can do well his gyrations. Luisa Valenzuela is known as a feminist writer and is one who revolted against the patriarchy Latin America. She writes about the repressive character of primarily masculinist Western culture. Thus the fate of women as well as that of all marginalized peoples, is at the center of the fictional realms she creates.

ESSAY

a. “The Roadrunner” by Rowena Tiempo-Torrevillas (Visayas/USA)

“The Roadrunner” is a critical essay that points out that the problem in the Looney Tunes’ cartoon, *Roadrunner and Coyote* is that every action results to nothingness. The investment

of Coyote makes in his different devices and traps, the escape of the Roadrunner, the consistent downfall of the Coyote in his attempts cumulatively lead to a bland, empty ending with absolutely no insight at all. The essay's structure moves from personal to sociological shows the readers how the evaluation of the Roadrunner cartoons is applicable to what we see and do in modern times. Torrevillas claims that the people are surrounded by many things that engages us in rituals that do not yield any meaning at all. This essay introduced "nihilism" (an attitude that finds meaninglessness in rituals, structures and moral codes) and "ennui" (the feeling of aimlessness).

b. *"Loot" by Nadine Gordimer (South Africa)*

"Loot" is an essay written by Nadine Gordimer who was an inspired political activist in South Africa. The essay reflected her strong understanding of man's psychology with the history of politics that resulted to corruption. When one participates in tenderpreneurism and loses their morals for their own personal benefit, the rest of the crowd typically begins to follow. She addresses "the sea-change of the imagination" in "Loot," and showed that one's positive change in imagination, or point of view, can alter the minds of others. This "sea-change" marks the transition of the events in the essay from the panicking general population to the one man who doesn't give into the temptation of causing more chaos within a world that's already chaotic.

EXCERPTS FROM NOVELS:

a. *"Green Sanctuary" by Antonio Enriquez (Cotabato)*

The novel transports its readers to Mindanao to examine the condition of the often misunderstood or marginalized Muslim Filipinos. The novel is set in *Pikit, Cotabato* near the *Liguasan* Marsh where a team of surveyors were installing triangulation towers in the Central Mindanao hinterlands. This group faced resistance from the *Maguindanao* Muslims who considered their entry as intrusion into the indigenous territory. Enriquez enables the readers to go to the heart of Mindanao in a time when technology, along with rapid urbanism seriously threatened the "green sanctuary" of the *Liguasan* Marsh. It showed how resistance played an important role in signifying culture and identity in Mindanao.

b. *"The Boy Named Crow from Kafka on the Shore" by Haruki Murakami (Japan)*

The boy named Crow and the narrator, 15 year-old Kafka Tamura, discuss Kafka's plans to run away from home. Crow interrogates Kafka to make sure that he has enough money, stolen from Kafka's father, for his journey and to ensure that Kafka understands the seriousness of the step he's about to take. Kafka believes he understands that leaving home to live on his own will change him forever. Though he is apprehensive about the fate that lies in store for him, Kafka believes that the risks are worth it. Both Kafka and the boy named Crow equate this journey with the metaphor of a sandstorm of fate, with Crow stating, "And once the storm is over, you won't remember how you made it through, how you managed to survive"

GRADING RUBRICS

INDIVIDUAL PERFORMANCE RUBRIC FOR THE CREATIVE PRESENTATION OF REGIONAL PRACTICES

Name of the Student: _____

Date: _____

Grade and Section: _____

Score: _____

GROUP No. _____

CATEGORY	(4) Very Evident	(3) Evident	2) Less Evident	(1) Not Evident at all
Time-management	The student routinely used time well throughout the project to ensure things got done by the due date. The group did not need extra time because of this person.	The student usually used time well throughout the project to ensure things got done by the due date. The group did not need extra time because of this person.	The student did not routinely use time well throughout the project to ensure things got done by the due date. The group needed a little extra time because of this person.	The student rarely used time well throughout the project to ensure things got done by the due date. The group needed extra time because of this person.
Contributions	The student routinely provided useful ideas when participating in the group and in classroom discussion. He/she was a definite leader who contributed a lot of effort.	The student usually provided useful ideas when participating in the group and in classroom discussion. He/she was strong group member who tried hard.	The student sometimes provided useful ideas when participating in the group and in classroom discussion. He/she was a satisfactory group member.	The student rarely provided useful ideas when participating in the group and in classroom discussion. He/she may have refused to participate at times.
Attitude	The student was never publicly critical of the project or the work of others. He/she always had a positive attitude about the task(s).	The student was rarely publicly critical of the project or the work of others. He/she usually had a positive attitude about the task(s).	The student was occasionally publicly critical of the project or the work of other members of the group. He/she occasionally had a positive attitude about the task(s).	The student was often publicly critical of the project or the work of other members of the group. He/she rarely had a positive attitude about the task(s).
Organization of Materials	The student's notes and information were kept in a folder and were neat and organized.	The student's notes and information were kept in a folder and were somewhat neat and organized.	The student's notes and information were kept in a folder but were not neat and organized.	The student's notes and information were not all kept in a folder and therefore they were disorganized or lost.
Knowledge Gained	The student can accurately answer all questions related to facts in the teleserye pitch and to technical processes used to create the brochure.	The student can accurately answer most questions related to facts in the brochure and to technical processes used to create the brochure.	The students can accurately answer some questions related to facts in the brochure and to technical processes used to create the brochure.	The student appears to have little knowledge about the facts or technical processes used in the brochure.
Compare/ Contrast	The student is able to list several similarities and differences that reference the creative regional practices presentation.	The student is able to list some similarities and differences that reference the city creative regional practices presentation.	The student is able to list a few similarities and differences that reference the creative regional practices presentation	The student is unable to list similarities and differences that reference the creative regional practices presentation.

