

Documenting the Pukdaw Folklore of Barangay Surok, Borongan City, Eastern Samar: Development and Evaluation of a Digital Storybook

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ABSTRACT

This study documented the oral narratives surrounding the Pukdaw, a folklore figure believed to inhabit the riverine areas of Barangay Surok, Borongan City, Eastern Samar, and used these narratives as the basis for a narrative digital storybook. Using a qualitative approach supported by the ADDE framework (Analysis, Design, Development, Evaluation), the researchers conducted in-depth, semi-structured interviews with five elders identified through purposive sampling for their knowledge of, or personal and familial experience with, the creature. The findings revealed that the Pukdaw is believed to be a stone-like entity that dwells in the depths of the water, particularly in the riverine areas of Barangay Surok. The creature is perceived as a guardian of the waters, and community narratives hold that anyone who disturbs or exploits its habitat risks the creature's retribution. Using these narratives, the researchers developed a digital storybook containing the visual design and narrative identity of the Pukdaw folklore. The material was evaluated by ten high school English and Filipino teachers using an evaluation tool adapted from the DepEd Region III–Nueva Ecija Evaluation Rating Sheet for Storybooks and Big Books. Across the eleven evaluated parameters, mean ratings ranged from 4.3 to 4.6, yielding an overall mean of approximately 4.46 (Excellent; highly acceptable), and evaluators offered recommendations for further improving the digital material. This study contributes to the preservation of local folklore in the Philippines, particularly in Eastern Samar, where documentation of myths and mythical creatures associated with water remains scarce. Although orally transmitted and previously undocumented, the Pukdaw of Barangay Surok holds a significant role in shaping the beliefs and traditions of the community.

Keywords: Pukdaw, Barangay Surok, aquatic folklore, digital storytelling, qualitative research, ADDE model

INTRODUCTION

Globalization continues to affect local folklore in the present generation. As a consequence of rapid technological advancement and adaptation, oral narratives are increasingly forgotten and have been in continuous decline. Folklore represents the cultural identity of a community through myths, legends, and stories passed down through generations, and, as a repository of cultural knowledge, it helps ensure that a community's identity is never lost (Taer & Villanueva, 2025). The Philippines is a country rich in culture, renowned for its wide variety of art and literature, including the oral traditions and rituals inherited from ancestors and passed down from one generation to the next. Despite the existence of numerous studies on these literary traditions, certain areas, particularly Philippine mythology, remain insufficiently studied. The preservation and recognition of Philippine mythology can be strengthened by incorporating these narratives into educational curricula (Sugue & Reyes, 2022).

Aquatic folklore encompasses myths, legends, and oral narratives associated with bodies of water, particularly rivers, lakes, and seas, reflecting the spiritual and cultural significance of these environments within a community (Lindong et al., 2024). In the Philippines, traditions such as Sirena and Siyokoy, mermaid-like creatures believed to inhabit coastal and riverine areas, are similar to water guardians such as Kataw, believed to control tides and currents (Clark, 2016). Located along the coast of Eastern Samar, Borongan City is bordered by the Pacific

Ocean and defined by its local rivers, which have shaped how residents live and maintain their local traditions (Eastern Samar Province, n.d.).

The legend of the Lady in White at Hamurawon Spring represents water as a sacred place full of wonder rather than merely a resource (Ambil, 2020). This spiritual connection to water is also present in Barangay Surok, where residents believe that the Pukdaw is a figure that protects the riverine area. This belief is reflected in a cultural account by Abunda (2001), who recounts that along the seashore, or “Baybay,” of Borongan, the Pukdaw is feared as a being that requires human sacrifice to appease it and to prevent harm to humankind. Despite its continued circulation in oral narratives, the Pukdaw myth remains poorly documented in scholarly literature, revealing a clear gap in folklore research in Eastern Samar.

