IGNATIAN
INTERNATIONAL JOURNAL FOR MULTIDISCIPLINARY RESEARCH
www.icceph.com
ISSN 2984-9942

INCORPORATING VERBAL HUMOR IN ENGLISH INSTRUCTION: A DISCOURSE ANALYSIS OF TEACHER-GENERATED SOCIAL MEDIA VIDEOS IN THE PHILIPPINE CLASSROOM SETTING

Kenaz Adam F. Adolfo, Jeramie S. Pilayan

English Department, St. Mary's College, Inc., Tagum City, Davao North, Philippines

ABSTRACT

The purpose of this qualitative discourse analysis study was to identify the types and functions of verbal humor in teacher-generated social media videos and examine how humor is used as a pedagogical and communicative resource in English instruction. The study was completed in August 2026, using a corpus of selected teacher-generated videos posted from 2023 to 2025. Verbal humor was classified using Shade's (1996) typology, as cited by Wardah et al. (2023), while Hay's (2000) framework, also cited by Wardah et al. (2023), guided the analysis of humor functions, namely psychological, power, and solidarity functions. The findings revealed eight types of verbal humor: anecdote, farce, irony, pun, joke, wit, sarcasm, and parody. Wit was the most frequently identified type, followed by farce, irony, and parody. Four categories—satire, riddle, limerick, and tall tale—were not observed in the corpus. The findings further showed that humor serves multiple communicative functions, including easing tension, supporting instructional interaction, and fostering interpersonal connection. Humor emerged as a meaningful discourse strategy through which teachers presented instructional content, responded to classroom situations, and connected lessons with students' sociocultural experiences. The study highlights verbal humor as more than entertainment, emphasizing its potential pedagogical and interactional value in English instruction. The findings may provide English teachers with insights into the purposeful and context-sensitive use of humor to support approachable classroom communication and language learning. Future research may examine students' perspectives and responses to teacher humor and explore cultural and linguistic variations in multilingual and multicultural contexts.

Keywords: *Teacher-Generated Videos, Humor, Teaching English, Qualitative Discourse Analysis, Philippines*

INTRODUCTION

Humor is a common feature of classroom communication and may be used by teachers to make instructional discourse more approachable, establish rapport, and connect lessons with learners' everyday experiences. In language education, however, humor is not always straightforward. Its interpretation may depend on linguistic competence, cultural background, shared knowledge, and classroom context. Humor involving wordplay, idiomatic expressions, cultural references, or teasing may be misunderstood, particularly in culturally and linguistically diverse classrooms. At the same time, excessive informality may blur teacher–student boundaries and challenge perceptions of teacher authority and professionalism. Thus, the use of humor in English instruction requires attention to both its linguistic construction and its communicative context.

Previous studies have examined students' perceptions, appropriateness, and challenges associated with humor in language classrooms. Cooper et al. (2021) emphasized the cultural specificity of humor and the possibility of misunderstanding when learners do not share the cultural or linguistic knowledge underlying humorous expressions. Tong and Tsung (2020) and Heidari-Shahreza (2021) likewise highlighted tensions between humor, teacher authority, and classroom professionalism. In the Philippine context, Manlongat et al. (2021) noted the importance of teacher authority and discipline while recognizing humor's potential to support trust and engagement. Studies by Rokhmah et al. (2020) and Alemi et al. (2021) further examined students' perceptions and the appropriateness of verbal humor in English language classrooms. However, these studies have largely focused on perceptions, appropriateness, or effects of humor, leaving limited attention to how humorous discourse itself is constructed and functionally employed by teachers.

The present study addresses this gap by examining verbal humor in teacher-generated social media videos featuring English instructional content. The corpus consists of publicly available videos produced by Filipino teachers from various regions of the Philippines. Although the researcher is based in Tagum City, Davao del Norte, the corpus is not geographically limited to the area; rather, it represents a Philippine-wide collection of teacher-generated English instructional discourse. The study therefore considers humor within the broader Philippine educational and sociocultural context.

The study is grounded in three complementary theoretical lenses: Kant's Incongruity Theory, Freud's Relief Theory, and Hobbes' Superiority Theory. These perspectives guide the interpretation of how humorous discourse may be constructed through unexpected meanings, tension relief, comparison, or perceived superiority. For systematic analysis, Shade's (1996) classification of verbal humor, as cited by Wardah et al. (2023), provides the basis for identifying humor types, namely anecdote, farce, irony, pun, joke, satire, riddle, limerick, wit, sarcasm, tall tale, and parody. Hay's (2000) framework, also cited by Wardah et al. (2023), guides the analysis of the apparent psychological, power, and solidarity functions of humor. Thus, the theoretical lenses explain possible mechanisms underlying humor, while Shade and Hay provide the operational basis for its classification and functional analysis.

Accordingly, this qualitative discourse analysis examines how verbal humor is constructed, classified, and functionally employed in teacher-generated English instructional videos. By focusing on teacher discourse rather than student-reported responses, the study contributes to a more contextualized understanding of humor as a linguistic and communicative resource in English education. The findings may provide teachers and researchers with insights into the context-sensitive use of verbal humor and its potential pedagogical and interactional significance, while also highlighting the importance of cultural awareness, appropriateness, and sensitivity in classroom humor.

Research Questions

1. What types of verbal humor are commonly used in teacher-generated social media videos for English classroom instruction?
2. What functions of humor are identified in the teacher-generated social media videos in the English classroom?

METHODOLOGY

This study employed a qualitative discourse analysis (QDA) to examine the construction, types, and functions of verbal humor in teacher-generated social media videos used for English instruction in the Philippine context. QDA examines language in its social and communicative context, making it appropriate for analyzing how humor is constructed and used in educational discourse. The study focused on the linguistic and contextual features of humorous utterances and their apparent communicative and pedagogical functions.

Three complementary theories of humor served as theoretical lenses: Kant's Incongruity Theory, Freud's Relief Theory, and Hobbes' Superiority Theory. These lenses guided the interpretation of how humor may arise through unexpected meanings, tension relief, and comparison or perceived superiority. They were not used as coding categories. Instead, Shade's (1996) typology, as cited by Wardah et al. (2023), served as the classification framework for identifying verbal humor types, while Hay's (2000) framework, also cited by Wardah et al. (2023), guided the analysis of their psychological, power, and solidarity functions. Thus, Shade addressed what type of humor was present, Hay addressed what function it appeared to serve, and the three humor theories supported interpretation of how the humor was constructed.

The corpus consisted of 35 teacher-generated social media videos publicly available on Facebook, YouTube, and TikTok. The videos featured Filipino teachers using English instructional content and ranged from three to ten minutes in length. The videos were selected based on the following criteria: (a) English teaching content involving areas such as grammar, vocabulary, pronunciation, or communication; (b) a duration of three to ten minutes; (c) teacher-generated content posted on Facebook, YouTube, or TikTok; (d) the presence of verbal humor used within an instructional context; and (e) no visible or identifiable students. Videos with poor audio or visual quality or insufficient verbal humor were excluded.

The corpus represented teachers from various regions of the Philippines. Although the researcher was based in Tagum City, Davao del Norte, the geographic scope of the corpus was not limited to the area. The unit of analysis was the individual humorous instance or utterance, rather than the video itself. The 33 videos yielded 64 humorous instances for analysis. Each instance was coded using an identifier such as TGV_001, TGV_002, and so forth.

Ethical clearance was obtained from the Research Ethics Committee of St. Mary's College of Tagum, Inc. before data collection. Permission and informed consent were obtained electronically from the owners of the selected teacher-generated videos. The participants were informed of the study's purpose, the use of their video content, confidentiality measures, and their right to decline participation. A data privacy notice was likewise provided, and research materials, transcripts, and consent documents were stored in secure digital folders accessible only to the researcher and authorized academic personnel.

After permission was secured, the researcher systematically screened videos according to the inclusion and exclusion criteria. Eligible videos were viewed repeatedly, and relevant humorous utterances were transcribed verbatim, including contextual and linguistic features necessary for discourse analysis. The transcripts were then coded and organized according to humor type and function. An expert debriefer with expertise in English and discourse analysis reviewed the coding and interpretations to enhance the credibility and consistency of the analysis.

The data were analyzed through qualitative discourse analysis in three stages: classification, functional analysis, and theoretical interpretation. First, each humorous instance was classified according to the verbal humor categories in Shade's (1996) typologyas cited in Wardah et al. (2023): anecdote, farce, irony, pun, joke, satire, riddle, limerick, wit, sarcasm, tall tale, and parody. Because some utterances may exhibit characteristics of more than one category, a dominant-category rule was applied. Each instance was assigned to the category that best represented its primary or most salient humor mechanism based on its defining characteristics and immediate discourse context. Thus, each humorous instance was counted only once in the frequency distribution.

Second, Hay's (2000) framework was used to interpret the apparent function of each humorous instance as psychological, power, or solidarity. These functions were inferred from the discourse and contextual features of the videos rather than treated as measured effects on students. Third, Kant's Incongruity Theory, Freud's Relief Theory, and Hobbes' Superiority Theory were applied as interpretive lenses to explain the mechanisms underlying the humorous expressions.

The analysis considered linguistic features, immediate discourse context, instructional context, and the relationship between the humorous expression and the surrounding utterances. The researcher maintained systematic coding records throughout the analysis, while the expert debriefer reviewed selected classifications and interpretations. This process supported the credibility, consistency, and transparency of the findings.

