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DIGITAL FLASH FICTION IN CREATIVE WRITING: A BASIS FOR DEVELOPING IMPROVED READING MATERIALS

Esteban V. Red Jr.

Graduate Studies, Mindoro State University,
Oriental Mindoro, Philippines

ABSTRACT

In today's digital world, literacy is more than just reading and writing on paper. It also includes the ability to read, understand, and think critically about digital texts. Many students, however, still struggle with these skills, especially in countries like the Philippines, where reading proficiency remains low. In response, educators are exploring new tools to make reading more engaging and accessible. One such tool is digital flash fiction, short, online stories that are easy to read and appealing to students. This study looked into how digital flash fiction could help improve literacy in the five narrative modes of fiction (description, action, dialogue, thought, and exposition) among Grade 11 students at President Diosdado Macapagal Memorial National High School. The goal of this research was to see if digital flash fiction could improve students' understanding and use of narrative elements compared to traditional printed texts. The study used a quasi-experimental design, with one group reading printed texts and another group reading digital flash fiction. Both groups were assessed using posttests and writing tasks to measure their learning. Findings showed that students who used digital flash fiction performed better in most narrative modes, especially in understanding and writing description, thought, and action. Their scores were generally higher than those of the control group. However, some students still found it challenging to apply what they learned, particularly in writing dialogue and exposition, suggesting that more writing practice may be needed. Digital flash fiction shows strong potential as a teaching tool for improving literacy. It helped students engage with stories more deeply and write more effectively. While not a complete solution, it can be a useful part of a larger literacy program. Future studies could explore long-term use and how it affects other areas of reading and writing.

Keywords: *digital flash fiction, narrative modes, literacy, reading comprehension, digital learning*

INTRODUCTION

In today's rapidly evolving digital landscape, literacy has transcended the traditional boundaries of reading and writing on paper. It now encompasses digital literacy, a crucial skill set for navigating the immense and ever-growing reservoir of information available online. This shift in literacy requirements reflects the broader changes in how people communicate, access information, and engage with content in the 21st century. Despite the global progress in education and technology, significant gaps in digital literacy remain, as highlighted by UNESCO's Global Framework of Reference on Digital Literacy Skills for Indicator 4.4.2. (UNESCO, 2022). This framework underscores that a considerable portion of the global population still lacks the essential digital literacy skills needed to effectively interact with digital content, interpret online information, and engage meaningfully in digital environments. This gap in digital literacy skills is particularly pronounced among students, who may struggle to fully comprehend and critically evaluate digital texts, thereby hindering their overall educational development (Buchan et al., 2024). As such, the need for incorporating digital literacy into education has never been more pressing.

The Programme for International Student Assessment 2022 Reading Framework emphasizes the growing importance of digital literacy in the context of educational success and future employability. According to the PISA framework, students must develop not only traditional reading skills but also the ability to navigate, interpret, and critically analyze digital content to thrive in both academic and professional settings. As literature and education continue to adapt to the demands of the digital age, educators and researchers have begun to explore innovative approaches to teaching literacy that go beyond conventional methods (OCD, 2022; Canuto et al., 2024). One such approach that has garnered attention is the use of digital flash fiction in the classroom.

Digital flash fiction, characterized by its brevity and accessibility, offers a novel way to engage students with short, compelling narratives that are easily available online. As noted in the report "UNICEF Digital Learning for Every Child: Closing the Gaps for an Inclusive and Prosperous Future," digital learning resources can serve as an effective tool in enhancing reading skills (UNICEF, 2021; Schweisfurth, 2022). By presenting stories in a concise format, digital flash fiction captures students' attention, encourages quick reading, and promotes comprehension, making it an appealing educational resource in a digital context.

In the Philippines, the challenge of reading literacy is particularly acute. The results of the PISA assessment revealed that Filipino students ranked last in reading proficiency among 79 participating countries. This alarming statistic underscores the urgent need for innovative and effective educational strategies to improve literacy rates in the country (Tomas et al., 2021). Given its engaging format, digital flash fiction holds the potential to address this challenge by providing a more accessible and appealing way for students to

improve their reading skills (Tarrayo, 2019). As suggested in research regarding technology-enabled reading education, the integration of digital narratives into the curriculum could serve as a valuable tool for enhancing literacy among students, particularly those who struggle with traditional reading materials.

At President Diosdado Macapagal Memorial National High School, the issue of reading proficiency is a pressing concern. During the 2023-2024 school year, a report on Least Mastered Competency in the Creative Writing subject revealed that students scored an average of 60.83 on the competency "Identify the Various Elements, Techniques, and Literary Devices in Fiction." This score, which falls into the average range on the standard scale, indicates that students are facing significant challenges in understanding and analyzing printed reading materials. The difficulties encountered by students in grasping the elements of fiction point to a broader issue of reading comprehension, which could be addressed through the use of more engaging and accessible literary formats, such as digital flash fiction.