This study focused on the collection of oral narratives related to the Pukdaw within Barangay Surok, Borongan City, Eastern Samar. Specifically, it aimed to (1) gather data on various narratives mentioning the creature Pukdaw; (2) transform the collected data into a digital material; and (3) evaluate the developed digital material using a modified version of the DepEd Region III, Nueva Ecija Evaluation Rating Sheet for Storybooks and Big Books.

METHODOLOGY

A qualitative approach was used in this study, as the researchers sought to document the tales of the Pukdaw believed to exist in the community. Various narratives were collected by conducting in-depth, semi-structured interviews with individuals who had personal experience with, or inherited knowledge of, the creature. These individuals, particularly the elders, were considered central to the study, as they reported having witnessed the creature or having preserved the cultural belief of the Pukdaw by sharing their experiences with the community.

Interviewees were asked to narrate their personal experiences and recollections concerning the creature. Interviews were conducted in waray and were audio-recorded with participants' consent. Each interview lasted approximately 30 minutes. Recordings were transcribed verbatim, and waray language responses were translated into English by the researchers.

The research design followed the ADDIE model; however, no Implementation phase was included, effectively adapting the model into ADDE (Analysis, Design, Development, Evaluation). This adjustment reflected the study's focus on analysis, design, development, and evaluation rather than on the dissemination of the final digital content. Collected data were reviewed and analyzed following the interviews. The researchers identified the perceptions surrounding the creature Pukdaw, including its physical appearance, description, and its relationship to the riverine areas of the community.

Interview transcripts were analyzed thematically. In general terms, the analysis proceeded as follows: (1) interviews were recorded; (2) responses were transcribed; (3) transcripts were translated where necessary; (4) narratives were read and coded; (5) similar codes were grouped; (6) themes were developed; (7) interpretations were validated with participants; and (8) the resulting themes informed the storybook design.

These recurring elements helped explain how the community understands the Pukdaw. The study also examined the contexts and occasions in which these stories are shared, as well as the reasons for their continued remembrance and transmission to the present.

Research Locale

This study was conducted in Barangay Surok, City of Borongan, Province of Eastern Samar. Its population, as determined by the 2020 Census, was 791, representing 1.10% of the total population of Borongan (PhilAtlas, n.d.). Narratives related to local myths, such as the Pukdaw, continue to circulate among residents, particularly elders and long-standing community members, making Barangay Surok an appropriate site for the study.

Research Respondents

The research participants consisted of five elders living in Barangay Surok who took part in in-depth interviews. Participants were selected using a purposive sampling method to ensure that they possessed rich knowledge, experience, or narratives related to the Pukdaw folklore. In qualitative research, participants play a central role, as their personal stories, interpretations, and reflections provide essential insights into the preservation, meaning, and cultural significance of local folklore within the community (Tenny et al., 2022; Bhandari, 2020).

For this study, an elder was operationally defined as a person who has rich cultural knowledge about the Pukdaw folklore, and around 40-50 years old. Participants were included based on (a) minimum age, (b) length of residence in Barangay Surok, (c) willingness to have their narrative documented, and (d) recognized knowledge of the Pukdaw, whether through a direct personal encounter, a story heard from another community member, an inherited family narrative, or general community knowledge. Because these represent different kinds of evidence, the researchers distinguished among them during analysis rather than treating all accounts as equivalent firsthand testimony. Five participants were considered sufficient for this qualitative inquiry because eligible pool of community elders with relevant knowledge was limited.

Table 1. Respondents' Profile

Respondent Type	Number	Role in the Study	Phase Involved
Cultural Informants / Elders	5	Provide myth narratives and cultural context	Analysis

The developed multimedia outputs were assessed by a group of qualified evaluators who used their professional expertise to provide reliable feedback. This standardized assessment used a modified DepEd Region III–Nueva Ecija Evaluation Rating Sheet for Storybooks and Big Books to measure key criteria such as cultural accuracy, content coherence, and visual appeal.