RESULTS

Table 1
Types of Verbal Humor found in Teacher-generated Videos

Types of Verbal Humor	Transcript Excerpt	Discursive Feature	Analysis
Anecdote	*I once asked my student what is 6 7 ano ba yong 6 7 " maam. 45 plus 22" I was too naïve, I just asked, answered the very honest question I said 6 7, and one of my student last year he said "maam, 6 7" and I told them whats the meaning of 6 7? Nothing maam like tralelilo tralala", wala man lang ka dulot dulot* TGV_011	Pop-culture reference and conversational storytelling	The humor is created through the teacher's narration of a classroom misunderstanding involving the expression "6 7," which reflects digital slang and online culture. The humor is further reinforced by the teacher's grammatically nonstandard expressions, such as "what is 6 7" and "whats the meaning of 6 7," which contribute to the informal and spontaneous delivery of the story. These grammatical forms, combined with the conversational storytelling and unfamiliar digital expression, make the classroom exchange amusing and relatable.
	"Draft ba, hindi pa final, parehas sa TikTok gina biilin mo lang sa draft di mo pa eh post." TGV_029	Pop-culture analogy and code-switching	The humor is created through the teacher's comparison of academic drafts to unfinished TikTok drafts, using a familiar digital experience students can easily relate to.
Farce	*"Hindi na siya si dependent! Hindi na siya si independent!"* TGV_001	Exaggerated personification	The humor is created through the exaggerated personification of grammatical terms as if they were characters undergoing a dramatic identity change.
	"Do you eat human beings? You do not!" TGV_002	Absurd exaggeration	The humor is created through the teacher's absurd exaggeration of a simple grammar correction into an unrealistic scenario about cannibalism.
	"Ay ikaw pay nanliligaw, agad moy sasabihin moy una pa lamang edi mahal kita basted kana agad"	Exaggerated romantic scenario	The humor is created through the exaggerated portrayal of courtship where confessing love too early leads to instant rejection.

	TGV_008		
	"Ang hindi magsi-seen sa GC, bibigyan ko ng another activity." TGV_020	Exaggerated disciplinary threat	The humor is created through the exaggerated consequence of assigning additional tasks for not "seeing" a GC message, turning a routine instruction into a playful overstatement of classroom discipline.
	"Sige, eh try mo mag body drop iddrop kita" TGV_023	Hyperbolic threat-response framing	The humor is created through the exaggerated transformation of a classroom correction into a playful, unrealistic threat-response linked to the student's mistaken term.
	"Bad finger ma'am / baby finger ma'am / brother fingers / kuya finger" *TGV_024*	Creative distortion of anatomical terminology	The humor comes from increasingly absurd and ridiculous answers. The sequence becomes exaggerated and nonsensical.
	Teacher: *Fingers, ano tawag nito?* Students: *Thumb* Teacher: *sa tagalog?* Students: *clover (refers to food)* Teacher: *hinlalaki, what about this?* Students: *Thumb!* Teacher: *Thumb nanaman?* TGV_024	Escalating interactional miscommunication	The humor is created through the rapid sequence of mismatched responses and escalating classroom miscommunication that turns a simple vocabulary check into a chaotic exchange.
	"Wala paring ballpen sa 2026." TGV_027	Ironic exaggeration of classroom behavior	The humor is created through the teacher's exaggerated mockery of students' unchanged habit of not bringing ballpens despite the expectation of improved behavior in a new year.
	"Mao na file name final nani, final nagud ni, final final na talaga… two final, new final 1, new final 2… mga 20 ka file name…" TGV_ 028	Hyperbolic enumeration of iterative labeling	The humor is created through the exaggerated piling up of repeated "final" file versions, turning a common academic habit into an absurd and chaotic multiplication of file names.
	"Get your paper then 'pre, bai, miga diba ta?' amigo amigo dayun. Oo tapos hation ang papel gamiton pagud laway."	Hyperbolic enactment of peer negotiation	The humor is created through the exaggerated reenactment of students suddenly becoming overly

	TGV_032		friendly during assessments to negotiate for paper sharing, combined with the absurd depiction of using saliva to tear paper
	"Dollar Bills, limpak limpak na salapi, char." TGV_034	Hyperbolic reward framing with ironic reversal	The humor is created through the exaggerated claim of unrealistic monetary rewards, immediately undercut by the ironic marker "char," signaling playful contradiction within the classroom discourse.
	"So lahat ng naka 39 will get thousand dollars." TGV_034	Hyperbolic reward incentive framing	The humor is created through the exaggerated and unrealistic promise of a monetary reward for a score, turning a simple grading situation into an absurd incentive scenario.
Irony	*"Ma'am, I don't know, so it's technical"* TGV_003	Misattributed epistemic labeling	The humor is created through the ironic use of the term "technical" to mask lack of understanding, reversing the expected use of academic classification to explain knowledge rather than confusion.
	"I'm already 45 years old, and I'm still single. Don't think of me as old… 'there is something wrong with you maam Divine, because you're already 45 years old, healthy, and seemingly beautiful'" TGV_013	Contrastive evaluative framing	The humor is created through the contrast between self-deprecating concern about age and singleness and the unexpected positive evaluation that contradicts the implied negative assumption
	"Sometimes you have to learn lessons the hard way… sa kanila, they learned it the expensive way." TGV_015	Ironic evaluative conclusion with humorous intensification	The expected phrase is reflects' the students' costly mistake. The humor comes from the contrast between expectation and reality. It produces an ironic twist on a moral lesson.
	"Final thesis na na, final research na tapos mali padin?" TGV_028	Expectation–reality contradiction	The humor is created through the contradiction between labeling the work as "final" and the continued presence of errors, producing an ironic mismatch between expectation of completion and actual outcome.

	"Pero you need to do your task na kailangan i pasa" TGV_030	Expectation–obligation contradiction	The humor is created through the contrast between the implied relief of "no classes" and the continued requirement to accomplish and submit academic tasks, producing an ironic mismatch between expectation and obligation.
	"ang motivation ngayon ay walang pasok!" *TGV_030*	Expectation-based contrast	The humor arises from the contradiction as students are expected to be motivated by learning. Instead, they are motivated by class suspension.
	"may nauna kanang choice, pero akala mo mas better ang isa… after, sa una lang pala masaya." TGV_033	Expectation–outcome reversal	The humor is created through the reversal of expected judgment, where the assumed "better" choice turns out to be disappointing compared to the initial option, producing an ironic mismatch between expectation and realization.
Pun	*"Whats up, actually its whatzzup"* TGV_003	Phonological wordplay	The humor is created through phonetic manipulation and stylized spelling of a common greeting, producing a playful variation in sound and written form.
	"Chicken? Nuggets?" TGV_005	Phonetic wordplay	The humor is created through phonetic similarity between "nuggets" and "na-gets."[o
	"Masisira ang ating mundo? Masira ang ating mundo eh ang mundo mo ay siya. Heh." TGV_035	Semantic shift through lexical ambiguity	The humor is created through the shift in meaning of "mundo," from its literal reference to the world to a figurative reference to a person as someone's "world," producing playful wordplay based on lexical ambiguity.
	"Nakasabay/Nakasabaw?" TGV_005	Phonological wordplay through minimal pair contrast	The humor is created through a witty sound-based wordplay that contrasts two phonetically similar forms, producing a shift in meaning that generates a playful classroom effect.

Joke	*"Sino ba yung ayaw tawaging pogi at maganda siya… Gwapo ba lahat?"* TGV_031	Playful elicitation with anticipatory setup.	The humor is created through a playful question that elicits expected positive responses from students, generating a light and engaging classroom interaction.
Wit	*"Aba, naisingit pa! Ano, tama o mali?"* TGV_001	Spontaneous metacommentary with evaluative questioning	The humor is created through the teacher's immediate self-aware remark that interrupts the explanation, using a playful evaluative question that turns the discourse into a conversational and reflective interaction.
	"eat YOUR dinner and not eat YOU'RE dinner. Remember "YOU'RE" is the contraction of the pronoun you and verb are. So the second one is you have to eat, you need to be full because later, I am going to eat you. TGV_002	Semantic recontextualization through grammatical correction	The humor is created through the teacher's witty shift from grammar explanation to an exaggerated reinterpretation of "you're," producing a sudden and playful semantic twist.
	"It means that the person will be the dinner." *TGV_002*	Literal reinterpretation of grammatical misuse	The humor is created through the exaggerated literal interpretation of a grammatical error, turning a language mistake into an absurd real-life scenario.
	"Whenever I change my facial expression, you also change your answer" TGV_ 003	Observational metacommentary on interactional behavior	The humor is created through the teacher's witty observation of students' responsive behavior, highlighting how answers shift based on her facial cues in a playful and self-aware manner.
	"I am always captivated by my students winsome smiles…" TGV_004	Playful evaluative phrasing within instructional discourse	The humor is created through the teacher's witty use of an unusually elevated and expressive adjective to describe students in the middle of a grammar-related context, producing a light, engaging tone.
	"Ang kailangan ko lang po ay utak… Utak at bibig…" TGV_006	Humorous exaggeration through reductive instructional framing	The humor is created through the teacher's witty simplification of classroom expectations into an exaggerated and unexpectedly minimal requirement, producing a