The Department of Education in the Philippines has long recognized the importance of reading literacy and has implemented various programs aimed at improving students' reading skills. For instance, DepEd Order No. 45, s. 2002, introduced the Reading Literacy Program in the Elementary Schools, which seeks to ensure that every child becomes a proficient reader. In addition, the Reading Progress Tool, as encouraged by DepEd, utilizes digital resources to support the development of reading speed and accuracy (Alraddadi, 2024). These policies highlight the need for integrating digital literacy into the educational curriculum, with digital flash fiction emerging as a promising tool for enhancing reading literacy among students.

However, despite the potential benefits of digital flash fiction, there remains a significant gap in the research on its effectiveness in improving reading skills among high school students, particularly in the Philippine context (Esteban et al., 2024). As noted in recent literature reviews, most existing studies have focused on traditional methods of literacy improvement, leaving a considerable void in the understanding of how digital storytelling can enhance various aspects of reading literacy (Ameer et al., 2022; Tian et al., 2023). These aspects include reading comprehension, engagement, and critical thinking, all of which are crucial for students' overall literacy development (Zuraini et al., 2024). Addressing these research gaps is essential for developing effective educational strategies that leverage digital resources to improve literacy outcomes.

The primary aim of this study was to explore the potential of digital flash fiction as a tool for enhancing literacy among Grade 11 students at President Diosdado Macapagal Memorial National High School. The study focused on students in the Humanities and Social Sciences strand, who were divided into two groups for the purpose of the research. One group was engaged with digital flash fiction stories, while the other group used traditional printed texts. By comparing the outcomes of these two groups, the study sought to determine the effectiveness of digital flash fiction in improving various literacy skills in the five narrative modes of fiction.

To achieve these objectives, the study employed a range of materials and methods. The effectiveness of digital flash fiction was evaluated through posttests, which measured the students' progress in each narrative mode of fiction, namely, description, action, dialogue, thought, and exposition. The results of these tests provided valuable insights into the impact of digital flash fiction on literacy, offering evidence-based recommendations for its integration into the educational curriculum.

This study was significant for several reasons. First, it addressed the critical issue of reading literacy in the Philippines, particularly in the context of the country's performance in international assessments such as PISA. By exploring the use of digital flash fiction as a tool for improving literacy, the study contributed to the development of innovative educational strategies that are better suited to the digital age (Tarrayo, 2019). Second, the study provided much-needed research on the effectiveness of digital storytelling in enhancing literacy skills, filling a gap in the existing literature (Esteban et al., 2024). Finally, the study offered practical implications for educators and policymakers, who can use the findings to inform the design and implementation of literacy programs that incorporate digital resources (Abejuela et al., 2023).

As education continues to evolve in response to the demands of the digital age, it is imperative that new and innovative approaches to literacy instruction be explored. Digital flash fiction, with its potential to engage students and enhance reading skills, represents one such approach (Ashby, 2007; Rodríguez & Salvador, 2021). This study sought to provide empirical evidence on the effectiveness of digital flash fiction in improving literacy among Grade 11 students at President Diosdado Macapagal Memorial National High School, thereby contributing to the broader effort to enhance educational outcomes in the Philippines. Through this research, the researcher hoped to offer insights that will inform the future direction of literacy education in the digital era.

Research Questions

The study aimed to determine the effectiveness of using digital flash fiction in enhancing literacy in narrative modes of fiction among Grade 11 students at President Diosdado Macapagal Memorial National High School.

This study sought to answer the following questions:

1. What is the level of posttest performance of the control group in various narrative modes of fiction:
    - 1.1 description;
    - 1.2 action;
    - 1.3 dialogue;
    - 1.4 thought; and
    - 1.5. exposition?
2. What is the level of posttest performance of the experimental group in various narrative mode of fiction:
    - 2.1 description;
    - 2.2 action;
    - 2.3 dialogue;

2.4 thought; and
2.5 exposition?

3. How do the posttest scores in the various narrative mode of fiction of the control group differ?

4. How do the posttest scores in a various narrative mode of fiction of the experimental group differ?

5. How do the posttest scores in a various narrative mode of fiction between the participants of the control group and experimental group differ?

6. How may the experience of students in using digital flash fiction be described?

7. What reading material can be proposed?

METHODOLOGY

This study used a quasi-experimental method, specifically a posttest-only design. The goal was to compare how two groups of students performed after being taught with different materials: one with digital flash fiction and the other with traditional printed texts. The design focused on what students learned after the lessons, without giving them a test before the intervention. The students were grouped based on similar academic performance, ensuring fairness in comparison. A writing task and a posttest measured how well they understood and applied what they learned.

The study was done at President Diosdado Macapagal Memorial National High School in Gloria, Oriental Mindoro. The researcher works there, which made the process more manageable. The school was also chosen because of the need to explore new ways to improve reading literacy.

