



Locals Beliefs on Aswang Shapeshifter in Barangay Hindang, Borongan City, Eastern Samar

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ABSTRACT

This study explores the transformations of the creature called Aswang in Hindang, Borongan city, Eastern Samar, that shadowed over the local community at night. This paper analyzes the depiction of supernatural beings in oral traditions. The creature is said to have various forms, particularly a Pig, Dog, Bird, and an Elderly person. This local myth is studied widely by many mythological researchers. However, despite these existing studies, aswang remains lacking in systematic and cultural grounds. The aim of this study was to document Aswang narratives and lived experiences of selected community members in Barangay Hindang, Borongan City, Eastern Samar in a culturally sensitive and ethical manner. Using the qualitative research methodology that is supported by the modified ADDIE instructional framework focusing on Analysis, Design, Development, and Evaluation. The researchers gathered data through semi-structured face-to-face, and online interviews using the adapted Research Questionnaire for Eastern Samar Myths: A Research-Based Digital Storytelling Project. The narratives were documented and analyzed for preservation and accessibility for cultural and academic purposes. The researchers utilized the modified DepEd Region III Nueva Ecija Evaluation rating sheet of Storybooks and Big Books to evaluate the material developed from this study. Factor 1 focusing on the content of the story about the aswang mythology, resulted with a grand mean of 4.2 which is interpreted as acceptable with minimal revisions. Factor 2 focusing on format and technical aspects resulted with a grand mean of 3.9 which is also interpreted as acceptable with minimal revisions. Both factors of the material developed from the data gathered from this qualitative research study are considered acceptable for academic purposes and basis for mythological studies, and for the preservation of the oral traditions, culture, beliefs and to add new cultural knowledge.

Keywords: Aswang, multimedia, myths, beliefs, preservation.

INTRODUCTION

Traditions involving supernatural creatures were shared by the old ethnic groups in the Philippines dated in the 16th century, before Spanish colonists set foot on the islands (Virellan, 2025). In the book *Doctrina Christiana* written by Juan de Plasencia, the 16th century missionary described these beliefs and was published as the first recorded published book in the Philippines (Winiarski, 2024). Aswang folklore originated from blending the pre-colonial indigenous beliefs and influences from colonizers.

Cultural heritage and oral traditions are recorded as literary works considered an intangible heritage of humanity in this generation. The Aswang Syncrasy is the single most important piece of literature for those wanting to understand the complexities of the aswang and its effects on Philippine society (Clark, 2015). This folklore form is depicted in an anxiously exciting way in old oral literature. From a foundational work entitled *The Aswang Complex in Philippine Folklore*, Dr. Maximo D. Ramos underscores how aswang narratives differ regionally yet persist as cultural expressions of fear and social beliefs (Clark, 2020).

Oral literatures of different types of Philippine folktale are passed down, none confirming their truths unless given the time and effort for clear and precise investigation. Because of the multimedia adaptation of the aswang legend, it has become one of the factors that shakes the society even with limited studies. Aswang is featured in many horror films, animations and fictional books. Some are based on real life. This influences viewers and how they perceive aswang. From book *When They Severed Earth from Sky: How the Human Mind Shapes Myth*, Elezabeth Wayland Barber and Paul T. Barber explains that Folklore has always been a part of people's lives, making it an all-encompassing body of culture that persists to exist from pre-industrial times even up to this day (Cesibual, 2022). And this belief from the old ethnic groups is valued; people see it as a symbol of Filipino culture and tradition.

In Hindang, Borongan City, Eastern Samar, Philippines, there is a belief that aswang disguises itself as a human during the day. Locals have different stories of these creatures that can transform into animals at night. Many claim that they have seen one and thus believe that it is what they think it is. The aswang is said to suck out blood and unborn babies from a mother's womb using its proboscis-like tongue (Winiarski, 2024). From oral tradition, they seek and feed on people with illnesses.

This myth is primarily studied widely by many mythological researchers and enthusiasts. However, despite these existing studies, aswang is still a questionable folklore lacking systematic and cultural grounds especially in local areas. To capture lived experiences and community narratives, the researchers used the ADDIE instructional design framework.

This qualitative research study aimed to: (1) document Aswang narratives and lived experiences of selected community members in barangay Hindang, Borongan City, Eastern Samar in a culturally sensitive and ethical manner, (2) to design and develop a material from the narratives and context gathered, and (3) to evaluate the output developed using the Evaluation Rating sheet for Storybooks and Big books.