Table 2. Evaluators' Profile

Highest Educational Attainment	Profession	Number
College Graduate	Teacher	10

Analysis Phase

This phase centered on planning how the interviews would be conducted and on identifying the key narrative elements needed from participants regarding the Pukdaw folklore, including characters, setting, events, and lessons or morals. These elements served as the basis for developing a modified interview guide intended to encourage participants to share detailed narratives and personal experiences.

Elders with experience and knowledge of the Pukdaw were the main subject of this phase, together with the data gathered through qualitative interviews. The research problem— the lack of properly documented records of the Pukdaw folklore — underscored the need to gather and transform the stories of elders into an authentic narrative digital material for the creature.

Design Phase

Results were converted into a structured multimedia format based on the information acquired during the Analysis phase. The process began with the researchers drafting and emphasizing the composition and atmosphere of the environment. Illustrations were produced primarily as sketches in Clip Studio Paint.

Character design was developed through careful sketching, with attention to the descriptions, physical appearance, body structure, proportions, and characteristics reported by participants. Visual elements and environmental components were designed to strengthen the narrative context of the folklore.

These visual elements were formulated to express the character's role and its interaction with the environment, such as bodies of water, land, and forest. Environmental design emphasized natural landscapes and was carefully crafted to reflect the ecological and cultural context of the folklore, with attention to mood, composition, and depth.

Development Phase

The Development phase involved the production and refinement of the study's output. This phase focused on creating digital visual materials derived from the Pukdaw folklore, guided by the findings from the Analysis and Design phases. Using Clip Studio Paint as the primary digital tool, the researchers developed characters, backgrounds, and key visual scenes representing the narrative elements of the folklore. The accumulated data from the previous phases were developed into a clean digital material and underwent revisions based on respondent validation to ensure consistency, cultural relevance, and alignment with the research findings. This process helped ensure that the output was accurate, acceptable, and suitable for further academic and creative use.

Evaluation Phase

The Evaluation phase assessed the effectiveness, quality, and acceptability of the developed output using the Evaluation Rating Sheet for Storybooks and Big Books of the Department of Education–Nueva Ecija. Expert evaluators rated the output based on standardized criteria. Descriptive statistics, particularly the weighted mean, were used to analyze the results, while qualitative feedback supported refinement and validation of the final material.

Data Analysis

In the Data Analysis phase, the researchers used a modified rating scale based on the DepEd–Nueva Ecija Evaluation Rating Sheet for Storybooks and Big Books to analyze and validate the collected data. The tool assessed narrative accuracy, cultural appropriateness, and illustration quality. The outcome of the evaluation determined the effectiveness, acceptability, and areas for further improvement of the developed material.

Table 3. Rating Scale Based on the DepEd–Nueva Ecija Evaluation Rating Sheet for Storybooks 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 study adhered to established ethical standards throughout data gathering, content development, and expert evaluation, with particular attention to the rights and welfare of the five elder cultural informants who served as the study's primary human participants.

Prior to the interviews, informed consent was obtained from each elder participant, who was informed of the study's objectives, procedures, the voluntary nature of participation, and the right to withdraw at any stage without penalty. The consent was approved through oral communication and the language used was waray. Permission to audio-record each interview was requested and obtained separately from consent to participate. Participants were also asked to give explicit consent regarding how their narratives would be used, adapted, and

represented in the resulting digital storybook, including whether they wished to be identified by name or to remain anonymous in the final material.

Recordings and transcripts were stored securely and accessed only by the researchers. All audio recordings and transcripts will be stored in a password-protected and encrypted digital storage device accessible only to the researchers. The files will be retained until the completion of the study and will be permanently deleted thereafter. Reconstructed narrative elements and character designs derived from participant accounts were shared with participants for validation prior to finalizing the digital storybook, to confirm that their accounts were represented accurately and respectfully.

