
RESEARCH ARTICLE

Choral Reading for Improving Oral Literacy in the English Classroom

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ABSTRACT

English speaking fluency is one of the 21st century communicative skills that are given so much attention and importance by most employers across the globe. Many Filipino graduates have difficulties finding a job because of poor oral literacy. This study determined the effectiveness of the choral reading strategy in improving students' oral literacy in Grade 11 English, Lusaran National High School, Cebu City, S. Y. 2019-2020. The study used a quasi-experimental method, utilizing rubrics to identify and determine the research subjects' performances. Findings showed that most of the students in the two groups of subjects showed a fair performance in the pretest. The two groups of subjects showed an increase in performance based on the scores earned in the posttest. There is a significant difference in the posttest performances of the control and experimental groups. There is a significant difference between the pretest and posttest performances of the control and experimental groups. The group which had choral reading for improving oral literacy in the English classroom showed a high increase in performance. Choral reading is an effective strategy for improving oral literacy as it develops the students' oral literacy in terms of volume and expression.

KEYWORDS

Choral Reading; Oral Literacy; English Classroom; speaking fluency

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1. Introduction

Learning a language requires multidisciplinary skills to effectively transmit the message. English speaking fluency is one of the 21st century communicative skills that are given so much attention and importance by most employers across the globe. Many Filipino graduates have difficulties finding a job because of poor oral literacy. In 2006, the European Chamber of Commerce reported that 75% of the Philippines' annual 400,000 graduates have substandard English skills. Nursing graduates have difficulties with the pre-employment requirement, a good score on the test of spoken English.

In business process outsourcing industries, out of 100 applicants for call center positions, less than five percent are hired because of inadequate oral skills. Is it the fault of the English teacher why oral literacy of Filipino is a demerit for employability? Is it the lack of self-confidence of the students? Or is it the absence of motivation from the teacher for this inadequacy? This study will hopefully contribute insights for the English teachers (this paper uses Choral Reading) to improve the plight of enhancing the students' diction, pronunciation, pitch, pacing, and expression in oral communication.

2. Theoretical Background

This study is anchored in Experiential Learning Cycle Theory by David Kolb, Phases of Learning Theory by Fitts & Posner, and Closed Loop Theory by Jack Adams. According to David Kolb's Model, learning does occur by simply watching or reading. To learn effectively, the learner must perform to have first-hand experience. Cite examples of concrete experience activities in the classroom are reading, hands-on demonstration, and games. The next cycle is reflective observation, which involves taking a break from "doing" and taking a step back from the job to reflect on what has been done and experienced. Many questions are asked at this stage, and communication channels are encouraged to oneself or others involved in the recently done experience. Vocabulary is essential and is needed to verbalize and discuss with others. The next cycle comprises abstract conceptualization, often known as concluding or learning from the experience; synthesizing new knowledge and viewpoints in making sense of what has occurred;

and interpreting and understanding the events and their relationships. At this time, comparisons between what the students have done and reflected upon and what they already know to occur. It is beneficial to use textbook theory to create and discuss scenarios, models that students are familiar with, ideas from colleagues, previous observations, or any other knowledge they have accumulated. Lastly, active experimentation is synonymous with planning or trying out what the learner has learned to apply in future scenarios. The learner examines how they will put what they have learned into practice at the end of the learning cycle. Planning facilitates new understanding and eventually interprets it into expectations as to what actions should be done to improve how a task is handled. For learning to be practical, most people must put it in the context relevant to the student. If it is not clear how knowledge can benefit one's life, it is likely to be forgotten fast (Johns, 2001).

According to Fitts and Posner's Learning Theory, learners linearly advance through the three stages through practice. Coaches and other practitioners must employ motor learning theories to guide their practice prescriptions. Motor learning is a series of internal processes linked to training or experience that result in generally permanent changes in a person's capacity to perform skilled behaviors. In other words, motor learning occurs when complicated brain processes arise in response to practice or experience with a particular ability, resulting in changes in the central nervous system that enable the development of a new motor skill. The purpose of the cognitive stage of motor learning, which is the first step of motor learning, is to establish a general grasp of the craft. The learner must first define the skill's goal and then consider the contextual circumstances that will affect their ability to perform the skill. The teacher must do everything possible to create the best learning environment possible, including removing significant distractions. The learner is mainly guided by visual input and trial and error during this stage. Through practice, the learner begins to display a more subtle movement in the associative stage. Following some practise and identification of several possible stimuli, the learner can focus on "how to do" rather than "what to do," as in the first stage. In this condition, visual signals become less critical, while proprioceptive cues become more important. Proprioceptive cues refer to the learner's increased emphasis on how their body moves in space and their joints and muscles' feedback. The more practice the student gets, the more proprioceptive feedback they receive to help them learn. The motor skill becomes mostly automatic at the final stage of learning, which is the autonomous stage. Compared to the first stage, progression to this level of learning allows the learner to do the skill in any context with relatively little cognitive input (Taylor, A. & Irvy, B, 2012).

