

USING OPM PLAYLIST AS AN INTERACTIVE ACTIVITY IN DEEPENING STUDENTS' ANALYSIS OF FILIPINO POETRY

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ABSTRACT

This study aimed to examine the effectiveness of using an Original Pilipino Music (OPM) playlist as an interactive strategy in teaching Filipino poetry to Grade 10 students at Malaybalay City National Science High School. Employing a quasi-experimental design, the research compared the pre-test and post- test results of two groups: a control group that underwent traditional instruction, and an experimental group that utilized an OPM playlist to support their analysis of selected poems from the Grade 10 Filipino curriculum.

The study was guided by Howard Gardner's Multiple Intelligences Theory, Eero Tarasti's Musical Semiotics, and Neil Fleming's Auditory Learning Theory to explain how music contributes to comprehension, listening, and literary analysis. The analysis focused on elements of poetry such as theme, symbolism, tone, and message, and involved a total of 82 students (41 in each group).

Results revealed a significant increase in the mean score of the experimental group after the intervention ($M = 11.68$) compared to the control group ($M = 9.02$), based on statistical analysis ($p < .001$). The data indicated that the use of an OPM playlist had a positive effect on enhancing students' analytical skills in studying Filipino poetry. The study also confirmed that OPM can serve as an effective medium for teaching language, literature, culture, and social issues in the context of modern education.

Keyword: *teaching strategy poetry analysis, Filipino literature, music in education, popular culture*

1.RATIONALE

Literature plays a crucial role in shaping students' awareness and deepening their understanding of their own culture and identity. In the modern era, Filipino teachers face the challenge of encouraging students to participate actively in class, particularly amid the rapid evolution of technology and the shifting interests of the youth. One genre of Filipino literature that often receives little attention from students is poetry. Poetry is an artistic and complex form that requires deep interpretation. Despite its richness as a reflection of emotions, ideas, and social realities, Filipino poetry is frequently neglected in classrooms due to the lack of modern strategies that align with the interests of the contemporary generation.

Almazroa & Alotaib (2020) emphasized that traditional teaching methods are no longer sufficient to prepare learners for the skills and competencies required to succeed in an increasingly complex and ever-changing world. Given the rapid transformations in society, technology, and culture, it is essential to

reexamine teaching strategies that respond to the needs of today's learners. In recent years, there has been a significant shift in education toward student-centered learning approaches. According to Dayagbil et al. (2020), student-centered learning prioritizes learners' active participation, engagement, and decision-making in their own learning process. This approach contrasts with the traditional, teacher-centered model in which the teacher serves as the sole transmitter of knowledge. Instead, students are recognized as active creators of knowledge rather than passive recipients, resulting in learning that is more meaningful, contextualized, and relevant to their interests, experiences, and needs.

As Cabridas (2021) noted, the modernization of education also requires teachers to be creative, particularly in integrating technology into instruction. Doing so helps address students' evolving needs and interests. The use of songs in teaching literature not only aligns with this goal but also develops several macro skills such as

listening and analysis. One innovative strategy that has emerged is the use of music, specifically Original Pilipino

Music (OPM) as an interactive tool for teaching literature. Plato once suggested that music is a more powerful instrument in education than any other, for rhythm and melody reach directly into the soul and shape a person's moral being. In ancient Greece, music was closely tied to language, serving as a means of expressing emotion through rhythm and melody. Derived from the Greek word *mousikas*, meaning "from the muses," music consisted of three essential elements. These are melody, verse, and dance are all connected to language through intonation, words, and nonverbal communication. As Duke Orsino famously said, "If music be the food of learning, play on."