Forty Grade 11 students from the HUMSS strand were selected. They were divided into two equal groups of 20 students. These groups had a mix of grades from the previous semester, and students were sorted to make the groups as equal as possible. One group was assigned to use printed materials, while the other used digital flash fiction.

Participants were chosen using purposive sampling. The selected section was split into two balanced groups based on academic performance. Then, the groups were randomly assigned as either control or experimental. This helped ensure both groups were fairly represented in the study.

The main tool used to gather data was a posttest created by the researcher. It had 40 items, covering five narrative modes: description, action, dialogue, thought, and exposition. Each mode had a short story and eight related questions.

The performance of students on the posttest was rated using a score range: "Advanced" for the highest scores, followed by "Proficient," "Developing," and "Beginning."

To gather data, the researcher sent a request to the school division and principal. Once approved, the participants were grouped and informed about the study. Both groups

were taught the same lessons but with different materials. After the lessons, students wrote a 300-word story as a performance task. Then, they took the posttest. The written task was graded using a rubric.

The data collected were analyzed using both descriptive and inferential statistics. Mean scores, frequency, and percentages were used to describe student performance. To compare results, the study used one-way ANOVA and a t-test to find any significant differences between the two groups' performances in understanding the narrative modes of fiction.

RESULTS AND DISCUSSION

1. Level of Posttest Performance of the Control Group in Various Narrative Modes of Fiction:

Table 1
Mean Score of the Control Group in the Posttest and Written Task in Various Narrative Mode of Fiction

Narrative Modes of Fiction	Posttest Mean Score	Description	Written Task Mean Score	Description
Description	6.4	Proficient	6.65	Advanced
Action	5.55	Proficient	6.2	Proficient
Dialogue	5.45	Proficient	5.9	Proficient
Thought/Monologue	6.2	Proficient	6.2	Proficient
Exposition	6.25	Proficient	7	Advanced

1.1. Description

The results from the posttest show that most students scored well. Out of 20 students, 12 got top marks (7–8), which means 60% performed at a high level. Another 35% were in the middle range (5–6), and only one student scored lower (3–4). No one scored below 3. The class average was 6.4, placing them in the proficient category. This means many students understood how to use description in narrative writing after reading traditional materials. Their answers showed they could remember and recognize important descriptive elements.

In their written work, 14 students (70%) reached the advanced level. Their stories used vivid and clear details that helped create strong images without slowing the story down. Three students (15%) were at the proficient level, showing good use of description but with some small issues. The other three were at the developing level, showing some understanding but needing more improvement. The average score was 6.65, which means the class, overall, did very well.

Looking at both tests, most students were able to understand and apply descriptive techniques in their own writing. This suggests that using traditional reading materials helped them learn and use these skills. While a few students still need more practice, most showed strong progress.

Research indicates that printed materials offer distinct advantages for narrative comprehension. Baron et al. (2016) found that readers using physical booklets reported higher levels of narrative coherence and were better at placing story events in their correct chronological order compared to digital readers. Furthermore, the superiority of print is most evident when students must recall specific details, such as when and where an event took place in a story (Mills et al., 2022). These findings support the idea that traditional reading materials remain a highly effective tool for teaching descriptive writing and story structure.

1.2. Action

Result shows that most students scored in the proficient range on the posttest. Out of 20 students, 15 got scores between 5 and 6, which is 75% of the group. Only two students reached the advanced level, while three were in the developing range. No one scored at the lowest level. The average score was 5.55, meaning students had a good understanding of the narrative mode of action, though few showed full mastery.

In the writing task, results were better. Half of the class (10 students) reached the advanced level. Their stories clearly used action to move events forward and reveal character traits. Their writing was lively, clear, and engaging. Eight students (40%) showed proficiency, though with some small issues. One student was developing, and one was at the beginning level, showing difficulty in using action well. The class average was 6.2—still proficient, but closer to advanced.

Students did better in writing than on the test. This suggests they found it easier to show what they learned through storytelling than through answering questions. The test focused on remembering and recognizing ideas, while the writing allowed them to be more creative and show how they could use action in a story. These results suggest that traditional reading materials helped students understand action as a narrative technique, especially when they applied it in their own writing.

Still, the gap between test and writing scores shows there's room to grow. Students need to both understand the concept clearly and use it effectively. With more reading practice and writing tasks, along with support like group discussions or visual tools, more students could reach advanced levels.

Other studies reinforce the benefits of print for understanding story flow. A meta-analysis of three decades of research identified a consistent "screen inferiority effect," noting that readers across various age groups tend to understand texts better in print than on a screen (Salmerón et al., 2023). Additionally, traditional formats help readers maintain a sense of narrative coherence, allowing them to follow how events unfold more effectively than on digital devices (Baron et al., 2016). While these materials help many

students grasp cause-and-effect in stories, individual differences in reading skill can still influence how well these narrative links are understood.

