

**BACHELOR OF ARTS IN MULTIMEDIA STUDIES**  
Capstone/Special Project



**UNIVERSITY OF THE PHILIPPINES  
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**BACHELOR OF ARTS IN MULTIMEDIA STUDIES**

**RIANNE G. LAPUZ**

**CREATING A DIGITAL STORYBOOK:  
EDJOP: A CHILD OF THE STORM  
BY ED MARANAN**

Special Project Adviser:

**LUISA A. GELISAN, MDC**  
**Faculty of Information and Communication Studies**

29 August 2024

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EDJOP: A CHILD OF THE STORM  
BY ED MARANAN**

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This paper prepared by **RIANNE G. LAPUZ** with the title: “**CREATING A DIGITAL STORYBOOK: EDJOP: A CHILD OF THE STORM BY ED MARANAN**” is hereby accepted by the Faculty of Information and Communication Studies, U.P. Open University, in partial fulfillment of the requirements for the degree Course.

LUISA A. GELISAN, MDC

---

**NAME**

Adviser

---

August 29, 2024

EMELY M. AMOLOZA, Ph.D.

---

**NAME**

Program Chair

---

August 29, 2024

**DIEGO S. MARANAN, Ph.D.**

Dean

Faculty of Information and Communication Studies

29 August 2024

(Date)

## Biographical Sketch

The author, Rianne Gecolea Lapuz, was born on March 15, 1997, in Calamba, Laguna. She is the eldest among the three children of Mr. Bayani Aldueza Lapuz, Jr. and Mrs. Celerina Gecolea Lapuz.

In 2020, she enrolled at the University of the Philippines Open University located at Brgy. Maahas, Los Baños, Laguna, under the Bachelor of Arts in Multimedia Studies. Prior to that, she was a student at the University of the Philippines Los Baños in the Doctor of Veterinary Medicine program, which she did not finish. For her secondary education, she graduated from the University of the Philippines Rural High School in 2013. She received her primary education at St. Jerome Integrated School of Cabuyao and finished as the salutatorian in 2009.

As young as four years old, she has expressed great interest in drawing and painting. Currently, she is an aspiring digital artist and attended Elbikon 2024 last February as an artist exhibitor. The author has also demonstrated a passion for learning languages. She completed the Halla International Pioneer (HIP) Program 2024, a three-week exchange study program held from June 29 to July 19, 2024, at the Halla University in Wonju, Gangwon Province, South Korea. For the final exam, she and her groupmates garnered second place for their video presentation. Currently, she is working on her digital art and studying Japanese in a digital language school where she has acquired a scholarship.

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The Baklava family, for letting me be who I am and celebrating my small wins.

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To myself, for not giving up and being courageous. There's no such thing as too late in life.

## TABLE OF CONTENTS

ABSTRACT.....	10
I. INTRODUCTION.....	11
Objectives of the Project.....	13
Significance of the Study.....	13
Limitations of the Project.....	14
II. REVIEW OF RELATED LITERATURE.....	14
Digital Storytelling.....	14
Edgar Jopson Biography.....	18
III. METHODOLOGY.....	19
Pre-production.....	19
Production.....	21
Post-production.....	30
IV. RESULTS AND DISCUSSION.....	32
V. SUMMARY, CONCLUSION, AND RECOMMENDATIONS.....	43
Summary.....	43
Conclusion.....	44
Recommendations.....	45
BIBLIOGRAPHY.....	46
APPENDICES.....	55

## **List of Tables**

Table 1 Range of the mean results and the corresponding values.....	32
Table 2 Summary of output evaluation results.....	33
Table 3 Evaluation summary of the output's effectiveness.....	37

## List of Figures

Figure 1 The first set of storyboard drafts (left).....	20
Figure 2 4th set of storyboard drafts (right).....	20
Figure 3 A man grocery shopping in Acme Super Market in 1960s Malate, Manila Photo by: Harrison Forman.....	21
Figure 4 Pinterest board containing children’s books and cartoon illustrations...	21
Figure 5 Poses of one of the Adventure Time protagonists, Finn. Image from: Art of Animation (2017).....	22
Figure 6. Rough sketches of Edjop.....	22
Figure 7. Edjop digital character sketches.....	22
Figure 8. Screenshot of Hernan Jopson. Source: Cinemata.....	23
Figure 9. Screenshot of Josfa M. Jopson. Source: Cinemata.....	23
Figure 10. Krita interface showing cartoonized Jopson parents and their son.....	23
Figure 11. Screenshot of the interface of Krita that shows the illustration of Edjop speaking in front of a crowd.....	24
Figure 12. Edjop speaking in front of a crowd. Photo from Edjop: The Unusual Journey of Edgar Jopson.....	25
Figure 13. Recurring colors used in website and illustrations and Montserrat font styles used.....	26
Figure 14. Rough drafts of the storybook in English (left) and Filipino version (right).....	27
Figure 15. Rough drafts of the storybook in English (left) and Filipino version (right).....	27
Figure 16. The final cover of the digital storybook with English text.....	27
Figure 17. The final cover of the digital storybook with Filipino text.....	28
Figure 18. Screenshot of the homepage of Makeithappen Readymag template...	28
Figure 19. An earlier version of the homepage.....	33
Figure 20. The current version of the homepage.....	33

***Dedicated to:***

The Filipino youth

## Abstract

Digital storybooks have started emerging in today's classrooms as a result of modern technology. Numerous studies were conducted to assess their impact as a tool for learning. With references to such studies, this practice-based research project was conceptualized to develop a digital book that can be instrumental in popularizing historical stories suitable for young students. The digital storybook features Edgar "Edjop" Jopson and the plight he experienced during Martial Law.

This digital version was based on Edgar Maranan's picture storybook, *Edjop: A Child of the Storm*. The design process for developing the digital storybook included the following: cross-referencing of online articles and a movie about Edjop; creating illustrations, audio recording for both the original English and Filipino versions, website creation, and collaboration with the educators of the target audience.

Research results revealed that the majority of the teachers who evaluated the digital storybook agreed that the whole digital book is a suitable medium for 6th-grade learners. There was a balance of different elements: layout, illustration, color, and audio, which are appropriate for the story. They strongly agreed that digital storybooks can facilitate not only the learning of Martial Law but also other topics for sixth graders. Likewise, the digital storybook was reviewed through the "Think Aloud" protocol. The findings showed that changes in illustration color (notably of the book cover) and the removal of Soundcloud links per paragraph can vastly improve the product homepage. There was a recommendation to create an offline version of the digital storybook to address accessibility issues.

## I. INTRODUCTION

Storytelling has always been a popular teaching tool that continues to evolve with human language and society (Rahiem, 2021 as cited in Phillips, 2000; Smeda et al., 2014). Emergent technological trends and tools are changing the nature of storytelling with quick and efficient devices that support children's storybook applications becoming the norm (Al Kamil et al., 2023; Müller-Brauers, 2020; Smeets and Bus, 2013). This is because young children explore digital media early, which results in the intuitive use of digital programs and personalized media experiences (Bus et al., 2020; Neumann and Neumann, 2015).

The youths of the twenty-first century are considered digital natives, the ones who grew up fluently speaking the digital vernacular of the Internet (Jukes et al. 2010; Kaynar et al., 2020; Prensky, 2001; Sadiku et al., 2017). Jukes and colleagues (2010) and Prensky (2001) noted that the digital generation's processing and usage of information are vastly different from previous generations due to their constant exposure to various kinds of media. These children can quickly access information with a click or a swipe, and as stated by Sadiku et al (2017), digital natives find traditional teaching unappealing. Adapting their brains to new technological tools would be more effective and agreeable to approach digital-based information (Kaynar et al., 2020). One such tool is the digital storybook, which, according to Al Kamil and colleagues (2023), "is appropriate for use in increasing self-efficacy and student learning interest," (p. 42). Digital books are cost-effective, accessible, easily customized, offer interactivity, and are up to speed on the latest information which greatly helps in students' learning and achieving of goals (Al Kamil et al., 2023). They also heighten students' self-confidence and academic motivation (Toh et al., 2017; Rina et al., 2020).

Robin (2008), citing *The University of Houston's Educational Uses of Digital Storytelling* website, said that this website sorts sample digital stories into three categories: personal narratives, stories that inform or instruct, and stories that examine historical events. Digital storytelling may be utilized to express a mother's experiences on immigrating to another country, to inform people about health as they age, and to remember and preserve historical events (Lanszki, 2022; Robin, 2006).

In the Philippines, an important historical event that should never be forgotten or revised is the Martial Law Era. Numerous Filipino literary works have been written about significant events that occurred during this dark era. Of particular interest is *Edjop: A Child of the Storm*, a children's picture storybook written by Edgar "Ed" Maranan, a 35-time Palanca awardee. Mr. Maranan was a playwright, poet, essayist, and writer of children's stories (ABS-CBN News, 2018; Marasigan, 2018). The late author's *Edjop: A Child of the Storm* focuses on Edgar "Edjop" Jopson, the book's protagonist who was also a labor leader and activist (Bantayog ng mga Bayani, n.d.). The book presents to its readers his plight and experiences, along with other Filipinos, during Martial Law.

Since this picture book can serve as supplementary material in elementary schools, the researcher thought of making a digital version to make it more engaging for young readers who are exposed to using various digital media for information, education, and entertainment purposes. Thus, a digital storybook version of Mr. Maranan's story about Edjop was conceived and developed.

## **Objectives of the Project**

This project aimed to present the process of developing a digital storybook and to gather feedback from educators on how to make digital storybooks, particularly Edjop: The Child of the Storm digital storybook, engaging for the students.

Specifically, it sought to:

1. Produce a learning tool (and show the development process) that would contribute to mainstreaming historical stories in a digital format appropriate for young students;
2. Develop a digital storybook (in both English and Filipino versions) based on an existing picture book that tells a Martial Law story in a more interesting and engaging format; and
3. Gather feedback and recommendations from teachers on how to make the digital storybook a more effective learning tool.