Advocates of Jack Adams' Closed-loop theory, which is based on motor learning and focuses on slow, graded, linear positioning tasks with error detection and correction and includes error detection and correction, are concerned with memory but not so much with the learning operations that store the movement sequence in memory and fail to specify how the program is acquired. Eventually, these proponents raised questions: Is feedback useless throughout a program's development, or does feedback only play a function early in learning, with the program eventually becoming independent of feedback? An experiment by Jack Adams was designed to test these possibilities. A motor program consisting of two memory states, memory trace, and perceptual trace, is required to learn a movement. Linear positioning was the task used, and it was understood under augmented feedback, defined as mere feedback received by a subject from their social surroundings or minimal feedback. With augmented feedback, there is full vision, the subject could hear the slide, which was manipulated to move along its track, and he had spring tension on the fall to give heightened proprioceptive feedback. Minimal feedback was none of these. Depending on the experimental condition, after a low or large quantity of practice with knowledge of outcomes, the ability of results was removed, and the feedback remained the same or was switched. If the motor program is independent of input throughout its learning, then changes in feedback should not affect the quantity of understanding. However, if a program's learning is based on gradual decoupling from input, then a shift in feedback should result in a performance difference at the low level of learning but not at the high level. The change in feedback has a significant impact on both levels of learning. Furthermore, the difference was highest for those with a high level of learning, which contradicts the idea that a motor program develops with time. Throughout all levels of learning, motor learning plays a role in feedback (Hawks, 2016).

Guided by these theories, the researcher will now present in the subsequent pages the need and a possible solution to the problem of inadequate oral communication skills of young Filipino English learners.

3. Research Problem

The study determined the effectiveness of the choral reading strategy in improving students' oral literacy in Grade 11 English, Lusaran National High School, Cebu City, S. Y. 2019-2020. The findings were used as the basis of a proposed action plan.

Specifically, this study answered the following questions:

- a. What are the pretest performances of the control and experimental groups?
- b. What are the posttest performances of the control and experimental groups?
- c. Is there a significant difference between the pretest performances of the control and experimental groups?
- d. Is there a significant difference between the pretest and posttest performances of the control and experimental groups?
- e. Is there a significant difference between posttest performances of the control and experimental groups?

4. Literature Review

The idea of literacy for all people has matured during the twentieth century. With that maturation have come new definitions that lead people beyond rudimentary notions of the mere ability to read and write. Still, it emphasizes the holistic approach that all skills must be learned for adequate message perception.

The question is, what is involved in oral literacy? How can we say that a student is orally literate? First, let us break down the words and define each unit. When we say oral, we mean uttered by the mouth or in words meaning spoken and not written.

Hawks (2016) stated that in recent years, corrective feedback, which is a response by a teacher or other interlocutor that attempts to signal to a nonnative speaker the incorrectness/ungrammaticality of an utterance, has received a lot of attention in the field of language, oral language learning research. Researchers have paid the most attention to recasts among the several sorts of remedial feedback. Recasts occur more frequently than any other sort of corrective feedback in natural English classrooms, according to early observation classroom research; this observation was found in some English classrooms. Teachers may utilize recasts because they do not slow down the flow of communication as much as other corrective feedback. Recasts are widely considered a form of implicit correction in which teachers do not stop the flow of meaningful conversation.

Auditory communication is not just the art of hearing. More importantly, it is the art of listening, that is, how an individual perceives the meaning of the sounds. The student needs to develop discriminative listening skills (Horowitz, 2012).

This is essential listening, which involves determining the difference between sounds and noise. If a listener cannot hear a difference, they will be unable to comprehend the message communicated by such differences. Within the sender's language, listeners learn to distinguish between sounds and noise. Some people have trouble distinguishing between the phonemes of different languages. This is one of the reasons why a student in the same class struggles to speak the same language flawlessly, as they are unable to discern the nuanced sounds required by the language. A person who cannot identify the subtleties of emotional variation in another person's voice will also be unable to discern what the other person is experiencing. Because learners communicate a lot through body language, listening is both a visual and audible activity.

Phonology in literacy implies that phonics is vital in acquiring the system of contrastive relationships between speech sounds, which are the foundations of language literacy. Students learn to associate the sounds of spoken language with the written combination of letters that make up a phoneme as they know. When children have learned all of the various phonemes, they will be able to "sound out" any letter combination. This development in learning phases helps students put their past knowledge of sounds from oral language experience to use (Vega, 2015).

Phonics is an action and a process. As with learning, any skill needs practice with feedback. Since phonics is always done aloud or orally, there is immediate feedback when the learner reading audibly hears everyday speech (Tankersly, 2003).

Reeder (2017) claims that a student's verbal language serves as a foundation for literacy and all learning. Students develop phonological awareness, which enhances their oral literacy, by hearing and playing with language sounds. Teachers' instruction and approach are critical in establishing a learning environment and interacting with others in ways that promote and extend students' oral language.