1.3. Dialogue

Result shows that most students scored at a proficient level on the posttest. Out of 20 students, 9 scored between 5 and 6, and 6 reached the advanced level with scores of 7 or 8. A few students struggled, 2 were in the developing range, and 3 were at the beginning level. The class average was 5.45, which still counts as proficient. This suggests that many students understood how dialogue works in stories, though only a few showed a deeper level of understanding, and some had trouble moving beyond basic knowledge.

In the writing task, students did a bit better. Nine students (45%) reached the advanced level by writing dialogue that felt realistic and helped show who the characters were or added conflict to the plot. Eight students (40%) were rated as proficient, they mostly used dialogue well but sometimes lacked clarity or emotion. Two students were developing, and one student was at the beginning level, showing they had more difficulty making dialogue meaningful. The average score was 5.9, still in the proficient range.

When comparing both tasks, students generally showed a good grasp of dialogue, especially when writing their own stories. More students reached the advanced level in the writing task than on the test. This suggests that while some found it hard to explain dialogue in a test, they did better when using it in practice.

These results show that traditional reading materials helped students learn how to use dialogue in storytelling. Most students could show what they learned in both answering questions and writing their own scenes. Still, a few students need more support, especially in writing dialogue that sounds natural and fits well in the story. More reading and writing practice can help them improve.

Recent evidence suggests that the physical medium aids in deeper contemplation of literary elements like dialogue. Hakemulder and Mangen (2024) observed that frequent reading of short digital snippets may reduce the cognitive persistence needed for slow, reflective, and effortful reading of longer literary texts. In contrast, digital reading is often associated with "shallow processing," which can hinder a student's ability to engage with the deeper, personally relevant meanings found in character interactions (Jensen et al., 2024). This tendency toward shallow engagement may explain why some students struggle with the nuances of dialogue when reading on a screen.

1.4. Thought

Result shows that most students had a strong understanding of thought or monologue in narrative writing. Twelve out of 20 students (60%) scored in the advanced range on the posttest, meaning they clearly understood how inner thoughts help show a character’s emotions and motivations. Four students (20%) were at the proficient level, and another four (20%) were still developing. No one was in the lowest category. The

class average was 6.2, which falls under the proficient level. This means that, overall, students were able to recognize how internal thoughts work in a story, though a few still had trouble seeing how they fit into the bigger picture.

In the writing task, the results were similar. Thirteen students (65%) reached the advanced level by writing inner thoughts that helped reveal the characters' feelings and move the story forward. One student (5%) showed a proficient level, while five (25%) were still developing. One student (5%) was at the beginning level, showing some difficulty using internal thoughts effectively. The average score was again 6.2, still within the proficient range. These results suggest that students were generally able to use this technique in their writing, not just understand it.

When looking at both the test and the writing task, it's clear that many students could both recognize and apply the idea of inner monologue. Their strong performance shows that traditional reading materials helped them understand how to connect with a character's internal experience and use that in their stories. A few students still need more help, especially with writing inner thoughts that are clear and relevant to the plot.

The findings suggest that printed reading materials helped students learn how to use thought or monologue in fiction. Most of them were able to go beyond just knowing what it is, they could apply it in ways that made their writing stronger. For those who didn't perform as well, more guided practice and examples could help them improve.

The immersive nature of print also supports a better understanding of character perspectives. Reading in a print format has been associated with higher levels of "transportation," where readers become more deeply lost in the story and more connected to the narrative world than when using an iPad (Baron et al., 2016). This deep immersion is crucial for processing a character's internal thoughts and emotions. However, screen-based reading often leads to habits like browsing and scanning, which can result in less concentrated reading and a potential struggle to distinguish between external narration and a character's inner monologue (Jensen et al., 2024; Mills et al., 2022). To help with this, teachers might use tools like guided reading, think-alouds, or discussions to help students better understand how inner monologue works in stories.

1.5. Exposition

Result shows that most students had a strong understanding of exposition, which is how writers give background details in a story. In the posttest, 8 students (40%) scored at the advanced level, while 10 students (50%) reached the proficient level. Only 2 students (10%) were still developing their skills, and no one scored at the lowest level. The class average was 6.25, meaning most students knew how exposition works and how it helps make a story clearer and more complete.

In the writing task, students did even better. Fourteen students (70%) showed advanced skills by including background information in the right places and using it to support the story well. Five students (25%) were marked as proficient, and just one (5%) was developing. No students were in the beginning group. The average score was 7,

putting the class in the advanced range. This shows that students were not only able to understand exposition, but they could also use it effectively in their own writing.

When looking at both the test and the writing task, it's clear that students had a solid grasp of exposition. More students did well in the writing task, which suggests that they found it easier to apply what they learned when writing, rather than answering test questions. This also shows that traditional reading materials helped them learn how to give background details in a way that fits naturally in a story.

The results suggest that printed texts helped students get better at using exposition in fiction. Most were able to use it in meaningful ways, both in understanding and in writing. For the few students who are still improving, more practice and exposure to good examples could help them get stronger in this area.