Because this research translates community-held cultural knowledge into a creative product, the researchers recognize that the Pukdaw narrative belongs collectively to the community of Barangay Surok rather than to the researchers or to any individual participant. The researchers do not claim personal ownership of the underlying folklore; only the specific digital illustrations, layout, and narrative adaptation produced for this study fall under the researchers' authorship, consistent with the Copyright Statement of this manuscript.

For the Evaluation phase, informed consent was likewise obtained from all ten teacher-evaluators, who were informed of the study's objectives and procedures and of their right to withdraw at any stage without consequence. Evaluators' comments and ratings were treated confidentially and reported only in aggregated form to prevent individual attribution.

All digital and printed materials generated during data gathering and validation, including recordings, transcripts, scripts, storyboards, and multimedia outputs, were securely stored and accessed only by the researchers, and were archived or disposed of responsibly upon completion of the study 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. This study was reviewed and approved by the Eastern Samar State University Ethics Committee and written permission from appropriate academic authorities was secured prior to the conduct of data-gathering and validation activities.

RESULTS AND DISCUSSION

The results presented in this section are based on data gathered using the revised research questionnaire, Eastern Samar Myths: A Research-Based Digital Stories Project. The researchers developed this instrument following ethnographic, folklore, and cultural documentation approaches to capture the physical features, cultural meaning, and narrative functions of the Pukdaw folklore prior to adapting it into the digital storybook. Interpretation of participant responses reveals a close relationship between the Pukdaw and rivers, caves, and other secluded water bodies in Barangay Surok. Participants identified these sites as habitation points of the creature, demonstrating a close association between the folklore, the natural environment, community life, and the transmission of knowledge across generations.

Throughout the narratives, the Pukdaw was consistently described as a rock-like figure bearing human or saint-like features. Descriptions varied — some participants described a carved stone image, while others described a large stone formation resembling a human face. Despite these variations, a common theme emerged across accounts: the Pukdaw is generally immobile and passive under ordinary conditions, reinforcing its characterization as a watchful, supernatural presence rather than an overtly aggressive one. According to participant number 1, the Pukdaw is said to have “human-like facial features but built in stone”. Regarding behavior, participants generally agreed that the Pukdaw does not act aggressively unless its territory is disturbed. Some described the creature as elusive and morally neutral, while others noted that it could cause harm if its environment was disrupted. As one participant recounted, it is said that the creature will give retribution to those individuals who will take much more than necessary on its water's resources. Several accounts emphasized that the Pukdaw remains stationary for most of the time and reacts only when provoked, suggesting that the fear

associated with the creature stems from uncertainty and a sense of transgression rather than from an inherently dangerous nature.

These findings also point to a broader interpretation of the Pukdaw as a protective figure whose primary role is safeguarding natural territories rather than harming people. Culturally, the Pukdaw functions as a symbolic guardian of rivers and other secluded bodies of water. Reported signs of its presence include sudden changes in water clarity, the formation of stones resembling human faces, and specific locations regarded as both alluring and threatening. Respondents indicated that community members who recognize these signs typically avoid the area. According to participant number 3, the Pukdaw of Surok's primary habitat is "the Surok river itself, and it oversees its waters signifying the guardian role it has". Elders, experienced community members, and long-time residents are primarily responsible for maintaining and transmitting this knowledge. While younger generations remain aware of the Pukdaw, belief in its existence appears to be declining.

This decline is one of the reasons the researchers pursued a creative digital storytelling project as a means of preserving and transmitting the local folklore. The adaptation process was guided by the need to preserve specific defining features of the Pukdaw: its fixed, rock-like form; its strong association with rivers and remote waters; and its role as a mystic guardian. These features were treated as essential to maintaining cultural authenticity throughout the design process. Overall, the findings indicate that the Pukdaw folklore is closely tied to the environment, with respect for nature and community serving as its central value — a value that directly informed the narrative structure and visual direction of the creative project.