## **Significance of the Study**

This study can help create an interactive experience for young students by having a digital version based on one of Ed Maranan's children's books. Moreover, it is imperative to spread awareness about Martial Law stories in a different medium to digital natives.

At present, there is no published research about the utilization of digital storytelling for Filipino students at the elementary level. Likewise, further studies are needed to address creating a Web version of a digital picture book that upholds a Martial Law story.

Digital storybooks like this special project can supplement traditional learning

materials, contribute to popularizing Filipino history and literature, and heighten the interest of Filipino 6th graders in reading more of our locally published works.

### **Limitations of the Project**

The output of the special project was evaluated only by a few public school teachers from Calamba City, Laguna, near where the proponent resides. The teachers, who willingly participated in the evaluation, are handling *Araling Panlipunan (AP)* or Social Studies.

The results of the evaluation may only be true for this set of respondents.

## **II. REVIEW OF RELATED LITERATURE**

### **Digital Storytelling**

In today's information age, young students have constant access to ICT equipment and the Internet. There are increased interactions with digital media in their daily lives, both at home and in school. Kids today are also exposed to different kinds of content and must therefore be guided by trusted adults to navigate the digital world. The Global System for Mobile Communications Association (2016) discovered that among the Filipino children (with ages ranging from 8 to 18 years old) they surveyed, more than 40% use educational applications or software, and nearly 60% percent use mobile phones for various purposes, including reading, either for studies or recreation.

The daily use of technology has altered the way people live, communicate, share, and exchange information or stories. Storytelling is a crucial part of the evolution of man and society since it was utilized to make sense of the world, share what people know, and pass on beliefs and culture to the next generation. A study by Smith and colleagues (2017) focusing on the Agta community in the Philippines

found that better oral storytellers have an increased chance of survival and get along better with people from their community. Children are especially enamored with stories since these are ways for them to communicate and receive inspiration.

Storytelling has also continuously adapted to the changing times - from visual to oral, to written. More recently, it has become digital. According to Ong (2017), “digital storytelling is an innovative, technology-based method by which 21st-century students utilize technologically advanced resources to produce meaningful stories and presentations that in turn allow for an enriched co-construction of knowledge” (p. 180, as cited in La France, 2012). Foelske (2014) likewise mentioned that along with enhancing digital and global literacy, digital storytelling also heightens content learning, adequately accomplishing technology standards, and student motivation and engagement. Through the harmonious union of the traditional art of storytelling and multimedia tools, digital storytelling can be considered a teaching method and an important learning resource (Rahiem, 2021). Digital storytelling became a popular researched teaching and learning platform for teacher education, collaborative work, personalization of student learning, and second language learning due to its flexibility and practicality (Foelske, 2014; Smeda, et al., 2014; Lantz et al., 2020; Rahiem, 2021; Özkaya, 2022). It was also considered a constructivist approach where educators build environments that strengthen their students’ motivation (Smeda et al., 2014).

For young children, digital storytelling strengthens their communication and various literacy skills that are necessary in the 21st century (O’Byrne et al., 2018; Müller-Brauers et al., 2020; Rahiem, 2021; Robin, 2008). The team of O’Byrne (2018) further revealed that within the classroom community, there was an increase in meaningful social interactions while the children were also given an avenue to discover their identities. Moreover, digital storytelling provides children

an opportunity to create their content and deeply engage with it (Lantz et al., 2020). This strengthened their concentration and aptitude for storytelling, resulting in better self-expression (Rahiem, 2021). Additionally, Randolph and company (2016) found that playful learning environments related to digital storytelling contributed greatly to young students' physical and mental well-being, therefore boosting their creativity and problem-solving skills. In Bus and team's (2019) study, they concluded that "well-designed picture storybooks...provide an enhanced multimedia text experience that may help story comprehension and thus support the acquisition of vocabulary" (p. 50).

Liu (2018) offered five recommendations when designing a digital storybook for children: 1) provide a clear and specific goal and how to achieve it, 2) utilize specialized instructions according to the child's level of understanding, 3) reference children's existing knowledge to accomplish tasks, 4) reduce cognitive load by designing self-explanatory interfaces, and 5) use clear and specific instructions. Designing for underaged individuals must be ethical and designers must always be reminded that their cognitive abilities have yet to fully develop.

In a 2017 study on an interactive storybook about Filipino folktales, Mitschek and colleagues created and evaluated their mobile application. The authors utilized the analysis, design, development, implementation, and evaluation (ADDIE) model as a guide in designing the interactive storybook. They also reviewed the application's usability, graphical user interface, efficiency, and reliability to ensure that their product can be properly used by parents, teachers, and especially by children.

Mitschek and company (2017) also provided valuable insights into designing an Android application promoting Filipino folklore. However, further studies are still needed to address the creation of a Web version of a digital picture book that

features Martial Law stories. While there is a study that focuses on advocating historical understanding, specifically Martial Law in the Philippines, the target audience and respondents are limited to students enrolled in a Philippine history course from a state university (Peñalba et al., 2020).

### **Edgar Jopson Biography**

Originally written in English by Ed Maranan, *Edjop: A Child of the Storm* features the life of Edgar Mirasol Jopson, one of the young heroes during Martial Law. Edgar was born on September 1, 1948, in Sampaloc, Manila to Hernan Jopson and Josefa Mirasol Jopson. He was one of the two boys among the twelve siblings. He and his family were able to live comfortably, thanks to their supermarket, where Edgar and his Ate Inday helped most of the time (Human Rights Violations Victims' Memorial Commission, 2021). Edgar was a consistently bright and hardworking student from his elementary to college days. He entered the UP College of Law but quit after some time, saying that the law they were studying favored the rich and not the poor (Cuaresma, 1986, 23:19). Over the years, Edgar Jopson became more popularly known as Edjop. He became the President of the National Union of the Students in the Philippines (NUSP) who continuously pushed for societal reforms and led a massive rally in front of the Old Congress building in Manila. He was also a charismatic outspoken youth leader during the First Quarter Storm of 1970 (Ateneo ML Museum, n.d., Human Rights Violations Victims' Memorial Commission, 2021). Edjop was captured and tortured for information by the military forces of Marcos but he stood his ground. He eventually escaped and wrote an open letter describing his interrogators and torturers (Cuaresma, 1986, 42:00). At the age of 34, he was executed on September 20, 1982 (Ateneo ML Museum, n.d.).

### III. METHODOLOGY

Developing the digital storybook went through different phases of production: the pre-production, production, and post-production phases.

#### A. Pre-production

##### A.1 Getting the permission of the authors

In the pre-production stage, the researcher secured the consent of the Maranan family's representative to digitalize the chosen children's book.

A Filipino version of the book was deemed more appealing among public school children thus the researcher went to acquire the translators' permission for the Filipino version of the storybook. The decision to use the Filipino version was based on a 2023 National Book Development (NBDB) survey, which showed that the majority of the 2,400 Filipino children between the ages of 8-17 were more partial to Filipino as the reading language (Ombay, 2024).

The translations, including the names of the translators, are publicly available on the Arete Ateneo website. However, only one of the two translators could be reached. After the translator's permission was obtained, she directed the researcher to the individual who collected the translations. The collector stated that if the translations are publicly available, the proponent can use them as long as credit is given.

##### A.2 Seeking suggestions from *Araling Panlipunan* Teachers

At the pre-production stage, the proponent also sought the experiences, views and suggestions of three school teachers handling *Araling Panlipunan* (AP) in public schools in the City of Calamba, particularly with regard to the teaching of

Martial Law. According to the Department of Education (DepEd)'s *Araling Panlipunan* curriculum, students are first introduced to the topic of Martial Law in Grade 6.

The proponent contacted via email the Department of Education's Calamba Education Program Supervisor to seek assistance and approval on the conduct of the interview among the AP teachers. The supervisor was also the one who suggested the persons to be interviewed.

Prior to the interview proper, the teachers were given interview consent forms, written in English and Filipino. The proponent explained more about the consent forms before they began recording the interviews. The teachers were asked five questions to gather insights for the design and development of the storybook. It was found that the respondents have been teaching AP for three to ten years.

Two teachers suggested creating a cartoon version of the book's characters to make it more engaging among the students, and to have an audio version of the story because of different learning styles.

One of the teachers said that social media tends to revise Martial Law history, so they try their best to explain to the students what truly happened.

The teachers added that films such as "Maid in Malacañang" and "Martyr or Murderer" contributed to young students' opinions regarding Martial Law. They said that the students believe that the events in the films truly happened, which they said was a challenge for them as teachers.

All three teachers stated that they lacked reference materials to teach *Araling Panlipunan* to their students, so they did their own research. They hope to receive learning materials, especially audiovisual ones, from reputable institutions like the University of the Philippines, which educators believe carefully screen or check materials for their authenticity.

### A.3. Drafting the storyboard

The next step was to draft the storyboards; to arrange the timing of the scenes and the characters' movements, indicate the proper location of the texts, and note the sound effects to be utilized. The proponent thoroughly read the children's book and went with the 4th set of storyboard drafts. In the first storyboard draft, the idea was that the reader was transported to Edjop's time. However, that concept was somewhat akin to a game rather than a digital storybook. The viewer might be confused with the additional scenes not included in the book such as opening one's eyes and looking from left to right.