According to Brewer (2015), music can help students recall information and experiences, making the learning process enjoyable and engaging. Sebastian (2019) also found that using songs as instructional materials is an effective intervention in teaching literature, particularly poetry and prose. Sebastian emphasized the importance of motivation in the teaching-learning process, noting that songs foster engagement and retention. Similarly, the study *The Effectiveness of Songs for Teaching Speaking* revealed that songs serve as an effective medium for teaching language and can be used as an alternative method, especially for developing speaking skills. Wijaya (2018) reported that singing not only enhances learners' oral abilities but also develops creativity through active speech and expression. Furthermore, there is a significant difference in students' speaking performance when songs are integrated into lessons compared to when they are not.

Cruz and Santos (2021) further highlighted that integrating OPM into classroom instruction enhances not only comprehension of literary texts but also students' analytical and reflective abilities. As a form of popular culture, OPM continues to thrive today, embodying the voice, emotions, and experiences of the Filipino people. It serves not merely as entertainment but as a mirror of history, politics, and social issues. From songs about love, struggle, and identity to those addressing political and societal concerns, OPM continues to shape Filipino consciousness across generations. Caipang and Orcullo (2020)

emphasized that OPM is vital in preserving Philippine culture and history and in shedding light on social and personal issues. Youth in the 21st century are especially drawn to music because its lyrics evoke emotions that influence their perspectives and behavior. In Philippine culture, music has always been more than entertainment, it is a powerful channel for emotions, ideologies, and collective experiences. Through each rhythm and lyric, a generation's sentiments, dreams, and struggles are expressed. In contemporary times, Original Pilipino Music (OPM) remains the voice of the modern Filipino. Deja et al. (2022) defined OPM as musical compositions and performances across diverse genres and styles created by Filipino artists.

Huiqi (2021) also asserted that OPM holds great cultural and social significance, serving as a mirror of the Filipino people's collective experience. As an art deeply rooted in Filipino language and emotion, OPM becomes a bridge to self-identity and generational unity within the shared narrative of being Filipino. For instance, the song *Rosas* by Nica del Rosario and Gab Pangilinan aligns with discourses in political literature, similar to socially conscious works like *Magkaisa*, the anthem of the EDSA Revolution. The song *Sino* by Unique Salonga explores existential questions such as "Who am I?", reflecting existentialist themes in literature. Meanwhile, Gabrillo (2020) discussed *Alapaap* by the Eraserheads, a song that received both acclaim and criticism from authorities who claimed it promoted drug use. Despite this, the song resonated with youth yearning for freedom of expression.

Indeed, many OPM lyrics embody the voice of 21st-century youth as they continue to seek self-expression and social awareness. Music allows them to articulate thoughts and emotions that may be left unsaid in traditional settings or formal classroom discourse. As Navalta (2020) found in *Deepening of Learners' Knowledge and Learning Experiences through Contextualization and Localization Theory*, contextualized and localized materials enhance students' understanding of their environment and community-based issues.

Previous studies confirm that using music as a teaching tool increases participation and improves students' critical listening skills. Kumar et al. (2021) emphasized that songs, while primarily intended for entertainment, also hold cultural elements that can be harnessed for educational

purposes. Using songs in teaching literature that reflect students' own cultural communities is an effective way to heighten interest and foster deeper, more meaningful learning.

However, there remains limited research on the concrete effectiveness of using OPM playlists as interactive tools for enhancing students' analytical skills in studying Filipino poetry. Although several studies discuss the integration of Filipino music into education, few provide empirical data supporting its role in literary analysis at the secondary level. Moreover, little research explores the academic effects of OPM use on skills such as poetry analysis. Through interactive OPM playlists, this study aims to develop students' ability to interpret, express opinions, and connect musical insights with literary concepts. Integrating OPM as an interactive activity in teaching literature, particularly poetry, seeks to merge students' familiarity with OPM and their critical engagement with poems. By analyzing song lyrics as literary texts, students gain opportunities to explore poetic elements such as tone, symbolism, theme, and message in a creative and contextualized way. Interactive activities such as listening, lyric analysis, connecting songs to poems, and sharing interpretations not only enhance student participation but also deepen their appreciation of literature.