METHODOLOGY

Research Design

The study employed ADDIE instructional design framework standing for its five phases: Analysis, Design, Development, Implementation, and Evaluation. These phases guided the process of conceptualizing designs from the data gathered to creating a material with a content suitable for classroom use and evaluating its effectiveness (Lasky et al., 2024). With a qualitative research design, the researchers were able to contextualize different experiences of the locals. This study design guided the researchers using the method of interviewing a focus group, to gather rich, descriptive information (Taylor et al., 2013). Using a practice-based research design and a modified ADDIE framework focusing on Analysis, Design, Development, and Evaluation phases, this study employed open-ended research questions and interviews to capture in-depth human-centered insights.

Research Locale

This qualitative research was conducted in Barangay Hindang, Borongan City, Eastern Samar, Philippines. Hindang is a barangay in the city of Borongan, in the province of Eastern Samar (Retrieved from: <https://www.philAtlas.com>, 2026).

Research Respondents

Using Criterion Sampling the researchers followed specific criteria for participants to take part in the study (Nyimbili & Nyimbili, 2024) the roles of the respondents for this study were to provide the cultural context of aswang, clarify elements and symbols, and to validate designs and narratives. The respondents were carefully chosen by the researchers for their primary and secondary experiences, narratives and contexts that are relevant in conducting the modified ADDE instructional design framework, focusing on the analysis, design, development, and evaluation phases.

**Table 1:** Respondents' Profile

Respondent Type	Number	Role in the Study	Phase Involved
Informants	20	Provide myth narratives and cultural context	Analysis
Storytellers (Elders)	12	Clarify story elements and symbolism	Analysis
Selected Respondents (Validators)	16	Validate character designs and narratives	Design, Development

Table 2: Evaluators' Profile

Highest Educational Attainment	Profession	Number
College Graduate	Senior High School Teachers	10

Analysis Phase

Utilizing the Research Questionnaire for Eastern Samar Myths: A Research-Based Digital Storytelling Project, to document the authentic origin, history, characteristics, strengths, weaknesses, and cultural meaning of a selected local myth or mythical creature in Eastern Samar, the researchers conducted semi-structured face-to-face, and online interviews. In face-to-face settings, research data were obtained by means of a verbal interaction between the interviewer and respondent (Horsfall et al., 2021). This helped the researchers to understand the context of the respondents' narratives. And online interviews that were made efficient and convenient for respondents with the help of online communication tools. The tradition's most central data collection method, interviewing, is in turn rapidly changing shape as these tools are integrated into data collection processes (Guo et al., 2024). Both methods of collecting data from the respondents were made to be analyzed.

Aswang mythology is generationally passed down; related studies often lack systematic and cultural grounds. The themes identified as belief preservation, and lived experiences will assess the use of thematic analysis. A good approach to research where one is trying to find out something about people's views, opinions, knowledge, experiences or values from a set of qualitative data – for example, interview transcripts, social media profiles, or survey responses (Caulfield, 2019) to ensure the documentation process will be systemic and culturally sensitive. The study developed a material using the data gathered and analyzed for preservation and accessibility for cultural and academic purposes.

Design Phase

During this phase, the researchers compiled all the gathered data that served as a guide when making the conceptualized illustrations, based on the data gathered from the respondents. Translating the narratives to represent the creature's visual, ensuring that the illustration captured showed the details and important elements of the creature as described by the respondents.

The researchers designed multiple illustrations from the respondents validation for the accuracy of the conceptual illustration. Using Ibis Paint for the creature's detailed visual illustration (Simpli, 2025), which was the main platform in designing the illustration in Multimedia.

Development Phase

In this phase, the researchers created a story line and script based on the narratives. Researchers finalized the initial concept into the final digital output. Utilized software such as Microsoft Publisher and Ibis Paint for the modification of the story (Simpli, 2025), and develop the creature and the narratives that are gathered from the respondents. The process started with the development of the compiled data that were gathered from the narratives to put it into a plot, which will serve as the foundation of the character design and themes.

The researchers refined the concept illustrations ensuring its relevance to the story for the final polished digital product. A cyclical process was involved in developing the initial concept to its final production, ensuring that the creature and the story were presented accurately according to the design of the character and its narratives.

Evaluation Phase

The evaluation phase is the final process in the ADDIE model (Aldoobie, 2015). Utilizing the Evaluation Rating Sheet for Story Books and Big Books of the Department of Education Region III Nueva Ecija, the evaluation phase assessed the developed output's effectiveness, quality, and acceptability in terms of content, format, and technical aspects (Perlas, 2022). The developed output was rated by the Expert evaluators based on standardized criteria. Expert Evaluators were the senior high school teachers from Eastern Samar National Comprehensive High school. Educators are trained not just in subject matter but in how material functions in learning settings. For teaching practice to be useful, educational materials must be thoroughly evaluated prior to use (Zimmermann et al, 2023).