According to Reeder (2017), literacy can be acquired in collaborative social circumstances; literacy is a shared activity rather than individual competency with specific abilities. As a result, oral literacy necessitates social contact in various settings. Similarly, reading aloud in a group best shows student participation and social engagement.

In Lindfor's language acquisition theory, oral language tends to follow a pattern of development that later leads to literacy development, provided that the student has access to learning materials and is given proper guidance. He emphasizes that in oral language literacy, the process of creative construction must be active and engaging, dynamic and evolving, and a meaning-focused process (Smith, 2003).

According to Bernardo (2013), we can say that a student is orally literate if the necessary elements are addressed to achieve better spoken English. These elements are sounds, stress, intonation, and fluency.

Sounds. In English, there are 44 sounds: 24 consonant sounds, 12 vowel sounds, and eight diphthong sounds (two vowel sounds joined together). The tongue's location regarding the mouth, lips, and teeth, the shape of the mouth, and whether or not the vocal cords are vibrated influence how these sounds are created. Each sound can be represented by a phonetic symbol or, more simply, a term (Ribo, L. et al., 2013).

Stress. Celce-Murcia (2001) emphasizes that the alternating of longer (stressed) and shorter (unstressed) syllables can be appreciated in poems when read aloud. The beat or rhythm of the language is called stress. One syllable of a word and some words in a sentence are stressed more than others in English. The speaker sounds stilted if all syllables are stressed equally. The

most common word stress pattern with intense stress is on the first syllable. When an extra syllable is added, the stress on a word can vary. Depending on the grammatical function, it might be emphasized (Inocencio, 2013).

Intonation. This is how the language sounds. The way the student's voice rises and falls can indicate when a sentence is coming to a conclusion and what type of sentence it is. It can show what punctuation can show in written language in a spoken language. Surprise, alarm, and irony are among the attitudes and feelings depicted (Inocencio, 2013).

Inocencio (2013) also added that when a learner reads or speaks, they can adjust or vary the intonation based on what the learner tries to suggest or imply. Furthermore, when the learner talks or reads something, they may have personalized variations of intonation, but the standard patterns are pretty definite. Varying the intonation can also reveal our purposes, thoughts, moods, or emotions. Furthermore, he said that there is a varying speech rate. Changes in speaking rate can be rapid, light, gay, slow, or very slow, to mention a few. Talking too long tends to bore listeners at one particular rate, so varying its speed can call their attention. Pauses and shifts in tempo can be used to achieve rate variability. In choric reading or oral interpretation, one can simply pause or stop speaking to give listeners time to ponder over what the speaker has said and prepare/for the following line or mood of the passage.

Abella (2016) suggests that the student's active role in language literacy is of greater importance. Stressing that the learners exist to relate/interact with others. The student takes an engaging and meaningful approach to learning the language through social interaction, which will be achieved through collaborative activities such as choral reading. By nature, learners are social beings and have tendencies to form bonds and relationships with others.

According to Andas (2014), active learning is an essential education component. By engaging students in the learning process, they can better apply the knowledge they gain.

Oral reading can be an excellent means of teaching reading skills such as good phrasing, pronunciation, reading with expression, and fluent reading without hesitations or repetitions. Oral reading also provides an opportunity to diagnose reading skills and discover pupils' reading weaknesses.

Generally, oral reading is a more difficult task than silent reading. In oral reading, the reader must know all the words and get the author's point and mood so that the reader can convey it to the listeners. To do this, the oral reader must use proper phrasing, paying heed to punctuation while at the same time reading aloud enough to reach all the listeners (Grindlay, 2002).

There are two ways of reading aloud: sight-reading and the other is rehearsed reading. Sight-reading means reading aloud a text one has not seen before. On the other hand, rehearsed reading means working up reading for others by practicing and presenting it. Reading aloud allows the students to socialize by reading both for enjoyment and the benefit of feedback. It externalizes silent reading and thus gives the learner a chance to get help.

Furthermore, there is nothing the teacher or anyone else can do for the reader during silent reading. That is the plain and most important truth about silent reading. The reader is on his own. If a comprehension test follows the silent reading, the teacher or anyone will know what went on in the learner's head during that silence, whether the learner understood what was read. Students should have frequent opportunities to vary their silent reading pace according to their goals. The students need to peruse carefully for understanding insight and scan rapidly to find specific information or get the main idea of a piece of writing (Anonat, 2011).

Some oral techniques are listed below. The first is unison reading, in which students use the oral reading approach to help each other develop their skills by reading aloud in small, diverse groups. This method is part of a larger strategy known as genre practice, which is based on the assumptions that children learn best in groups, that reading is fundamentally a social process, and that students may take responsibility for their learning (McCallister, 2010).