Individual Performance Rubric is adapted from <https://www.rcampus.com/rubricshowc.cfm?sp=yes&code=B496C3&>

RUBRIC FOR INFOMERCIAL MAKING

Group No. _____

Date: _____

Grade and Section: _____

Score: _____

Names:		

CRITERIA	Advanced 4 pts	Proficient 3 pts	Progressing 2 pts	Basic 1 pt
Infographic Content	The infographic includes all of the required information as outlined on the tracking sheet in an exceptional manner.	The infographic includes the required information as outlined on the tracking sheet.	The infographic is missing some of the required information as outlined on the tracking sheet.	The infographic is missing several pieces of the required information as outlined on the tracking sheet.
Principles of Design	The infographic incorporates principles of design such as alignment, balance, consistency, contrast, directional flow, focus, proportion, white space, document layers, text effects, and color in an exceptional manner.	The infographic incorporates principles of design such as alignment, balance, consistency, contrast, directional flow, focus, proportion, white space, document layers, text effects, and color.	The infographic somewhat incorporates principles of design such as alignment, balance, consistency, contrast, directional flow, focus, proportion, white space, document layers, text effects, and color.	The infographic does not incorporate principles of design such as alignment, balance, consistency, contrast, directional flow, focus, proportion, white space, document layers, text effects, and color.
Graphics	Graphic elements support and enhance the message in an exceptional manner.	Graphic elements support and enhance the message.	Graphic elements somewhat support and enhance the message.	Graphic elements do not support and enhance the message.
Presentation/ Formatting	Infographic is formatted to enhance maximum readability and audience understanding. Consistency in formatting is clearly evident. Exceptional use of typeface, text effects, type size, and assigned color.	Infographic is formatted to enhance readability and audience understanding. Consistency in formatting is evident. Appropriate typeface, text effects, type size, and assigned color are used.	Infographic is somewhat formatted to enhance readability and audience understanding. Consistency in formatting is somewhat evident. Semi-appropriate typeface, text effects, type size, and assigned color are used.	Infographic is not formatted to enhance readability and audience understanding. Consistency in formatting is not evident. Appropriate typeface, text effects, type size, and assigned color are not used.
Work Quality	Quality of infographic exceeds expectations. Contains no keying or grammar errors. The infographic is clear, and concise.	The work was done with satisfactory effort. Criteria was met. Contains 1-2 keying or grammar errors. The infographic is fairly clear and concise.	Final product shows little effort, quality is not what the learner is capable of. It is evident that the work was rushed. Work is incomplete. Contains 2-3 keying or grammar errors. The infographic is somewhat clear or concise.	Final product does not show effort, quality is not acceptable. It is evident that the work was rushed. Work is sloppy and incomplete. Contains more than 4 keying or grammar errors. The infographic is not very clear or concise.
Works Cited	Submitted a complete biographical list of three or more sources used in correct MLA format.	Submitted a complete biographical list of three or more sources used in semi-correct MLA format.	Submitted a biographical list of two or less sources used in semi-correct MLA format.	Submitted a biographical list of two or less sources used in incorrect MLA format.

Rubric for Infomercial Making is adapted from <https://www.rcampus.com/rubricshowc.cfm?code=MX6987W&sp=yes&>

RUBRIC FOR FLASH FICTION WRITING

Name of the Student: _____

Date: _____

Grade and Section: _____

Score: _____

	<i>Excellent 4 pts</i>	<i>Good 3 pts</i>	<i>Fair 2 pts</i>	<i>Needs Improvement 1 pt</i>
Is it Flash Fiction?	Reads like narrative (story), contains characters, tension, and some mystery or surprise. Often there is unease present at the end, a sweetly ambiguous or implicit end. Clear payoff.	Reads like a narrative (story), may contain characters, tension, and mystery or surprise. There is not a clear twist at the end, a clear payoff.	Reads somewhat like a story, may contain interesting reading, though writer tells too much and shows too little.	Though flash fiction is brief, this is too brief, not developed or carried through. There could have been more added to make the story more interesting.
Plot Development (what happens in the story)	An internal conflict is clearly described. Event(s) in the story fully explain(s) how the internal conflict changes the character(s).	An internal conflict is partially described. Event(s) in the story partially explain(s) how the internal conflict changes the character(s).	An internal conflict is present, but it is unclear what the conflict is about. The character appears to change somewhat but not very much.	There is no internal conflict. The character does not change in the story.
Language (how words are used to highlight the sequence of events in the story)	Sensory details are vivid and the readers can easily imagine what is being described. A distinct mood is conveyed consistently throughout the story.	Sensory details are present and help readers get a general idea of what is being described. There is an identifiable mood, but it is not conveyed consistently throughout the story.	Sensory details are confusing and the reader does not know what to imagine. It is unclear throughout most of the story what the mood is.	There are no descriptions or sensory details. There is no identifiable mood.
Creativity	The story contains many creative details that add to the plot development	The story contains some creative details that add to the plot development	The story contains a few details	The story is barren of details
Word count	Word count has reached 20 words	Over the limit by 5 words	Over the limit by 10 words	Word count not included

Rubric for Flash fiction Writing is adapted from <https://middletownhs.org/ourpages/auto/2013/3/21/.../FlashFictionRubric.pdf>

RUBRIC FOR SOCIAL DRAMA-TELESERYE PILOT

DIMENSIONS OF PERFORMANCE	ITEMS	OUTSTANDING	ABOVE AVERAGE	SATISFACTORY	NEEDS IMPROVEMENT	SCORE
		4 POINTS	3 POINTS	2 POINTS	1 POINT	
PREPARATION	Concept and Research	Has a clear picture of what they are trying to achieve; Adequate description of what they are trying to do and generally how his/her work will contribute to the final project.	Has a fairly clear picture of what they are trying to achieve. Can describe what they are trying to do overall but has trouble describing how his/her work will contribute to the final project.	Has brainstormed their concept, but no clear focus has emerged. Goals/final product not clearly defined	Little effort has been spent on brainstorming and refining a concept. Unclear on the goals and how the project objectives will be met.	
	Narrative	The script is developed from the narrative into scenes and visually describes the setting, characters, actions and reactions. Each scene is well defined and structured.	The script is developed from the narrative and adequately describes the setting, characters, actions and reactions	The script lacks coherence and doesn't describe scenes well.	Only an outline of the scenes was provided and there is no evidence of a script.	
	Content and Organization	The content includes a clear statement of purpose or theme and is creative, compelling and clearly written. A rich variety of supporting information in the video contributes to the understanding of the project's main	Information is presented as a connected theme with accurate, current supporting information that contributes to understanding the project's main idea. Details are logical and persuasive information is effectively used. The content includes a clear point of view with a	The content does not present a clearly stated theme, is vague, and some of the supporting information does not seem to fit the main idea or appears as a disconnected series of scenes with no unifying main idea. Includes few citations and few facts.	Content lacks a central theme, clear point of view and logical sequence of information. Much of the supporting information is irrelevant to the overall message. The viewer is unsure what the message is because there is little persuasive information and only one or two facts about the topic are	