Data Analysis

The researchers utilized the modified Rating Scale based on the DepEd Region III Nueva Ecija Evaluation Rating Sheet for Story Books and Big Books for analyzing the data gathered. This tool helped provide a standardized, objective, and educationally aligned way that guided the quality and suitability of the story as an educational material.

Table 3: Rating Scale Based on the DepEd Region III Nueva Ecija Evaluation Rating Sheet for Story Books and Big Books

Scale	Mean Range	Descriptive Rating	Interpretation
5	4.21 – 5.00	Excellent	Highly acceptable; meets all required standards
4	3.41 – 4.20	Very Satisfactory	Acceptable with minimal revisions
3	2.61 – 3.40	Satisfactory	Acceptable with moderate revisions
2	1.81 – 2.60	Fair	Needs major revisions
1	1.00 – 1.80	Poor	Not acceptable



Ethical Considerations

This multimedia research project adhered to established ethical standards throughout the processes of data gathering, content validation, and expert evaluation. Informed consent was obtained from all validators prior to participation, ensuring that they were fully informed of the study's objectives, procedures, and their right to withdraw at any stage without consequences.

Confidentiality and anonymity were strictly observed. Any references to institutional records or contextual information used to guide content development were examined only in summarized form, with no personally identifiable information included. Evaluators' comments and ratings were treated with confidentiality and were reported solely in aggregated form to prevent individual attribution.

All digital and printed materials generated during the validation process—including scripts, storyboards, and multimedia outputs—were securely stored and accessed only by the researcher. Upon completion of the study, all materials were archived or disposed of responsibly in accordance with institutional guidelines.

The study upheld the principle of beneficence by ensuring that all research activities minimized risk and supported positive educational and cultural outcomes. The primary purpose of the project was to produce multimedia materials that promote cultural awareness, ethical representation, and educational value. Prior coordination and written permission from appropriate academic authorities were secured to ensure compliance with institutional and ethical research standards before the conduct of validation activities.

RESULTS AND DISCUSSION

This section shows the analysis of data gathered using the Research Questionnaire for Eastern Samar Myths: A Research-Based Digital Storytelling Project, a researcher-developed instrument adapted from ethnographic, folklore, and cultural documentation frameworks. The questionnaire was adapted by the researchers to record the authentic origins, physical attributes, cultural practices, and roles of this local myth.

The result shows that the aswang is associated in the area of Barangay Hindang, Borongan City, Eastern Samar. The respondents identified the barangay as a place with aswang shapeshifters because of different experiences. Aswang is known for being a shapeshifter. Human during the day and aswang at night. Most respondents described the aswang in different forms. The first form is the pig with red-blood eyes that is bigger than a normal pig. The second form described by the respondents is the big bird with striking eyes and fangs. The third form described is the dog, also described as bigger than a normal dog. The last form described by the respondents is an old lady with a hunch silhouette and wings. Respondents also added that aswang can make people feel weak, kill infants, and harm pregnant women. This mythical creature is feared by the locals in the area because of its role in harming people.

The aswang is believed to fear the prayers of faith healers, garlic, salt, latigo and tingting that should be placed upside down beside your house's doorway. Most respondents said that the aswang will automatically change back to its human form when they are called by their names. And one thing to know when an aswang is lurking around one's house is when a hanging lana starts boiling. The aswang is viewed as an evil creature by the locals because of its bad intentions towards the people. They seem normal in their human form and yet vicious when they become an aswang.

Respondents explained that aswang has been a fear-factor for everyone in the community. Aswang is a creature considered to be real because of old oral narratives and experiences. It is a reflection of human fear, and with taboos to prevent aswang, they also represent discipline according to the respondents. This mythological creature is a sensitive topic in the community. In this generation people are aware of this myth tied to our culture, simply because of the representation of horror films and fictional stories. The modern generation is fully aware of this creature but doubts its reality. This suggests that retelling this myth in a modern way enables preservation and cultural continuity.



Using the Research Questionnaire for Eastern Samar Myths: A Research-Based Digital Storytelling Project adapted from established qualitative and cultural documentation frameworks, the data gathering was accomplished. The research instrument was utilized to systematically document the authentic origins, defining characteristics, cultural meanings, and narrative functions of local myths before their transformation into stories.