The teacher chooses a text appropriate for the student's grade level. The teacher reads aloud a brief segment, such as one or two phrases at a time, while the pupil listens silently. The student then reads the same short piece aloud, and the read-aloud process continues with the teacher and student alternating until the chapter is completed. When a student makes a reading error or pauses for more than 3 seconds, the teacher stops the student, points to the wrong word, and has the student read the word aloud.

The second step is "Refrain Reading" to improve pupil reading fluency. The teacher chooses a text appropriate for the student's grade level. The teacher, for example, reads aloud a brief piece, one to two phrases at a time, while the learner listens silently. The student then reads the same small article aloud, and the read-aloud practice continues until the passage is completed, alternating between the teacher and the student. When a student makes a reading mistake or pauses for more than 3 seconds, the teacher stops the student, points to and says the error word, has the student read the word out correctly, has the student read the surrounding sentence that includes the error word, and then resumes the reading task (Ellis, 2009).

Antiphonal reading is the third oral reading strategy. This is a choral reading that has been adapted. Students are separated into groups, and each group reads a part of a text alternately or collaboratively. Poems, rhymes, limericks, and other items set up for several voices work well for this practice. This can be done in front of a small number of students or deception of a large group of students (Schumm, 2016).

Lastly, Choral reading is an oral approach used to integrate fluency training into general education classes. Teachers can choose texts that are part of their reading series and require further practice, poetry selections, or literary works that students are interested in. As pupils listen to sound, tension, duration, and pitch, this technique gives a model of fluent reading for them. In addition, this form of practice provides the act of reading a social context. This method is cost-effective and straightforward, increasing reading fluency (Ellis, 2009).

Choral reading is when a whole class or group of students reads aloud in unison. Because learners are reading aloud together, this aids in developing fluency, self-confidence, and motivation.

Choral reading is an example of an interactive teaching strategy that keeps the principle that learning is an active process. Choral reading is an engaging learning activity because it characterizes a practical instructional approach to oral literacy. It promotes experiential, collaborative, and reflective learning (Corpuz, B. et al., 2006).

Choral reading allows less experienced readers to practice and receive guidance before being expected to read independently. It also serves as a model for fluent reading while children listen, and it aids in the development of sight word recognition.

Whole class reading is just like choral reading, according to Galda (2001). This will allow the students to relate textual language to oral language and eventually develop the students planning skills as well, for they have to focus on how they should deliver the text well concentrate on the verbal interaction, which often leads to a dramatic reenactment of the stories told.

In choral reading, attention is significant because it affects the group's performance. The strategy encourages students to stay focused on the activity/practice; this is reading in unison and requires collaboration and synchronization. This strategy helps the students' diction, pronunciation, prosody, pitch, pacing, etc. Choral reading generally promotes oral, auditory, cognitive, and physical exercise, which helps develop literacy among students (Ellis, 2009).

Choral reading or interpretation is also called a speech choir. This requires intensive rehearsals so that voices come out in unison (Gochuico & Hernandez, 2003). By this, students are well engaged in varying situations. Additionally, choral reading keeps the students' performance intact and encourages them to be attentive and focused on their diction, pronunciation, prosody, pitch, pacing, etc. It brings an entertaining and engaging approach to learning a language; since it is interesting, it is fun for students; thus, helping them learn and become acquainted with their practiced diction, pronunciation, prosody, pitch, pacing, etc. So students will not be out of focus.

There are different strategies related to choral reading: unison, refrain, and antiphonal. Unison reading is by reading together orally in small, diverse groups (McCallister, 2010), while refrain reading is done by following the leader's way of reading (Ellis, 2009); antiphonal reading is done by reading the assigned part alternately or sometimes in unison with a large class or in small groups (Schumm, 2016).

In doing the choral reading, one should choose a book or a selection that works well for reading aloud as a group. Choose patterned or predictable choices, especially for beginning readers, and the piece must not be too long. Before reading, distribute the chosen selection to the students, keeping in mind that each must have a copy. To aid comprehension, provide students with a very brief overview of choice. Review any vocabulary words highlighted in the text for pronunciation and initial meaning.

During reading, begin students reading in the cue or, at the same time, instruct them to start reading after the teacher counts down "three, two, one." After a false start or two, the student will get the idea. The emphasis is on reading the selection with one voice. This requires the teacher to lead the reading in a voice everyone can hear. The teacher can act like a metronome to keep the class reading together in this role. While reading the selection aloud with the class, walk about the room and listen for "rough spots," proper phrasing, and prosody.

After reading, based on the teacher's monitoring, review words and phrases that were difficult for the class. The emphasis is on the class as one collective voice and no one individual. Lastly, encourage the class by highlighting what was done well and guiding students toward more remarkable improvement (Paige, 2013).

The use of choral reading in improving oral literacy aims to give students practice to enhance their diction, pronunciation, prosody, pitch, pacing, etc. In addition, for skill-building, self-actualization, and learner empowerment to happen, effective learning has to transpire in the classroom (Illustrisimo, 2011).