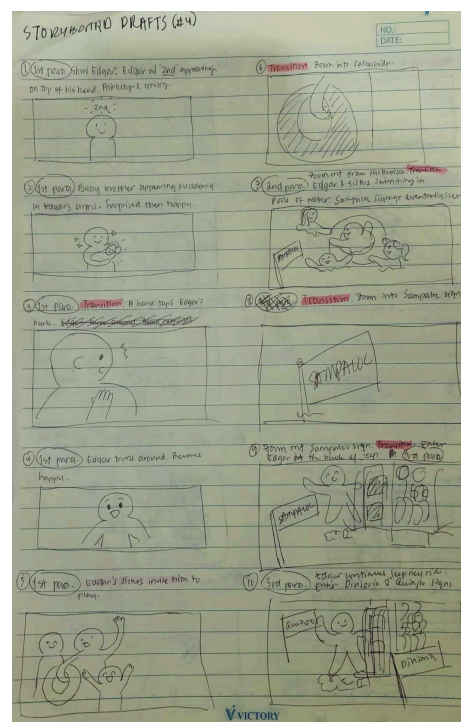
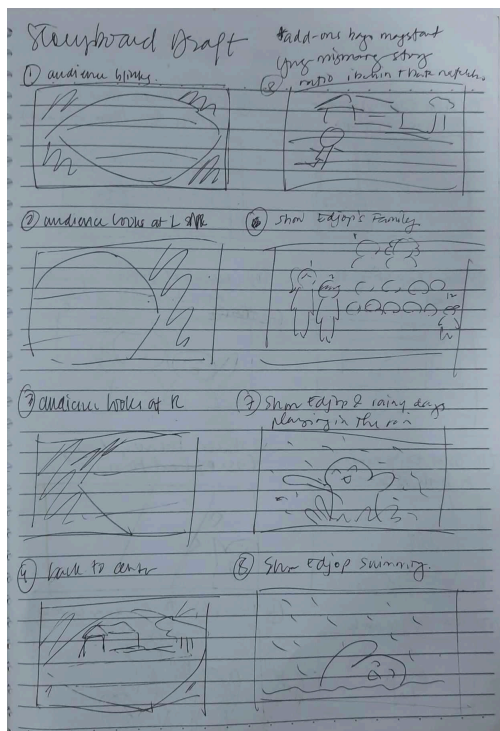


Figure 1. The first set of storyboard drafts (left) and

Figure 2. The 4th set of storyboard drafts (right)

### B. Production

The researcher gathered photo references for the digital book's characters, elements, and backgrounds (as needed). Some of the products in the Jopsons'

supermarket were based on an image of a man grocery shopping in 1960s Manila.



Figure 3. A man grocery shopping in Acme Super Market, Malate, Manila in the 1960s. Photo by: Harrison Forman

Afterward, a Pinterest board was created to gather samples and references for drawing and painting styles that can engage Grade 6 students.

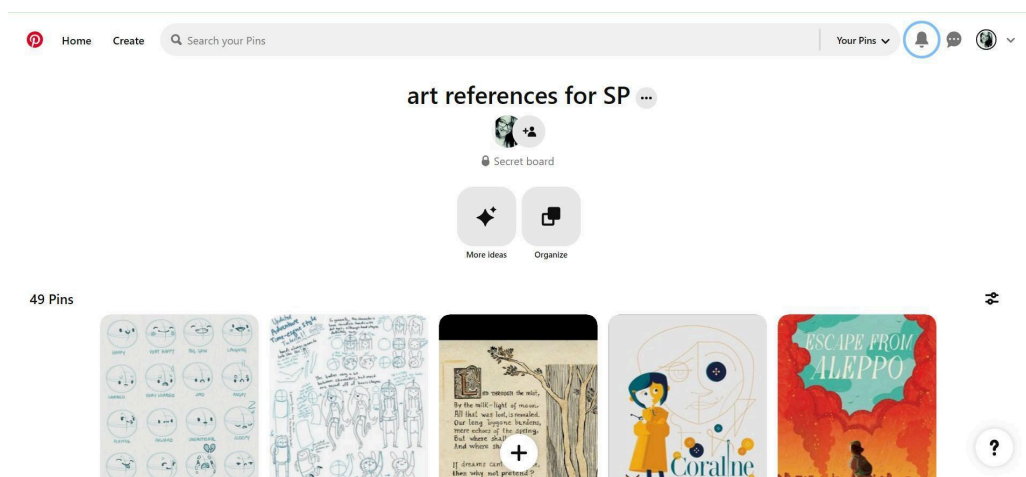


Figure 4. Pinterest Board containing children’s books and cartoon Illustrations

The researcher studied the existing children’s book illustrations and cartoons. She eventually drew inspiration from the art style of the cartoon “Adventure Time”, something simple and easy to draw.

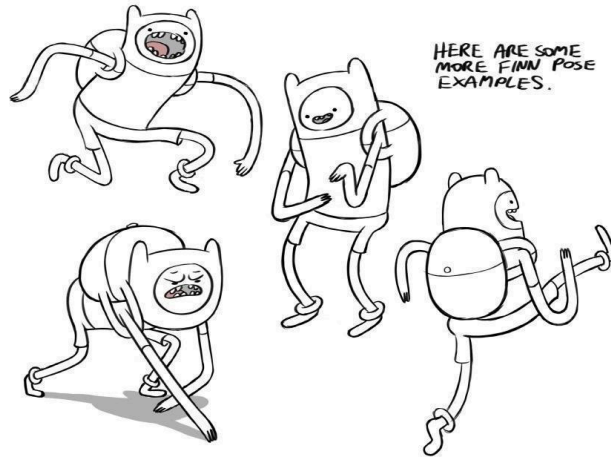


Figure 5. Poses of one of the Adventure Time protagonist, Finn.  
Image from: Art of Animation (2017)

The next stage was sketching the characters, backgrounds (if there were any), and other elements. Rough drafts were first made on paper and then moved on to Medibang Paint. Medibang Paint is a free digital painting and manga creation application (Medibang Paint, n.d.). Pose and object references were either downloaded from the Internet or photos taken by the proponent. For the illustrations, most of the reference photos for the protagonist were from the film *Edjop* (1986).

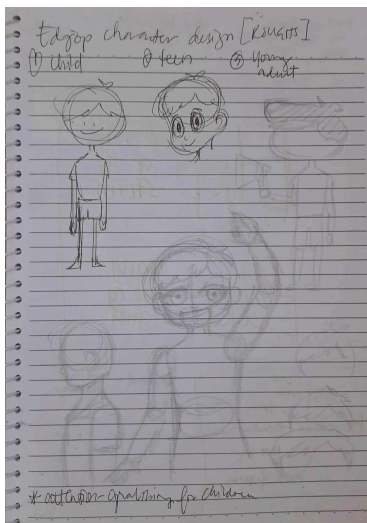


Figure 6. Rough sketches of Edjop

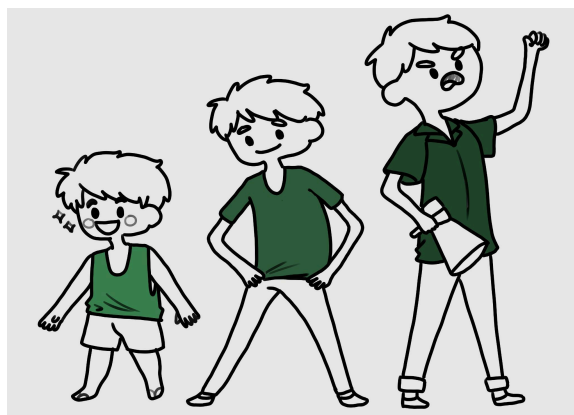


Figure 7. Edjop digital character sketches



Figure 8. Screenshot of Hernan Jopson. Source: Cinemata



Figure 9. Screenshot of Josefa M. Jopson. Source: Cinemata



Figure 10. Krita interface showing cartoonized Jopson parents and their son

After the sketches were finalized, the researcher switched to Krita to create short animations or GIFs (Graphical Interface Format) for characters and draggable elements to incorporate into the interactive presentation. Draggable drawings were created to add more variation to the page. Krita is an open-source painting program that specializes in digital illustrations and 2D animations (Krita, n.d.). In the scene where Edjop led a huge crowd in a demonstration while speaking through a microphone, the reference photo used for the illustration was derived from the book “Edjop: The Unusual Journey of Edgar Jopson.”

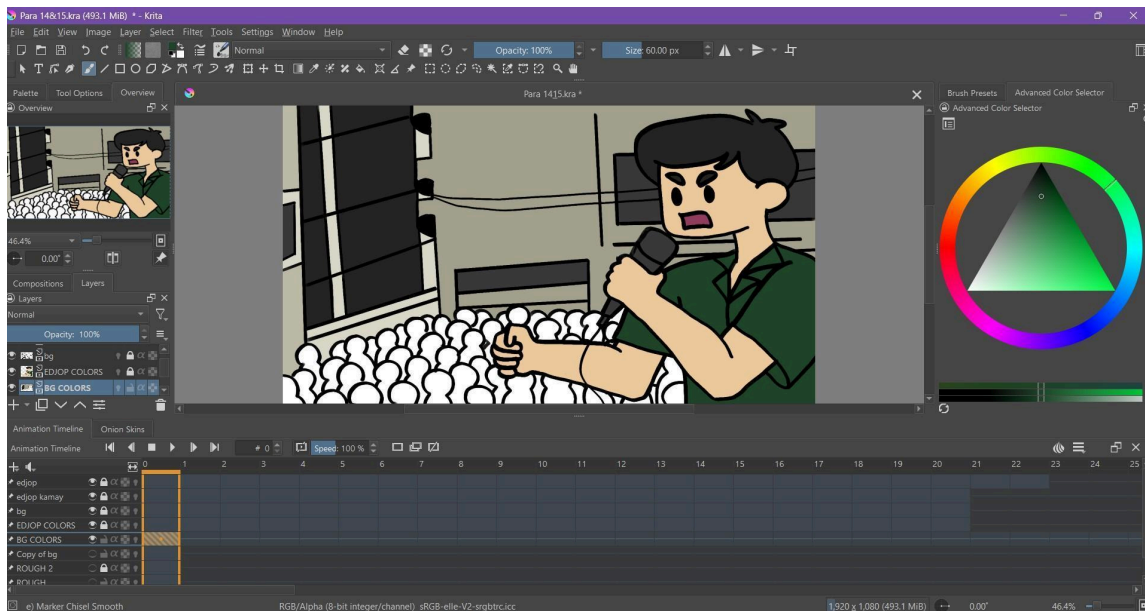


Figure 11. Screenshot of the interface of Krita that shows the illustration of Edjop speaking in front of a crowd.