Table 4: Seven (7) Thematic Questionnaire Structure (Based on the Research Questionnaire for Eastern Samar Myths)

Section	Focus
A	Origin and Historical Background
B	Physical and Supernatural Description
C	Strengths, Powers, and Abilities
D	Weaknesses and Limitations
E	Behavior, Morality, and Intent
G	Rituals, Beliefs, and Taboos
I	Modern Relevance and Continuity

These questions are adapted from Spradley, 1979 – Descriptive Ethnographic Questions; UNESCO ICH Documentation, Folklore Documentation Guides – NCCA; Narrative Inquiry Models, Mythological Character Analysis; Propp’s Functional Traits, Propp’s Morphology of the Folktale – Constraints and Counteractions, Narrative Ethics and Cultural Symbolism Frameworks, Ethnographic Cultural Practice Documentation, and Narrative Sustainability and Cultural Transmission Studies.

Table 5: Thematic Summary of Interview Results (Based on the Research Questionnaire for Eastern Samar Myths)

Thematic Category	Dominant Findings	Design Implication
Origin & History	Myth linked to a community	Situated in a Barangay
Physical and Supernatural Description	Pig that’s big, with red-blooded eyes Big bird with striking eyes and fangs dog bigger than usual dogs old lady with a hunchback silhouette and wings	Dark color palette
Strengths, Powers, and Abilities	Changes form at night, can make people feel weak	Night scenes

Weaknesses and Limitations	Called by their name, prayers by the faith healers, salt, garlic, goma and latigo	Symbolism of anti-aswang elements and faith
Morality	Evil for their intentions	Targeting the Vulnerable
Rituals & Taboos	Out at night, talking with strangers, prayers and elements to ward off aswang	Scene symbolism
Modern Relevance	Aware but still doubt	Modern retelling tone

The researchers were able to capture not only the physical traits of the aswang creature but also its moral role, symbolic value, and significance in modern day society by utilizing the instrument's multidimensional structure. Questionnaire's adaptation guidelines made sure that significant cultural components were preserved, thus avoiding misrepresentation. With everything being considered, the implementation of this culturally grounded research instrument guaranteed that all design choices were supported by documentation, community information, and respect for cultural practices, strengthening the authenticity of the created output.

The initial sketches of the aswang mythical creatures reflect common descriptions, symbolic interpretations, and moral functions identified in the study. The design phase shows how study findings were converted into authentic character representations while maintaining the integrity of Eastern Samar folklore by translating community narratives into visual form.

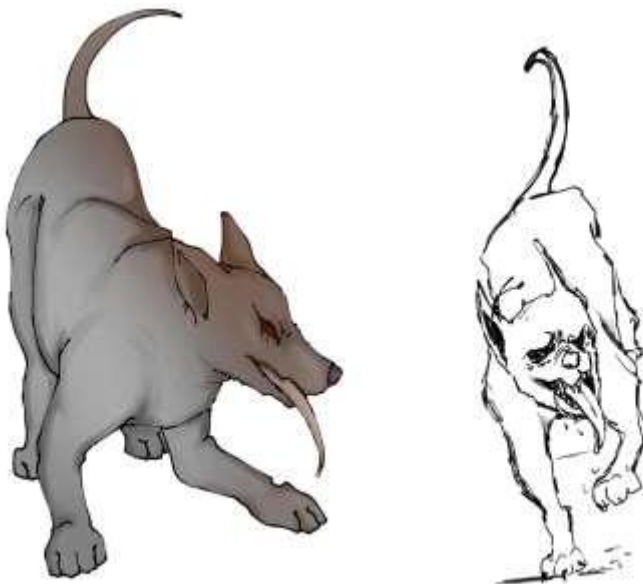


Figure 1 Illustration of a Dog like creature

Figure 1 illustrates one of the forms of the creature's design, which incorporates the visual elements that are gathered from the narratives. The creature is described as a Dog like form, red tinged eyes, and elongated

tongue. It is said from the gathered data that the creature is seen to be facing the ground while its lower part was facing upward, most of the narratives said that it preys on pregnant women and ill people at night, being

watchful for its next victim. The creature's design is subtly rendered to convey a mature and culturally respectful interpretation of this creature's form.