This study aimed to determine the effectiveness of using an Original Pilipino Music (OPM) playlist in improving students' analytical skills in studying Filipino poetry (tulang Filipino). The researcher was able to assess the level of students' ability to analyze tulang Filipino before and after the intervention of two classified groups. The significant difference in the performance results of students in analyzing tulang Filipino was also determined.

1.1. Research Objectives/Questions

The purpose of this study is to explore and examine the effectiveness of using an OPM playlist as an interactive tool in enhancing students' skills in analyzing Filipino poetry (tulang Filipino). To achieve this, the following specific objectives were identified:

1. To assess the level of students' ability to analyze Filipino poetry (tulang Filipino) before the intervention in the:
 - Control group
 - Experimental group
2. To assess the level of students' performance in analyzing Filipino poetry after the intervention in the:
 - Control group
 - Experimental group
3. To determine the significant difference in the students' performance in analyzing Filipino poetry between the:
 - Control group
 - Experimental group

2. RESEARCH INSTRUMENT

The primary research instruments used were a pre-test and post-test designed to measure students' analytical skills in interpreting Filipino poems. The tests included multiple-choice and open-ended questions, which were assessed using a rubric adapted from the DepEd Filipino 10 Learner's Manual. The areas evaluated included theme, symbolism, message, speaker's emotion, and connections to personal or social context. In designing the questions, the researcher considered students' academic level and the Most Essential Learning Competencies (MELCs) prescribed by DepEd.

The instrument was subjected to content validation by experts in the field of Filipino language and literature to ensure validity and appropriateness.

The procedure began with securing permission from the school principal, teachers, and student participants. After approval, participants were selected using purposive sampling, resulting in two groups—control and experimental, each composed of 41 students.

Next, both groups took a pre-test to determine their baseline skills. The pre-test, worth

15 points, included multiple-choice and open-ended items derived from the DepEd Learner's Manual, and the scoring rubric was also taken from the same source.

Following this, the intervention was implemented. The control group received instruction through traditional lecture methods, while the experimental group engaged in interactive

activities using an OPM playlist. Both groups studied the same poems from the Grade 10 Learner's Manual, but the experimental group also listened to an OPM playlist with songs sharing similar themes. The intervention lasted for three days, with each session lasting 45 minutes.

3.METHODOLOGY

This study employed a quasi-experimental research design. It aimed to determine whether the use of an Original Pilipino Music (OPM) playlist as an interactive activity significantly improves students' analytical skills in studying Filipino poetry (tulang Filipino). Two groups of participants were involved: the control group, which was taught using the traditional method with the Department of Education's Learner's Material (DepEd LM), and the experimental group, which was taught through interactive instruction using an OPM playlist. The effectiveness of the interactive activity was measured by comparing the pre-test and post-test results of the two groups.

The study was conducted at Malaybalay City National Science High School (MCNSHS), located in Purok 1, Aglayan, Malaybalay City, Bukidnon. This school was chosen because it has sufficient facilities and an adequate number of students appropriate for the objectives of the study. MCNSHS is known for its diverse student population, serving as the central educational institution for several surrounding barangays.

The participants consisted of two sections of Grade 10 students, with 41 students in each section. The participants were selected using purposive sampling, considering the equal academic performance level and the number of students per section. One section served as the control group, while the other served as the experimental group.

4.RESULTS AND DISCUSSIONS

Among the 82 Grade 10 students who participated in this study, comprising 41 from the control group and 41 from the experimental group—pretest and posttest scores were gathered to measure their analytical skills in Filipino. Results revealed that before the intervention, most students from both groups showed comparable levels of performance, indicating similar baseline abilities. However, after the intervention, a noticeable improvement was observed in the

experimental group that used the OPM playlist as an interactive activity. The data shows that a higher percentage of students in the experimental group achieved satisfactory to outstanding performance levels compared to those in the control group, who were taught using the traditional lecture method.