Choral reading is a term given to a group of fluency-building reading strategies. A more fluent reader is present and reads with the student to assist with decoding difficult words and monitor for appropriate reading pace and expression or prosody. It is reading aloud in unison with a whole class or group of students. Choral reading helps build students' fluency, self-confidence, and motivation because students are reading aloud together. Students who may ordinarily feel self-conscious or nervous about reading aloud have built-in support (Landreth, 2018).

Torky (2006) elaborates in her study that communication through speaking has many assets, such as facial expressions, gestures, and even body movements. Formulaic phrases, hesitation devices, self-correction, rephrasing, and repetition can all assist speakers in becoming more fluent and dealing with real-time demands. Exposing students to these spoken discourse features facilitates their oral production and helps them compensate for the problems they encounter. It also helps them sound normal in their use of the foreign language. Spoken language is characterized by fixed expressions that play an essential part in enhancing fluency during speaking.

Lim-Borabo (2015) further explains in her study that interactive and innovative teaching strategies like choral reading or speech choir improve students' creativity and resourcefulness, enhance oral communication skills, and develop interpersonal intelligence.

In her study on cooperative learning, Hatch (2015) concludes that collaborative learning enhances students' academic achievement in English. When students work in groups, they can express their thoughts, listen to the thinking of others, hear their problem-solving strategies, make their ideas deeper, get along with others in contributing ideas, and enjoy the art of reading.

Albert (2016), in his study on pop songs for speech improvement classes, concluded that using pop songs in teaching oral communication is an effective strategy for increasing students' motivation and a potent tool in teaching pronunciation, word stress, and intonation. The use of songs facilitates learning and makes students more fluent; thus, students can practice and produce English words and sentences more naturally and meaningfully.

Yongco (2016), in her study on readers' theatre, showed that performance presentation is a way to develop fluency and confidence. For students to appreciate this experience, teachers must utilize authentic and relevant materials to their needs. Readers theatre is one of the strategies that provide compelling learning experiences for students, which could give more motivation and self-confidence, improve interpersonal relationships, and create more authentic learning.

Cañete (2017) concluded in her study on the storytelling approach in teaching that students exposed to listening to literary pieces will develop active participation, memory enhancement, and verbal and nonverbal proficiency.

Choral reading in improving the students' oral literacy is the focus of the study. It attempts to improve the diction, pronunciation, prosody, pitch, pacing, etc., in speaking the English language and, in such a way, improve the students' understanding of oral literacy by practicing within a guided group.

Guided by these related literature/studies, the researcher will now present in the subsequent pages the need and a possible solution to the problem of inadequate oral communication skills of young Filipino English learners.

5. Methodology

This study used a quasi-experimental design. The study was conducted at Lusaran National High School, one of the rural schools in Cebu, under the supervision of the Department of Education, Division of Cebu City. As of 2018, the number of junior and senior high school students enrolled is approximately 500. There are 20 teachers and one administrative assistant. The school adheres to the prescribed K to 12 curricula of the Department of Education. The Senior High School Department only offers a general academic strand. The school is equipped with laboratories for varied learning, including a library and learning resources center. The study was participated by Grade 11 students. English classes were selected for the control and experimental groups. There were 28 students for the control group and 28 students for the experimental group. Table I shows the matching of research subjects. The research subjects' gender, age, and final grades in English 10 were used as the basis for the matching of subjects through random selection.

The main instrument of this study is a literary piece entitled *To James* by Frank Horne. This served both as a pretest and posttest assessment tool. The performances were rated 4, interpreted as Very Good, three as Good, two as Fair, and one as Needs Improvement.

Written communication was sent to the Department of Education, Division of Cebu City through the office of the principal, Mrs. Miraluna P. Lañojan, requesting permission to conduct the study at Lusaran National High School. Upon the approval of the request, the researcher commenced with the data gathering. The researcher consolidated the final grades of the grade 11 students and classified them according to their final grades in English 10. The researcher then identified the subjects of the control and experimental groups. The research subjects' gender, age, and final grades in English 10 were used as the basis for the matching of

subjects through random selection. On July 29, 2019, the researcher divided the control and experimental groups into subgroups through random selection. Then, the pretest was given to the research subjects for both control and experimental groups in two different rooms. Both groups read *To James* by Frank Horne (See Appendix B1). Using the rubric, the researcher and other two raters, the teachers in Science and Araling Panlipunan, evaluated the pretest performances of each sub-group from the control and experimental groups and tabulated the scores accordingly as pretest results. On the second and third meetings, July 30 and 31, 2019, the researcher provided each sub-group from the control and experimental groups with another selection, *The Road Not Taken* by Robert Frost, to do a reading practice. (See Appendix B2).