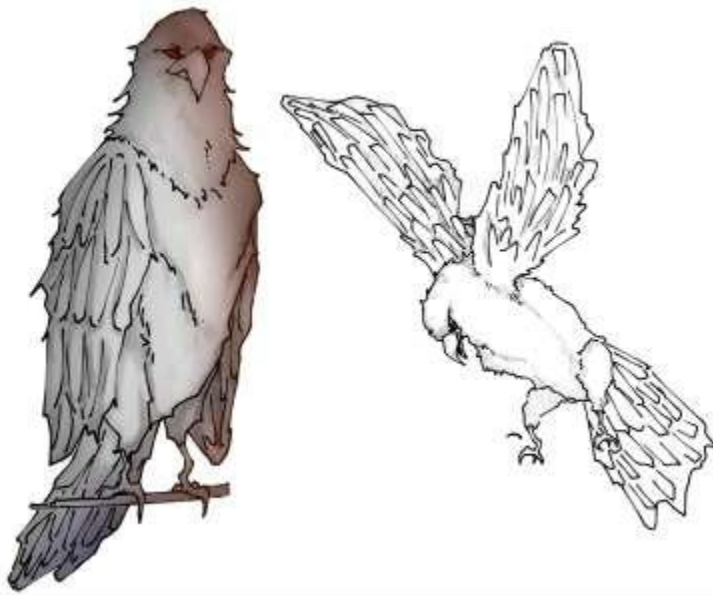


Figure 2 Enormous Bird creature

Figure 2 illustrates a bird with an unnatural size compared to its normal size and otherworldly presence. The gathered data from the interviews describe this creature to be abnormal in size, eyes are red tinged that highlights the creature's predatory intent, its presence is said to be unsettling just by making contact through its gaze, feathers are exaggerated relative to the creature's overall mass, emphasizing its unnatural form. The gathered data from the interviews said that this creature would just observe its prey, showing its territorial and predatory intention.

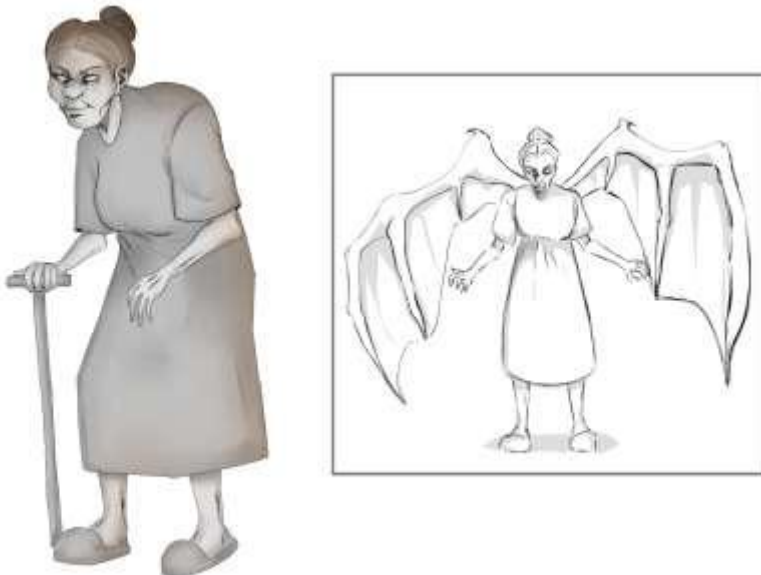


Figure 3 Illustration of a Winged Old lady

Figure 3 illustrates the Visual design of the creature's form, incorporating the accurate visual elements from the gathered data. The creature is a portrayal of an Old lady, its anatomy is distorted giving its hunchback silhouette and data collected from the local narratives said that the creature is winged at night. Most narratives point out that this Old lady would roam around the place at night to find its next victim, it preys on pregnant

women and also ill people. The visual design of the creature aims to have an accurate and culturally sensitive representation.

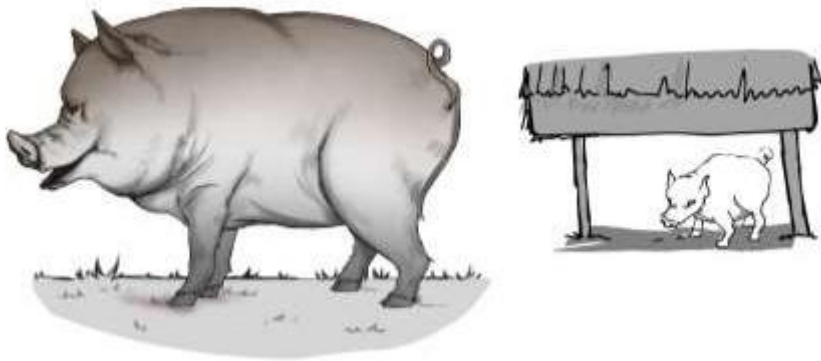


Figure 4 Illustration of the Pig like Creature

Figure 4 illustrates the design of the creature that is accurately drawn to incorporate the visual elements that are gathered from the collected data analysis. The creature is a large, stout-bodied pig with exaggerated corporeal mass, emphasizing its abnormal strength and otherworldly presence. Conveying an unnatural look distinguishing it from an ordinary animal, red tinged eyes that highlights the creature's predatory intent rather than a domesticated behavior. The creature is described as an abnormal pig from the collected data that preys on ill people and pregnant women, it is seen to be roaming around the area and under the house of its next prey, based from the narratives of the gathered data the creature transforms at day and night.