Table 1.1 and 1.2 presents the pretest and posttest scores of the students from both the control and experimental groups. These results illustrate the level of students' analytical performance in

STUDENT (CONTROL GROUP)	PRETEST SCORES	POST TEST SCORES
1	5	6
2	6	11
3	6	10
4	7	10
5	8	6
6	8	10
7	8	12
8	9	12
9	6	7
10	6	6
11	6	10
12	6	8
13	8	8
14	8	10
15	9	11
16	9	11
17	8	12
18	6	12
19	9	10
20	7	10
21	5	8
22	5	9
23	9	13
24	9	9
25	9	9
26	8	8
27	8	10
28	6	7
29	9	8
30	8	11
31	9	8
32	6	10
33	7	12
34	8	9
35	7	9
36	7	12
37	7	11
38	6	11
39	8	12
40	8	12
41	9	10

STUDENT (EXPERIMENTAL)	PRETEST SCORES	POST TEST SCORES
1	6	12
2	7	12
3	7	12
4	8	14
5	9	14
6	8	11
7	8	12
8	9	13
9	8	13
10	8	12
11	7	14
12	9	13
13	8	13
14	7	12
15	9	12
16	8	14
17	7	9
18	9	11
19	7	13
20	6	12
21	8	14
22	7	10
23	8	12
24	6	11
25	7	12
26	5	8
27	9	13
28	6	14
29	5	10
30	8	11
31	8	12
32	10	14
33	7	14
34	9	10
35	4	13
36	8	9
37	8	11
38	9	12
39	7	13
40	9	13
41	10	14

studying Filipino poetry before and after the intervention.

As part of the study conducted, the following tables serve as guides to better understand the details of the gathered data.

Objective 1: To determine the students' level of ability in analyzing Filipino poetry before the intervention

Table 2.1. Descriptive Statistics of Students' Pretest Scores

Group	N	Mean	Std. Deviation	Minimum	Maximum
Control Group	41	7.3902	1.302	5.0	9.0
Experimental Group	41	7.6829	1.312	4.0	10.0

Before the intervention, the two groups demonstrated nearly the same level of ability in

analyzing poems. The experimental group had a slightly higher mean than the control group, but the difference was not substantial.

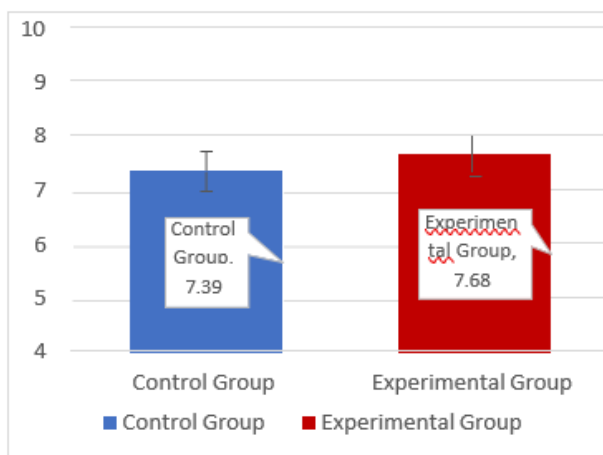
Table 2.2. Independent Samples T-Test of Pretest Scores for Control and Experimental Groups

Group	Mean	Std. Deviation	t-value	Sig. (2-tailed)	Interpretation
Control Group	41	1.302	-1.014	0.314	No significant difference
Experimental Group	41	1.312			

Results indicate that there was no significant difference in the pretest scores of the two groups ($p = 0.314 > 0.05$), suggesting that both groups began at an equal baseline level. The control group had a mean score of 7.39 (SD = 1.302), while the experimental group had 7.68 (SD = 1.312). Because the p-value (0.314) exceeded the significance level ($\alpha = 0.05$), it was concluded that there was no statistically significant difference between the two groups' initial performance.

This implies that both groups possessed equal initial abilities in analyzing poetry. Thus, any improvement after the intervention can be attributed to the teaching strategy implemented, traditional lecture for the control group and the use of an OPM playlist for the experimental group.