The control group read the selection orally by themselves, and no group choral reading practice. Instead, conventional/traditional teaching was employed. The teacher simply guided them in pronunciation, clarity, etc. In contrast, the experimental group was introduced to choral reading. The class was trained to observe volume (loudness and softness of creating the sound), clarity of the pronounced words, timing, gestures and movements, and flow. After the intervention, the posttest was conducted on the control and experimental groups during the fourth meeting. The students read the selection given during the pretest *To James* by Frank Horne. Using the rubric, the researcher and the other two raters evaluated the pretest performances of each sub-group from the control and experimental groups. They tabulated the scores accordingly as posttest results.

6. Results and Discussion

This section presents the analysis, results, interpretation, and discussion of data from the respondents.

Table 1. Pretest Performances of the Control and Experimental Groups

Category	Control Group		Experimental Group	
	Mean Rating	Interpretation	Mean Rating	Interpretation
Volume (Loudness)				
Group 1	1.75	Needs Improvement	2.59	Good
Group 2	1.33	Needs Improvement	2.74	Good
Group 3	2.28	Fair	2.30	Fair
Group 4	2.17	Fair	2.26	Fair
Average mean	1.88	Fair	2.47	Fair
Clarity (Clear enunciation)				
Group 1	1.71	Needs Improvement	2.31	Fair
Group 2	1.82	Fair	1.98	Fair
Group 3	2.36	Fair	2.15	Fair
Group 4	1.90	Fair	1.84	Fair
Average mean	1.95	Fair	2.07	Fair
Timing (Rhythm)				
Group 1	2.03	Fair	2.12	Fair
Group 2	2.24	Fair	2.30	Fair
Group 3	2.30	Fair	1.82	Fair
Group 4	1.85	Fair	1.89	Fair
Average mean	2.11	Fair	2.03	Fair
Expression (Gestures, Movements)				
Group 1	1.63	Needs Improvement	1.29	Needs Improvement
Group 2	1.61	Needs Improvement	1.97	Fair
Group 3	2.01	Fair	1.87	Fair
Group 4	2.25	Fair	1.70	Needs Improvement
Average mean	1.88	Fair	1.71	Needs Improvement
Flow (Fluidity)				
Group 1	1.75	Needs Improvement	1.94	Fair
Group 2	1.92	Fair	2.05	Fair
Group 3	2.71	Good	1.84	Fair
Group 4	1.82	Fair	2.17	Fair
Average mean	2.05	Fair	2.00	Fair
Overall mean	1.97	Fair	2.06	Fair

Table 1 demonstrates no variations in volume between the control and experimental groups' average group performances of the subgroups since both groups got a 1.88 and 2.47 average mean, described as a *fair* performance.

Moreover, there were still no differences between the average group performances of the subgroups of the control and experimental groups in terms of clarity. The Control group got 1.95 average mean and 2.07 average mean ratings for the experimental group. Both were described as *fair* performances.

In addition, in terms of timing, there were no differences between the performances of the control (2.11 mean) and the experimental group (2.03 mean). The scores were described as *fair* performances.

However, there were differences between the control group's performances and that of the experimental group in terms of expression. The control group got a higher average mean rating of 1.88, described as a *fair* performance, compared to the lower average mean rating of the experimental group, which is 1.71, defined as *needing improvement*. Grindlay (2002) emphasized that in oral reading, the reader must know all the words and must get the author's point and mood so that the reader can convey it to the listeners. By this, the oral readers who belong to the subgroups of the control performed *fair* to the other group since they have observed the use of proper phrasing, paying heed to punctuation while at the same time reading aloud enough to reach all the listeners during the control group's pretest performance in terms of expression.

Galda (2001) also indicated that students relate textual language to oral language and eventually develop the students planning skills and focus on how they should deliver the text well, concentrating on the verbal interaction, which often leads to dramatic expression of the read poem.

In terms of flow, there were no differences between the control group performance (2.05 average mean) and the experimental group performance (2.0 average mean). Both are described as *fair* performances.

Therefore, there were no differences in the overall pretest mean rating of both control and experimental groups. Both groups got a *fair* overall pretest performances with a mean rating of 1.97 for the control group and 2.06 for the experimental group.

Table 2. Posttest Performances of the Control and Experimental Groups

Category	Control Group		Experimental Group	
	Mean Rating	Interpretation	Mean Rating	Interpretation
Volume (Loudness)				
Group 1	2.44	Fair	3.50	Very Good
Group 2	2.06	Fair	3.24	Good
Group 3	2.69	Good	3.06	Good
Group 4	2.52	Good	3.06	Good
Average mean	2.43	Fair	3.22	Good
Clarity (Clear enunciation)				
Group 1	1.98	Fair	2.50	Good
Group 2	2.74	Good	2.49	Fair
Group 3	2.75	Good	2.49	Fair
Group 4	2.37	Fair	2.50	Good
Average mean	2.46	Fair	2.50	Fair
Timing (Rhythm)				
Group 1	2.70	Good	2.69	Good
Group 2	2.58	Good	2.31	Fair
Group 3	2.42	Fair	2.50	Good
Group 4	2.62	Good	2.87	Good
Average mean	2.58	Good	2.59	Good
Expression (Gestures, Movements)				
Group 1	2.41	Fair	2.87	Good
Group 2	2.43	Fair	3.50	Very Good
Group 3	2.40	Fair	2.87	Good
Group 4	2.50	Fair	2.69	Good
Average mean	2.44	Fair	2.98	Good
Flow (Fluidity)				
Group 1	2.43	Fair	2.87	Good
Group 2	2.12	Fair	2.69	Good
Group 3	3.00	Good	2.87	Good
Group 4	2.56	Good	2.50	Good
Average mean	2.53	Good	2.73	Good
Overall mean	2.49	Fair	2.80	Good