Figure 12. Edjop speaking in front of a crowd.  
Photo from: Edjop: The Unusual Journey of Edgar Jopson

For the copyright-free sound effects, the researcher mostly utilized Pixabay. Pixabay is a royalty-free stock media website where all the contents are free and safe to use for commercial and non-commercial purposes (Pixabay, n.d.). Some sound effects were recorded by the researcher herself such as the sounds of vehicles rushing by on a busy road. In addition, the proponent recorded audio for both the English and Filipino versions of the storybook. The finished audios were uploaded on Soundcloud, which is an online, free, and easily accessible audio platform that empowers artists and listeners to connect through music (Soundcloud, n.d.).

The proponent chose the typeface Montserrat for the whole digital storybook due to its clean and balanced design and high readability (Google Fonts, n.d.). The font styles utilized are Montserrat Regular, Montserrat Semibold, and Montserrat Bold in various sizes. As for the colors, a mostly warm color palette was preferred because it reflected the energy of Edjop's childhood and the passion the protagonist had for his fellow Filipinos and the country. Edjop's upper clothing in the illustration

was green because he became a symbol of hope. As he grows older, the green becomes darker, symbolizing his maturity and even more hope for his country.



Figure 13. Recurring colors used in website and illustrations and Montserrat font styles used

The next step was the continuous refining and editing of the illustrations, animations, audio, and text until the preferred output was achieved. In Krita, a 1920 x 1080 canvas was utilized to maintain the sharpness and coherence of the animations. A cover was also designed for the digital book. Several rough drafts were initially made. The proponent reviewed the Pinterest board and studied children's book cover references. The finalized digital storybook cover was inspired by Carla Segad's 2016 illustrations of *La Tormenta* or *The Storm*. In the digital storybook cover, storm clouds form hands that appear to proudly present Edjop raising one fist. The canvas used was 3000x2000 pixels to maintain the clarity even if the image was resized. Meanwhile, the text in both the English and Filipino versions of the cover was made in Canva.



Figures 14 and 15. Rough drafts of the storybook in English (left) and Filipino version (right)

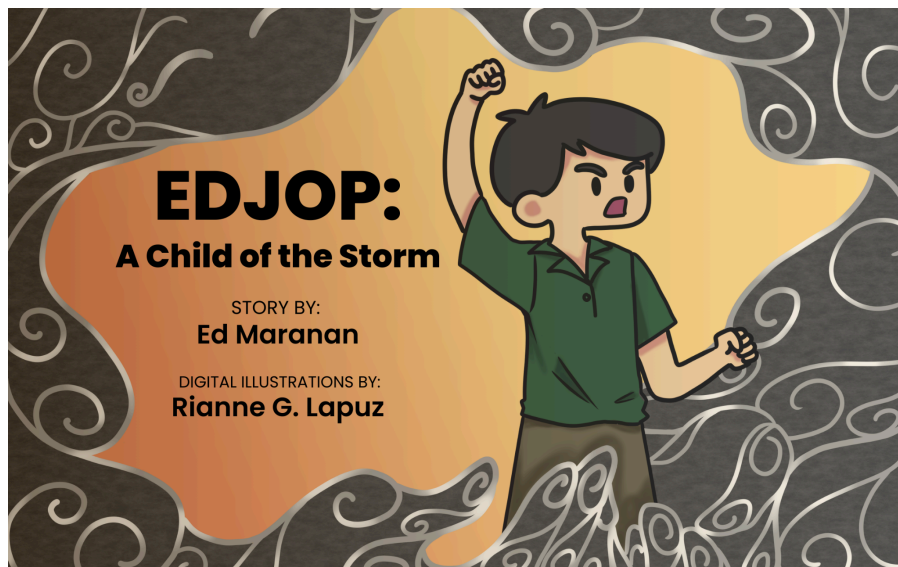


Figure 16. The final cover of the digital storybook with English text.

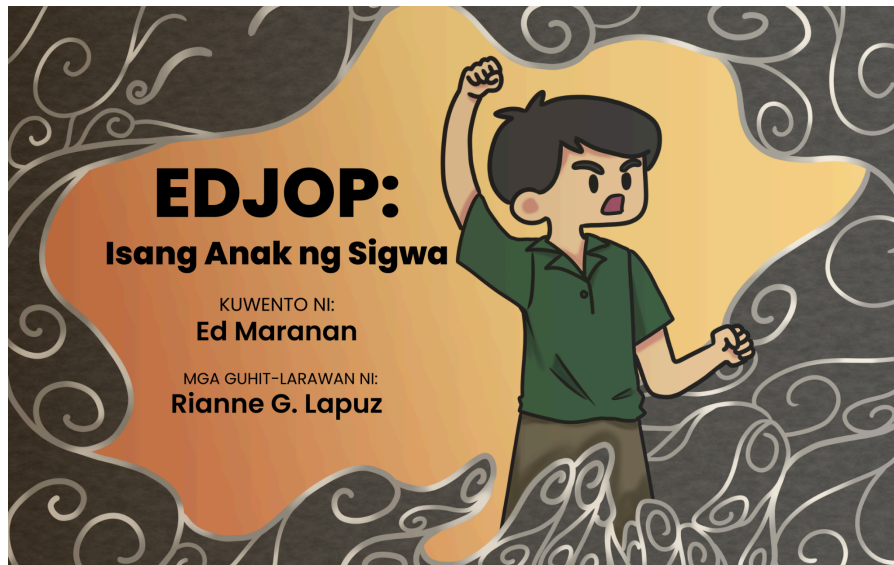


Figure 17. The final cover of the digital storybook with Filipino text.

The next course of action was assembling the texts, Soundcloud links, and illustrations to create a balanced layout. The application utilized was Readymag. Readymag is a browser-based design tool for creating portfolios, presentations, and websites without code (Readymag, n.d.). The free template used was Makeithappen due to its simplicity, bright colors, and capability of accommodating several pieces of information.



Figure 18. Screenshot of the homepage of Makeithappen Readymag template

There were numerous revisions during this stage. Creating the short animations took the longest as the researcher had to ensure that the movements were natural and appropriate to the story. Some illustrations did not fit a particular paragraph so the author had to rebuild from scratch. Since Readymag has features where some elements can be draggable, GIFs and photos of those were made as well.

Additionally, recording the audio took quite a while along with selecting the appropriate sound effects. The layout of the digital storybook elements took some time as well to make sure they were balanced. Moreover, the proponent was new to Readymag nonetheless the learning curve was not steep.

Finally, the finished website was tested to find out if it works properly on desktops, laptops, and tablets without a hitch. This website-like interactive digital book can be accessed through a QR code or utilized through a direct link.

### **C. Post-Production**

The post-production stage focused on the evaluation and revision of the digital storybook. Again the respondents were the AP or Social Studies teachers, since the digital storybook is intended for Grade 6 public school students. Forty-seven (47) teachers participated in the evaluation.

A Likert-scale questionnaire and Think Aloud protocol were used to evaluate and further improve the finished storybook. The researcher prepared two versions of the questionnaire, one in English and the other in Filipino (see appendices). These questionnaires were pre-tested in order to evaluate their strengths and weaknesses.

In evaluating the digital storybook using the online questionnaire, the teacher-respondents were chosen via volunteer sampling. The availability of the two versions of the questionnaire gave the respondents a chance to choose which

version would be more comfortable for them to use. During the actual survey, only the Filipino version's online link was sent to the respondents since *Araling Panlipunan* is taught in Filipino.

Another way of reviewing the digital storybook was through the “Think Aloud” protocol. This protocol is a commonly utilized usability testing method that involves participants spontaneously and continuously verbalizing their thoughts as they examine a new product (Nielsen, 2012). It allows evaluators to “see into the mind” of the participants to gain information about the product’s design (Fan et al., 2020). From start to finish, the researcher verbally expressed their thoughts out loud while interacting with the product. An audio recording of the assessment was done.

Comments/recommendations obtained from the respondents served as a guide to modify the digital storybook. During this stage, the multimedia product should be able to work smoothly on desktops, laptops and tablets.

Once the published digital book website is made available for public review, the proponent hopes to gather more comments/suggestions from the users/students. The substantial reviews from the students shall be the foundation for the reassessment and revision of the digital book.

Ethical considerations were observed for both evaluations. The researcher informed the potential participants that they were free to choose whether they wanted to participate or withdraw anytime for any reason. Participants were assured that their withdrawal would not have any negative repercussions. Names or any personal information associated with the participants was not collected. To keep the data confidential, the researcher took steps to safeguard it by locking each file, with the researcher being the only one who could unlock the files. In addition, the researcher and the special problem adviser were the only ones who could access the data.

#### IV. RESULTS AND DISCUSSION

The Likert-scale results were interpreted according to the range below.

Table 1. Range of the mean results and the corresponding values

Mean results range	Equivalent
4.21-5.00	Strongly Agree (SA)
3.41-4.20	Agree (A)
2.61-3.40	Neutral (N)
1.81-2.60	Disagree (D)
1-1.80	Strongly Disagree (SD)

Fifteen (15) questions were used to measure the perceived acceptance of the look and the elements of the digital storybook using a Likert-scale questionnaire.

The mean scores for these statements ranged from 3.70 to 4.45, indicating that participants generally agreed or strongly agreed with the appropriateness of the digital storybook's design, layout, and other elements (Table 2).