			playful instructional emphasis.
	"Narinig mo na eh, mahal na daw diba tumatalon talon kapa nga ng malaman mong I love you too" TGV_008	Playful observational commentary on affective behavior	The humor is created through the teacher's witty observation of exaggerated emotional reaction, turning a relatable response to romantic affirmation into a playful and lively classroom remark.
	"Any-two? Any-three? Come on, what is the meaning of that?" TGV_009	Rhythmic repetition with interactive prompting	The humor is created through the teacher's playful rhythmic repetition of "any-two, any-three," turning a questioning sequence into an engaging and light interaction that encourages student participation.
	"6 7? 45 plus 22?" TGV_011	Referential juxtaposition of academic content and pop-culture numeric slang	The humor is created through the teacher's witty contrast between a standard arithmetic prompt and the students' meme-influenced numeric response, producing a playful clash of meanings.
	"Sabi sa qualitative research, bawal judgemental… because you cannot empathize with them, you cannot respect them if you judge them right away…" TGV_012	Instructional moralization through evaluative emphasis	The humor is created through the teacher's witty emphasis on the "bawal judgemental" principle, linking academic research ethics with everyday evaluative behavior in a lightly ironic and relatable way.
	"I opened their research paper… you don't write the identity of your participants… I was torn with a decision… I said you have to redo your work… they learned it the expensive way." TGV_015	Conversational storytelling with ironic commentary	The humor is created through the teacher's ironic narration of a classroom mistake and the exaggerated consequence of students "learning it the expensive way."
	"Plural yan, diba plural yan? Its under then it's a plural now? Singular? Sige nga…" TGV_014	Interactive rhetorical questioning with guided correction	The humor is created through the use of the teacher's playful questioning that brings confusion to the students' grammatical certainty before leading the learners to the correct answer in an engaging way.

	"Oh my God, my question is the type of qualitative research, you only have four choices" TGV_016	Playful evaluative remark mild exaggeration	is created through the teacher's witty expression of mild disbelief, contrasting the simplicity of a multiple-choice setup with students' apparent difficulty in answering.
	"Very good, ayan, very good Cruz… patunayan mo sakin ah na its not just a guessing game ha, sige" TGV_016	Playful evaluative shift with embedded challenge	The humor is created through the teacher's witty shift from praise to a playful challenge, turning positive feedback into a lightly teasing verification of understanding.
	"Oo nga medyo konti nalang kami ano? I'm proud to be one. Ang tatag ko pala no?" TGV_017	Self-referential metacommentary with playful self-evaluation	The humor is created through the teacher's spontaneous self-referential remark that shifts a contextual observation into a light, playful self-assessment, producing an engaging and conversational tone.
	"See? Naiintindihan nyo binabasa nyo, pinapatunayan ninyo sakin na lahat kayo marunong mag basa eh… ano nalang ang kulang? Focus, diba" TGV_018	Playful evaluative contrast with embedded critique	The humor is created through the teacher's witty combination of praise and subtle critique, where acknowledgment of students' reading ability is immediately contrasted with a light reminder about lack of focus.
	"Nanghiram ka na nga eh, inako mo pa, diba ang sakit non? Hiniram muna, magpaalam ka naman. Ibalik mo naman ang pabor." TGV_019	Relational analogy through moralized everyday comparison	The humor is created through the teacher's witty analogy that frames plagiarism as a relatable social offense, using everyday borrowing behavior to highlight the ethical issue in a lightly dramatic way.
	"1-11? One to sawa" *TGV_022*	Clever and exaggerated reinterpretation of numerical expression reinterpretation of a numerical expression.	The humor is created through the exaggerated reinterpretation of a numerical range into an endless or overly extended set of items, turning a simple instruction into an absurd expansion.

	"what do you call hinliliit in English? … hindi-baby" TGV_024	Spontaneous lexical humor through erroneous student-response reframing	The humor is created through the teacher's witty reinterpretation of the incorrect student response into a playful linguistic correction that highlights the gap between expected vocabulary and actual answer.
	"I was already laughing at myself first period earlier" TGV_025	Self-deprecating metacommentary on unintended cognitive repetition	The humor is created through the teacher's self-aware remark about laughing at her own unintended recall of the "Honolulu" reference, turning an intrusive viral audio memory into a light and relatable classroom moment.
	"I always remember the Honolulu.. I have to forget that." TGV_025	Meme reference and self-directed irony	The humor is created through the teacher's ironic reference to the viral "Honolulu" meme and the contradiction between remembering and wanting to forget it.
	"Jam don't cry we still have fourth quarter" TGV_026	Playful reassurance through temporal reframing	The humor is created through the teacher's witty use of reassurance that reframes a seemingly emotional moment into a light and humorous reminder of the remaining academic period.
	"So walang magbabago sa 2026." TGV_027	Ironic generalization through emphatic repetition	The humor is created through the teacher's witty and emphatic statement that exaggerates the idea of unchanged behavior, producing a relatable and lightly ironic commentary on student habits.
	"Sabi nga nila hindi tayo perfect pero sa papel dapat i-perfect." TGV_028	Paradoxical contrast	This line reflects wit because it presents a clever and reflective contrast between human imperfection and expectations of perfection in outputs. The humor comes from the relatable contradiction between being "not perfect" as people but being expected to produce "perfect" academic work.

	"Ay, dili diay gwapo kay gwapa." TGV_031	Playful correction through gendered wordplay	The humor is created through the teacher's quick and witty correction of the mismatch between question and response, turning the inconsistency into a playful classroom remark.
	"Gwapo ba mga classmate ninyo boys?" / Students: "Gwapa ma'am" TGV_031	Response mismatch through semantic incongruity	The humor emerges from the quick recognition of the semantic mismatch and the playful correction that follows.
	"Mura na siya ug gugma, kay mag sisi lang mo ngano gi ilisdan." TGV_033	Relational analogy	The humor is created through the teacher's witty comparison of test-answer changes to romantic regret, producing a relatable and lightly ironic analogy between academic decisions and love choices.
	"Regrets happens after, wala gud na siya naga una." TGV_033	Concise reflective generalization	The humor is created through the teacher's witty articulation of a familiar truth that regret comes after decisions, delivered in a simple yet insightful and relatable statement.
Sarcasm	*"Walang magbabago sa 2026, pati ang feelings mo sa kanya?"* TGV_027	Teasing remark with implied personal critique	The humor is created through a sarcastic shift from a general statement about no change to a teasing personal remark that implies emotional stagnation, producing a playful but mildly critical tone.
	"Lami na? unya ang eh hatag pagud katong ga basa basa" TGV_032	Mocking evaluative remark	The humor is created through the teacher's sarcastic expression that uses a seemingly approving remark while actually conveying criticism of the students' inappropriate behavior, producing an ironic and mocking tone.

	"Sana all daming choices no?" TGV_033	Ironic social commentary	The humor is created through the teacher's sarcastic remark that appears to praise having many choices but actually implies a teasing contrast with situations where choices are limited, producing a lightly ironic social comment.
Parody	*"Parang tao diba? Parang walang halaga. Pero noong dumating si dependent clause, wow nagkaroon na siya ng halaga."* TGV_001	Humanization of grammatical structure through relational metaphor	The humor is created through the teacher's imitation of romantic relationship narratives to explain grammatical clauses, turning sentence structure into a parody of human social relationships.
	"Dudes with Z… Dhodz with Z" TGV_003	Imitation of stylized digital orthography	The humor is created through the teacher's exaggerated imitation of informal, socially influenced spelling variations, parodying how words are stylized in digital and peer communication contexts.
	"Can you give me a smile everybody? Very demure, very classy, very cutesy, okay that was the slang a year ago" TGV_004	Imitation of viral discourse	The humor is created because of the teachers' imitation of the social media slang from a year ago in the classroom setting, it produced a contrast in between a formal instruction and a viral language.
	"lumilipad nanaman isip ko" TGV_007	Pop-culture lyric insertion	The humor is created through the teacher's imitation of a popular song lyric within classroom discourse to humorously comment on students' lack of attention, producing a playful pop-culture reference in instruction.
	"6 7… tralelilo tralala… wala man lang ka dulot dulot" TGV_011	Imitation of digital meme discourse	The humor is created by the teacher's imitation of the students' memes related to games inside the classroom. It turned the digital slang into a playful reference in English classroom.

	"Instead of saying 'hey, what's up' you can say, greetings, how are you faring today? Very formal, very cutesy, demure, very mindful" TGV_021	Exaggerated imitation of formal register	The humor is created because of the teacher's imitation of a very formal and stylized greeting, creating a contrast with casual greetings leading to a playful effect.
	"Kindly get crosswise." / "Crosswise maam?" / "Ulit ulit ulit ulit." TGV_032	Exaggerated imitation of classroom interaction patterns	The humor is created through the teacher's exaggerated reenactment of students' repeated requests for clarification, amplifying a typical classroom exchange to highlight and mock the repetitive interaction pattern.