Graph I. Performance Level Before the Intervention (Pretest)



Graph I shows the comparison of pretest scores between the Control and Experimental Groups before any intervention was applied. The average scores of both groups were nearly identical, 7.39

for the Control Group and 7.68 for the Experimental Group. However, based on the Independent Samples T-Test ($p = 0.314$), there was no significant difference in their analytical skills prior to the intervention.

This result is essential as it establishes a statistically fair baseline, allowing for an objective comparison of the two teaching strategies used in the study.

Objective 2: To determine the students' performance level in analyzing Filipino poetry after the intervention

Table 3.1. Descriptive Statistics of Students' Posttest Scores

Grupo	N	Mean	Std. Deviation	Minimum	Maximum
Control Group	41	9.0244	1.129	6.0	11.0
Experimental Group	41	11.6829	1.572	8	15

Both groups improved after the intervention, but the experimental group achieved a higher average mean (11.68) compared to the control group (9.02). This result indicates that using an OPM playlist enhanced learning more effectively than traditional lecture methods.

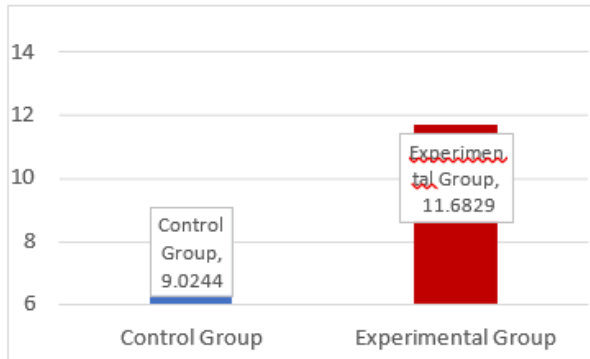
Table 3.2. Independent Samples T-Test of Posttest Scores for Control and Experimental Groups

Grupo	Mean	Std. Deviation	t-value	Sig. (2-tailed)	Interpretation
Control Group	9.024	xx.x	-8.795	0.000	There is significant difference
Experimental Group	11.683	xx.x			

A significant difference ($p = 0.000 < 0.05$) was found between the posttest scores of the two groups, proving that the OPM playlist was a more effective interactive strategy for teaching literature. The control group's mean increased from 7.39 to 9.02, while the experimental group's mean rose from 7.68 to 11.68. The Independent Samples T- Test revealed a p-value of 0.000,

confirming a statistically significant improvement in the experimental group's performance.

Graph II. Performance Level After the Intervention (Posttest)



Graph II illustrates the change in students' performance after the intervention. Both groups improved, but the experimental group exhibited a larger increase in mean scores. The control group, which used the traditional lecture method, showed a modest gain (from 7.39 to 9.02), whereas the experimental group, which used the OPM playlist, demonstrated a greater improvement (from 7.68 to 11.68).

The considerable gap between the two posttest means, supported by the statistical result ($p = 0.000$), indicates that the OPM playlist had a significant positive effect on learning. The integration of music, particularly OPM, proved to be a more effective pedagogical tool for enhancing poetry analysis skills compared to traditional methods.

This graph visually supports the effectiveness of using music as an educational tool. The significant score increase among experimental group students underscores the potential of contextualized and multisensory approaches in fostering deeper literary understanding and engagement.

Objective 3: To determine the significant difference in students' performance in analyzing Filipino poetry.

Table 4.1. Paired Samples T-Test of Pretest and Posttest Scores for Control and Experimental Groups

Group	Mean Pretest	Mean Posttest	Mean Difference	Sig. (2-tailed)	Interpretation
Control Group	7.3902	9.024	1.634	0.000	There is a significant difference
Experimental Group	7.6839	11.6829	4.000	0.000	There is a significant difference

Both groups showed improvement after the intervention; however, the experimental group achieved a greater increase (mean gain = 4.000) compared to the control group (1.634).