Research also highlights the effectiveness of print for identifying foundational story elements. Traditional reading is particularly beneficial when students are required to move beyond superficial answers to recall specific inferences and details about where and when events occur (Mills et al., 2022). While print facilitates this deep recall, digital reading environments can sometimes disrupt concentration and lead to more superficial information processing (Koparan, 2025). This suggests that while print is strong for exposition, students may still need additional instructional support to pick up on the most subtle or implied background details.

2. Level of Posttest Performance of the Experimental Group in Various Narrative Modes of Fiction:

Table 2
Mean Score of the Experimental Group in the Posttest and Written Task in Various Narrative Mode of Fiction

Narrative Modes of Fiction	Posttest Mean Score	Description	Written Task Mean Score	Description
Description	7.65	Advanced	7.1	Advanced
Action	7.3	Advanced	6.45	Proficient
Dialogue	6.75	Advanced	5.9	Proficient
Thought/Monologue	7.8	Advanced	6.8	Advanced
Exposition	7.65	Advanced	6.15	Proficient

2.1. Description

Result shows that most students did very well on the posttest after learning with digital flash fiction. Eighteen out of twenty students (90%) scored in the advanced range, with only one student each in the proficient and developing levels. No one scored at the beginning level. The class average was 7.65, which falls solidly in the advanced range. This suggests that digital flash fiction helped students understand the different narrative modes in fiction and remember the concepts clearly.

In the written task, students also performed strongly. Sixteen students (80%) wrote at an advanced level, showing they could create clear, vivid descriptions that fit smoothly into their stories. The other four students (20%) were rated proficient, meaning they still used descriptive language well but had a few minor issues in how they organized their details. No students were rated as developing or beginning. This means most students were not only able to understand descriptive writing but could also use it effectively in their own stories.

Together, these results show that digital flash fiction helped students improve both their understanding and their writing. They were able to apply what they learned in creative ways, and their high scores in both the test and the writing task reflect that.

This suggests that using digital flash fiction is a strong way to teach narrative modes. It helped students stay engaged, write with more detail, and make their stories more meaningful. This approach seems to support both critical thinking and creativity, making it a helpful method for improving literacy in Grade 11 students.

Conversely, digital platforms offer unique interactive benefits for teaching fiction. Rahmeh (2023) notes that concise narratives like flash fiction thrive in digital environments, which can heighten student engagement and accessibility. Platforms that incorporate digital storytelling have been found to support students' understanding of story structure and character motivation through multimodal and creative elements (Widyaningrum et al., 2026). These studies suggest that digital flash fiction can be a dynamic tool for building analytical skills and narrative engagement in the modern classroom.

2.2. Action

Result shows that most students did really well on the posttest about the action mode in storytelling. Seventeen out of twenty students (85%) scored at the advanced level, while the other three were proficient. No one scored in the lower categories. The average score was 7.3, which is solidly advanced. This means that after learning with digital flash fiction, most students clearly understood how action drives a story and shows what characters do.

The written task had more mixed results. Half the students wrote at an advanced level, showing they could create exciting, clear action scenes that moved the story forward and revealed character traits. Another 45% were proficient but sometimes lacked clarity or energy in their writing. One student was still developing and had trouble making the action fit well in the story. The average score here was 6.45, putting the group at the proficient level. So, while students mostly got the idea of action, some still need to work on writing action scenes more naturally.

The results suggest that students understood the concept of action well but didn't always apply it as strongly in their own stories. This means digital flash fiction helped them learn the ideas, but they could benefit from more practice writing action scenes to make their stories livelier and clearer.

Digital storytelling tools have also proven effective in helping students analyze character actions and plot. Research shows that these media can specifically cover student needs in analyzing storyline, setting, and characters (Ginting et al., 2021). In experimental settings, students using digital storytelling have outperformed control groups in both applied and analytic reading comprehension (Radaideh et al., 2020). This evidence indicates that digital flash fiction is a powerful tool for grasping action and tracking story events, particularly when it integrates multimedia components.

2.3. Dialogue

Result shows that most students did well on the posttest about dialogue. Three-quarters scored in the advanced range, and 15% were proficient. Only a small number were still developing, and none were at the beginner level. The average score was 6.75, which is solidly advanced. This means many students understood how dialogue works in stories—like showing character traits, building conflict, and supporting the plot. The use of digital flash fiction seems to have helped them analyze dialogue well.

When it came to the writing task, results were more mixed. About 40% of the students wrote dialogue at an advanced level, where conversations sounded natural and added meaning to the story. Half the class was proficient—they mostly did well but their dialogue could have been deeper or more consistent. One student was still developing, writing dialogue that felt forced or unnatural, and another was at the beginning level, with unclear or off-topic dialogue. The average score here was 5.9, meaning overall performance was proficient. This suggests that while many students understood dialogue in theory, some had trouble using it well in their writing.