		idea. Events and messages are presented in a logical order. Includes properly cited sources.	progression of ideas and supporting information. Includes properly cited sources.		articulated. Information is incorrect, out of date, or incomplete. No citations included.	
PRODUCTION	Moving Images	Motion scenes are planned and purposeful, adding impact to the story line. "Talking heads" scenes are used when crucial to telling the story.	The video includes some "talking heads," and backgrounds and video effects add interest. Most motion scenes make the story clearer or give it more impact.	The video includes "talking heads" and a few motion scenes are added but do not improve understanding of the story line.	The video features "talking heads" with little or no action to add interest or the video uses action excessively.	
	Technique	All shots are clearly focused and well framed. The camera is held steady with few pans and zooms. Close-ups are used to focus attention. Additional lighting is used to eliminate shadows and glares. All scenes have sufficient lighting for viewer to easily see action. The audio is clear and effectively assists in communicating the main idea.	Most shots are clearly focused and well framed. Additional lighting is used. Few shadows or glares are apparent. The audio is clear and assists in communicating the main idea.	Some shots are unfocused or poorly framed. Some scenes are too dark or too light to determine what is happening. The audio is inconsistent in clarity (too loud/too soft/garbled) at times and/or the background audio overpowers the primary audio.	Many shots are unfocused and poorly framed. Excessive panning and zooming distracts the viewer. Only ambient (available) light is used. Most scenes are too dark or too light to determine what is happening. The audio is cut off and inconsistent or overpowering.	

		Background audio is kept in balance.				
	Originality of Image, Audio and Text Assets (Copyright)	Copyrighted information for photos, graphics and music is clearly identified by source and nature of permission to reproduce.	Every photo, graphic or music selection is either original or permission for its use is documented.	Some sources of photos, graphics, and music are not clearly identified with references, and permission to reproduce is missing.	There is no reference to copyright information for photos, graphics, and music.	
	Timing	Video clips show no slack time. "Three beat" timing (three actions per clip or three clips per event) is evident.	Most video clips are edited to remove slack time and to emphasize action.	Some video clips need to be edited to remove slack time and increase action.	Video clips begin and end with slack time or no action	
PRESENTATION	Inclusion of Social Issue, and Filipino Attributes	The teleserye pilot triggers critical thinking to its audience by imposing, and showing the relevant social issues of the 21 st century, and the pervading Filipino attributes.	The teleserye pilot has shown the relevant social issues of the 21 st century, and the pervading Filipino attributes.	The teleserye pilot has shown the relevant social issues of the 21 st century, but lacks with the pervading Filipino attributes.	The teleserye pilot has shown the pervading Filipino attributes, but lacks with the relevant social issues of the 21 st century, but lacks with	
	Effectiveness of the Art and Literary Techniques used	The video was effective symbolisms, informative and appealing.	The video was effective or appealing but not both.	The video was not visually interesting; did not convey information or compelling message	The video is not interesting or engaging.	

	Collaboration	Effective teamwork. The final product represents something that would have been impossible to accomplish working alone. Students select group members based on good working relationships. All students in the group participate actively 100% of the time. Each student excels in every activity	Students worked together and were assigned different roles. Students select group members based on good working relationships. All students in the group participate actively 100% of the time. Most students excel in the activities.	Presentation a result of a group effort, but only some members contributed Students select group members according to social desires. Some students in the group participate actively. Few students excel in the activities	Obvious that the presentation was created by one person Students make poor choices for group members. The group is unable to complete the video in a timely fashion	
TOTAL SCORE						/40

Rubric for Social Drama-Teleserye Pilot is prepared by Abrogena N. and Alerta, H. 2018

PERFORMANCE TASK PROPOSAL

ENDEAVOR: The Teleserye Pilot: A Social Drama *Culminating Performance Standards*

A. For 21st Century Literature:

1. Produce a creative presentation of a literary text by applying multimedia skills by
 - a. choosing an appropriate multimedia form of interpreting a literary text;
 - b. applying Information and Communications Technology (ICT) skills in creating an adaptation of a literary text; and
 - c. doing a self- and/or peer assessment of the creative adaptation of a literary text, based on a rationalized criteria, prior to presentation.
2. Explain the literary, biographical, linguistic, and sociocultural contexts and discuss how they enhance the text's meaning and enrich the reader's understanding

B. For Contemporary Philippine Arts from the Regions:

- a. Conceptualizes contemporary art based on techniques and performance practiced in their locality;
- b. Applies artistic skills and techniques in the process of creation;
- c. Incorporates contemporary characteristics to one's creation with attention to detail; and
- d. Creates the intended final product using appropriate materials for the best possible output.

C. For Media Literacy and Information

- a. Demonstrates ethical use of information
- b. Discusses to class on how a particular individual/ or society is portrayed in public using different type of media
- c. Evaluates everyday media and information with regard to with codes, convention, and messages; in regards with audience, producers, and other stakeholders
- d. Realizes opportunities and challenges in media and information

GOAL:	To be able to show the understanding and appreciation of the issues and themes explored in selected Philippine literary texts discussed in class through using multimedia creatively.
ROLE(S):	You will play the role of a production group that will make a social drama that will be uploaded in Facebook. The roles are as follows:

	Director: responsible for implementing the directions written in the script, as well as coordinating with the actors, writers, cinematographers in the recording and editing process. Script Writer: responsible for preparing the script adaptation of the selected piece. Producer: responsible for ensuring that the other members of the group have access to the proper facilities, props and other logistical matters in preparing the presentation. Videographers/Cinematographers: responsible for recording the scenes as they are being performed. They are also responsible for editing the final recording Actors: responsible for performing the actions written in the script with the guidance from the director. Students can take on multiple roles, depending on their skills and interest.
AUDIENCE:	Students are expected to produce a presentation that can be appreciated by their peers in Senior High School in terms of its entertainment and educational value.
SITUATION:	The students are tasked to prepare a pitch for a socially relevant teleserye to producers from a television network. The network is interested in raising the literary awareness and appreciation of the general public on Philippine literature. Students are tasked to prepare a “proof of concept” presentation, showing how the teleserye would work and what issues are addressed by the teleserye. Thus, the presentation does not have to be completely a performed teleserye, but can include a discussion on the issues and ideas being presented.
PRODUCT:	Create a 8-10 minute “pilot” adaptation of a text taken up in class. Since it is a teleserye project, the final product is expected to be a video presentation. Cell phone cameras can be used as the recording devices. Also, when the final video is presented, the students are expected to be able to answer an open forum about their project. It may be in Filipino, English or any regional language. The adaptations are taken from the following texts: “Third World Geography” by Cirilo Bautista; (Manila) “Haiyan Dead” by Merlie Alunan; (Visayas) “Green Sanctuary” by Antonio Enrriquez (Cotabato) “Under My Invisible Umbrella” by Laurel Ann Fantauzzo (Manila/USA) “One Day on a Road” by Temistokles Adlawan (Cebu)
STANDARDS:	The assessment for this activity is two-fold: on one hand, it offers a qualitative assessment where a student will participate in appraising other students work, and on the other, a quantitative assessment, which your teacher will peruse.

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APPENDIX C

(VALIDATION AND EVALUATION INSTRUMENTS)

MULTILITERACY-BASED LEARNING LOGS VALIDATION SHEET

Name of the Validator: _____ Academic Position: _____

Years in Service: _____ School/Faculty Affiliation: _____

Highest Educational Attainment: _____

Academic Subject Assignment: _____

Directions: In a scale of 1 to 4 with 4 as Very Evident and 1 as Not Evident at all, please evaluate the Multiliteracy-Based Learning Logs by placing a check (/) on the box that best represents your rating. Kindly write your remarks on the space provided at the end of this instrument should you have comments or suggestions to better improve the learning logs. Your comments, suggestions and recommendations are valuable to the completion of this study.

Legend:

4 – Very Evident	Excellent inclusion of the Multiliteracy pedagogy in highlighting the 7C's and bridging the gap of the curriculum, and its implementation in the learning logs.
3 – Evident	Sustained inclusion of the Multiliteracy pedagogy is demonstrated with few or minor problems and/or inconsistencies in the learning logs.
2 – Less Evident	Evidence of the inclusion of the Multiliteracy Pedagogy, but lacks consistency on its implementation in the learning logs.
1 – Not Evident at all	Absence of the key features of the Multiliteracy pedagogy in the learning logs.

MULTILITERACY PEDAGOGY STANDARDS FOR INSTRUCTIONAL MATERIALS DEVELOPMENT	4 Very Evident	3 Evident	2 Less Evident	1 Not Evident at all
<i>Preliminaries: Alignment of the Content and Assessment to the Curriculum Guide Standards of 21st Century Literature from the Philippines and the World (2013)</i>				
1. The selection of the content precedes consideration of the content standards, performance standards, and the learning competencies.				
2. The learning logs include standard-based classroom interaction that is matched with the aligned content and is assessment-driven.				

MULTILITERACY PEDAGOGY STANDARDS FOR INSTRUCTIONAL MATERIALS DEVELOPMENT	4 Very Evident	3 Evident	2 Less Evident	1 Not Evident at all
3. The learning logs allow the teachers to use the assessment and/or adapt activities.				
<i>Multiliteracy Pedagogy: Situated Practice</i>				
4. The learning logs is designed to have an engaging student-centered classroom environment.				
5. The learning logs create an avenue of integrating and strengthening the 7C's of the 21 st century skills such as: Communication, Collaboration, Critical Thinking, Creativity, ICT, Cross-cultural Understanding and Civic skills.				
6. The use of real and simulated contexts that explore multicultural and interdisciplinary facets is evident in the learning logs.				
<i>Multiliteracy Pedagogy: Overt Instruction</i>				
7. The learning logs have assessments that are aligned to the standards of the curriculum.				
8. The learning logs provide equal opportunity to both fast and slow to achieve the learning competencies.				
9. The learning logs provide additional learning opportunities for those students who need them.				
<i>Multiliteracy Pedagogy: Critical Framing</i>				
10. The learning logs provide the use of media and technology in accomplishing the students' tasks, if media and technology is appropriate.				
11. The learning logs considered each student's unique literacy identity is explored in terms of how it affects his or her literacies and literate practices.				

MULTILITERACY PEDAGOGY STANDARDS FOR INSTRUCTIONAL MATERIALS DEVELOPMENT	4 Very Evident	3 Evident	2 Less Evident	1 Not Evident at all
12. The assessment tasks assess what it intends to assess.				
13. The assessment task is fair considering the relevant factors such as the learner's cultural background.				
<i>Multiliteracy Pedagogy: Transformed Action</i>				
14. The learning logs provide learning closure so that the students are aware of what they learned and where it is leading them.				
15. Time frame is seen as a principal resource rather than a principal factor that controls learning.				

RECOMMENDATIONS:

Thank you!

MULTILITERACY-BASED LEARNING LOGS EVALUATION SHEET

Name of the Evaluator: _____ Academic Position: _____

Years in Service: _____ School/Faculty Affiliation: _____

Highest Educational Attainment: _____

Academic Subject Assignment: _____

Directions: In a scale of 1 to 4 with 4 as Very Satisfactory and 1 as Needs Improvement, please evaluate the Multiliteracy-Based Learning Logs by placing a check (/) on the box that best represents your rating. Kindly write your remarks on the space provided at the end of this instrument should you have comments or suggestions to better improve the learning logs. Your comments, suggestions and recommendations are valuable to the completion of this study.