In terms of volume, there were discrepancies in the results of the control and experimental groups, as shown in Table 2. The control group received a lower average mean rating of 2.43, regarded as fair performance, than the experimental group's higher average mean rating (3.22), which was described as good performance.

Furthermore, in terms of clarity, there were no differences between the average group performances of the subgroups from the control and experimental groups. The Control group has a mean rating of 2.46 and 2.50 average mean rating of the experimental group, which is a *fair* performance.

However, in terms of clarity, two of the subgroups from the experimental group got *fair* performances compared to the other two subgroups of the control group, which got *good* performances. Celce-Murcia (2001) emphasized the importance of proper pronunciation in stressing and distressing syllables. Syllables can be appreciated in poems when read aloud. The two subgroups from the control group increased their performances compared to the two subgroups of the experimental group due to the individualized practice of the rhyme schemes of the poem, the Road Not Taken by Robert Frost. Abella (2016) also suggested the greater importance of the student's active role in language literacy.

In addition, there are no differences between the average group performances of the subgroups from the control and experimental groups when it comes to timing. 2.58 and 2.59 were the average mean ratings of both described as *good* performances.

However, in terms of timing, one of the subgroups from the experimental group got a *fair* performance compared to the other subgroup of the control group, which got a *good* performance. Gochuico & Hernandez (2003) stressed that voices come out in unison when doing the choral reading. The group performance will be affected when one or two members fail to follow the performance phase because the emphasis is on the group as one collective voice and no one individual (Paige, 2013).

Moreover, there were differences between the average group performances of the subgroups from the control and experimental groups in terms of expression. Since the control group got a lower average mean rating of 2.44, described as a *fair* performance, compared to the higher average mean rating of the experimental group (2.98), which was described as a *good* performance.

In terms of flow, there were no differences between the average group performances of the subgroups from the control and experimental groups. Since control group got 2.53, and the experimental group got a 2.73 average mean rating, described as *good* performance.

Lastly, there were relative differences in the overall posttest mean ratings of both control and experimental groups. Since the control group got *fair* overall posttest performances with a mean rating of 2.49, described as a performance, compared to the higher comprehensive posttest mean rating of the experimental group of 2.80, described as a *good* performance.

There was an increase in the posttest performances of the experimental group since the subgroups received the intervention, which is choral reading. Gochuico & Hernandez (2003) said that choral reading requires intensive rehearsals so that voices come out in unison, which resulted in the experimental group's increase in volume and expression.

Table 3. Difference Between the Pretest Performances of the Control and Experimental Groups and Results Per Category

Group	Mean	t-stat	p - Value	Decision on Ho	Interpretation
Control	1.97	0.60	0.28	Failed to Reject Ho	No Significant Difference
Experimental	2.06				

Category	df	Computed Value	Critical Value	Decision on Ho	Interpretation
Volume	6	2.411	1.943	Reject Ho	Significantly Different
Clarity	6	0.689	1.943	Failed to Reject Ho	No Significant Difference
Timing	6	0.500	1.943	Failed to Reject Ho	No Significant Difference
Expression	6	0.761	1.943	Failed to Reject Ho	No Significant Difference
Flow	4	0.210	2.132	Failed to Reject Ho	No Significant Difference

The p-value in the table above is more significant than 0.05, indicating that there is no statistically significant difference in pretest performance between the control and experimental groups. However, because the computed value of t exceeds the threshold value, the volume of the pretest performances of the control and experimental groups differs.