Table 4. Thematic Sections of the Research Questionnaire

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
F	Cultural Function and Symbolism
G	Rituals, Beliefs, and Taboos
H	Variations and Multiple Versions
I	Modern Relevance and Continuity
J	Guidance for Story Adaptation

These questions were adapted from Spradley's (1979) ethnographic interviewing approach, UNESCO's (2003) Intangible Cultural Heritage documentation framework, Propp's (1968) morphology of the folktale, Campbell's (1949) discussion of mythic functions, and the National Commission for Culture and the Arts' (2019) cultural mapping guidelines. Spradley's approach guided the design of the ethnographic interview questions; the UNESCO framework informed the documentation of the Pukdaw as a form of intangible cultural heritage; Propp's morphology supported the examination of recurring narrative functions within the collected accounts; Campbell's work helped the researchers interpret the Pukdaw's mythic role as a guardian figure; and the NCCA guidelines informed the overall approach to community-based cultural documentation.

Because Propp's framework was developed from a specific corpus of Russian folktales, the researchers applied it selectively, focusing on functions that were clearly present in the Pukdaw narratives rather than assuming full applicability to a distinct oral tradition; this limitation is acknowledged in interpreting the results.

Based on the collected data, the Pukdaw is regarded not merely as a creature but as a significant figure in the community's beliefs and traditions. It is believed to reside in rivers, caves, and other mystical parts of the water. Oral narratives describe it as a stone-like figure with a human face engraved into its formation, with the rock

emphasizing its stationary nature. These characteristics shape the visual representation of the Pukdaw, signifying its nature as a watchful being rather than an aggressor.

Table 5. Thematic Categories, Evidence, and Design Implications

Thematic Category	Dominant Findings	Design Implication
Origin & History	Linked to rivers, caves, and secluded waters, in a guardian role	Setting anchored in riverside forests and crevices
Powers	Mystical influence on the environment; punishes if disturbed	Environmental interaction cues and magical realism
Weaknesses	Avoids humans and is inactive most of the time	Calm but cautious character, respect-focused
Morality	Conditional morality; neutral unless provoked	Respectful, nature-centered theme
Cultural Function	Warns people to respect nature and secluded waters	Environmental-respect theme; cautionary narrative
Rituals & Taboos	Avoid secluded or engkantado areas following elder guidance	Scene cues showing caution and behavioral triggers
Variations	Slight differences in size, appearance, or encounter details	Flexible storytelling; preservation of core traits
Modern Relevance	Known mainly by older generations; youth aware but may doubt	Modern retelling tone; educational/digital adaptation
Adaptation Guidance	Adaptations must retain core traits, secluded/aquatic settings, and avoidance-based non-hostility	Design and narrative constraints; authenticity

Figure 1. Exploratory Concept Sketches



Source: Illustration by the researchers.

Figure 1 shows several exploratory sketches depicting different visualizations of the Pukdaw as described by participants. The drawings emphasize stone textures combined with human facial features, situated within river settings, reflecting the creature's association with bodies of water. These exploratory ideas formed the basis of the final creature design and were grounded in the dominant findings from the analysis stage.

Figure 2. Refined Design Variation



Source: Illustration by the researchers.

Figure 2 presents a refined creature design derived from the thematic insights of the interviews, particularly regarding physical description and behavior. The refined design retains the upright, humanlike stature of the creature at a modest scale, emphasizing its stationary and grounded presence. Minor adjustments to proportion and rock texture further underscore the creature's supernatural nature. This phase focused on integrating the creature's function as a water guardian rather than as a threat to humans.

Figure 3. Final Creature Design Concept



Source: Illustration by the researchers.

Figure 3 illustrates the final creature design, representing the most consistent visual interpretation drawn from the data analysis. The humanlike shape and calm demeanor of the stone figure convey its spiritual and peaceful character as a protector of nature. The realistic drawing style supports a mature and dignified portrayal of the creature, expressing its role as a guardian of aquatic environments and a dweller of the water's depths.

Figure 4. Character Line Art



Source: Illustration by the researchers.