Table 2
Functions of Humor found in Teacher-generated Videos

Functions of Humor	Transcript Excerpt	Discourse Analysis
Psychological Function	*Yes, but this one will become nonsense, kumbaga, wala siya'ng pakinabang, not until nilapatan natin siya ng isang independent clause. Meaning, nagkaroon lamang siya ng halaga nung dumating ito sa buhay niya. Aba, naisingit pa!* TGV_001	This reflects psychological function because humor is used to release tension and lighten the cognitive load of explaining complex grammar rules.
	eat YOUR dinner and not eat YOU'RE dinner. Remember "YOU'RE" is the contraction of the pronoun you and verb are. So the second one is you have to eat, you need to be full because later, I am going to eat you. TGV_002	This reflects psychological function because humor is used to reduce tension in making grammar errors and to make correction less intimidating.
	"There are also words which are technical. *what is this, personal or technical?* *Whenever I change my facial expression, you also change your answer* *Ma'am I don't know, so its technical"* TGV_003	This reflects psychological function because humor emerges from student uncertainty, which is softened through comedic labeling, reducing embarrassment.
	academic? Technical? Personal? Dude? okay! Personal, *I believe you use this word, dude with E Dhodes with S, right Dhods? Is it dude or Dhodz? like What's up, actually its whatzzup*	The line reflects psychological humor because humor is created through the playful alteration of a common greeting into "whatzzup," with the relation of the sound s and z in which reduces learner anxiety by making language use feel

	TGV_003	more relaxed and less intimidating, thereby encouraging participation and lowering fear of error.
	That's right, winsome, now this one is an adjective as usual composed of how many syllables? This has? Two syllables, we have win and we have some. Now which one is the stressed one? Not the students, okay, between the two syllables, which one is the stressed one? The? First one, again, everybody say "Winsome" TGV_004	This reflects psychological function because the humor is made through the teacher's playful repetition and prompting of "winsome," which reduces pressure in pronunciation practice by turning correction into an engaging and less stressful learning interaction.
	"So what is the meaning of Winsome? I am always captivated by my students winsome smiles, they look attractive and pleasant. Very demure, very classy, very cutesy, okay that was the slang a year ago, " TGV_004	This reflects psychological function because humor reduces classroom tension by using praise and light emotional language during vocabulary instruction.
	"Ang kailangan ko lang po ay utak, maliwanag po? pag nakasabay ka papasa ka ng midterms ko, pagnakasabaw ka, mag aral ka pang maigi, maliwanag po?" *nakasabay?* *nakasabaw?* TGV_006	psychological function because the humor is created through the wordplay "nakasabay/nakasabaw," the humorous contrast, "naksabay" refers to the student has followed through the class and "nakasabaw" refers to being left behind and needed to study more. This helps reduce pressure during comprehension checking. which reduces anxiety about academic performance by turning evaluation and participation into a light, non-threatening comparison that reduces recitation pressure.
	"What is the meaning that word? Anyone? Any-two? Any-three? Come on, what is the meaning of that? What do you think of that?" TGV_009	This shows psychological function because the humor is created through the playful wordplay "Anyone? Any-two? Any-three?", where the teacher humorously modifies the word "anyone" while encouraging students to answer. This lighthearted questioning reduces the formality and pressure of recitation, making students feel more relaxed and comfortable participating in the discussion.
	"I once asked my student what is 6 7 ano ba yong 6 7? I was too naïve and one of my student last year he said Ma'am, 6 7" and I told them whats the meaning of 6 7? Nothing maam like tralelilo tralala" TGV_011	This reflects psychological function because humor is at contrast between the academic question and the meme-based response "6 7," which reduces confusion and embarrassment by reframing misunderstanding in a light and approachable way.

	"You know, being single as a teacher is not new, look at me, I'm already 45 years old, and im still single. Don't think of me as old, "there is something wrong with you ma'am Divine, because you're already 45 years old, healthy, and seemingly beautiful. Charot, wait lang, I'm just trying to make you laugh, I mean with my situation is not considered, bakit? Wait lang nag sasabi lang ako ng totoo, duh oh sige na, why don't we proceed. TGV_013	This reflects psychological function because the teacher uses humor to lighten an emotionally sensitive topic (age and being single) and reduce potential discomfort. The humor helps reset the tone of the discussion and maintain comfort in the classroom.
	"I opened their research paper… I was torn with a decision… I said you have to redo your work… they learned it the expensive way." TGV_015	This reflects psychological function because the humor is within the teacher's storytelling and ironic phrase "expensive way," which reduces tension by reframing a serious academic consequence into a light and relatable learning experience.
	"Oh my God, my question is the type of qualitative research, you only have four choices laughs" TGV_016	This shows psychological function because the humor is created through the teacher's exaggerated reaction, "Oh my God," and playful comment about the students having only four choices. This lighthearted expression helps reduce the pressure of answering a question by making the situation feel less serious and threatening. It can ease students' anxiety about making mistakes while encouraging them to participate more comfortably in the classroom discussion.
	"Get ½ sheet of paper, everybody get ½ sheet of paper. Number it 1-10 *Yes 1-10* *1-11? One to sawa"* TGV_022	This line reflects psychological function because humor is created through the exaggeration "one to sawa," which reduces assessment tension by turning a fixed test range into a playful and hyperbolic idea of endless items, making the task feel less stressful.
	"Fingers, ano tawag nito? *sa tagalog?* *hinlalaki, what about this?* *Thumb nanaman?* *Maam pang muta maam* *huy hindi nyo alam ito?* *Baby finger? O ayan assignment ninyo, what do you call hinliliit in English?* *hindi-baby maam.*	This segment reflects psychological function because humor is within the repetitive incorrect answers and the teacher's reaction "Thumb nanaman?", which reduces tension by turning misunderstandings into a light, non-threatening and engaging correction process.

	TGV_024	
	""Fingers, ano tawag nito? sa tagalog? hinlalaki, what about this? Thumb nanaman? Maam pang muta maam" TGV_024	This line demonstrates psychological function because the humor is created through the absurd anticipating student response "pang muta," which reduces classroom tension by turning an incorrect answer into a playful and non-threatening moment that softens the impact of making mistakes.
	""I always remember the Honolulu, have to forget that. I am already laughing at myself first period earlier, I'm not about to say yet. especially when I am saying a lot of commercials." TGV_025	This line demonstrates psychological function because humor occurred through the teacher's modest remark about laughing at her own LSS moment, which reduces classroom tension by normalizing minor lapses and turning them into a light and relatable interaction.
	"It's nice to be called beautiful and handsome, start palang ng klase, Maganda na yung mood natin. Sino ba yung ayaw tawaging pogi at Maganda siya. At gwapo? Gwapo ba lahat? Ay, hala wala lagi sila nag agree? Gwapo ba mga classmate ninyo boysay? Dili d ay gwapo kay gwapa?" TGV_031	This shows psychological function because the humor is created through the playful correction of "gwapo" to "gwapa," as the teacher humorously responds to the students' disagreement about whether the male classmates are handsome. This spontaneous exchange creates a light and positive classroom atmosphere, helping reduce tension and making students feel more relaxed and comfortable at the beginning of the class.
	"Get your paper then 'pre, bai, miga diba ta?' amigo amigo dayun. Oo tapos hation ang papel gamiton pagud laway." TGV_031	This line reflects psychological function because the exaggerated and absurd depiction of students becoming overly friendly and even sharing paper using saliva creates comic relief from classroom discipline tension.
	"Who are still answering? Stick to your first choice, wag lang palitan, kung ano yung unang pinili, yun na yun. Mura na siya ug gugma, kay mag sisi lang mo ngano gi ilisdan. Kay marami kasi yung choices no? may nauna kanang choice, pero akala mo mas better ang isa, nya pinili mo yung ikalawa, after, sa una lang pala masaya. Okay? Regrets happens after, wala gud na siya naga una. Mas mag sisi ka kay gi alisdan pa nimo. Sana all daming choices no?" TGV_033	This falls under the psychological function because the humor is created through the playful comparison of changing an answer to changing a romantic partner, as seen in "Mura na siya ug gugma, kay mag-sisi lang mo ngano gi ilisdan." This familiar and lighthearted comparison reduces the pressure of making decisions during the activity, helping students feel more relaxed while encouraging them not to overthink their answers.
	"Dollar Bills, limpak limpak na salapi, char."	This line reflects psychological function because the humor is created through

	TGV_034	the exaggerated promise of "dollar bills" and "limpak-limpak na salapi," which reduces academic pressure by turning rewards into an unrealistic and playful fantasy.
	"So lahat ng naka 39 will get thousand dollars." TGV_034	This line reflects psychological function because the humor is created through the exaggerated promise of "dollar bills" and "limpak-limpak na salapi," which reduces academic pressure by turning rewards into an unrealistic and playful fantasy.
Power Function	*"Ang tawag na natin sa kanila ay, sila na si, complex sentence! Hindi na siya si dependent! Hindi na siya si independent. Pinag-isa na kayo kaya ang tawag na sa inyo ay complex sentence. Naiintindihan po?!"* TGV_001	This reflects power function because the humor is created through the teacher's exaggerated personification of "dependent" and "independent" clauses as individuals whose identities change when they are joined into a complex sentence. The emphatic repetition, "Hindi na siya si dependent! Hindi na siya si independent!", reinforces the teacher's authority while making the grammatical concept more vivid and memorable for students.
	"Do you eat human beings? You do not!" TGV_002	This reflects power function because the teacher uses humor to correct grammatical misunderstanding while maintaining instructional authority.
	"Whenever I change my facial expression, you also change your answer" TGV_003	This reflects power function because the teacher uses humor to assert authority while correcting student behavior in real time.
	"Ang kailangan ko lang po ay utak, maliwanag po? *"Utak at bibig, maliwanag po?" pag nakasabay ka papasa ka ng midterms ko, pagnakasabaw ka, mag aral ka pang maigi, maliwanag po?"* TGV_005	This reflects power function because the teacher uses humor to assess comprehension while maintaining classroom control in a non-threatening way. The humor within the directive "utak at bibig," which regulates classroom behavior by setting clear participation expectations in a softened and engaging manner that maintains teacher authority.
	"tawagon nato ning mga kuan bi…" TGV_007	This reflects power function because the humor is made through the vague cue "tawagon nato ning mga kuan bi," which regulates participation by subtly signaling upcoming recitation in a playful way that prepares students while maintaining teacher authority.
	"Our new lesson is about implicit and explicit information. Based on the gestures of men, why he did such	Power function because the humor is created through the playful example of courtship and rejection, particularly in