Table 4. Difference Between the Pretest and Posttest Performances of the Control and Experimental Groups and Results Per Category

Group	Mean	t-stat	p - Value	Decision on Ho	Interpretation
Control					
Pretest Scores	1.97	7.46	0.002	Reject Ho	Significantly Different
Posttest Scores	2.49				
Experimental					
Pretest Scores	2.06	9.17	0.001	Reject Ho	Significantly Different
Posttest Scores	2.79				

Category	df	Computed Value	Critical Value	Decision on Ho	Interpretation
Control Group					
Volume	3	5.647	2.353	Reject Ho	Significantly Different
Clarity	3	3.601	2.353	Reject Ho	Significantly Different
Timing	3	3.146	2.353	Reject Ho	Significantly Different
Expression	3	3.914	2.353	Reject Ho	Significantly Different
Flow	3	3.542	2.353	Reject Ho	Significantly Different
Experimental Group					
Volume	3	5.500	2.353	Reject Ho	Significantly Different
Clarity	3	4.692	2.353	Reject Ho	Significantly Different
Timing	3	2.792	2.353	Reject Ho	Significantly Different
Expression	3	10.172	2.353	Reject Ho	Significantly Different
Flow	3	3.559	2.353	Reject Ho	Significantly Different

The p-values of the pretest and posttest of the control and experimental groups are less than the 0.05 level of significance, as indicated in Table 4. The null hypothesis is ruled out as a result. It shows that the control and experimental groups' pre-and posttest results are significantly different. Table 4 also provides the t-test results for the control and experimental groups, 7.46 and 9.17, respectively.

These findings signified enough evidence to say a significant increase from the pretest to the posttest results of the control and experimental groups. It implies that both learning conditions given to the control and experimental groups were influential in enhancing students' performance.

Furthermore, Paige (2013) indicated that for students who have not developed appropriate fluency with connected text, monitored practice is necessary under the tutelage of a more fluent reader.

Table 5. Difference Between Posttest Performances of the Control and Experimental Groups and Results Per Category

Group	Mean	t-stat	p - Value	Decision on Ho	Interpretation
Control	2.49	3.04	0.01	Reject Ho	Significantly Different
Experimental	2.79				

Category	df	Computed Value	Critical Value	Decision on Ho	Interpretation
Volume	3	5.514	2.353	Reject Ho	Significantly Different
Clarity	3	0.427	2.353	Failed to Reject Ho	No Significant Difference
Timing	4	0.509	2.132	Failed to Reject Ho	No Significant Difference
Expression	6	1.982	1.943	Reject Ho	Significantly Different
Flow	4	0.667	1.943	Failed to Reject Ho	No Significant Difference

The performed study results revealed a substantial difference between the posttest performances of the control and experimental groups, as shown in the table above. Based on the means, the experimental group obtained a mean of 2.79, higher than the control group's mean, which had 2.49. This implies that the experimental group performed better than the control group. Torkey (2006) elaborated in her study that communication through speaking has many assets, such as facial expressions, gestures, and even body movements. Formulaic phrases, hesitation devices, self-correction, rephrasing, and repetition can all assist speakers in becoming more fluent and dealing with real-time demands. These results further support the claim of David Kolb in his experiential learning cycle theory when he said that to learn effectively, the learner must perform to have first-hand experience and choral reading is one of the concrete examples of this strategy in learning oral literacy. Furthermore, as per category, the posttest

performances of the control and experimental groups differ in terms of volume and expression since the computed value of t is more significant than their corresponding critical values.

7. Conclusion

The study determined the effectiveness of the choral reading strategy in improving students' oral literacy in Grade 11 English, Lusaran National High School, Cebu City, S. Y. 2019-2020. The results were the basis of a proposed action plan. The study utilized the quasi-experimental method of research using the following selections "To James" by Frank Horne as pretest and posttest assessment tools and "The Road Not Taken" by Robert Frost as a selection for the implementation phase of the implementation phase the strategy. The study was conducted at Lusaran National High School. The study's research subjects were the fifty-six (56) grade 11 GAS students. Appropriate statistical tools were used to summarize, evaluate, and interpret the research subjects' pretest and posttest results,

The majority of students in both the control and experimental groups performed well on the pretest. The majority of students in the control group had fair posttest results, while the majority of students in the experimental group had excellent results. There is no significant difference between the pretest performances of the control and experimental groups. There is a significant increase in the pretest and posttest performances of the control and experimental groups. There is a significant difference in the posttest performances of the control and experimental group.

Thus, choral reading is an effective way to foster oral fluency among second language learners. In choral reading, students have more time to think about their reading and pay more attention to the correct pronunciation, expression, rhythm, and timing of words and phrases.

8. Recommendation

Effective pedagogical instruction in the English classroom is vital, especially for 21st-century education. Engaging the students to learn effectively is one of the objectives of outcomes-based education. A student-centered learning environment is encouraged wherein students are actively involved in choral reading that can develop clarity and timing. The following proposed activities can be implemented to achieve such a goal. To impart a teaching pedagogy on the effectiveness of choral reading that can improve the clarity and timing of the student's oral literacy.

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

Activities	Specific Learning Outcomes	Persons Involved	Materials Needed	Time Frame
Vocal Clarity Exercises	Develop a clear message and voice by emphasizing and pronouncing words correctly through a warmup.	English Teachers and Students	Vocal Clarity Videos, TV, and Internet	June to October (Oral Communication Subject offering)
Word Stress Exercises	To correctly pronounce stressed and unstressed words in English.	English Teachers and Students	Flashcards	June to October (Oral Communication Subject offering)

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