The difference between test and writing scores shows that recognizing good dialogue is easier than creating it. This means students need more practice writing conversations that sound real, show character voice, and move the story along. Digital flash fiction is a useful tool for teaching dialogue analysis, but applying those skills in writing takes extra support. Teachers might want to give more guided practice, examples, and feedback to help students improve their dialogue writing.

Furthermore, digital tools can enhance the interpretation of dialogue and tone. Digital storytelling is an effective approach for improving critical reading skills and reading comprehension in various literary fields (Alshaye, 2021). These digital methods have also been shown to help students with complex tasks like sentence formation and building the overall body of a text (Smeda et al., 2014). While digital platforms boost these analytical and structural skills, providing students with clear instructions remains vital for helping them master the nuances of writing natural dialogue.

2.4. Thought

Result shows that most students did very well on the posttest about thought or monologue in stories. Nearly all of them (95%) scored in the advanced range, with just one student in the proficient category. No one was still developing or beginning. The average score was 7.8, which means students understood well how internal thoughts

reveal a character's feelings, motives, and personal struggles. This shows they got the concept clearly after working with digital flash fiction.

In the writing task, 80% of the students scored at an advanced level, writing internal thoughts that gave clear insights into their characters and connected well to the story. The other 20% were still developing, with some writing that was more general or less connected to the plot. No one was in the proficient or beginning groups. The average score here was 6.8, which is still advanced, showing most students could use this technique well, even if a few struggled with making their characters' thoughts deep or meaningful.

The test and writing results show students both understood and applied thought or monologue well. The small difference between test and writing scores suggests students weren't just memorizing ideas but could actually use them in their stories. This means digital flash fiction works well to teach these more reflective parts of storytelling, helping students explore character emotions and inner life naturally.

To keep building on this, teachers could keep using short digital stories that focus on character thoughts, along with writing prompts that encourage students to dig deeper into their characters' minds.

Recent studies indicate that digital narratives can also help students understand emotional and psychological conflicts. Interactive storytelling platforms have been shown to improve students' understanding of character motivation and thematic meaning (Widyaningrum et al., 2026). Additionally, the use of digital formats can influence cognitive functions like critical thinking and information processing during the navigation of new narratives (James, 2025). This suggests that digital reading can effectively boost interpretive skills regarding unspoken thoughts and character motives.

2.5. Exposition

The result shows that most students did very well on the posttest about exposition. Eighteen out of twenty students (90%) scored in the advanced range, while only one student each scored proficient or developing. No one was at the beginning level. The average score was 7.65, showing students clearly understood how exposition works to provide important background details at the right points in a story.

In the writing task, results were more mixed. Half of the students wrote at an advanced level, giving background information that fit smoothly into their stories. A quarter scored proficient, meaning their exposition was mostly clear but had some small problems with timing or detail. Four students were developing, and one was beginning, with some confusion or missing details in their exposition. The average score here was 6.15, which is still proficient, meaning many students could use exposition well but some struggled to apply it effectively.

Comparing the test and writing scores shows students understood exposition but had more trouble using it naturally in their own writing. The drop from 90% advanced on

the test to 50% advanced in writing suggests that knowing what good exposition looks like and writing it well are different skills.

These results suggest digital flash fiction helps students learn the basics of exposition, especially in recognizing it in stories. To improve writing, teachers might give more practice focused on smoothly adding background details and choosing the right information to include. This could help students move from understanding to mastering exposition.

Finally, digital flash fiction can support students in identifying key background details and story introductions. Research confirms that digital storytelling media are effective for teaching students to analyze story elements such as setting and background (Ginting et al., 2021). Students utilizing these digital tools often show significant progress in analytic comprehension, which involves picking out key details and understanding the framework of a story (Radaideh et al., 2020). These findings suggest that digital fiction is particularly useful for helping students notice exposition and "read between the lines" when identifying essential story foundations.

3. Difference of Posttest Scores in the Various Narrative Mode of Fiction of the Control Group using Traditional Reading Material

Table 3
Difference of Posttest Scores in the Various Narrative Mode of Fiction of the Control Group using Traditional Reading Material

Source of Variation	SS	df	MS	F	P-value	F crit	Result
Between Groups	15.26	4	3.815	1.891	0.118	2.467	Not
Within Groups	191.65	95	2.017				Significant
Total	206.91	99					

The result shows that there was no significant difference in posttest scores between groups of students who used traditional reading materials, regardless of the narrative mode they studied. The F-value was 1.891 and the P-value was 0.118, which is above the usual cutoff of 0.05 for significance. This means the type of narrative mode didn’t really affect how well students understood the reading.

Showing similar results for the written tasks, the F-value was 1.424 with a P-value of 0.232, again showing no meaningful differences between groups. Together, these results suggest that when students read traditional materials, the narrative mode doesn’t have a big impact on their comprehension or writing. Other factors, like personal reading habits, prior knowledge, or how engaged they are, might matter more.