Table 4.2. Independent Samples T-Test of Gain Scores for Control and Experimental Groups

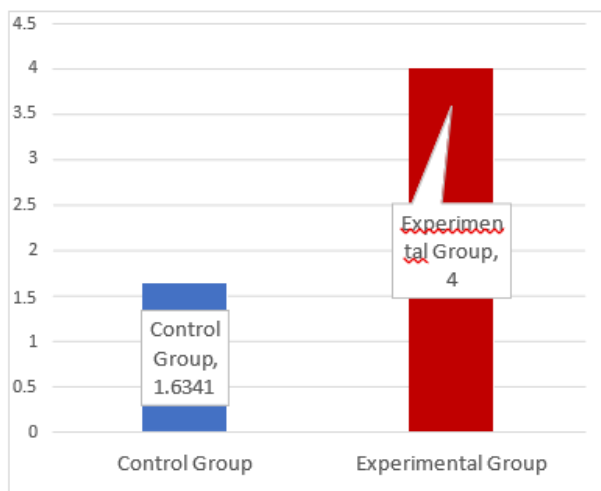
Group	Mean Gain	Std. Deviation	t-value	Sig. (2-tailed)	Interpretation
Control Group	1.6341	1.240	-8.170	0.000	There is a significant difference
Experimental Group	4.0000	1.378		0.000	Significant Difference; Higher Improvement in Experimental Group

The results show a significant difference between the control and experimental groups' gains, indicating that the use of the OPM playlist led to greater improvement in students' ability to analyze poetry. The p-value (0.000) confirmed the statistical significance of the results.

While both groups improved after the intervention, the experimental group benefited more from the OPM playlist. These findings affirm that music, when used as an interactive teaching strategy, positively contributes to students' deeper understanding and analysis of Filipino literature.

Overall, the data reveal that the OPM playlist had a positive and statistically significant effect on enhancing students' analytical skills in studying poetry. The integration of familiar, meaningful songs increased engagement, contextual understanding, and effectiveness in developing literary competence.

Graph III. Difference in Students' Performance Results



Graph III presents the comparison of the gain scores of the Control and Experimental Groups, representing the improvement from pretest to posttest. The Experimental Group achieved a higher mean gain (4.00) than the Control Group (1.63), signifying greater progress among students taught with the OPM playlist.

The Independent Samples T-Test result ($t = -8.170$, $p = 0.000$) confirmed that this difference was statistically significant. This means the greater improvement observed in the experimental group was not by chance but was a direct effect of the interactive intervention using OPM.

This graph reinforces the study's overall conclusion: the use of contextualized and culturally relevant materials such as OPM effectively enhances comprehension, analysis, and student participation. It highlights the strength of student-centered and multisensory approaches that cater to diverse learning styles, including auditory, musical, and linguistic intelligences.

In summary, Graph III provides concrete evidence of the success of OPM-based pedagogy in improving students' analytical skills in Filipino

poetry (tulang Filipino). It serves as a valuable reference for teachers, administrators, and curriculum planners to consider the broader integration of interactive, localized, and creative teaching strategies in literature instruction.

The study was guided by Howard

Gardner's Multiple Intelligences Theory, Eero Tarasti's Musical Semiotics, and Neil Fleming's Auditory Learning Theory to examine the effects of both traditional and interactive strategies in developing students' critical thinking, listening, and reflective skills. Using SPSS 14 as the statistical tool in analyzing the pretest and posttest, the study presents the significant implications of using the OPM playlist as an interactive instrument in teaching Filipino literature (Panitikang Filipino).

4.1. Control Group

The analysis of the control group's pretest and posttest results shows an increase in mean scores from 7.39 (SD = 1.302) to 9.02 (SD = 1.129) after the traditional intervention. The Paired Samples T-Test reveals a significant difference ($p = 0.000$) in performance levels before and after the intervention.