Legend:

4– <i>Very Satisfactory</i>	The multiliteracy-based learning logs exceeded expectation. All goals, objectives, and targets were achieved above the established standards.
3– <i>Satisfactory</i>	The multiliteracy-based learning logs met the expectation in terms of usability, practicality, and of highlighting its goals.
2 – <i>Fair</i>	The multiliteracy-based learning logs failed to meet one or two of its critical goals.
1– <i>Needs Improvement</i>	The multiliteracy-based learning logs is consistently below expectations, and needs significant improvement in one or more of its important areas

MULTILITERACY-BASED LEARNING LOGS EVALUATION CRITERIA	4 Very Satisfactory	3 Satisfactory	2 Fair	1 Needs Improvement
<i>Preliminaries: Alignment of the Content and Assessment to the Curriculum Guide Standards of 21st Century Literature from the Philippines and the World (2013)</i>				
1. The content standard, performance standard and learning competencies are achieved at the end of the session.				
2. The learning logs provide various types of assessments.				
<i>Multiliteracy Pedagogy Aspects: Opportunities for Exploring, Investigating, and Innovating on Literary Texts using Multicultural Contexts in Multimodal Ways</i>				
3. The learning logs provide various types of classroom activities				

MULTILITERACY-BASED LEARNING LOGS EVALUATION CRITERIA	4 Very Satisfactory	3 Satisfactory	2 Fair	1 Needs Improvement
4. The learning logs catered for the multimodal ways of presenting the lesson				
5. The instructions provided in the learning logs are stated clearly and accurately				
6. The task difficulty is matched with the needs and capabilities of the target learners.				
7. The learning logs is designed to have student-centered classroom environment.				
8. The learning logs provide suitable activities for each lesson.				
9. The learning logs use real and simulated contexts that explore Multicultural and Interdisciplinary facets of learning.				
<i>Integration of the 7C's of the 21st Century Skills</i>				
10. The learning logs create an avenue of integrating and strengthening the 7C's of the 21 st century skills such as: Communication, Collaboration, Critical Thinking, Creativity, ICT, Cross-cultural Understanding and Civic skills.				
<i>Adaptability of the Multiliteracy-Based Learning Logs in Various Educational Setups</i>				
11. The time frame is appropriate for each lesson.				
12. The learning logs provide flexibility for its users.				
13. The learning logs are teacher friendly.				

RECOMMENDATIONS:

Thank you!

APPENDIX D

(LETTERS)

Dear Professor _____:

Warm greetings!

I am Ms. Honeylet L. Alerta, a graduate student taking up Master of Arts in Education with Specialization in Literature-English Stream in the Philippine Normal University, Manila. I am currently writing my thesis titled, “Development and Evaluation of Multiliteracy-Based Instructional Materials on Teaching 21st Century Literature.

In this connection, may I humbly request for your expert validation of the instruments labeled as *Multiliteracy-Based Learning Logs Validation Sheet* and *Multiliteracy-Based Learning Logs Validation Sheet*. These instruments will be used to assess the validity of the Multiliteracy Pedagogy as reflected in the learning logs after reviewing them by the selected participants of the study. Your expertise in curriculum and instructional materials development will greatly help me in improving the learning logs to their best possible shape.

Attached is the aforesaid document.

I am hoping for your most favorable response on this matter.

Very truly yours,

HONEYLET L. ALERTA
+639088908956
honey.alerta@gmail.com

Noted by:

PROF. JENNIE V. JOCSON
Thesis Adviser

Dear Professor _____:

Warm greetings!

I am Ms. Honeylet L. Alerta, a graduate student taking up Master of Arts in Education with Specialization in Literature-English Stream in the Philippine Normal University, Manila. I am currently writing my thesis titled, “Development and Evaluation of Multiliteracy-Based Instructional Materials on Teaching 21st Century Literature.

In this connection, may I humbly request for your expert validation of the developed *Multiliteracy-Based Learning Logs for Teaching 21st Century Literature from the Philippines and the World*. Your expertise in multiliteracy pedagogy and instructional materials development will greatly help me in improving the learning logs to their best possible shape.

Attached is the aforesaid document.

I am hoping for your most favorable response on this matter.

Very truly yours,

HONEYLET L. ALERTA

+639088908956

honey.alerta@gmail.com

Noted by:

PROF. JENNIE V. JOCSON

Thesis Adviser

APPENDIX E

(SAMPLE ACCOMPLISHED VALIDATION AND EVALUATION SHEETS)

MULTILITERACY-BASED LEARNING LOGS VALIDATION SHEET

Name of the Validators: _____ **Academic Position:** Previously Associate Professors at University of Southern Queensland, Toowoomba, Currently Education Consultants, Anstey & Bull Consultants in Education Toowoomba

Years in Service: 42, 54 **School/Faculty Affiliation:** Not Applicable

Highest Educational Attainment: PhD

Academic Subject Assignment: Literacy, Pedagogy and Children's Literature

Directions: In a scale of 1 to 4 with 4 as Very Evident and 1 as Not Evident at all, please evaluate the Multiliteracy-Based Learning Logs by placing a check (/) on the box that best represents your rating. Kindly write your remarks on the space provided at the end of this instrument should you have comments or suggestions to better improve the learning logs. Your comments, suggestions and recommendations are valuable to the completion of this study.

Legend:

<i>4 – Very Evident</i>	Excellent inclusion of the Multiliteracy pedagogy in highlighting the 7C's and bridging the gap of the curriculum, and its implementation in the learning logs.
<i>3 – Evident</i>	Sustained inclusion of the Multiliteracy pedagogy is demonstrated with few or minor problems and/or inconsistencies in the learning logs.
<i>2 – Less Evident</i>	Evidence of the inclusion of the Multiliteracy Pedagogy, but lacks consistency on its implementation in the learning logs.
<i>1 – Not Evident at all</i>	Absence of the key features of the Multiliteracy pedagogy in the learning logs.

MULTILITERACY PEDAGOGY STANDARDS FOR INSTRUCTIONAL MATERIALS DEVELOPMENT	4 Very Evident	3 Evident	2 Less Evident	1 Not Evident at all
1. The selection of the content precedes consideration of the content standards, performance standards, and the learning competencies.	X			
2. The learning logs include standard-based classroom interaction that is matched with the aligned content and is assessment-driven.	X			