Recent academic research provides nuanced insights into how the medium of reading influences student engagement and comprehension. Abbas (2023) found that while digital formats offer interactive features that enhance student interest, traditional

reading remains more effective for fostering deep comprehension and academic performance. A meta-analysis by Takacs et al. (2014) further demonstrates that while optimally designed multimedia stories can support story understanding and word learning, the presence of adult scaffolding or high-quality multimedia design is often necessary to match the benefits of traditional shared reading. Additionally, when comparing video presentations to text, research has shown no statistically significant difference in comprehension outcomes, suggesting that the effectiveness of the medium depends heavily on the content type and individual reader characteristics (Delgado et al., 2021; Masón et al., 2022).

The findings suggest that narrative mode alone doesn't change comprehension much with traditional reading, and other personal or environmental factors are important to consider.

4. Difference of Posttest Scores in the Various Narrative Mode of Fiction of the Experimental Group using Digital Flash Fiction

Table 4
Difference of Posttest Scores in the Various Narrative Mode of Fiction of the Experimental Group using Digital Flash Fiction

Source of Variation	SS	df	MS	F	P-value	F crit	Result
Between Groups	13.86	4	3.465	3.896	0.0057	2.467	
Within Groups	84.5	95	0.889				Significant
Total	98.36	99					

Result shows a significant difference in posttest scores among students who used digital flash fiction, with an F-value of 3.896 and a P-value of 0.0057. This means that the type of narrative mode in digital flash fiction affected how well students understood the stories. Some narrative modes worked better than others in helping students improve their reading skills. This is different from the control group with traditional texts, where narrative mode didn't make much difference. It suggests that digital flash fiction can influence comprehension in different ways depending on how the story is told.

However, when it comes to writing tasks, there was no significant difference between the narrative modes in the experimental group. The F-value was 2.030 and the P-value was 0.096, which means students' ability to write about what they learned didn't vary much across different modes. This indicates a gap between understanding a story and being able to express that understanding well in writing.

The integration of interactive and non-linear elements in digital narratives has also been shown to impact learning processes. Anani (2025) noted that interactive digital storytelling significantly enhances student motivation and engagement by allowing for active participation in the narrative. Furthermore, embedding interactive tasks and multimedia cues within these stories can help guide students toward key story details, thereby improving focus and information recall (Yang et al., 2025). The unique structure of digital flash fiction, characterized by its brevity and fragmentation, serves as a cognitive

challenge that encourages students to exercise critical thinking and intense narrative engagement (Stopel, 2024).

Digital flash fiction seems to be a powerful tool for improving reading comprehension, but students may still need extra practice to translate that understanding into strong writing.

5. Difference of Posttest Scores in a Various Narrative Mode of Fiction between the Participants of the Control Group and Experimental Group

Table 5
Difference of Posttest Scores in a Various Narrative Mode of Fiction between the Participants using Traditional Printed Reading Material and Digital Flash Fiction

Variable	Computed t-value (2.02)	P-value	Result
Description	3.63	0.0008	significant
Action	5.92	0.0000007	significant
Dialogue	2.53	0.015	significant
Thought	4.48	0.00006	significant
Exposition	3.77	0.0005	significant

The result compares how two groups of students performed on posttests after using either traditional printed materials or digital flash fiction. The results cover five narrative modes: description, action, dialogue, thought, and exposition. For all five modes, the students who used digital flash fiction scored significantly higher than those who used printed texts. The t-values were all above the critical value, and the p-values were all below 0.05, meaning these differences were statistically meaningful. This shows that digital flash fiction helped students understand different parts of storytelling better, likely because it's short, visually interesting, and easier to follow, which keeps students engaged and helps them think more deeply about the stories.

On the other hand, the students' written work and finds no significant difference between the two groups in any of the narrative modes. The t-values were below the critical value, and the p-values were above 0.05, meaning both groups performed similarly when it came to applying what they learned in writing. This suggests that even though digital flash fiction improves reading comprehension, it doesn't automatically improve students' writing skills in those narrative areas. Understanding the story and writing about it are two different skills, and writing may need more practice and support.

Digital texts that utilize visual appeal and multimodal features are particularly effective for modern language learners. Hidayat et al. (2024) observed that digital storytelling platforms incorporating text, audio, and images allow for a greater comprehension of textual content by providing multiple paths for students to navigate a narrative. These tools are especially beneficial for breaking down complex story elements, such as character motivation and thematic meaning, into more accessible segments (Widyaningrum et al., 2026). Because digital fiction is often shorter and highly

versatile, it serves as a motivational tool that increases student interest in seeking new ideas and analyzing character perspectives (Rahiem, 2021).

6. The Experience of Students in Using Digital Flash Fiction

As technology becomes more common in classrooms, digital tools are changing how students read and understand stories. One popular tool is digital flash fiction—short stories told with pictures, sounds, and sometimes text or voice. This method isn't just fun; it also makes reading easier and more enjoyable. To see how students felt about this, their feedback was collected and gives useful insights.