	thing, making an effort giving gifts, giving material things, giving quality time for that special girl, means what? implicit, it is not clearly stated it is not clearly explained, ay ikaw pay nanliligaw, agad moy sasabihin moy una pa lamang edi mahal kita basted kana agad, meaning to say, it is an implicit message that your trying to convey to the girl you like." TGV_008	"Ay ikaw pay nanliligaw… basted kana agad." The teacher uses this relatable situation to reinforce the distinction between implicit and explicit information while guiding students toward the intended concept. The humor also allows the teacher to communicate the lesson effectively while maintaining instructional authority.
	"Any-two? Any-three? Come on, what is the meaning of that?" TGV_009	This reflects power function because the teacher uses humor to push students toward participation through repetition which regulates participation by setting a standard that students must immediately respond to prevent passive silence and continuous interaction between teacher and student.
	I once asked my student what is 6 7 ano ba yong 6 7 " maam. 45 plus 22" I was too naïve, I just asked, answered the very honest question I said 6 7, and one of my student last year he said "maam, 6 7" and I told them whats the meaning of 6 7? Nothing maam like tralelilo tralala", wala man lang ka dulot dulot TGV_011	This reflects power function because the teacher uses the anecdote to correct misunderstandings while still maintaining authority over academic meaning-making. The teacher reclaims meaning from a meme-based misunderstanding.
	"Sometimes you have to learn lessons the hard way… sa kanila, they learned it the expensive way." TGV_015	This reflects power function because the teacher uses humor to reinforce academic discipline and uphold research ethics like the data privacy rules. The humor supports corrective action while maintaining authority.
	"Give due respect to some one whom the ideas you borrowed. Nanghiram ka na nga eh, inako mo pa, diba ang sakit non? Hiniram muna, magpaalam ka naman. Ibalik mo naman ang pabor. That's ethics in research. What do you borrow in research? Ideas, information, words, perspective, but how do you return them? Give due credit." TGV_019	Power function because the humor is created through the analogy of borrowing ideas to borrowing something from another person, as seen in "Nanghiram ka na nga eh, inako mo pa…" The teacher uses this playful comparison to reinforce the importance of giving proper credit and following ethical research practices. Through humor, the teacher emphasizes academic responsibility while maintaining an approachable classroom atmosphere.
	"Ang hindi magsi-seen sa GC, bibigyan ko ng another activity." TGV_020	This line reflects power function because the teacher uses humor as a soft disciplinary strategy to regulate student behavior and ensure

		compliance in checking the GC. The humor lies in the playful punishment of additional activity, which reinforces responsibility while maintaining a friendly tone.
	"Spell the words significant, reluctant, and diligent. Wala paring ballpen sa 2026. Walang magbabago sa 2026, pati ang feelings mo sa kanya? So walang magbabago sa 2026." TGV_026	This reflects the power function because the humor is created through the exaggerated remark "Wala pa ring ballpen sa 2026," which playfully calls attention to the student's lack of preparation. The teacher uses the humorous comment to reinforce classroom expectations and encourage students to come prepared while maintaining a light and approachable atmosphere.
	"Sabi nga nila hindi tayo perfect pero sa papel dapat i-perfect. Final thesis na na, final research na tapos mali padin? Mao na file name final nani, final nagud ni, final final na Talaga. Ano pa, final final na ito, two final, new final 1, new final 2?" TGV_028	This reflects the power function because the humor is created through the exaggerated repetition of "final," "final final," "new final 1," and "new final 2," which highlights students' repeated revisions of their research papers. The teacher uses this playful remark to reinforce the importance of accuracy, careful revision, and responsibility in completing academic work while maintaining a light classroom atmosphere.
	"Hay nako kailangan pa gamitan sa TikTok na terms." TGV_029"	This line demonstrates power function because humor is made through the teacher's playful frustration about TikTok-based explanations, which regulates learning behavior by gently critiquing students' reliance on social media references while maintaining an approachable instructional tone.
	"Pero you need to do your task na kailangan i pasa" TGV_030	This line demonstrates power function because humor is created through the ironic shift from a playful "no classes" motivation to the reminder of task submission, which regulates student responsibility by reinforcing academic obligations in a light and non-threatening manner.
	"Lami na? unya ang eh hatag pagud katong ga basa basa" TGV_031	This line demonstrates power function because the teacher uses humor in a subtle teasing and corrective manner to regulate student behavior. The sarcastic remark functions as a mild reprimand, guiding students while maintaining authority without direct confrontation.

	"Kindly get crosswise." / "Crosswise maam?" / "Ulit ulit ulit ulit." TGV_031	This shows power function because the humor is created through the playful repetition of "Ulit ulit ulit ulit," which reinforces the teacher's instruction to get a crosswise sheet. The humorous repetition helps the teacher maintain classroom control and emphasize compliance while keeping the interaction light and non-confrontational.
	"Mura na siya ug gugma, kay mag sisi lang mo ngano gi ilisdan." TGV_033	Power function because the humor is created through the analogy between changing an answer and changing a loved one, as seen in "Mura na siya ug gugma, kay mag-sisi lang mo ngano gi ilisdan." The teacher uses this playful comparison to reinforce the instruction to stick with the initial answer while maintaining authority in a lighthearted manner.
Solidarity Function	*"Parang tao diba? Parang walang halaga…"* TGV_001	This illustrates the solidarity function since the teacher helps students relate abstract grammatical ideas to real-world situations by using a sympathetic human comparison of relationships and value development.
	"It means that the person will be the dinner." TGV_002	This reflects solidarity function because humor is co-constructed between teacher and student, creating a shared humorous interpretation of a grammar mistake.
	"Dudes with Z… Dhodz with Z" TGV_003	This reflects solidarity function because the humor is based on shared informal language culture between teacher and students, building rapport.
	"Very demure, very classy, very cutesy…" TGV_004	This reflects solidarity function because the teacher uses shared pop-culture slang to build connection and familiarity with students.
	"lumilipad nanaman isip ko" TGV_007	This illustrates the solidarity function since the humor is part of the common cultural reference "lumilipad nanaman isip ko," which fosters recognition and mutual amusement between teachers and students.
	"Tumatalon talon kapa nga…" TGV_008	This reflects solidarity function because the teacher uses a shared cultural understanding of romantic excitement, allowing students to relate and laugh together.
	"I'm already 45 years old, and I'm still single…" TGV_013	This reflects solidarity function because the humor occurred through the teacher's self-disclosure about being 45 and single, which builds solidarity by

		reducing social distance and making the interaction more relatable and approachable for students.
	"Oo nga medyo konti nalang kami ano? I'm proud to be one. Ang tatag ko pala no?" TGV_017	This line reflects solidarity function because the teacher uses humor to share a personal identity experience with students, creating closeness and reducing social distance in the classroom. The humor strengthens rapport by normalizing personal experiences and making the classroom interaction more open and inclusive.
	"Instead of saying 'hey, what's up' you can say, greetings, how are you faring today? Very formal, very cutesy, demure, very mindful" TGV_021	This line reflects solidarity function because the humor is embedded within the exaggerated contrast between casual and overly formal greetings, which builds solidarity by drawing on students' familiar speech styles and shared awareness of "aesthetic" language trends to make the interaction more engaging.
	"Bad finger maam / baby finger maam / brother fingers / kuya finger" TGV_024	This sample reflects solidarity function because students collectively participate in shared playful reinterpretation of vocabulary, turning anatomical terms into familiar social labels. The humor strengthens teacher–student rapport as everyone contributes to the playful linguistic distortion.
	"Walang magbabago sa 2026, pati ang feelings mo sa kanya?" TGV_026	This line demonstrates solidarity function because the humor is created through the shift from a general statement to a playful personal remark about feelings, which builds solidarity by making the classroom interaction more relatable and emotionally familiar to students.
	"Sabi nga nila hindi tayo perfect pero sa papel dapat i-perfect." TGV_028	This line demonstrates solidarity function because the humor is created through the paradox between human imperfection and the demand for perfect academic outputs, which builds solidarity by highlighting a shared student experience in a relatable and light manner.
	"Ang motivation ngayon ay walang pasok!" TGV_030	This line reflects solidarity function because humor is within the ironic statement that student motivation is driven by the absence of classes, which builds solidarity by highlighting a shared and relatable classroom sentiment in a light and engaging way.

	"Masisira ang ating mundo? Masira ang ating mundo eh ang mundo mo ay siya. Heh." TGV_035	This line reflects solidarity function because the humor is embedded through the wordplay on "mundo," which builds solidarity by turning a familiar concept into a shared playful moment that strengthens rapport and reduces social distance between teacher and students.

DISCUSSION

Types of Verbal Humor used in Teacher-Generated Videos

Through the analysis of teacher-generated social media videos, the study identified eight types of verbal humor in English classroom discourse, namely anecdote, farce, irony, pun, joke, wit, sarcasm, and parody, based on Shade (1996). These findings directly address the study's objective of identifying the types of verbal humor used by English teachers and show that humor is integrated into instructional discourse rather than used solely for entertainment. Teachers employed different forms of humor depending on the classroom context, including explaining concepts, responding to students, correcting errors, and sustaining interaction. Puns and wit, for instance, may make language concepts more engaging, while anecdotes, jokes, irony, and sarcasm may support teachers in responding to classroom situations and maintaining interaction. Consistent with Shade's (1996) view of humor, as cited in Wardah et al., (2023), as a form of verbal expression within social interaction, the findings suggest that verbal humor functions as both an interactional and instructional resource in English classroom discourse.