3. The learning logs allow the teachers to use the assessment and/or adapt activities.	X			
4. The learning logs are designed to have an engaging student-centered classroom environment.	X			
Comment re Item 4: The learning logs are designed to provide students with opportunities to explore texts and innovate on texts and conduct further investigations. They also provide opportunities for discussion and co-operative learning among students. These are important aspects of a multiliteracies pedagogy and have been well demonstrated.				
5. The learning logs create an avenue of integrating and strengthening the 7C's of the 21 st century skills such as: Communication, Collaboration, Critical Thinking, Creativity, ICT, Cross-cultural Understanding and Civic skills.	X			
Comment re Item 5: All seven have been addressed very successfully and in minute detail				
6. The use of real and simulated contexts that explore multicultural and interdisciplinary facets is evident in the learning logs.	X			
Comment re Item 6: The learning logs addressed comparative literature in Africa and also literature among different regions of the Philippines. Students were encouraged to investigate the real life contexts and even ts that inspired the literature. This enabled to students to see the links between society, culture and literature, how closely they are intertwined. The student investigations into the real life events and contexts enabled interdisciplinary study to occur in a relevant way which will potentially engage students more successfully. Once again these demonstrate important aspects of a multiliterate pedagogy.				
7. The learning logs have assessments that are aligned to the standards of the curriculum.	We are unable to answer this as we are not sufficiently familiar with the curriculum.			
8. The learning logs provide equal opportunity to both fast and slow to achieve the learning competencies.			X	
Comment re Item 8: The learning outcomes and competencies are clearly stated. However, consideration could be given to identifying which competencies might be expected as essential and which would be expected of higher achievers. In addition some consideration might be given to teaching strategies that provide more scaffolded learning for students that need assistance. Perhaps some activities might be identified for students seeking a higher achievement or more advanced learners. This would address the issue of differentiated learning which develops learning opportunities for both fast and slow learners.				
9. The learning logs provide additional learning opportunities for those students who need them.			X	

Comments re item 9: This item seems to overlap or repeat item 8 see comments for item 8				
10. The learning logs provide the use of media and technology in accomplishing the students' tasks, if media and technology is appropriate.			X	
Comments re Item 9: The learning logs address the use of media and technology in comprehensive and varied ways. The planning is excellent. However, we have concerns that students need to be taught how to engage with the multimodal aspects of media and technology. Both students and teachers need to have learned about the five semiotic systems and how they combine in a text and their roles in meaning-making. Students cannot be expected to either consume or produce multimodal texts without specific instruction. Even though students of the 21 st century engage with and use multimedia and social media, they do not have the critical learning skills or the understandings about how these multimodal texts work. We suggest that both teachers and students would need some specific learning in these areas in order to implement these aspects of the program and the learning logs may need to be modified to allow this learning to take place.				
11. The learning logs considered each student's unique literacy identity is explored in terms of how it affects his or her literacies and literate practices.	X			
12. The assessment tasks assess what it intends to assess.	X			
13. The assessment task is fair considering the relevant factors such as the learner's cultural background.	X			
14. The learning logs provide learning closure so that the students are aware of what they learned and where it is leading them.	X			
15. Time frame is seen as a principal resource rather than a principal factor that controls learning.		X		
Comments re Item 15: While timelines are clearly stated we have some concern that the tasks specified will take much longer than allowed. Trialing of these activities will assist in more realistic time allocation. We have found with the many teachers we work with implementing a multiliteracies pedagogy as part of an action research cycle over at least a 12 month period, that the one aspect all teachers comment upon is that they need to slow down and implement less content over time more thoroughly, allowing students' to develop the skills of discussion, investigation online and how to consume and produce multimodal texts alongside the content of the discipline. Many of these teachers find that developing dialogic talk in the classroom aids this.				

RECOMMENDATIONS:

This is an excellent piece of work that shows clear evidence that Honeylet understands the concept of multiliteracies and multiliterate pedagogy and can translate it into planning and practice. We are concerned that there need to be a more in depth treatment of the semiotic systems and multimodal texts as our research with teachers indicates that teachers themselves need extensive development in this area to aid them in implementing a multiliterate pedagogy. There is also evidence that students themselves need to know and understand these concepts as they work with reading and writing multimodal texts of multimedia and technology. This cannot be left to the province of specific disciplines such as English and ICT but must be implemented in the discipline in which this teaching takes place. Honeylet has commenced this at a very high level but might like to consider some revision in this area. We suggest she reads more recent writing on this in the area of multiliteracies and also some work on dialogic talk to aid her in these revisions. (We have provided suggestions in a separate email to her.) Nevertheless, this is outstanding work and our comments should in no way detract from Honeylet succeeding in her studies.

We believe that Honeylet should consider taking this work further, researching its implementation with teachers and tracing both student and teacher development as they work with multiliteracies in literature. This would possibly make an excellent research based PhD study.

MULTILITERACY-BASED LEARNING LOGS EVALUATION SHEET

Name of the Evaluator: _____ Academic Position: SHS Language and Litt Teacher

Years in Service: 15 School/Faculty Affiliation: San Jose Del Monte National Trade School

Highest Educational Attainment: Ph.D. in English Language Education (candidate)

Academic Subject Assignment: 21st Century Literature, English for Academic and Professional Purposes

Directions: In a scale of 1 to 4 with 4 as Very Satisfactory and 1 as Needs Improvement, please evaluate the Multiliteracy-Based Learning Logs by placing a check (/) on the box that best represents your rating. Kindly write your remarks on the space provided at the end of this instrument should you have comments or suggestions to better improve the learning logs. Your comments, suggestions and recommendations are valuable to the completion of this study.

Legend:

<i>4-Very Satisfactory</i>	The multiliteracy-based learning logs exceeded expectation. All goals, objectives, and targets were achieved above the established standards.
<i>3-Satisfactory</i>	The multiliteracy-based learning logs met the expectation in terms of usability, practicality, and of highlighting its goals.
<i>2 – Fair</i>	The multiliteracy-based learning logs failed to meet one or two of its critical goals.
<i>1-Needs Improvement</i>	The multiliteracy-based learning logs is consistently below expectations, and needs significant improvement in one or more of its important areas

MULTILITERACY-BASED LEARNING LOGS EVALUATION CRITERIA	4 Very Satisfactory	3 Satisfactory	2 Fair	1 Needs Improvement
<i>Preliminaries: Alignment of the Content and Assessment to the Curriculum Guide Standards of 21st Century Literature from the Philippines and the World (2013)</i>				
1. The content standard, performance standard and learning competencies are achieved at the end of the session.	X			
2. The learning logs provide various types of assessments.	X			
<i>Multiliteracy Pedagogy Aspects: Opportunities for Exploring, Investigating, and Innovating on Literary Texts using Multicultural Contexts in Multimodal Ways</i>				