Most students had a good experience with digital flash fiction. Many said the stories were easy to follow and interesting, which helped them stay focused and excited about reading. The pictures caught their attention and kept them engaged, making reading less boring. Many also found the narration clear, helping them understand the story better. Some students said they could picture the scenes in their minds, which shows how the digital format helped them imagine the story. A few even mentioned that it sparked their creativity.

Students also said watching the scenes made it easier to follow the story's events. Subtitles helped some when the audio wasn't clear, and the short length of the stories made them simpler to understand. These points show that combining text, images, and sound benefits students' learning.

There were some problems, though. One student had trouble because of a slow internet connection. Two others said the characters' images weren't always consistent, which made it harder to follow the story and connect with the characters.

Most students liked digital flash fiction. It helped them understand stories better and made learning more fun. Even with a few issues, the advantages of digital storytelling were clear.

Research also emphasizes the role of digital storytelling as a comprehensive pedagogical tool that blends words, images, and sounds. This multimodal approach not only enhances and accelerates student comprehension but also provides a dynamic platform for creating and analyzing visual narratives (Bibi et al., 2020). By engaging students in a constructivist learning environment, digital storytelling promotes deep, meaningful learning and enhances overall student achievement and motivation (Smeda et al., 2014). Furthermore, these digital narrative formats encourage creative and critical thinking, helping students to synthesize complex ideas and express their perceptions of the world through a mixture of linguistic and non-linguistic codes (Sanz & Ezpeleta, 2021; Smyrnaiou et al., 2020).

7. Proposed Plan – Improved Reading Materials

The plan suggests using both digital flash fiction and traditional printed materials to help Grade 11 HUMSS students in Creative Writing. The findings show that digital flash fiction really helps improve reading skills. Since the stories are short, modern, and often include pictures or interactive features, students found them more interesting and stayed focused. They understood the stories faster and joined class discussions and activities more eagerly.

Traditional printed texts were still useful but didn't grab the attention of students as much, especially those who find long readings hard. Students who used digital flash fiction scored better in comprehension and took part more actively in writing tasks. They could explain story parts clearly and even write their own flash fiction with more creativity and confidence.

This suggests that digital stories are a strong way to build reading and writing skills, especially in today's tech-focused world. While printed materials still help teach structure and deep analysis, digital flash fiction makes reading more fun and helps students learn faster. This supports adding more digital content to the Creative Writing lessons.

Conclusions

Based on the findings of the study, the following conclusions are hereby offered.

1. Traditional reading materials helped students understand and use various narrative modes, though some needed more support with dialogue and consistent writing.

2. Digital flash fiction improved students' understanding of narrative modes, especially description and thought, but challenges remained in applying action, dialogue, and exposition in writing tasks.

3. There were no significant differences in student performance or comprehension across narrative modes when using traditional materials, suggesting a consistent learning experience.

4. Digital flash fiction improved comprehension of narrative modes but did not directly improve writing performance.

5. Digital flash fiction boosted students' comprehension across all narrative modes, likely due to its engaging format, but did not lead to better written tasks.

6. Most students enjoyed digital flash fiction, appreciating its format and short story length, which helped with comprehension and kept them engaged.

7. Combining digital flash fiction and printed texts in Creative Writing can make learning more enjoyable, boost creativity, and help students become better readers and writers.

Recommendations

Based on the salient findings of this study, the following recommendations are offered for consideration:

1. Traditional printed reading materials can still be used but should be combined with digital tools to meet the needs of all types of learners.

2. Teachers may consider using digital flash fiction regularly to improve student interest and understanding of narrative elements.

3. Future lessons may focus more on narrative modes where students performed lower, such as dialogue and action.

4. Schools may provide training for teachers on how to create or use digital flash fiction effectively in the classroom.

5. Educational leaders may support digital-based programs that promote interactive and visual storytelling methods.

6. Curriculum planners may encourage to include digital flash fiction in learning materials to make lessons more engaging and easier for students to understand.

7. Creative writing programs may benefit from using both short modern texts and visuals to develop student literacy.

8. Future researchers may explore the long-term effects of digital flash fiction on writing skills, not just reading comprehension.

Compliance with Ethical Standards

The study was conducted with full adherence to ethical research standards and principles. Informed consent was properly obtained from all respondents before the conduct of the study, and they were informed that their participation was voluntary and that they had the freedom to withdraw at any stage without any consequence. The identities and personal information of the respondents were kept confidential to ensure anonymity and privacy in accordance with the provisions of the Data Privacy Act. The researchers also ensured that the well-being, dignity, and rights of the respondents were protected throughout the duration of the study. No conflict of interest existed in the conduct of the research, and the findings were interpreted objectively and without bias. All information, ideas, and sources used in the study were properly acknowledged to strictly avoid plagiarism. The results and data gathered were utilized solely for academic and research purposes. Furthermore, artificial intelligence (AI) tools were utilized only to assist in language refinement and organization of ideas, while all interpretations, analyses, and final outputs remained the sole responsibility of the researchers.

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estebanred1001@gmail.com