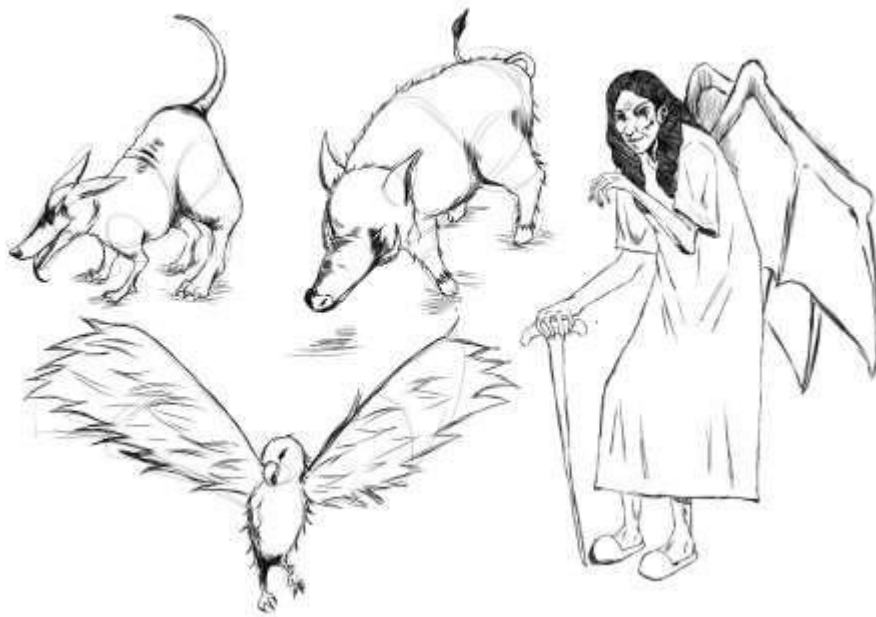


Figure 5 Variety forms of the creature

Figure 5 shows a variety of different forms of the creature designs from the collected data of each respondents. It is accurate to those related to physical description, behavior, and otherworldly traits. The dog figure displays with its face near the ground, the lower body facing upwards along with the tail, red tinged eyes that conveys predatory behavior. The Boar or Pig figure being portrayed as an unnatural creature, with its massive body mass that accentuates its supernatural strength, and predatorial intent, it possesses prominent fangs protruding from its mouth resembling a boar like feature. The Bird displays an unnatural size compared to its normal size, unsettling aura, feathers are exaggerated relative to the creature's overall mass, emphasizing its unnatural form. The last figure is a portrayal of an Old lady, the anatomy is distorted and data collected from the local

narratives said that the creature is winged at night. These creatures move silently, vigilant, and commands fear on its prey. This figure focuses on the alignment of these different forms that were collected from the data from its appearance and behavior as an unnatural being.

During the Development phase, the researchers were able to develop different variations of the creature's designs based on the narratives on the collected data from the interview. There are four variations created based on the data that was gathered from each narratives of the aswang. Using Ibis paint as the main software for the development of the creature's design, there are four forms that were created that are narratively based from the data that are gathered. The researchers made sure to have the accuracy and the cultural significance for the creature's designs that shows the different forms, body masses, otherworldly traits and how they differ from each other based from the narratives of the aswang, to create the actual concept of this multimedia output by thoroughly visualizing different ideas and merging the gathered data to the actual multimedia output of the character design in this development phase.



Figure 6 The sketches of the Aswang's different forms (Using Ibis paint)

In finalizing the character designs for the aswang forms, the researchers conceptualized the character designs before finalizing the output. The researchers proceeded to put the designs into four variations based on the different narratives of the aswang, to create an accurate illustration for the creatures design based on the gathered data. The main illustration that was developed for the story's cover is a small cottage house or what most would say Bahay Kubo, from what the narratives mostly said on where these creatures are seen, the researchers made a conclusion that the book cover would be simple but holds a meaning that connects with the story. Moving on with the development of the story, the plot was made using Microsoft Publisher, where the illustrations that were made and the narration of the story are formed as one reading material. The researchers went through multiple stages before the actual material was finalized and ready for evaluation. The draft of the story was first in the creation. Translating the gathered data from each narratives in the interviews, and the consultation from the adviser was needed to make sure of the accuracy of the story from the narratives that were gathered, the cultural sensitivity that the researchers have to keep in mind, and the relevance of the material that is developed. Proofreading then takes place, the material is sent to a proofreader to evaluate and correct the grammatical and typographical errors and the format of the story. Revision of the story developed was taken as the last process of the development phase of this research study.