Table 2. Summary of output evaluation results

Statement	Strongly Disagree (SD)	Disagree (D)	Neutral (N)	Agree (A)	Strongly Agree (SA)	Total Respondents	Mean
<i>1. The layout of the digital storybook's homepage is appropriate for the story.</i>	1	1	2	25	18	47	4.23

2. <i>There is balance -- visual distribution of elements in a composition to create a sense of stability and harmony -- among the elements of the website design.</i>	1	2	2	23	19	47	4.21
3. <i>The design of the homepage can tell what the digital storybook is about.</i>	0	3	3	19	22	47	4.28
4. <i>The colors used in the digital storybook are appropriate to the story.</i>	0	2	3	22	20	47	4.28
5. <i>The arrangement of the elements (illustrations, text, Soundcloud link) in the digital storybook enhances the overall</i>	0	2	1	23	21	47	4.34

<i>look and design of the storybook.</i>							
<i>6. The font style used in the digital storybook is easy to read.</i>	1	1	3	19	23	47	4.32
<i>7. The font color used in the digital storybook enhances the look of the storybook.</i>	1	1	2	19	24	47	4.36
<i>8. The text size used in the digital storybook is comfortable to read.</i>	1	1	2	20	23	47	4.34
<i>9. The illustrations created are appropriate for the digital storybook.</i>	1	1	2	19	24	47	4.36
<i>10. The interactive elements (draggable pictures, etc.) included enhances the look and presentation of the</i>	0	2	1	18	26	47	4.45

<i>digital storybook.</i>							
<i>11. I like that I can listen to the story in the form of the Soundcloud link.</i>	1	1	3	19	23	47	4.32
<i>12. The Soundcloud audio is clear and audible, thus it is easy to understand.</i>	1	1	3	18	24	47	4.34
<i>13. The sound effects enhance the presentation of the digital storybook</i>	1	1	3	18	24	47	4.34
<i>14. The sound effects do not drown out the narrator's voice.</i>	1	1	3	20	22	47	4.30
<i>15. The Soundcloud audio is not needed in the digital storybook.</i>	4	7	5	14	17	47	3.70

More than half (53.2%) or 25 out of the 47 participants agreed that the layout

of the whole digital storybook was appropriate for the story, while 18 of them strongly agreed. Almost half (48.93%) or 23 respondents agreed while 19 respondents strongly agreed that there is a balance in the visual elements. As for the homepage's design, 46.8% of the total respondents fully concur that it portrays what the digital storybook is about. More than 50% of the total respondents strongly agreed that the digital storybook's illustrations were appropriate for the story and the font color enriches the whole look.

Although half or more than half of the respondents expressed their affirmation in hearing the audio form of the story, 36.2% of the total participants strongly agreed that the audio was not needed for the digital storybook. Several comments said that the digital storybook's look was appropriate for Grade 6 students, with 46 out of the 47 participants answering positively. The common reasons why the digital storybook was appropriate were: 1) the design can engage young students as the illustrations were not too childish, 2) young students need new and informative ways to study, and 3) the story was very timely.

Fourteen (14) questions were used to gauge the effectiveness of the digital storybook. The mean scores range from 3.59 to 4.49, indicating that the participants believe that the digital storybook can facilitate not only the learning of Martial Law but also other topics in *Araling Panlipunan* for 6th graders.

Table 3. Evaluation summary of the output's effectiveness

Statement	Strongly Disagree (SD)	Disagree (D)	Neutral (N)	Agree (A)	Strongly Agree (SA)	Total Respondents	Mean
<i>1. The homepage of the digital storybook is easy to navigate.</i>	0	1	5	16	25	47	4.38
<i>2. Navigating the whole digital storybook can be confusing, one can get lost inside the homepage.</i>	3	8	9	12	15	47	3.59
<i>3. The whole digital storybook is comfortable to view.</i>	0	1	5	19	22	47	4.31
<i>4. This digital storybook can facilitate the learning of Grade 6 students about Martial Law.</i>	0	2	5	16	24	47	4.32

5. <i>The digital storybook can facilitate the learning of other topics associated with 6th-grade Araling Panlipunan.</i>	0	1	4	17	25	47	4.40
6. <i>The illustrations are appropriate for Grade 6 students.</i>	0	1	5	14	27	47	4.43
7. <i>The illustrations and words in the digital storybook are enough to tell the story to Grade 6 students.</i>	0	1	5	15	26	47	4.40
8. <i>The illustrations and words in the digital storybook are enough to tell the story to Grade 6 students and that the audio is not needed.</i>	0	2	7	18	20	47	4.19
9. <i>Digital storybooks can contribute to popularizing Filipino</i>	0	1	5	17	24	47	4.36

<i>historical stories than just plain written stories.</i>							
<i>10. Digital storybooks are appropriate for teaching Grade 6 students about history.</i>	0	1	3	18	25	47	4.43
<i>11. This digital storybook can influence Grade 6 students to view more Filipino literature.</i>	0	1	3	15	28	47	4.49
<i>12. The digital storybook can ignite Grade 6 students' interest in learning more about Martial Law than by just reading a text-based story.</i>	0	1	4	14	28	47	4.47

<i>13. As an educator, I believe this digital storybook can be a useful additional teaching material for 6th-grade Araling Panlipunan.</i>	0	1	3	16	27	47	4.47
<i>14. The Edjop: A Child of the Storm digital storybook is very suitable for Grade 6 students for learning about Martial Law.</i>	0	1	4	16	26	47	4.43

The respondents also affirmed that digital storybooks like this special project can contribute to popularizing Filipino literature and can heighten the interest of Filipino 6th graders in reading more of our locally published works. Almost all (97.9%) of the educators believe that the whole digital storybook *Edjop: A Child of the Storm* was suitable for 6th graders learning about Martial Law. Their common reasons for saying so were: 1) because of the entertaining way the story was presented and 2) because this medium can be very attention-grabbing to students, therefore increasing their interest in learning about Martial Law. Most of the respondents commented that for the digital storybook to be more effective, AP teachers must be able to utilize it when the topic of Martial Law comes up in their lessons. One comment stated that the students should be able to use the digital storybook, and another wrote that there should be more versions. However, it is

unclear whether the version being referred to is a version in another language or a storybook version using a different medium.

The researcher utilized the “Think Aloud” protocol to review the product. During the evaluation, the previous homepage was found to be lackluster due to the lack of illustrations and seeing only a lot of text. The colors used were also not quite appealing for children. The respondents likewise said that a child viewing this page would find it a bit boring. So, the homepage was changed from Figure 19 to Figure 20, emphasizing the cover of the digital storybook.

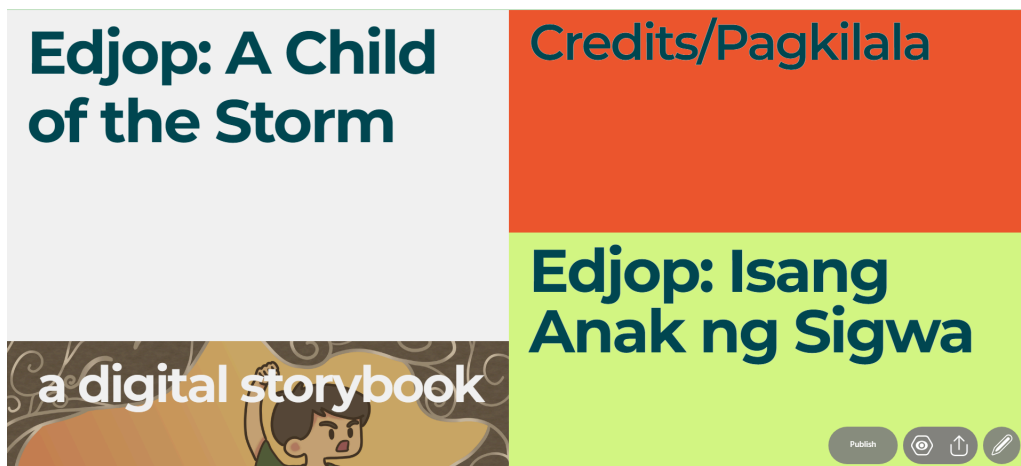


Figure 19. An earlier version of the homepage

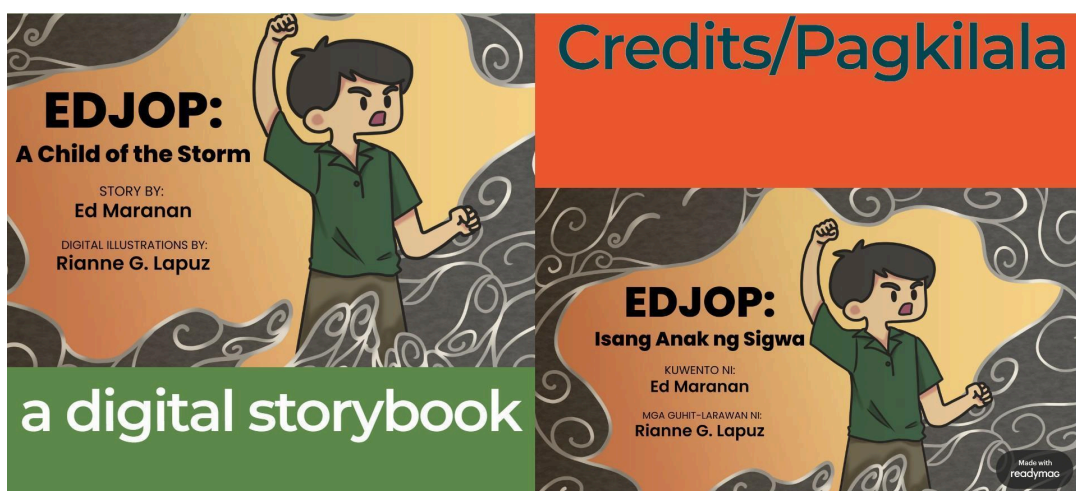


Figure 20. The current version of the home page

In addition, there was a Soundcloud link per paragraph. There may be individuals who prefer listening to the audio per paragraph rather than listening to the full audio while reading along. The full audio of both English and Filipino versions of the story had a short instruction above it.

Based on the survey comments of the respondents, the Soundcloud links per paragraph were eventually removed so the layout of the elements became even more consistent. Meanwhile, the story's complete audio was not removed because some participants stated that they preferred an audio form of the story. One respondent recommended more versions of the digital storybook. However, it is unclear if the version being referred to is a version in another language or a storybook version using a different medium.

Another recommendation is to create an offline version of the digital storybook. Both the group of teachers interviewed and those who answered the questionnaire mentioned the need for offline accessibility. One reason was that the students would be able to view the story in their own time. Another reason is that a slow internet connection remains a key issue. As emphasized by Sen. Sherwin Gatchalian, only 860 of 47, 421 public schools have access to free Wi-Fi, as of September 2022 (The Philippine Star, 2024).