MULTILITERACY-BASED LEARNING LOGS EVALUATION CRITERIA	4 Very Satisfactory	3 Satisfactory	2 Fair	1 Needs Improvement
3. The learning logs provide various types of classroom activities	X			
4. The learning logs catered for the multimodal ways of presenting the lesson	X			
5. The instructions provided in the learning logs are stated clearly and accurately	X			
6. The task difficulty is matched with the needs and capabilities of the target learners.		X		
7. The learning logs is designed to have student-centered classroom environment.	X			
8. The learning logs provide suitable activities for each lesson.	X			
9. The learning logs use real and simulated contexts that explore Multicultural and Interdisciplinary facets of learning.	X			
<i>Integration of the 7C's of the 21st Century Skills</i>				
10. The learning logs create an avenue of integrating and strengthening the 7C's of the 21 st century skills such as: Communication, Collaboration, Critical Thinking, Creativity, ICT, Cross-cultural Understanding and Civic skills.	X			
<i>Adaptability of the Multiliteracy-Based Learning Logs in Various Educational Setups</i>				
11. The time frame is appropriate for each lesson.		X		
12. The learning logs provide flexibility for its users.	X			
13. The learning logs are teacher friendly.	X			

RECOMMENDATIONS:

The learning activities in every lesson are varied and engaging. They activate students' creativity and critical thinking. Activities also promote collaboration among the students. Lesson presentation would surely encourage the students to read and love literature. Somehow, it would lessen the students' stigma that Literature class is different and boring.

The provided rubrics assist the teachers (even the non-literature majors teaching 21st century literature class, a common scene in DepEd) to objectively assess the students' performance. With the provided rubrics, the students would also be guided in accomplishing the tasks.

However, the demands of some learning activities am afraid would hinder public school students from accomplishing them outstandingly.

The proposed "Teleserye Pilot: A Social Drama" is absolutely interesting.

Congratulations! Your MPF approach on teaching literature will surely REVOLUTIONIZE literature teaching especially in PUBLIC SCHOOLS. I am really looking forward to use these materials for the next school year. Kudos!

Thank you!

APPENDIX F

(FOCUS GROUP DISCUSSION [FGD] CONSENT FORM & QUESTIONNAIRE)

**Consent Form for Participation in a Research Study Philippine Normal University
College of Graduate Studies and Research Center**

*“Development and Evaluation of Multiliteracy-Based Instructional Materials on Teaching
21st Century Literature”*

A. Description of the research and your participation

I would like to invite you to participate in a research study titled, “Development and Evaluation of Multiliteracy-Based Instructional Materials on Teaching 21st Century Literature” I am currently enrolled in the program, Master of Arts in Education, Major in Literature-English Stream at Philippine Normal University – Manila, and in the process of writing my Master’s Thesis. The purpose of the research is to:

- a. develop the available instructional materials in 21st Century Literature into multiliteracy-based Learning Logs that will bridge the gap between the curriculum’s demands and what the available instructional materials are offering; and
- b. evaluate the effectiveness of the multiliteracy-based instructional materials that will enable the students to achieve the standards effectively in 21st Century Literature.

Your participation will involve the following:

1. Responding to the questions reflectively during the Focus Group Discussion;
2. Reviewing the six (6) sample learning logs that follow the Multiliteracy pedagogy; and
3. Evaluating the suitability of the Multiliteracy-based learning logs using a thirteen-item evaluation tool that will be provided by the researcher.

B. Risks and discomforts

There are no known risks or discomforts associated with this research.

C. Potential benefits

This research may help us to understand how the Multiliteracy pedagogy following Situated Practice, Overt Instruction, Critical Framing, and Transformed Action enhances the 7C’s of the 21st century skills, such as a) collaboration; b) critical thinking; c) creative thinking; d) communication; e) cross-cultural Understanding; f) ICT; and g) civic literacy, and on how this pedagogy made use of the constructed learning targets that will trace the achievement of the aforementioned standards and 21st century skills. This study serves threefold; first, it strengthens the teacher’s competence on bridging the gap between what the curriculum demands and what the available IM’s offer through using “power standards” and unpacking

these competencies using the learning targets; second, it allows fellow Literature teachers on creating opportunities to manipulate these practices at hand, and last, for the students to ensure the enhancement of their literary competence.

Hence, part of the benefits as the participants of this study is to receive a copy of the would-be evaluated Multiliteracy-Based learning logs.

D. Protection of confidentiality

Your identity will not be revealed in any publication resulting from this study. Only the school where you are teaching, and your specialization (whether in Literature, or in English) will be published in the study. Rest assured that I will do everything I can to protect your privacy.

E. Voluntary participation

Your participation in this research study is voluntary. You may choose not to participate and you may withdraw your consent to participate at any time. You will not be penalized in any way should you decide not to participate or to withdraw from this study.

F. Contact information

If you have any questions or concerns about this study or if any problems arise, please contact:

Ms. Honeylet L. Alerta +639088908956 h.alerta@csa.edu.ph

Consent

I have read this consent form and have been given the opportunity to ask questions. I give my consent to participate in this study.

Participant' signature _____ Date: _____

Focus Group Discussion Questionnaire

Dear Teacher-Participant:

Thank you for joining the Focus Group Discussion aimed at reviewing the developed Multiliteracy-Based Learning Logs and evaluating them as part of completing this study. As per Philippine Normal University (PNU) Code of Research Ethics (2015), this research study titled, “Development and Evaluation of Multiliteracy-Based Instructional Materials on Teaching 21st Century Literature ” is guided by the three (3) basic ethical principles which are respect of a person, beneficence, and of justice.

Given here are the list of questions for the focus group discussion to prepare you well for the scheduled activity.

Thank you so much for your kind consideration on this endeavor.

Sincerely,

Ms. Honeylet L. Alerta
+639088908956
PNU-Manila, 2019

I. PRE-ASSESSMENT QUESTIONNAIRE:

A. On Achieving the Content Standards, Performance Standards and Learning Competencies in the Curriculum Guide of 21st Century Literature from the Philippines and the World:

1. In your experience as a 21st Century Literature/ Literature teacher, were you able to cover all the standards in your subject given the prescribed 80-hour budget of the curriculum guide?
2. Were there some competencies that you tend to skip or omit because they do not seem to match the needs of the students?
3. How do you usually assess your students to know if they met the competencies?
4. What are your usual classroom activities in teaching literature that you think best achieve the standards in the curriculum guide?