Figure 4 shows the clean line art of the Pukdaw character. This illustration was developed from the collected data and the final creature design, representing the creature's stone-like composition — a feature that signifies its setting and the role of habitat in shaping its behavior. These features convey that the creature is formed from natural rock or earth.

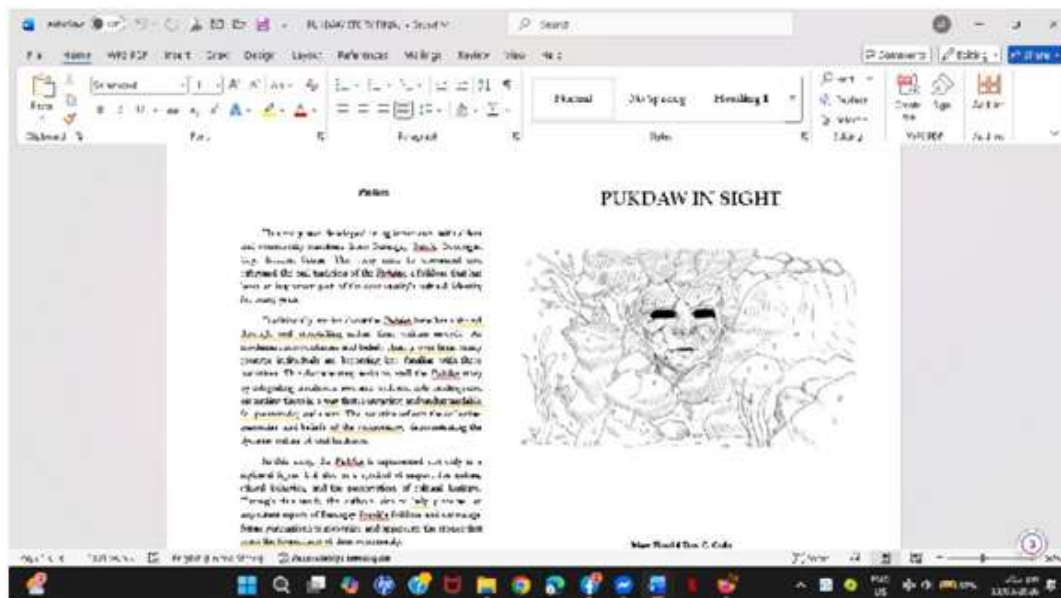
Figure 5. Riverine Environment



Source: Illustration by the researchers.

Figure 5 shows the environment where the Pukdaw is believed to exist. This illustration is based on data gathered from respondents and the researchers' interpretation of the Pukdaw's environment, indicating that the creature dwells within the secluded depths of the riverine area.