Although the group was not exposed to modern strategies such as the OPM playlist, the lecture-based approach still had a positive impact on student learning. This may be attributed to the following factors: (1) the teacher's clear explanation of poetic elements, (2) the use of DepEd's learner's manual aligned with the MELCs, and (3) the presence of a rubric that guided poetry analysis.

However, the improvement in students' analytical skills was limited. The mean gain of 1.63 indicates that although learning occurred, it was not as deep or extensive compared to the experimental group's results. It can also be inferred that traditional instruction alone was insufficient to fully engage broader participation and artistic understanding, especially among students who are more inclined toward multimedia and modern learning approaches. The results also suggest that while lecture-based teaching is effective for textual comprehension, it does not fully develop the skills necessary for analyzing Filipino poetry compared to the experimental group.

4.2. Experimental Group

Before the intervention, students in the experimental group demonstrated a low to moderate level of proficiency in analyzing Filipino poetry (tulang Filipino), with a mean score of $M = 7.68$ ($SD = 1.312$). Although slightly higher than the control group, this difference was not statistically significant ($p = 0.314$), according to the Paired Samples T-Test (see Table 1.2). This suggests that both groups began with comparable abilities and that any improvement could be attributed to the intervention.

Based on Gardner's Multiple Intelligences Theory, particularly the musical and linguistic intelligences, the intervention was designed to promote learning through listening, interpretation, and discussion. Selected OPM songs were used not merely for entertainment but as pedagogical texts for understanding literary elements. Tarasti's concept of Musical Semiotics was applied, treating music as a semiotic system. In actual implementation, students were encouraged to explore symbolism, themes, and messages in songs through their interpretations.

Interactive learning was carried out through activities such as Venn diagram analysis, group singing and interpretation, and contextual linking between poems and songs. After the intervention, the experimental group's mean score significantly increased to $M = 11.68$ ($SD = 1.572$), higher than the control group's $M = 9.02$. The Independent Samples T-Test revealed a significant difference in the posttest scores of both groups ($p = 0.000 < 0.05$; see Table 2.2), while the experimental group's mean gain reached 4.00 compared to the control group's 1.63 (see Table 3.2). According to Fleming's Auditory Learning Theory, the use of OPM further benefited auditory learners in understanding complex concepts such as tone, symbolism, and theme in poetry.

In summary, the results confirm that using an OPM playlist as an interactive strategy is an effective approach to improving students' skills in analyzing Filipino poetry (tulang Filipino). The learning process became more meaningful, contextualized, and creative, which demonstrated higher levels of literary literacy and student engagement. Such an intervention not only supports pedagogical theories but also highlights a culture rooted in students' experiences and

language—an essential aspect of effective literature teaching.

4.3. Comparison Between Experimental and Control Groups

In the pretest, the mean scores of the experimental and control groups were nearly identical (7.68 vs. 7.39; $t = -1.014$, $p = 0.314$), indicating no significant difference in their initial poetry analysis skills (see Table 1.2; Graph I). After the intervention, a clear change emerged: the experimental group's mean score increased to $M = 11.68$, while the control group's score slightly rose to $M = 9.02$, with a large gap in mean gain (4.00 vs. 1.63; $t = -8.170$, $p = 0.000$) (see Tables 2.2 and 3.2;

Graphs II and III).

Although both groups showed improvement, the experimental group exhibited a more pronounced increase in performance due to the interactive OPM playlist-based teaching method, a strategy aligned with Gardner's Multiple Intelligences Theory, Tarasti's Musical Semiotics, and Fleming's Auditory Learning Theory. The results also showed that students' understanding of theme, symbolism, tone, and message in poems deepened after contextualizing music in their learning.

Given that both groups started with similar skill levels, the substantial increase in the experimental group can be attributed to the integrative, scaffolded, and student-centered intervention—demonstrating the effectiveness of OPM as a medium for enhancing literary literacy (literasiyang pampanitikan) (see Graph III).