## **V. SUMMARY, CONCLUSION, AND RECOMMENDATIONS**

### **Summary**

The researcher designed and produced a digital storybook to help students immerse themselves in what is like during Martial Law in the Philippines through life of one of the country's modern heroes or martyrs (?), Edgar "Edjop" Joson. The website-like

interactive digital book, *Edjop: A Child of the Storm*, was produced in both English and Filipino versions and evaluated by Grade 6 *Araling Panlipunan* teachers from Calamba public schools.

Key findings revealed the following:

1. Production of learning tools, such as digital storybooks, can contribute to mainstreaming historical information. Digital storybooks are suitable for young students who are constantly exposed to various kinds of media. To make the digital books more engaging for the students, they should have a balanced design, and provide quick access to information with a simple touch, click, or other interactive features, as designed by the project proponent.
2. Existing books that tell a Martial Law story can be made more interesting and engaging to young Filipinos by creating a digital storybook in both English and Filipino versions.
3. The teachers found the digital storybook appropriate or suitable for the Grade 6 learners because: 1) there was a balance of design in terms of images, sound, text, and animation; they said that the illustrations were not too childish, 2) Young students need new and informative ways to study; they also said that the story was presented in an entertaining way; and 3) the story was very timely, adding that since this medium can be very attention-grabbing to students, it might increase their interest in learning about Martial Law. Most of the respondents commented that teaching would be more effective if they utilize the digital storybook especially when the topic of Martial Law comes up in their lessons. One respondent said that there should be more versions.

However, it is unclear if the version being referred to is in another language or

a storybook version using a different medium.

4. One of the teachers' concerns is the availability of new learning materials to aid their lessons. This is because traditional teaching methods are no longer enough for young students proficient in the digital vernacular. The Department of Education should thus: 1) collaborate with teachers on the kind of materials that are engaging to the students, and 2) support and advertise the creation, not only of digital storybooks, but also of other learning materials tailored to the needs of digital natives.

## **Conclusion**

Storytelling has always been a popular teaching tool that continues to evolve through time. Through modern technology, the nature of storytelling has transformed and has resulted in the emergence of digital storybooks. Digital storybooks are now being used to engage, communicate, and pass on history to the youth.

For this project, the website-like interactive digital book, *Edjop: A Child of the Storm*, was developed and underwent evaluation by AP teachers. The digital storybook was affirmed by public school teachers to be instrumental in mainstreaming historical stories in digital formats appropriate for young students. They agreed that the website was appropriate to spark discussion of a Martial Law story that Filipino youths would be interested in engaging in. They also commented that for the digital storybook to be more effective, AP teachers must be able to utilize it when the topic of Martial Law comes up in their lessons. This therefore fulfills the goal of supplementing traditional learning materials currently used to study history and Filipino literature.

Creating this digital storybook was a daunting task. Some trials and errors served as guides and lessons for its development. During the process, it was a helpful reminder that this story is real and needs to be shared. It was inspiring and heartwarming to learn about Edjop, a young Filipino leader who had so much love and a great vision for the country. Hopefully, more Martial Law and historical stories like his will be told in the future through digital storytelling.

### **Recommendations**

The researcher recommends creating a detailed schedule when creating a digital storybook. The schedule or the planned timeline should be flexible enough, so that when unexpected issues happen, future proponents can solve them efficiently. The production part, especially the creation of animations and illustrations, takes up most of the schedule, thus there is a need to plan accordingly.

In addition, it is imperative that succeeding proponents have a collection of children's book illustrations for reference purposes (so that they can have something to look back to when needed). After choosing the references, it is recommended to first create drafts and storyboards using pen and paper. This will help in recognizing and documenting one's progress easily.

Future proponents should keep in mind the age of their end-users when creating digital storybooks for young students. This is because what might work for a 6<sup>th</sup> grader might not be so helpful for a 1<sup>st</sup> grader. Finally, when learning about the stories of people during Martial Law, one should not only rely on online articles. Rather, it is more beneficial to ask individuals who lived during that time about their experiences.

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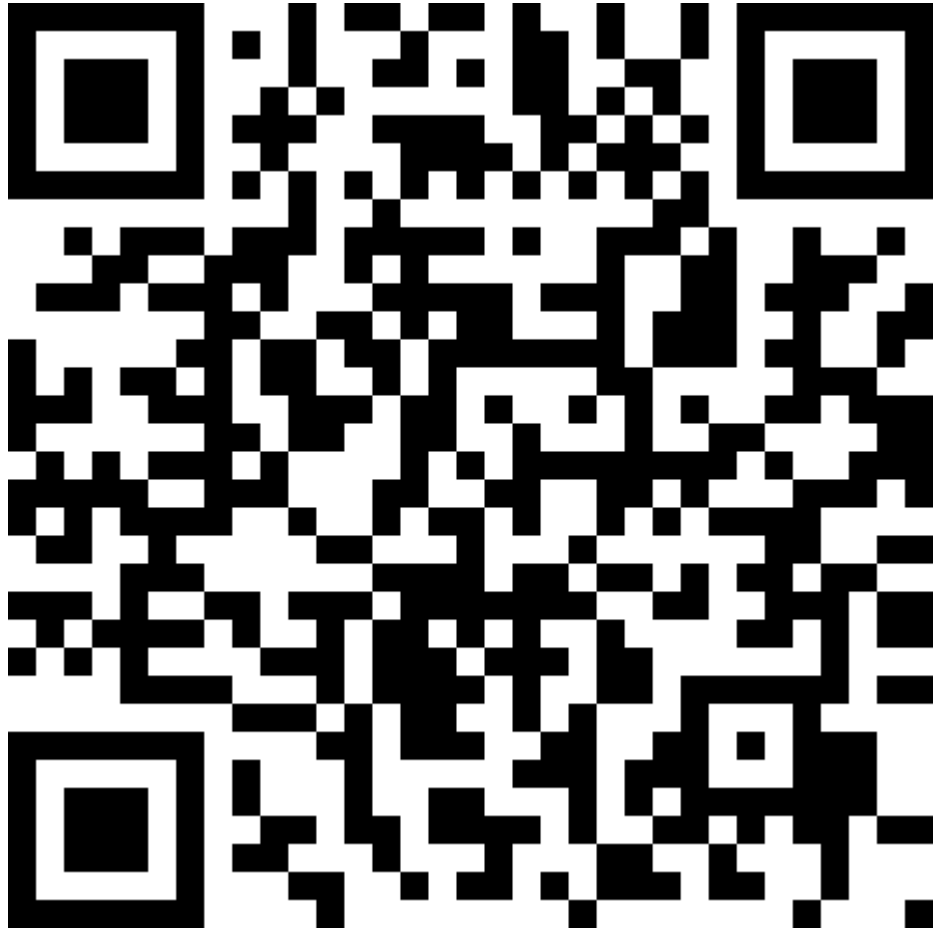
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## **Appendices**

## **APPENDIX A**

[Digital Storybook link: Edjop: A Child of the Storm](#)

## APPENDIX B



Digital storybook QR code

## APPENDIX C

### INTERVIEW CONSENT FORM

Researcher:

*My name is Rianne G. Lapuz, and I am a senior undergraduate student at the University of the Philippines Open University. I am inviting you to participate in a research study. **Your involvement in the study is voluntary, so you may choose to participate or not.** I am now going to explain the study to you. Please feel free to ask any questions that you may have about the research; I will be happy to explain anything in greater detail.*

*I am interested in learning more about **how Martial Law is taught to Filipino public school students in the 6<sup>th</sup> grade.** You will be asked to answer **5 questions.** This interview will take around **20 to 30 minutes of your time.** All information will be kept **anonymous and confidential.** Your name will not appear anywhere and no one except me will know about your specific answers. Moreover, I will assign a number to your responses, and only I will have the key to indicate which number belongs to which participant. **The interview will be recorded, and a transcript will be created.** The transcript will be analyzed by the primary researcher, Rianne G. Lapuz. **Additionally, access to the interview transcript will be limited to the primary researcher and the researcher's adviser, Prof. Luisa Gelisan.** Any direct quotations or summary interview material that will be made available through academic publications and outlets will be anonymized so that you cannot be identified and great care will be taken to ensure that other information in the interview that could identify yourself is not revealed. Lastly, the actual recording file will be locked and I am the only one who will be able to access the folder where the file is located. Once the researcher has submitted all the final requirements and the special project has been approved, the recordings will be deleted.*

*The information that you will share should help me to create a digital storybook appropriate for Filipino 6<sup>th</sup> graders, tell a Martial Law story that Filipino youths would be interested in engaging in, and supplement traditional learning materials currently used to study history and Filipino literature. I do not anticipate that there are any risks associated with your participation, but **you have the right to stop the interview or withdraw from the research, without penalty, at any given time.***

**Participant:**

I have read the provided information, or it has been read to me. I have had the opportunity to ask questions about it and any questions I have been asked to have been answered to my satisfaction. I understand that I will be given a copy of this form, and the researcher will keep another copy on file. I voluntarily chose to participate in this special project and understand that I can withdraw my consent at any time.

Printed Name of the Participant

.

Signature of participant

Date

Printed Name of the Researcher

.

Signature of the Researcher

Date

Contact Information:

If you have any questions about this study, kindly contact the researcher, Rianne G. Lapuz at [rglapuz@up.edu.ph](mailto:rglapuz@up.edu.ph) or by texting/calling 09162462860.