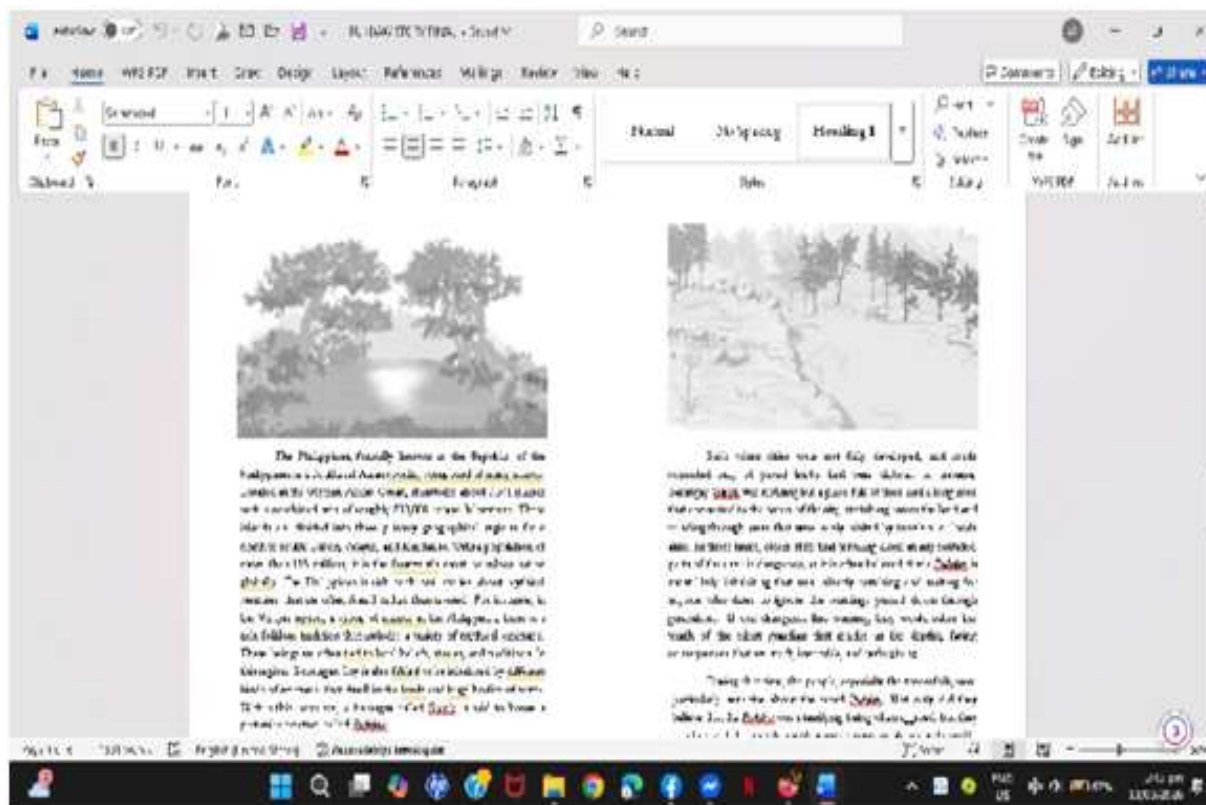
Figure 6. Cover Page of the Storybook



Source: Developed by the researchers.

Figure 6 shows the cover page of the digital storybook. The cover features the illustrated appearance of the Pukdaw to draw in readers, along with the title, "Pukdaw in Sight," the authors' names, and a brief preface.

Figure 7. Sample Content Page



Source: Developed by the researchers.

Figure 7 shows a sample content page of the digital material, featuring an environmental illustration alongside the opening paragraph of the story. This page introduces the Pukdaw's role as guardian of the river and the impact of this belief on the community.

Figure 8. Booklet Materials



Source: Developed by the researchers.

Figure 8 shows the printed booklet, arranged as easy-to-handle reading material. A monochrome color scheme was used to keep the focus on the narrative and the simplicity of the creature's illustrations.

Evaluation Results

In this phase, the researchers distributed the developed materials for evaluation, providing evaluation sheets adapted from the Evaluation Rating Sheet for Storybooks and Big Books of the Department of Education–Nueva Ecija to assess the overall quality and content of the material. Ten high school Filipino and English teachers evaluated the material using a tool covering story, socio-cultural sensitivity, development aspect, plot/storyline, characters, visuals, language, grammar, prints, book design and layout, and paper and binding.

The grand mean for each parameter was computed as a weighted mean of evaluator ratings on the five-point scale in Table 3 (1 = Poor to 5 = Excellent). Because a mean alone does not indicate the extent of agreement among the ten evaluators, standard deviations are reported alongside each grand mean in Table 5; the researchers should compute and report these values to fully characterize the spread of evaluator ratings.