5. Reflecting on the set of the competencies of the course, do you think that there are some that needs to be just combined, or re-aligned?

B. On Classroom Practices:

1. Do you choose your own set of texts in teaching 21st Century Literature, or do you just follow what is prescribed in your book (if you have)? Please elaborate.
2. What usual modes (visual, aural, spatial, audio, tactile) do you use in engaging your students that is leading towards a student-centered classroom interaction?
3. Do you employ learning targets, and share it with your students to track your pace every meeting?
4. Have you ever integrated and assessed certain literacies in your teaching of literature aside from the 4C's? Please specify.
5. What is the usual challenge of a teacher on teaching 21st century literature?

II. SYNTHESIS:

1. Upon reviewing the MBLLs, would you suggest that this is a good learning log prototype to be used in a formal education setup?
2. Would the developed MBLLs be considered better as opposed to the available instructional materials on teaching 21st Century Literature from the Philippines and the World? Please specify your points.
3. Were the unpacking of the standards through the use of the learning targets apparent in the MBLLs?
4. Were the integration of the 7C's of the 21st century skills made attainable with the use of the Multiliteracy pedagogy?
5. Was the use of the Multiliteracy pedagogy be proven to be effective in exposing the learners to achieve the literary skills better as compared to the available IMs?

APPENDIX G

(FGD PARTICIPANTS' SUMMARY OF RESPONSES)

Focus Group Discussion Part 1A Summary of Responses

PART I - A. On Achieving the Content Standards, Performance Standards and Learning Competencies in the Curriculum Guide of 21st <i>Century Literature from the Philippines and the</i> <i>World</i>	Summary of Responses
1. In your experience as a 21 st Century Literature/ Literature teacher, were you able to cover all the standards in your subject given the prescribed 80-hour budget of the curriculum guide?	Participant nos. 1,2,3,4,6,7,8,9,10: NO. Participant no. 5: Yes, only because their school is already practicing the use of “Power Standards”
2. Were there some competencies that you tend to skip or omit because they do not seem to match the needs of the students?	Participant no. 1-10: YES
3. How do you usually assess your students to know if they met the competencies?	Participant nos. 1,2,3,5,6,7,8,9,10 Quizzes and Performance Tasks
4. What are your usual classroom activities in teaching literature that you think best achieve the standards in the curriculum guide?	Participant nos. 1,2,5,6,7,8,9,10: Collaborative Tasks • Chunk reading • GRASPS • Literary Circles • Guided Discovery • Peer Mentoring/Peer Evaluation • Debate Participant nos. 3,5,7,8,9: • Depends on the interest of Strands • Class Discussion • Writing Activities • Literary Analysis • Reflective Writing • Online Discussion
5. Reflecting on the set of the competencies of the course, do you think that there are some that needs to be just combined, or re-aligned?	Participant no. 1-10: YES

Focus Group Discussion Part 1B Summary of Responses

PART I - B. On Classroom Practices:	Summary of Responses
1. Do you choose your own set of texts in teaching 21 st Century Literature, or do you just follow what is prescribed in your book (if you have)? Please elaborate.	Participant no.1: Follows the prescribed reading materials Participant nos. 2-10: Chooses the texts to be included in their syllabus
2. What usual modes (visual, aural, spatial, audio, tactile) do you use in engaging your students that is leading towards a student-centered classroom interaction?	Participant no. 2: All except tactile Participant nos. 8 and 10: All Participant no. 1,3,4,5,6,7, and 9: Visual, audio, and aural
3. Do you employ learning targets, and share it with your students to track your pace every meeting?	Participant nos. 1,2,3,5,6: YES Participant nos. 4,5,7: NO Participant nos. 9-10: Sometimes
4. Have you ever integrated and assessed certain literacies in your teaching of literature aside from the 4C's? Please specify.	Participant nos. 1,2,3,4,6,8,9,10: YES • Cross-Cultural Understanding • ICT • Technical-Vocational Skills Participant nos. 5 and 7: NO
5. What is the usual challenge of a teacher on teaching 21 st century literature?	Participant nos. 1,2,3,9,10: • Selecting Texts due to scarcity of available IMs Participant no. 5: • Engaging the students to read Participant no. 6: • Content Knowledge of the teacher Participant no.7: • Few texts discussed due to time constraints Participant no. 8: • Irrelevance of some texts to real-life situations

FGD Part 2 Summary of Responses

PART II – Synthesis	Summary of Responses
1. Upon reviewing the MBLs, would you suggest that this is a good learning log prototype to be used in a formal education setup?	Participant no. 1-10: YES
2. Would the developed MBLs be considered better as opposed to the available instructional materials on teaching 21 st Century Literature? Please specify your points.	Participant no. 1-10: YES • Coherent components • Multidisciplinary; students are led to explore multimodal ways of creating and performing an output. • Standards are realistic and attainable; collaboration, critical and creative thinking are consistent; learning targets are unpacked in a creative, engaging, critical, and collaborative manner. • 7C's of the 21st Century Skills are highlighted; • Power Standards are effectively unpacked through the use of the learning targets • Anchored to a new pedagogic model which is promising • The learning activities surely hit HOTS • Learning activities are more relatable, innovative, and in-sync with the current time.
3. Were the unpacking of the standards through the use of the learning targets apparent in the MBLs?	Participant no. 1-10: YES
4. Were the integration of the 7C's of the 21 st century skills made attainable with the use of the Multiliteracy pedagogy?	Participant no. 1-10: YES
5. Was the use of the Multiliteracy pedagogy be proven to be effective in exposing the learners to achieve the literary skills better as compared to the available IMs?	Participant no. 1-10: YES

VITA

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2019: Master of Arts in Education
Philippine Normal University
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PROFESSIONAL EXPERIENCE

2016-
Present: 21st Century Literature Teacher
Creative Writing / Creative Nonfiction Writing Teacher
Senior High School Department
Colegio San Agustin- Makati

2014-
2016: High School English Teacher
High School Department
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2011-
2014: High School English Teacher
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PROFESSIONAL ORGANIZATION

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