## APPENDIX D

### INTERVIEW CONSENT FORM

Mananaliksik:

*Ako ay si Rianne G. Lapuz, at ako ay isang estudyante sa Unibersidad ng Pilipinas Pamantasan na Bukas na nasa ika-4 at huling taong pag-aaral sa kursong Multimedia Studies. Iniimbita ko po kayo na lumahok sa aking special project. **Ang inyong pakikilahok ay boluntaryo, kaya maaari ninyong rebokahin ang inyong pagsali sa aking reserts.** Ipapaliwanag ko na sa inyo ang aking special project. Maaari kayong magpahayag ng mga katanungan tungkol sa aking research; masigasig kong ipapaliwanag sa inyo ang anumang detalye ng aking research.*

*Interesado ako kung paano itinuturo ang Batas Militar sa mga Pilipinong estudyante na nasa ika-6 baitang sa mga pampublikong paaralan. Ang sasagutin niyo lamang ay 5 katanungan. Ang interbyu na ito ay aabutin ng mga 20 hanggang 30 minuto. Hindi kayo makikilala at kumpidensyal ang lahat ng impormasyon na inyong ibabahagi. Hindi lalabas ang inyong pangalan. Dagdag pa, ako lamang ay may kodigo na nakatakda sa inyong mga kasagutan. Ang interbyu ay i-rerekord at gagawan ng katitikan. Ako, ang mananaliksik, ang magsusuri ng katitikan. Bilang karagdagan, ang makakakita lamang ng katitikan ay ang mananaliksik at ang kanyang adviser na si Propesor Luisa Gelisan. Walang ilalagay na pangalan ninyo sa mga sasabihin at ibabahagi ninyo sa interbyu na ito upang hindi kayo makilala at lubos na pag-iingat ang gagawin upang hindi mabunyang ang kahit anong personal na impormasyon. Kahuli-hulihan, ang rekording ay nakatabi sa isang pribadong folder na kung saan ang mananaliksik lamang ang pwedeng makakita at makapag bahagi nito. Pagkasumite ng mananaliksik ng mga huling kinakailangan at naaprubahan na ang special project, ang mga recording ay buburahin na.*

*Ang mga impormasyon na inyong ibabahagi ay makakatulong sa akin gumawa ng digital storybook na angkop sa mga Pilipinong mag-aaral na nasa ika-6 na baitang, magbahagi ng isang kwento ng Batas Militar na maenganyo ang mga batang Pilipino, at makapagdagdag sa learning materials na ginagamit para pag-aralan ang ating kasaysayan at Pilipinong literatura. May posibilidad na hindi kayo komportable sa pagbabahagi ng mga impormasyon tungkol sa pagtuturo ng Batas Militar o tungkol sa Batas Militar mismo kaya karapatan ninyo itigil ang interbyu o iwaksi ang pagsali sa research, nang walang negatibong resulta.*

Kalahok:

Nabasa ko na ang impormasyon na nakalathala o kaya naman ay binasa na ito para sa akin. Nagkaroon na ako ng oportunidad na magtanong at kahit anong katanungan na mayroon ako ay nasagot na ng malugod. Naiintindihan ko na bibigyan ako ng kopya ng papeles na ito, at ang mananaliksik ay magtatabi ng isa pang kopya. Boluntarya akong nakikibahagi sa special project na ito at naiintindihan ko na pwede kong rebokahin ang akin permiso kahit kailan.

Pangalan ng Kalahok

Pirma ng Kalahok

Petsa

Pangalan ng Mananaliksik

Pirma ng Mananaliksik

Petsa

Kung may katanungan kayo tungkol sa special project na ito, maaari ninyong padalhan ako ng email sa [rglapuz@up.edu.ph](mailto:rglapuz@up.edu.ph) o kontakin sa numerong ito: 09162462860.

## APPENDIX E

### Likert-scale questionnaire in English

#### Product Evaluation (Part 1 of 2)

This section has 17 questions. **You are evaluating the look of the digital storybook.** There is no need to overthink your responses as there are no wrong answers. Kindly choose between 1 to 5, with 1 being the lowest and 5 being the highest.

Scale:

- 1 - Strongly Disagree
- 2 - Disagree
- 3 - Neutral
- 4 - Agree
- 5 - Strongly Agree

2. 1. The layout of the digital storybook's homepage is appropriate for the story. \*

*Mark only one oval.*

1   2   3   4   5

Stro      Strongly Agree

3. 2. There is balance – visual distribution of elements in a composition to create a sense of stability and harmony – among the elements of the website design. \*

*Mark only one oval.*

1 2 3 4 5

Strongly Disagree      Strongly Agree

4. 3. The design of the homepage can tell what the digital storybook is about. \*

*Mark only one oval.*

1 2 3 4 5

Strongly Disagree      Strongly Agree

5. 4. The colors used in the digital storybook are appropriate to the story. \*

*Mark only one oval.*

1 2 3 4 5

Strongly Disagree      Strongly Agree

6. 5. The arrangements of the elements (illustrations, text, and Soundcloud link) in the digital storybook enhances the overall look and design of the storybook. \*

*Mark only one oval.*

1 2 3 4 5

Strongly Disagree      Strongly Agree

7. 6. The font style used in the digital storybook is easy to read. \*

*Mark only one oval.*

1 2 3 4 5

Stro      Strongly Agree

8. 7. The font color used in the digital storybook enhances the look of the story book. \*

*Mark only one oval.*

1 2 3 4 5

Stro      Strongly Agree

9. 8. The text size used in the digital storybook is comfortable to read. \*

*Mark only one oval.*

1 2 3 4 5

Stro      Strongly Agree

10. 9. The illustrations created are appropriate for the story of digital book. \*

*Mark only one oval.*

1 2 3 4 5

Stro      Strongly Agree

11. 10. The interactive elements (draggable pictures, etc.) included enhances the look \*  
and presentation of the digital storybook .

*Mark only one oval.*

1 2 3 4 5

Stro      Strongly Agree

12. 11. I like it that I can listen to the story in the form of the Soundcloud link. \*

*Mark only one oval.*

1 2 3 4 5

Stro      Strongly Agree

13. 12. The Soundcloud audio is clear or audible, thus it is easy to understand. \*

*Mark only one oval.*

1 2 3 4 5

Stro      Strongly Agree

14. 13. The sound effects enhances the presentation in the digital story book. \*

*Mark only one oval.*

1 2 3 4 5

Stro      Strongly Agree

15. 14. The sound effects do not drown-out the narrator's voice. \*

*Mark only one oval.*

1 2 3 4 5

Strongly Disagree      Strongly Agree

16. 15. The Soundcloud audio is not needed in the digital storybook. \*

*Mark only one oval.*

1 2 3 4 5

Strongly Disagree      Strongly Agree

17. 16. Please give comments and suggestions on how the look of the of the digital storybook, Edjop: A Child of the Storm, can be further improved. \*

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18. 17. Do you think the design of the storybook will be acceptable to Grade 6 students? \*

*Mark only one oval.*

Yes *Skip to question 19*

No *Skip to question 20*

Acceptable

19. Why do you think it is acceptable?

*Skip to question 21*

Not Acceptable

20. Why do you think it is not acceptable?

*Skip to question 21*

Evaluation of Effectiveness (2 of 2)

This part has 15 questions.

**You are evaluating the usefulness of the digital storybook.** There is no need to overthink your responses as there are no wrong answers. Kindly choose between 1 to 5, with 1 being the lowest and 5 being the highest.

Scale:

1 - Strongly Disagree

2 - Disagree

3 - Neutral

4 - Agree

5 - Strongly Agree

21. 1. The homepage of the digital storybook is easy to navigate. \*

*Mark only one oval.*

1 2 3 4 5

Strongly Disagree      Strongly Agree

22. 2. Navigating the whole digital storybook can be confusing, one can get lost inside the homepage. \*

*Mark only one oval.*

1 2 3 4 5

Strongly Disagree      Strongly Agree

23. 3. The whole digital storybook is comfortable to view. \*

*Mark only one oval.*

1 2 3 4 5

Strongly Disagree      Strongly Agree

24. 4. This digital storybook can facilitate the learning of Grade 6 students about Martial Law. \*

*Mark only one oval.*

1 2 3 4 5

Strongly Disagree      Strongly Agree

25. 5. Digital storybook can facilitate the learning of other topics associated with 6th-grade Araling Panlipunan.

*Mark only one oval.*

1 2 3 4 5

Strongly Disagree      Strongly Agree

26. 6. The illustrations are appropriate for Grade 6 students. \*

*Mark only one oval.*

1 2 3 4 5

Strongly Disagree      Strongly Agree

27. 7. The illustrations and words in the digital storybook are enough to tell the story to Grade 6 students. \*

*Mark only one oval.*

1 2 3 4 5

Strongly Disagree      Strongly Agree

28. 8. The illustrations and words in the digital storybook are enough to tell the story to Grade 6 students and that the audio is not needed. \*

*Mark only one oval.*

1 2 3 4 5

Strongly Disagree      Strongly Agree

29. 9. Digital storybooks can contribute to popularizing Filipino historical stories than just plain written stories. \*

*Mark only one oval.*

1 2 3 4 5

Strongly Disagree      Strongly Agree

30. 10. Digital story books are appropriate in teaching Grade 6 students about history. \*

*Mark only one oval.*

1 2 3 4 5

Stro  |  ;    Strongly Agree

31. 11. This digital storybook can influence Grade 6 students to view more Filipino literature. \*

*Mark only one oval.*

1 2 3 4 5

Stro  |  ;    Strongly Agree

32. 12. The digital storybook can ignite Grade 6 students interest in learning more about Martial Law than by just reading a text-based story. \*

*Mark only one oval.*

1 2 3 4 5

Stro  |  ;    Strongly Agree

33. 13. As an educator, I believe this digital storybook can be a useful additional teaching material for 6th-grade *Araling Panlipunan*. \*

*Mark only one oval.*

1 2 3 4 5

Stro  |  ;    Strongly Agree

34. 14. The Edjop: A Child of the Storm digital storybook is very suitable for Grade 6 students for learning about Martial Law. \*

*Mark only one oval.*

1 2 3 4 5

Stro      Strongly Agree

35. 15. Do you think that the Edjop: A Child of the Storm digital storybook is suitable for Grade 6 students for learning about Martial Law? \*

*Mark only one oval.*

Yes *Skip to question 36*

No *Skip to question 37*

*Skip to question 36*

Suitability

36. I find it suitable because (please cite at least two reasons): \*

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*Skip to question 38*

Unsuitability

37. I do not find it suitable because (please cite at least two reasons): \*

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*Skip to question 38*

### Improving the Digital Storybook

38. In terms of its effectiveness, how can the digital storybook Edjop: A Child of the Storm be improved? \*

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This is the end of the questionnaire. Thank you very much!