Anecdote

Anecdote emerged as a form of verbal humor in which teachers transformed familiar classroom experiences and everyday digital practices into relatable instructional narratives, with two instances identified: TGV_011 and TGV_029. In TGV_011, the teacher recounted a classroom misunderstanding involving "6 7" and the student response "tralelilo tralala," creating humor through conversational storytelling and a pop-culture reference while presenting herself as a participant in the humorous situation rather than solely as an authority, consistent with Lavy (2022) and Nabukeera (2022), who emphasized the role of personal experiences and teacher relatability in classroom humor. In TGV_029, the teacher likened an unfinished academic draft to a TikTok draft—"Draft ba, hindi pa final, parehas sa TikTok gina biilin mo lang sa draft di mo pa eh post"—using code-switching and a familiar social media practice to explain an instructional concept, supporting Aslan's (2024) observation that contemporary digital and cultural references can help teachers connect with learners' experiences. Viewed through Shade's (1996) framework, these instances demonstrate that anecdotal humor extends beyond entertainment by embedding storytelling, cultural familiarity, and everyday experiences within instructional discourse, thereby making teacher–student communication more conversational and relatable.

Farce

Farce emerged as a prominent form of verbal humor characterized by exaggeration, absurdity, personification, and dramatization of ordinary classroom situations, with teachers extending instructional concepts, student behaviors, disciplinary reminders, and academic practices beyond realistic boundaries. In TGV_001, the statement “Hindi na siya si dependent! Hindi na siya si independent!” personifies grammatical terms as individuals undergoing an identity change, while TGV_002, “Do you eat human beings? You do not!”, transforms a simple grammar correction into an absurd scenario; these examples illustrate how exaggeration and personification can make abstract concepts more vivid and memorable, consistent with Weston and Felten (2023) and Soboleva and Daskal (2025). Farce was likewise used to exaggerate classroom behaviors and expectations, as seen in TGV_020’s “Ang hindi magsi-seen sa GC, bibigyan ko ng another activity,” TGV_027’s “Wala paring ballpen sa 2026,” and TGV_028’s escalating sequence of supposedly “final” file names, turning routine classroom concerns into playful rather than strictly corrective discourse, consistent with Zhang (2023) and Miyake and Kane (2023). Similarly, TGV_024’s increasingly distorted responses such as “Bad finger,” “baby finger,” and “kuya finger,” and TGV_034’s exaggerated promise of “thousand dollars” for high scores demonstrate how absurd responses and unrealistic scenarios amplify ordinary instructional situations for humorous effect.

Irony

Irony emerged as a form of verbal humor characterized by a contrast between an expressed statement and an unexpected, opposite, or incongruent meaning or outcome. The corpus showed that teachers used irony through several patterns, including misattributed labeling, contrastive evaluation, expectation–reality contradictions, expectation–obligation contrasts, and expectation–outcome reversals. For example, TGV_003 presents the humorous statement “Ma'am, I don’t know, so it's technical,” which reframes simple uncertainty as a technical condition, while TGV_013 creates contrast by juxtaposing the negative expectation associated with being “45 years old” and single with the teacher’s description of herself as “healthy, and seemingly beautiful”; such contrasts support Pfeifer and Pexman (2023), who noted that irony can reframe potentially sensitive topics. In TGV_015, “they learned it the expensive way” humorously modifies the familiar expression “learn lessons the hard way” by connecting it to an academic consequence, while TGV_028 contrasts the label “Final thesis” with the continued presence of errors: “Final thesis na na, final research na tapos mali padin?” TGV_030 similarly contrasts the expectation of having “walang pasok” with the continuing obligation to submit tasks, whereas TGV_033 uses an expectation–outcome reversal in which a seemingly better choice ultimately produces regret. Consistent with Singh (2024), these examples demonstrate how irony can expose contradictions between expectations and actual experiences, particularly in academic situations.

Pun

Pun emerged as a form of verbal humor based on deliberate wordplay involving phonological similarity, lexical ambiguity, or multiple meanings. The corpus indicates that teachers used puns to creatively manipulate language and generate humorous reinterpretations, including through sound-based and bilingual wordplay. Such linguistic play reflects the fluid use of English and Filipino in classroom discourse, where code-switching and shared bilingual competence can become resources for meaning-making and humor (Ladilova & Schröder, 2022; Matsumoto, 2026). Consistent with Syting and Gildore (2022) and Chen et al. (2025), sound-based wordplay draws attention to the relationship between pronunciation and meaning, while lexical ambiguity allows a single expression to generate multiple interpretations (Sun et al., 2022; Bobchynets, 2024). These features make puns particularly relevant to English instruction because humor is created through the language itself, allowing teachers to incorporate linguistic creativity into classroom interaction. The unexpected shifts in sound or meaning may also make instructional discourse more playful and memorable, as suggested by Beauchemin (2022).

Joke

Joke emerged as a form of verbal humor characterized by a playful setup that anticipates a humorous or engaging response. Only one instance was identified, TGV_031: “Sino ba yung ayaw tawaging pogi at maganda siya… Gwapo ba lahat?”, in which the teacher frames a classroom question as a playful exchange that invites students’ participation rather than a purely instructional response. This finding is consistent with Matsumoto et al. (2023), who noted that teachers may structure humorous utterances to elicit anticipated responses, and Lourenço et al. (2025), who emphasized that interactive joking can transform ordinary teacher questioning into participatory classroom interaction.

Wit

Wit emerged as the most frequent form of verbal humor in the corpus, characterized by clever, spontaneous, and context-sensitive remarks that creatively reframe classroom situations or instructional content. The analysis showed that teachers used wit through spontaneous metacommentary, semantic recontextualization, playful evaluation, and rhetorical questioning, allowing ordinary classroom events or academic concepts to be presented through unexpected and intellectually engaging perspectives. Such witty expressions may draw attention to ongoing classroom interactions while simultaneously sustaining learner attention and making abstract or technical content more approachable (Zhou & Lee, 2025; Hensley, 2023; Johnston, 2023). Wit was also used in corrective and evaluative exchanges, where sharp but playful remarks allowed teachers to challenge responses, guide learners toward appropriate answers, or address classroom behavior without relying solely on direct correction (Ghasani, 2023; Afifah, 2022). Beyond instruction, witty observations based on shared classroom experiences contributed to teacher–student rapport by creating moments of shared amusement and reducing the formality of classroom interaction.

Sarcasm

Sarcasm emerged as a form of verbal humor characterized by teasing, mocking evaluation, and implied criticism, with three instances identified: TGV_027, TGV_032, and TGV_033. In TGV_027, “Walang magbabago sa 2026, pati ang feelings mo sa kanya?” humorously extends a general statement about change into a personal reference to romantic feelings, while TGV_032, “Lami na? unya ang eh hatag pagud katong ga basa basa,” uses a seemingly casual remark to convey mocking evaluation of a classroom situation. Similarly, TGV_033, “Sana all daming choices no?”, draws on a familiar Filipino expression to create ironic social commentary through an implied contrast between the literal statement and the situation being discussed. These examples support Martínez (2023), who noted that sarcasm derives humor from differences between literal and intended meanings, and Bakar and Mallan (2023), who emphasized the connection between humorous discourse and personal or socially recognizable experiences. The use of “sana all” further illustrates how culturally familiar expressions can carry implied meanings that support humorous interaction (Aslan & Ho, 2025).

Parody

Parody emerged as a form of verbal humor characterized by the deliberate imitation or exaggeration of familiar linguistic styles, cultural references, digital expressions, or classroom communication patterns. The corpus showed that teachers used parody by transforming formal instructional content and familiar classroom routines into recognizable and exaggerated representations, creating humorous connections between academic discourse and learners’ everyday experiences. This use of stylized imitation reflects the role of digital culture, viral expressions, and popular media in contemporary classroom humor, where familiar communicative forms are adapted to make instructional discourse more relatable (Ivanova, 2024; Vazquez-Calvo et al., 2025). Parody also provided opportunities to highlight language variation, register, and communicative appropriateness by imitating formal, informal, or non-standard ways of speaking (Nasi, 2025; Barontini & Ziamari, 2022). Similarly, the humorous reenactment of classroom routines and interactional patterns allowed teachers to draw attention to familiar behaviors while presenting them in a playful manner (García-Rodríguez, 2022).

Functions of Humor Used in Teacher-Generated Videos

This section discusses the functions of humor identified in the teacher-generated videos using Hay’s (2000) framework, as cited in Wardah et al. (2023), which categorizes humor into psychological, solidarity, and power functions. In the present study, these categories were used to examine the apparent communicative and pedagogical functions of humorous expressions based on their linguistic and contextual features. The psychological function concerns humor that may ease tension and create a more relaxed interactional atmosphere, consistent with studies linking appropriate classroom humor with reduced anxiety and positive teacher–student relationships. The solidarity function concerns humor that fosters rapport, shared understanding, and interpersonal connection, while the power function involves humor used to manage interaction, address

behavior, or negotiate teacher authority in an indirect manner. Thus, Hay's framework provides a basis for understanding humor not only as a linguistic feature but also as a discourse resource through which teachers negotiate classroom relationships, interaction, and instructional situations.