The data analysis revealed that both groups began with equal levels of ability in analyzing Filipino poetry (tulang Filipino). In the pretest, the experimental group had a mean score of 7.68, while the control group had 7.39, and the statistical test ($p = 0.314$) showed no significant difference before the intervention. When interactive instruction using the OPM playlist was implemented, the experimental group's mean score significantly rose to 11.68, with a mean gain of 4.00. In contrast, the control group's mean score increased only to 9.02, with a mean gain of 1.63. The results of the Independent Samples T-Test revealed a significant difference between the two groups' posttest scores ($p = 0.000$), proving that OPM-based instruction was more effective in deepening analytical skills in poetry.

Beyond higher scores, the experimental group also showed more active class participation, especially in activities such as identifying symbolism and tone, comparing poems and songs using a Venn diagram, and sharing personal interpretations of the songs. Observations indicated that students in the experimental group became more analytical and creative in relating lessons to their experiences. Moreover, the use of OPM not only provided engagement but also served as an effective tool for clarifying abstract poetic concepts. Through familiar lyrics and melodies, the students' learning process became more contextualized and meaningful.

5.CONCLUSIONS

Based on the data gathered and analyzed in this study, it has been proven that the use of an Original

Pilipino Music (OPM) playlist as an interactive instructional tool has a positive effect on improving students' skills in analyzing Filipino poetry (tulang Filipino). The posttest results of the experimental group showed a higher level of performance compared to the control group, which was exposed to traditional lecture-based instruction.

The data revealed that the experimental group obtained higher mean scores than the control group, confirming that the interactive teaching approach using music was effective in enhancing literary analysis skills. The songs used not only provided enjoyment but also served as a bridge for students to develop a deeper understanding of literary themes and social issues. The significant difference between the pretest and posttest of the experimental group demonstrates that music, particularly OPM, is not merely a form of entertainment but also an effective pedagogical tool and a meaningful channel for learning.

Through music, students gained a deeper understanding of poetic elements such as theme, tone, symbolism, and message.

Furthermore, students exhibited greater participation in discussions, interpretations, and the sharing of personal and social insights connected to the songs they analyzed. The use of OPM also aligned with the different learning styles of students, particularly auditory, musical, and interpersonal learners, which led to a more interactive flow of teaching and learning. It

likewise promoted student-centered learning, one of the main goals of 21st-century education.

Overall, the study confirms that integrating an OPM playlist as an interactive activity is an innovative and effective strategy in teaching Filipino poetry (tulang Filipino), as it better reflects the interests, contexts, and experiences of students.

6. RECOMMENDATIONS

This research demonstrates the effectiveness of using an interactive OPM playlist in the analysis of Filipino poetry. Based on the findings, several recommendations are proposed;

Filipino literature teachers are encouraged to develop interactive lessons using selected OPM songs that share thematic connections with literary texts. Songs and poems may be used as parallel texts to deepen the analysis of symbolism, tone, theme, and message. Through this approach, students may be encouraged to examine music as literature, especially since songs can be considered as poems in terms of structure and content. Additionally, the importance of contextualization

in teaching should be highlighted in monthly Learning Action Cell (LAC) sessions, as this provides strategies focused on more meaningful and personalized learning experiences for students. School Administrators and Curriculum Planners should consider developing learning modules or resource packages centered on music as a medium for teaching literature. Organizing capacity-building seminars for teachers on the use of music, particularly OPM, as an instructional tool is also advisable.

For future researchers, further studies may be conducted to explore the effectiveness of the OPM playlist in other aspects of learning, such as poetry writing, creative speaking, or social analysis. This would broaden the scope of research across other grade levels and subject areas, allowing for a wider understanding of this type of intervention in different educational contexts.

Students are encouraged to participate actively in lessons that use music as a medium for analysis and emotional expression. Music can serve as a bridge to deepen their understanding of Filipino culture, identity, and perspective as members of the Filipino community.

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