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Google Forms

## APPENDIX F

### Likert-scale questionnaire in Filipino

#### Pagsusuri ng Produkto (Unang Bahagi)

Ang bahaging ito ay may labing-anim (16) na tanong. **Susuriin ninyo ang itsura ng digital storybook.** Tandaan, walang maling kasagutan. Kung ano man ang inyong unang naisip, iyon na ang inyong ilagay. Maaari lamang pumili ng isa sa pagitan ng mga numerong 1 hanggang 5. Ang 1 bilang pinakamababa at 5 bilang pinakamataas.

Grado:

- 1 - Lubos na Hindi Sumasang-ayon
- 2 - Hindi Sumasang-ayon
- 3 - Neutral
- 4 - Sumasang-ayon
- 5 - Lubos na Sumasang-ayon

2. 1. Ang *layout* ng *homepage* ng *digital storybook* ay angkop para sa kuwento. \*

*Mark only one oval.*

1   2   3   4   5

Lubos na Hindi Sumasang-ayon      Lubos na Sumasang-ayon

3. 2. May balanse - may katatagan at pagkakaisa ang mga biswal na elemento sa isang komposisyon - sa mga elementong pangdisenyo ng *website*. \*

Mark only one oval.

1 2 3 4 5

Lubos na Sumasang-ayon

4. 3. Nasasabi agad ng disenyo ng *homepage* kung saan tungkol ang digital storybook. \*

Mark only one oval.

1 2 3 4 5

Lubos na Sumasang-ayon

5. 4. Ang mga kulay na ginamit sa *digital storybook* ay angkop sa kuwento. \*

Mark only one oval.

1 2 3 4 5

Lubos na Sumasang-ayon

6. 5. Ang pagkakaayos ng mga elemento (mga larawang-guhit, mga salita, at *Soundcloud link*) sa *digital storybook* ay nagpapaganda sa kabuuang disenyo at itsura ng *storybook*. \*

Mark only one oval.

1 2 3 4 5

Lubos na Sumasang-ayon

7. 6. Ang font style na ginamit sa *digital storybook* ay madaling basahin. \*

Mark only one oval.

1 2 3 4 5

Lubos      Lubos na Sumasang-ayon

8. 7. Ang kulay ng font na ginamit sa *digital storybook* ay nagpapaganda ng itsura ng *storybook*. \*

Mark only one oval.

1 2 3 4 5

Lubos      Lubos na Sumasang-ayon

9. 8. Ang laki o sukat ng mga salita na ginamit sa *digital storybook* ay komportable basahin. \*

Mark only one oval.

1 2 3 4 5

Lubos      Lubos na Sumasang-ayon

10. 9. Ang mga ginawang larawang-guhit ay angkop para sa kuwento ng *digital* na libro. \*

Mark only one oval.

1 2 3 4 5

Lubos      Lubos na Sumasang-ayon

11. 10. Ang mga elementong interaktibo (mga larawang-guhit na pwedeng galawin) na kasama ay nagpapaganda sa itsura at presentasyon ng *digital storybook*. \*

Mark only one oval.

1 2 3 4 5

Lubos na Sumasang-ayon      Lubos na Sumasang-ayon

12. 11. Gusto ko na pwede akong makinig sa kuwento gamit ang *Soundcloud link*. \*

Mark only one oval.

1 2 3 4 5

Lubos na Sumasang-ayon      Lubos na Sumasang-ayon

13. 12. Ang *Soundcloud audio* ay malinaw kaya madaling maintindihan. \*

Mark only one oval.

1 2 3 4 5

Lubos na Sumasang-ayon      Lubos na Sumasang-ayon

14. 13. Ang kasamang *sound effects* sa *audio* ay nagpapaganda sa presentasyon ng *digital storybook*. \*

Mark only one oval.

1 2 3 4 5

Lubos na Sumasang-ayon      Lubos na Sumasang-ayon

15. 14. Hindi nasasapawan o natatabunan ng *sound effects* ng *audio* ang boses ng tagapagbasa. \*

*Mark only one oval.*

1 2 3 4 5

Lubos na Sumasang-ayon      Lubos na Sumasang-ayon

16. 15. Hindi kailangan ang *Soundcloud audio* sa *digital storybook*. \*

*Mark only one oval.*

1 2 3 4 5

Lubos na Sumasang-ayon      Lubos na Sumasang-ayon

### Pagsusuri ng Pagiging Kapaki-pakinabang (Ikalawang Bahagi)

Ang parteng ito ay may labing-limang (15) tanong. **Ang inyong susuriin ay ang pagiging kapaki-pakinabang ng digital storybook.** Tandaan, walang maling kasagutan. Kung ano man ang inyong unang naisip, iyon na ang inyong ilagay. Maaari lamang pumili ng isa sa pagitan ng mga numerong 1 hanggang 5. Ang 1 bilang pinakamababa at 5 bilang pinakamataas.

Grado:

- 1 - Lubos na Hindi Sumasang-ayon
- 2 - Hindi Sumasang-ayon
- 3 - Neutral
- 4 - Sumasang-ayon
- 5 - Lubos na Sumasang-ayon

21. 1. Madaling siyasin ang *homepage* ng *digital storybook*. \*

*Mark only one oval.*

1 2 3 4 5

Lubos na Sumasang-ayon      Lubos na Sumasang-ayon

22. 2. Nakakalito ang buong *digital storybook*. Pwedeng mawala sa loob ng *homepage*. \*

*Mark only one oval.*

1 2 3 4 5

Lubos      Lubos na Sumasang-ayon

23. 3. Komportableng tingnan ang buong *digital storybook*. \*

*Mark only one oval.*

1 2 3 4 5

Lubos      Lubos na Sumasang-ayon

24. 4. Ang *digital storybook* ay maaaring magpagaan ng pag-aaral ang Batas Militar ng mga estudyante sa ika-6 na baitang. \*

*Mark only one oval.*

1 2 3 4 5

Lubos      Lubos na Sumasang-ayon

25. 5. Ang *digital storybook* ay maaaring magpagaan ng pag-aaral ng iba pang paksa na kaugnay sa Araling Panlipunan na pang ika-6 na baitang.

*Mark only one oval.*

1 2 3 4 5

Lubos      Lubos na Sumasang-ayon

26. 6. Ang mga larawang-guhit ay angkop para sa mga mag-aaral na nasa ika-6 na baitang. \*

*Mark only one oval.*

1 2 3 4 5

Lubos na Sumasang-ayon      Lubos na Sumasang-ayon

27. 7. Ang mga larawang-guhit at mga teksto ay sapat na upang ibahagi ang kuwento sa mga mag-aaral na nasa ika-6 na baitang. \*

*Mark only one oval.*

1 2 3 4 5

Lubos na Sumasang-ayon      Lubos na Sumasang-ayon

28. 8. Ang mga larawang-guhit at mga teksto ay sapat na upang ibahagi ang kuwento sa mga mag-aaral na nasa ika-6 na baitang at hindi na kailangan ang *audio*. \*

*Mark only one oval.*

1 2 3 4 5

Lubos na Sumasang-ayon      Lubos na Sumasang-ayon

29. 9. Ang mga *digital storybooks* ay nakakatulong sa pagpapasikat ng mga kuwento tungkol sa kasaysayang Pilipino kaysa sa mga kuwentong karaniwang nakasulat lamang. \*

*Mark only one oval.*

1 2 3 4 5

Lubos na Sumasang-ayon      Lubos na Sumasang-ayon

30. 10. Ang mga *digital storybooks* ay angkop sa pagtuturo ng kasaysayan sa mga \*  
estudyante na nasa ika-6 na baitang.

*Mark only one oval.*

1 2 3 4 5

Lubos na Sumasang-ayon

31. 11. Ang *digital storybook* na ito ay maaaring mahikayat ang mga estudyante na \*  
nasa ika-6 na baitang na magbasa pa ng panitikang Pilipino.

*Mark only one oval.*

1 2 3 4 5

Lubos na Sumasang-ayon

32. 12. Ang *digital storybook* ay maaaring pukawin ang interes ng mga mag-aaral sa \*  
ika-6 na baitang na matuto nang higit pa tungkol sa Batas Militar kaysa sa  
pagbabasa ng kuwento na puro teksto lamang.

*Mark only one oval.*

1 2 3 4 5

Lubos na Sumasang-ayon

33. 13. Bilang guro, naniniwala ako na ang digital storybook na ito ay isang kapakipakinabang na materyal na pwedeng gamitin sa pagtuturo ng Araling Panlipunan sa ika-6 na baitang. \*

*Mark only one oval.*

1 2 3 4 5

Lubos      Lubos na Sumasang-ayon

34. 14. Ang Edjop: Isang Anak ng Sigwa digital storybook ay napakaangkop sa mga estudyante sa ika-6 na baitang sa pag-aaral nila tungkol sa Batas Militar. \*

*Mark only one oval.*

1 2 3 4 5

Lubos      Lubos na Sumasang-ayon

35. 15. Sa inyong tingin, angkop ba ang Edjop: Isang Anak ng Sigwa *digital storybook* para sa mga mag-aaral sa ika-6 na baitang para sa kanilang pag-aaral ng Batas Militar? \*

*Mark only one oval.*

- Oo, angkop ito. *Skip to question 36*  
 Hindi ito angkop. *Skip to question 37*

*Skip to question 36*

Oo, angkop ito.

36. Sa tingin ko ito ay angkop dahil (maaaring magbigay ng hindi bababa sa 2 dahilan): \*

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*Skip to question 38*

Hindi ito angkop.

37. Sa tingin ko hindit ito angkop dahil (maaaring magbigay ng hindi bababa sa 2 dahilan): \*

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*Skip to question 38*

Pag-aayos ng *Digital Storybook*

38. Paano gagawing mas epektibo pa ang *digital storybook* na Edjop: Isang Anak ng Sigwa? \*

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