Psychological Function

The psychological function of humor was evident in teachers' use of playful remarks, exaggeration, irony, and spontaneous reactions to soften potentially stressful moments such as correction, explanation, and evaluation. These expressions appeared to reframe mistakes, difficult concepts, and uncertain responses as less formal and more approachable aspects of classroom interaction, consistent with Ratna (2024) and Peng (2025), who emphasized humor's role in creating a less intimidating instructional atmosphere. Humor also appeared to provide an emotional buffer during potentially face-threatening exchanges, as learners sometimes responded to uncertainty or embarrassment through playful and unconventional answers (Aporbo et al., 2024). Similarly, self-deprecating remarks, playful corrections, and light teasing contributed to an interactional climate in which errors could be addressed without relying solely on formal or corrective discourse (Hackworth, 2024).

Power Function

The power function of humor was evident in teachers' use of humor to regulate classroom interaction, clarify meaning, guide participation, and address behavior while maintaining an approachable tone. Through exaggeration, absurd examples, playful reconceptualization, rhetorical questioning, and informal directives, teachers embedded instructional authority within humorous discourse, allowing corrections and explanations to be delivered less formally (Berge & Anderhag, 2025; Charoensap-Kelly et al., 2022). Humor was likewise used to prompt responses, manage silence, redirect attention, and reinforce classroom expectations without relying exclusively on direct disciplinary language (Hackworth, 2024; Lourenço et al., 2025). In evaluative and corrective exchanges, teasing, irony, and mild exaggeration allowed teachers to signal errors or expected behaviors while softening the directness of the message (Suroso, 2024).

Solidarity Function

The solidarity function of humor was evident in teachers' use of relatable expressions, cultural references, social media language, and shared classroom experiences to establish rapport and reduce social distance. By connecting instructional content with learners' everyday linguistic and cultural experiences, teachers transformed formal classroom discourse into more conversational and familiar exchanges, consistent with Pruitt-Britton et al. (2022) and Wijaya et al. (2025), who emphasized humor's role in connecting classroom interaction with students' social worlds. Solidarity was also evident in co-constructed humorous exchanges, where teachers and students participated in producing and interpreting playful responses, creating opportunities for shared understanding and interaction (Ingram, 2024). In addition, teacher self-disclosure and

light self-deprecating humor presented teachers as more relatable and approachable, potentially reducing hierarchical distance in classroom interaction (Shahribonu, 2025).

Conclusions

This study highlights the multifaceted role of verbal humor in English classroom discourse as observed in teacher-generated videos. Grounded in Shade's (1996) typology of humor and Hay's (2000) functional framework, the findings reveal that humor operates as a complex communicative resource that can support instructional delivery, emotional regulation, and interpersonal relationship building.

The analysis of humor types such as anecdote, irony, pun, joke, wit, sarcasm, farce, and parody demonstrates that humor is embedded in classroom interaction and can be strategically used to enhance meaning-making, sustain engagement, and connect academic content to students' sociocultural realities. These humor forms contribute not only to entertainment but also to classroom communication by making instructional exchanges more accessible, relatable, and engaging.

Furthermore, the identified functions of humor, psychological, power, and solidarity, illustrate its multidimensional role in shaping classroom dynamics. Humor may serve as an affective buffer that reduces tension, a regulatory mechanism that supports instructional order, and a relational strategy that fosters rapport and interaction. Collectively, these functions demonstrate that humor can be an important component of teaching practice when it is used purposefully and appropriately rather than treated merely as a supplementary classroom feature.

In relation to the broader discourse on teaching and learning, this study contributes to an understanding of classroom humor as a meaningful part of teacher communication and instructional interaction. By examining naturally occurring teacher-generated videos, the study shows how teachers use language creatively to negotiate meaning, respond to students, maintain interaction, and connect instruction with contemporary sociocultural contexts. The study therefore extends the discussion of English teaching beyond the delivery of content by recognizing classroom discourse itself as an important space where learning, relationships, and teacher authority are negotiated.

The most important insight that educators may take from this study is that humor is most valuable in teaching when it has a clear communicative or instructional purpose. Humor does not need to be used simply to make students laugh. When appropriate to the lesson, context, and learners, it can help teachers communicate ideas, encourage participation, establish rapport, and manage classroom interactions. At the same time, teachers need to exercise sensitivity because humor may be interpreted differently depending on students' experiences, backgrounds, and relationships with the teacher.

In conclusion, the study affirms that verbal humor, when used strategically, ethically, and contextually, can serve as a meaningful communicative resource in English classroom discourse. Its value lies not simply in creating amusement but in its potential to support

interaction, engagement, communication, and relationships within the learning environment. Ultimately, the study invites educators to view humor as part of purposeful classroom communication and encourages researchers to continue examining how everyday language practices shape teaching and learning.

Recommendations

Based on the findings of this study, several directions for future research are recommended to further expand the understanding of verbal humor in educational discourse.

First, future studies may explore humor in actual face-to-face classroom interactions to complement findings from teacher-generated videos. While digital platforms provide valuable data, live classroom settings may reveal additional non-verbal cues, spontaneous interactions, and contextual dynamics that further shape humor use.

Second, comparative studies may be conducted across different educational levels (elementary, secondary, tertiary) to examine how humor functions vary according to learner age, cognitive development, and classroom context. Such studies may provide a more nuanced understanding of how humor adapts to different pedagogical environments.

Third, future researchers may investigate students' perspectives on teacher humor, particularly how learners interpret, respond to, and are affected by different humor types and functions. This may provide a more balanced understanding of humor as a bidirectional communicative process.

Lastly, additional research may explore cultural and linguistic variations in classroom humor, especially in multilingual or multicultural settings. This would help determine how humor operates across different sociolinguistic environments and whether certain humor types are more effective in specific cultural contexts.

Compliance with Ethical Standards

The researchers affirm that the study was conducted in accordance with accepted ethical principles and applicable research standards. Informed consent was secured from all participants before their involvement, and they were clearly informed of their rights, including the right to refuse participation or withdraw from the study at any stage without penalty. Participants' anonymity and confidentiality were protected throughout the research process, and appropriate safeguards were implemented to ensure the responsible handling of personal information in accordance with relevant data privacy principles. The researchers also took measures to protect the dignity, welfare, and rights of all participants. No conflict of interest was identified in the conduct of the study, and the researchers maintained objectivity and integrity throughout data collection, analysis, and interpretation. Plagiarism and other forms of academic misconduct were avoided, with all borrowed ideas, information, and sources properly acknowledged. The findings were

presented accurately and were used exclusively for academic and research purposes. Where applicable, artificial intelligence tools were used only to support research and writing tasks, with such use appropriately disclosed in accordance with institutional policies and standards of research transparency and integrity.

REFERENCES

Afifah, R. N. (2022). Teacher Strategies In Class Management . Journal of Indonesian Student Assessment and Evaluation. doi:Journal of Indonesian Student Assessment and Evaluation

Alemi, M., Ghanbar, H., & Rezanejad3, A. (2021). The Integration of Verbal Humor into EFL Classroom: The issues of Appropriateness and Relevance in Focus. Journal of Language & Education, Volume 7(1). doi: https://doi.org/10.17323/

Aporbo, R. J., Barabag, J. M., Catig, B. U., & Claveria, C. M. (2024). Face-threatening and Face-saving Speech Acts of Teachers: A Discourse Analysis of Classroom Interactions. World Journal of English Language. doi: https://doi.org/10.5430/wjel.v14n3p413

Aslan, E. (2024). Bite-sized language teaching in the digital wild: Relational pedagogy and micro-celebrity English teachers on Instagram. ScienceDirect . doi:https://doi.org/10.1016/j.system.2024.103238

Aslan, E., & Ho, W. Y. (2025). Projecting authenticity through nativeness: a multimodal analysis of microcelebrity English teachers' Instagram reels. Applied Linguistics Review. doi:https://doi.org/10.1515/applirev-2025-0220

Bakar, F., & Mallan, V. (2023). How students perceive the teacher's use of humour and how it enhances learning in the classroom. The European Journal of Humour Research. doi:https://doi.org/10.7592/EJHR.2022.10.4.656.