Figure 7 Final illustrations for the Character designs of the Aswang(Using Ibis Paint)



Figure 8 Illustration of the Cover page for the story (using Ibis paint)



Figure 9 Making of the material using Microsoft Publisher.

The evaluation phase was carried out by the researchers utilizing the modified Evaluation Rating Sheet for Story Books and Big Books of the Department of Education Region III Nueva Ecija. The respondents were senior high school teachers from Eastern Samar National Comprehensive High School. For the material to be useful in teaching practice, teachers are qualified to thoroughly evaluate reading materials prior to use. With their knowledge as educators that are trained in how material functions in learning settings.

Table 6: Evaluation Result for the Content using the modified DepEd Region III Nueva Ecija Evaluation Rating Sheet for Story Books and Big Books.

Parameters	Mean Range	Descriptive Rating	Interpretation
Story	3.5	Very Satisfactory	Acceptable with minimal revisions
Sociocultural Sensitivity	4.6	Excellent	Highly acceptable; meets all required standards
Development Aspect	4.7	Excellent	Highly acceptable; meets all required standards
Plot/Storyline	4.2	Very Satisfactory	Acceptable with minimal revisions
Characters	4.6	Excellent	Highly acceptable; meets all required standards
Visuals	4.1	Very Satisfactory	Acceptable with minimal revisions
Language	4.2	Very Satisfactory	Acceptable with minimal revisions
Grammar	3.9	Very Satisfactory	Acceptable with minimal revisions

Table 7: Evaluation Result for the Format and Technical Aspect using the modified DepEd Region III Nueva Ecija Evaluation Rating Sheet for Story Books and Big BooksFormat and Technical Aspect.

Parameter	Mean Range	Descriptive Rating	Interpretation
Prints	3.7	Very Satisfactory	Acceptable with minimal revisions
Book and Design Layout	3.5	Very Satisfactory	Acceptable with minimal revisions
Paper and Binding	4.6	Excellent	Highly acceptable; meets all required standards

Table 6 represents the result of factor 1 that contains the content evaluation of the material. For parameter 1, the mean range is 3.5 which is acceptable with minimal revision. The parameter being evaluated is the story of the material from the title down to its coverage. Parameter 2 evaluates the sociocultural sensitivity of the story in which the mean range is 4.6 that is interpreted as highly acceptable; meets all required standards. Parameter 3 is the development aspect that resulted with a mean range of 4.7 which is also interpreted as highly acceptable. Parameter 4 of factor 1 is the plot or storyline of the material developed. In this parameter the evaluation result is 4.2, acceptable with minimal revisions. The character aspect as the parameter 5 of the evaluation rating sheet gathered a result of an excellent 4.6. Parameter 6 evaluated by the experts resulted with a mean range of 4.1. This means that the visual aspect of the material developed by the researchers is acceptable but with minimal revisions. Parameter 7 in factor 1 is the language of the story which resulted with a mean range of 4.2, which interprets the overall language usage of the material as acceptable but is suggested for minimal revisions. Parameter 8 is the grammar aspect of the material. The grammar aspect gathered an average of 3.9 that interprets as acceptable with minimal revisions because of grammatical and typographical errors.

Table 7 shows the result of the evaluation focusing on the format and technical aspect of the material developed. Parameter 1, evaluating the material print aspects, its font style size and spacing. This parameter resulted with an average of 3.7 which means the material is in a level of very satisfactory that interprets to be acceptable with minimal revisions based on the rating scale of DepEd Region III Nueva Ecija Evaluation Rating Sheet for Story Books and Big Books. Parameter 2, book design and layout aspect of the material resulted with a sum of 3.5 which is considered acceptable with minimal revisions. Parameter 3 that focuses on the paper and binding of the material resulted with a mean range of 4.6 which interprets the quality, durability, and appropriateness of the material developed by the researchers is excellent and is highly acceptable as it meets all the standards.

Table 8: Grand Mean Result for the Content and Format and Technical Aspect using the modified DepEd Region III Nueva Ecija Evaluation Rating Sheet for Story Books and Big Books Format and Technical Aspect.

Factor	Grand Mean	Interpretation
Content	4.2	Acceptable with minimal revisions
Format and Technical Aspect	3.9	Acceptable with minimal revisions

Table 8 shows factor 1 focusing on the content of the story about the aswang mythology, resulting with a grand mean of 4.2 is interpreted as acceptable with minimal revisions. Factor 2 focusing on format and technical aspects resulted with a grand mean of 3.9 which is also interpreted as acceptable with minimal revisions. Concluding all mean range results, the lowest grand mean is 3.5 from the parameter of Story and Books and Layout. This result shows that the material could be developed better and produced to be more efficient for the readers. While the highest mean range is 4.7 from the parameter of Development Aspect. The material developed by the researchers strengthens social and cultural relationships and respect towards indigenous traditions, beliefs, and ethical cultural practices.