Table 6. Evaluation Results

Parameter	Grand Mean	Descriptive Rating	Interpretation
Story	4.4	Excellent	Highly acceptable; meets all required standards
Socio-cultural sensitivity	4.6	Excellent	Highly acceptable; meets all required standards

Development aspect	4.5	Excellent	Highly acceptable; meets all required standards
Plot/Storyline	4.6	Excellent	Highly acceptable; meets all required standards
Characters	4.5	Excellent	Highly acceptable; meets all required standards
Visuals	4.3	Excellent	Highly acceptable; meets all required standards
Language	4.5	Excellent	Highly acceptable; meets all required standards
Grammar	4.6	Excellent	Highly acceptable; meets all required standards
Prints	4.4	Excellent	Highly acceptable; meets all required standards
Book design and layout	4.4	Excellent	Highly acceptable; meets all required standards
Paper and binding	4.3	Excellent	Highly acceptable; meets all required standards
Overall Mean	4.46	Excellent	Highly acceptable; meets all required standards

As shown in Table 5, socio-cultural sensitivity, plot/storyline, and grammar received the highest means (4.6), rated Excellent and highly acceptable. This suggests that the material was free of cultural bias, presented a coherent and engaging storyline, and was largely free of grammatical errors. Visuals and paper/binding received the lowest means (4.3), though both were still rated Excellent and highly acceptable, indicating that the material's visual appeal, paper quality, and binding were considered very acceptable by the evaluators.

Overall, the material received consistently high ratings across all eleven parameters, with an overall mean of approximately 4.46. These results indicate that the teacher-evaluators rated the material as highly acceptable across all assessed categories. Because effectiveness was not tested with student readers, these ratings should be interpreted as evidence of expert-rated acceptability rather than of demonstrated educational effectiveness.

CONCLUSION AND RECOMMENDATIONS

Conclusion

After completing this study, the researchers arrived at the following conclusions:

- The researchers gathered, discussed, and analyzed various narratives pertaining to the creature Pukdaw.
- The researchers successfully transformed the collected narratives into a digital storybook.
- The evaluation results indicate that the developed booklet received high ratings across all parameters, with an overall mean of approximately 4.46 (Excellent).

The story parameter obtained a grand mean of 4.4, an excellent descriptive rating, indicating that the material was conveyed in a clear and engaging manner and met the expected standards for cultural storytelling material. Socio-cultural sensitivity received a grand mean of 4.6, also rated excellent, indicating that the content appropriately represented local culture, beliefs, and traditions while respecting community values. The development aspect obtained a grand mean of 4.5, interpreted as excellent, indicating that the story was well structured and effectively conveyed its message about the creature. The plot or storyline achieved a grand mean of 4.6, reflecting the coherence and logical arrangement of the narrative. The character aspect received a grand mean of 4.5, indicating a well-defined character design consistent with the cultural depiction of the creature, which strengthened readability and engagement.

The visual elements received a grand mean of 4.3, suggesting that the illustrations helped readers visualize the scenes and atmosphere of the narrative. Language achieved a grand mean of 4.5, indicating clear and age-appropriate wording that effectively conveyed the story's message. Grammar received one of the highest ratings, with a grand mean of 4.6, reflecting proper use of English grammar and contributing to the material's readability and professionalism. Print quality obtained a grand mean of 4.4, indicating that the printed material was clear and readable. Book design and layout received a grand mean of 4.4, indicating a visually balanced and organized

reading experience. Finally, paper and binding obtained a grand mean of 4.3, indicating that the paper used was considered durable and suitable for the material.

Taken together, the teacher-evaluators rated the material as highly acceptable across all assessed categories. Because classroom testing with student readers was outside the scope of this study, these results reflect the material's expert-rated acceptability rather than its demonstrated effectiveness as a classroom resource. Based on these findings, the material may serve as (a) supplementary cultural reading material, (b) a starting point for further folklore research, (c) a prototype for community-based digital storytelling, and (d) a resource for local cultural education.

Recommendations

Following the evaluation phase, the evaluators offered several recommendations for further enhancing the material. The title of the story should more closely align with its content, and an additional description of the character should be included. The visuals should be further polished and made more visually appealing, particularly for younger readers. Additionally, the paper and binding should be enhanced to better attract the intended audience of the story.

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