Barontini, A., & Ziamari, K. (2022). Sociolinguistic representations of variation in Moroccan spoken Arabic: discourses, practices and internet memes. International Journal of the Sociology of Language. doi:https://doi.org/10.1515/ijsl-2022-0010

Beauchemin, K. Q. (2022). "I Can Go Slapsticks": Humor as Humanizing Pedagogy for Science Instruction With Multilingual Adolescent Immigrant Learners. Literacy Research Theory Method and Practice. doi:https://doi.org/10.1177/23813377221114

Berge, M., & Anderhag, P. (2025). The Role of Joking for Learning Science: An Exploration of Spontaneous Humour in Two Physics Education Settings. Science Education. doi:https://doi.org/10.1007/s11191-025-00622-7

Bobchynets, L. (2024). Pun Therapy in Linguistic Education. MESSENGER of Kyiv National Linguistic University. doi:https://doi.org/10.32589/2311-0821.1.2024.309599

Charoensap-Kelly, P., Logemann, M. M., & Bryant, K. L. (2022). Foreign-born instructor humor perception and effects on self-perceived affective and cognitive learning. Journal of Asian Pacific Communication. doi:https://doi.org/10.1075/japc.00075.cha

Chen, J., Wang, D., & Zhang, Y. (2025). Phonetic Approximation in Bilingual Pun and Their Impact on Response Times for Young Chinese-English Bilinguals. Communications in Humanities Research. doi:https://doi.org/10.54254/2753-7064/2024.20907

Cooper, K. M., Nadile, E. M., & Brownell, S. E. (2021). Don't Joke About Me: Student Identities and Perceptions of Instructor Humor in College Science Courses. Journal of Microbiology & Biology Education, 21(1). doi:https://doi.org/10.1128/jmbe.v21i1.2085

García-Rodríguez, M. J. (2022). Semiótica De La Parodia. Signa Revista de la Asociación Española de Semiótica. doi:https://doi.org/10.5944/signa.vol31.2022.29860

Ghasani, B. I. (2023). Questioning Strategies And Reinforcement For Enhancing Efl Students' Verbal Responses. Philosophica: Jurnal Bahasa, Sastra, dan Budaya. doi:https://doi.org/10.35473/po.v6i1.2441

Hackworth, J. T. (2024). Using Humor in the Health/Physical Education Classroom to Create an Enjoyable Learning Environment. Journal of Physical Education, Recreation & Dance. doi:https://doi.org/10.1080/07303084.2023.2291643

Hay, J. (2000). Functions of Humor in the Conversations of Men and Women. Journal of Pragmatics, 709-742. https://www.ffri.hr/~ibrdar/komunikacija/seminari/Hay,%202000%20-%20Functions%20of%20humor%20in%20converstionas%20of%20men%20and%20w.pdf

Heidari-Shahreza, M. A. (2021). Humor in the Language Classroom: Pedagogical Benefits and Practical Considerations. TESOL Journal , 12(2). doi:DOI:10.1002/tesj.572

Hensley, N. (2023). Humor in Education: Exploring Its Complexities and Its Possibilities. Educational Practice and Theory. doi:https://doi.org/10.7459/ept/45.2.04

Ingram, M. (2024). Pura Risa! Emergent bilinguals' perceptions about joviality at home & implications for the classroom. Bilingual Research Journal. doi:https://doi.org/10.1080/15235882.2024.2356580

Ivanova, A. (2024). Exploring Non-Traditional Approaches to Improving Communication with Students of the Digital Generation]. Strategies for Policy. doi:https://doi.org/10.53656/str2024-5s-17-res

Johnston, P. (2023). Choice Words How Our Language Affects Children's Learnin. doi:https://doi.org/10.4324/9781032680828

Ladilova, A., & Schröder, U. (2022). Humor in intercultural interaction: A source for misunderstanding or a common ground builder? A multimodal analysis. Intercultural Pragmatics. doi:https://doi.org/10.1515/ip-2022-0003

Lavy, S. (2022). A Meaningful Boost: Effects of Teachers' Sense of Meaning at Work on Their Engagement, Burnout, and Stress. Sage Journals. doi:https://doi.org/10.1177/23328584221079857

Lourenço, A., Dominguez-Lara, S., & Valente, S. (2025). Teaching with Humor: Reflections on Its Relevance in Pedagogical Practice. Journal of Advanced Research in Education. doi:doi:10.56397/JARE.25.05.03

Manlongat, M. D., Castor, A. D., Chavez, R. L., Chavez, R. B., Evangelista, A. G., Panganiban, A. P., . . . Villanueva, M. A. (2021). Use Of Humor As A Teaching Strategy In The Junior High. Ioer International Multidisciplinary Research Journal. doi:https://orcid.org/0000-0003-1442-5408

Martínez, J. (2023). A general mechanism of humor: reformulating the semantic overlap. HUMOR. doi:https://doi.org/10.1515/humor-2023-0032

Matsumoto, Y. (2026). Seeing multilingual learner agency and interactional competence in second language classroom interactions. Applied Pragmatics. doi:https://doi.org/10.1075/ap.22009.mat

Matsumoto, Y., Lee, J. j., & Kim, E. (2023). "Ice Cream is Delicious.": Shared Codes that Emerged through Interactions in Two ESL Academic Writing Classrooms. Language Teaching Research Quarterly. doi:https://doi.org/10.32038/ltrq.2024.39.16

Miyake, A., & Kane, M. J. (2023). Toward a Holistic Approach to Reducing Academic Procrastination With Classroom Interventions. Sage Journal. doi:https://doi.org/10.1177/09637214211070814

Nabukeera, O. (2022). The Positioning of Black ESL Teachers in the United States: Teacher Perspectives. The CATESOL Journal. doi:https://doi.org/10.5070/B5.35906

Nasi, N. (2025). Language creativity and heteroglossia in the peer group: Children's performative wordplay as humorous practice. Discourse Studies. doi:https://doi.org/10.1177/14614456251372989

Peng, C. (2025). The Power of Humor: Its Impact on Cognitive Load and Affective Filtering in EFL Learning. International Educational Research. doi: https://doi.org/10.30560/ier.v8n2p15

Pfeifer, V. A., & Pexman, P. M. (2023). When It Pays to Be Insincere: On the Benefits of Verbal Irony. Sage Journals. doi:https://doi.org/10.1177/09637214231205

Pruitt-Britton, T., Wilhelm, A. G., & Wilson, J. (2022). Nurturing students through social interactions. Phi Delta Kappan. doi:https://doi.org/10.1177/00317217221079

Ratna, H. (2024). Discourse Analysis Study: Establishing Good Rapport through Teacher Talk in Indonesian Higher Education Classrooms. International Journal For Multidisciplinary Research. doi:https://doi.org/10.36948/ijfmr.2024.v06i06.26464

Rokhmah, D. E., Betaubun, M., & Fenanlampir, C. A. (2020). Am I Allowed to Laugh? Students' Perception Towards the Use of Humor in English Class. volume 473. doi:10.2991/assehr.k.201014.085

Shade, R. A. (1996). License to Laugh: Humor in The Classroom. In Teacher Ideas Press. TeacherIdeasPress.http://scholar.google.com/scholar?hl=en&btnG=Search&q=intitle:The+Business+Planning+Guide+:+Creating+a+Plan+for+Success+in+Your+Own+Business#4

Shahribonu, T. (2025). Enhancing teacher – student interaction in the classroom: strategies and approaches for effective engagement. International Journal of Pedagogics. doi:https://doi.org/10.37547/ijp/Volume05Issue03-64

Singh, R. K. (2024). Irony as a Mechanism for Critiquing Pragmatic Theories. Nepalese Linguistics. doi:https://doi.org/10.3126/nl.v38i1.71572

Soboleva, N. V., & Daskal, V. I. (2025). The farcical principle in French drama of the first half of the 20th century: Jean Cocteau's "The Knights of the Round Table" and Jacques Audiberti's "The Solitary Wanderer". Foreign Literature. doi:https://doi.org/10.30853/phil20250716

Sun, J., Narayan-Chen, A., Oraby, S., Cervone, A., Chung, T., Huang, J.-h., . . . Peng, N. (2022). ExPUNations: Augmenting Puns with Keywords and Explanations. Conference on Empirical Methods in Natural Language Processing. doi:https://doi.org/10.48550/arXiv.2210.13513

Suroso, E. (2024). Between Reprimands and Support: An Exploration of Politeness in Teacher-Student Interaction in the Classroom Environment. Qalamuna. Jurnal pendidikan, sosial, dan agama. doi:DOI: 10.37680/qalamuna.v16i2.6367

Syting, C. J., & Gildore, P. J. (2022). Teachers' Linguistic Politeness in Classroom Interaction: A Pragmatic Analysis. World Journal of English Language. doi:https://doi.org/10.5430/wjel.v12n8p133

Tong, P., & Tsung, L. (2020). Humour strategies in teaching Chinese as second language classrooms. ELSEVIER, 91. doi:https://doi.org/10.1016/j.system.2020.102245

Vazquez-Calvo, B., Paz-López, A., & Rey-Godoy, S. (2025). Memes and identity in language teacher education. Language Learning & Technology. doi:https://doi.org/10.64152/10125/73620

Wardah, Nur, S., & Nurfadhilah, A. (2023). The Use of Humor in Social Media: Twitter. Journal of English Literature and Linguistic Studies, 2(3). doi:2548-4575

Weston, A., & Felten, P. (2023). Teaching as the Art of Staging. doi:https://doi.org/10.4324/9781003447368

Wijaya, T. T., Feng, M., Cao, Y., M. S., & Habibi, A. (2025). Should mathematics teachers be humorous? A study based on the instructional humor processing theory. Frontiers in Psychology. doi:doi: 10.3389/fpsyg.2025.1668887

Zhang, J. (2023). Playing with Oppression: Latinx Students' Use of Humor to Navigate Assumed Racism. Sage Journals Home. doi:https://doi.org/10.1177/01902725231177643

Zhou, W., & Lee, J. C. (2025). Teaching and learning with instructional humor: a review of five-decades research and further direction. International Journal of Learning, Teaching and Educational Research. doi:doi: 10.3389/fpsyg.2025.1445362

APA Citation:

Adolfo, K. A. F., & Pilayan, J. S. (2026). INCORPORATING VERBAL HUMOR IN ENGLISH INSTRUCTION: A DISCOURSE ANALYSIS OF TEACHER-GENERATED SOCIAL MEDIA VIDEOS IN THE PHILIPPINE CLASSROOM SETTING. Ignatian International Journal for Multidisciplinary Research, 4(10), 239–272. https://doi.org/10.5281/zenodo.23298209

Corresponding author: *adolfo.kenaz@smctagum.edu.ph*