CONCLUSION

This paper studies the aswang in barangay Hindang, Borongan city, Eastern Samar. Researchers conducted a documentation about the local beliefs considered as a feared flesh eating creature in the community. This study addresses the gap by capturing lived experiences and community narratives in Hindang, Borongan City, Eastern Samar, utilizing the modified ADDIE instructional design framework focusing on the Analysis phase, Design phase, Developmental phase and Evaluation phase. Therefore, the objectives of this study were met throughout the process. The researchers were able to document aswang narratives and lived experiences of selected community members in barangay Hindang, Borongan City, Eastern Samar in a culturally sensitive and ethical manner utilizing the adapted Research Questionnaire for Eastern Samar Myths: A Research-Based Digital Storytelling Project. After documenting the accounts of the respondents, the researchers were able to translate described characters from narratives into digital form and developed a story entitled Shadows of Transformation from the context gathered. The researchers refined the concept illustrations to ensure its relevance to the story. The researchers then used a modified Evaluation Rating Sheet for Story Books and Big Books of the Department of Education Region III Nueva Ecija to evaluate the output developed from this study.

Experts evaluated the story Shadows of Transformation developed by the researchers. From factor 1, Story was rated as 3.5, the lowest rated parameter, suggesting to develop a story with a length appropriate to the type of the scope of the documentation, and to conceptualize an appealing title that fills the interest of the readers. Sociocultural sensitivity was rated as 4.6, cultural awareness is important to produce a material based on local myths highlighting respect to one's community. Development aspect was rated 4.7, material developed reflected the indigenous traditions, belief and practices that transforms cultural heritage into historical accounts. Plot/Storyline was rated 4.2, the study about the topic to conceptualize a strong plot was helpful to expand knowledge about mythological beings. Characters were rated 4.6, the described elements from the accounts of the storytellers explains the roles as an informative discussion. Visuals were rated 4.1, the illustrated images of the story according to the respondent's narratives are clearly delivered, the visuals of the context are easily identified by the readers. The language was rated 4.2, appropriate words were used for the story to be understandable and clear for all ages. While the second lowest rated parameter in factor 1 is the grammar which was rated 3.9, it is recommended to proofread to ensure no grammatical or typographical errors are contained in the developed story.

The factor 2 that focuses on the format and technical aspects of the material developed were also evaluated. Prints were the second lowest rated parameter with a mean range of 3.7, recommending to the future researchers and developers to develop a material with appropriate size letters, font and spaces to facilitate an easy reading experience. Book design and layout were rated as the lowest parameter of factor 2 with a 3.5, ensuring appropriateness of the material's layout, the cover of the material is attractive to readers and it precisely connects with the topic. The images are recommended to be properly placed, and ensure consistent text and visual harmony. Paper and binding were rated 4.6, the quality of the material does not strain the eyes of the readers, the size is easily handled as well as the weight, and the layout has no format errors.

The developed material is culturally sensitive and shows the tradition that has been practiced throughout the years. With this, the material produced, based on the expert's evaluation, is therefore considered suitable to

be used as an educational material and for other reasons. This qualitative research can be utilized as a ground for producing cultural intended multimedia productions. The study of aswang in a local community is



consequently relevant for the preservation of the oral traditions, culture, beliefs and knowledge by transforming accounts into a digitalized form hence, encourages people to be culturally aware and spread local myths and folklores so that future audiences will find it available within reach.

RECOMMENDATIONS

Based on the findings of this qualitative research study, the following are the recommendations proposed:

For future researchers, to ensure accurate interpretations of local myths, it is suggested to conduct an in-depth study of the aswang forms and local practices against these creatures. The story Shadows of Transformation in the parameter of story that has the lowest rating of 3.5 in content factor of the evaluation, to broaden the horizon about the beliefs and traditions of the local communities for cultural preservation, thorough research of the mythical creature is recommended.

Developing the story into a physical material, the book and design layout was the lowest rated parameter with 3.5 rating, it is recommended for future developers to ensure appropriateness of the material's layout, the cover of the material is attractive to readers and to precisely connect the illustrations with the topic. The images are recommended to be properly placed, and to ensure consistent text and visual harmony to facilitate an easy reading experience.

The highest rated parameter with 4.7 from Development Aspect. The material developed is recommended as it strengthens social and cultural relationships and respect towards indigenous traditions, beliefs, and ethical cultural practices. These recommendations are intended for future researchers and developers to transform oral traditions into an engaging multimedia output that supports the preservation of the cultural heritage and its effectiveness in the educational aspect.

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