



Development and Evaluation of “Literatureverse”: A Gamified Learning Module For English 7

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Abstract

Investing in literature and language as a means of enhancing cultural capital contributes to educational and academic achievement. The objective of this research was to create, implement, and assess a gamified module called "Literatureverse" for the Grade 7 English curriculum. The research employed a triangulated mixed method approach, incorporating Content Analysis, Pre-Experimental One-Group Pretest-Posttest design, and a Descriptive-Evaluative design. The researcher conducted an analysis of eight (8) short stories utilizing a modified analytical instrument based on the elements of a short story, particularly: setting, plot and plot structures, characters and characterization, narrative techniques, conflict, theme, time frame, and gist of narrative for gamification which was taken from the content analysis. A gamified storyline, derived from the analyzed themes and designed to serve as an adventure guide, was developed to align the activities and instructional methods with the Department of Education's Most Essential Learning Competencies (MELCs) for Grade 7 literature. From this, the researcher planned the graphics and created the "Literatureverse" – a gamified module for Grade 7 focusing on selected Philippine Literature. The student participants were the first to use the material, which was developed as a pioneering instructional resource. After taking the pretest and post-test, the scores underwent statistical analysis. A notable significant difference was seen in the ratings pertaining to the usage of the "Literatureverse". Subsequently, the module validators, consisted of 10 English teachers and 10 Master teachers, conducted an evaluation of the "Literatureverse" with regard to its appropriateness, comprehensiveness, objectiveness, content and organization, style and format, and evaluation exercises. Assessment result revealed a high level of quality in relation to the aforementioned elements. The researcher suggests using "Literatureverse" as an additional resource for teaching literature and as a self-paced material for Grade 7 students to enhance their understanding of short stories.

Keywords: literature and language, Literatureverse, gamification, module, evaluation, triangulation, mixed method



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INTRODUCTION

At all educational levels, literature instruction broadens students' perspectives and supports language learning. It also fosters cultural understanding, artistic expression, and awareness of heritage. Cruz (2012) stated that while literature is often taught in language classrooms, the barrier between the two is often overlooked, so it is important to separate literature from language classes.

During the shift to the K-12 curriculum in 2016, the competencies for Grade 7 literature were consolidated into ten literary competencies. However, with the emergence of the pandemic

in the Educational system, the needed literary competencies were decreased to four. As this problem persisted, pandemic's influence on Philippine education decongested competencies. For Grade 7 literature, the Most Expected Learning Competencies (MELCs) were translated as: (a) explain how a selection may be influenced by culture, history, environment, or other factors; (b) discover the conflicts presented in literary selections and the need to resolve those conflicts non-violently; (c) discover literature as a tool to assert one's unique identity and better understand other people; and (d) discover through Philippine literature the need to work cooperatively (Department of Education, 2021).

According to Magulod (2020), these activities can still be extended to facilitate students' acquisition of reading, writing, and speaking skills.

Tan (2014) observed that many pupils misinterpret literary texts. While they may complete assignments and participate in class discussions, they often regard literature as tedious and fail to appreciate its broader significance, thereby limiting its academic value. Similarly, Brazalote, Padilla, and Rodriguez (2016) noted that students frequently question the necessity of studying literature, wondering if it suffices merely to read a story, enjoy it, and move on. This challenge became more pronounced during the pandemic, when modular learning emerged as the primary instructional modality. Teachers faced difficulties in preparing, developing, and sustaining effective modules under remote learning conditions, further complicated by the health crisis (Hernando-Malipot, 2020). Chhetri and Pokhrel (2021) emphasized that many modules, particularly those designed for literature, lacked clear structure and failed to motivate students. Consequently, the inadequacies of these learning materials hindered students' ability to engage critically with and analyze literary works.

Thus, with the following gaps found by the researcher, the need to calibrate learning modules became the reason in conducting this study on gamification. In addition, this was a continuation of a study on Gamification in Language Learning which recommended to focus gamification in literature learning to establish intensive and extensive reading. With that in mind, and given the scenario of pandemic, the researcher employed gamification in modules which heightened literature. According to Berthier et al. (2017), Gamification refers to the incorporation of game design elements and gaming principles into non-game settings.

The objective of this study was to conduct a thematic analysis of chosen Philippine literary works and utilize the findings as a foundation

for the creation of the "Literatureverse". Specifically, it sought to answer the following questions:

1. What are the required contents and components of the gamified module to develop the "Literatureverse" in terms of:
 - 1.1 analytical descriptions of elements of the short stories setting, plot structures, characters and characterization, narrative techniques, conflict, theme, and focus of the gamified themes;
 - 1.2 storyline for the "Literatureverse;" and
 - 1.3 approaches or activities in "Literatureverse."
2. Is there a significant difference in the utilization of the "Literatureverse" with reference to pretest and post-test scores of the respondents?
3. What is the evaluation of "Literatureverse" in terms of:
 - 3.1 Appropriateness;
 - 3.2 Comprehensiveness;
 - 3.3 objectiveness of the module, content and organization;
 - 3.4 style and format; and
 - 3.5 evaluation exercises?

This study focused on the development, implementation, and evaluation of an English 7 gamified learning module entitled Literatureverse. The module incorporated ten short stories drawn from Philippine literature, selected in alignment with the Grade 7 English syllabus and prescribed textbooks. To guide the design, the researcher employed established analytical tools for short story examination, including setting, plot and plot structure, characterization, narrative techniques, conflict, and theme. These literary elements served as the foundation for constructing the storylines and thematic arcs within the gamified module. The scope of the study was deliberately limited to selected Grade 7 Philippine literary works, chosen through a defined selection process. Likewise, the respondents were restricted to ten Grade 7 students, ten (10) teachers, and ten (10) master teachers, a constraint necessitated

by accessibility considerations and the pilot-testing requirements of Literatureverse.

This research took its grounding theory from three frameworks: (1) Cooper's literary-based instruction; (2) the gamification hypothesis framework; and, (3) multiverse theory in literature. Cooper's literary-focused instruction was used as a manual for the research. Literature-based teaching is an instructional approach that utilizes the original narrative and expository works of writers as the basis for activities aimed at developing literacy skills. It involves engaging in the same activities that writers and readers naturally undertake with literature, while also offering students support when necessary. Cooper's LBI emphasizes the utilization of genuine literary texts as the foundation of classroom education, facilitating students' development of comprehension and literary appreciation through significant interactions with literature. This paradigm positions literature as the principal medium for cultivating reading skills, fostering personal responses, and involving students in interpretive discourse. In the "Literatureverse," the curation of literary works, assignments, and dialogues is based on LBI principles, guaranteeing that student learning is anchored in genuine literary experiences and corresponds with the skills of the K-12 curriculum.

Nick Pelling's (2003) gamification hypothesis in education posits that students learn most effectively when they enjoy the activities. Learners perform best when given clear goals, targets, and milestones to strive toward and when the process is enjoyable. Video games are addicting and attract both children and adults, so adding game-based features to instructional materials should similarly engage them. Game components like points, levels, challenges, rewards, and narrative experiences can boost engagement, motivation, and learning, according to Gamification Theory. Gamification encourages participation, interest, and personal growth in education. Quests, prizes, interactive missions, and advancement systems make "Literatureverse" gamified. These elements

encourage student participation in literary activities, improving comprehension and motivation.

For the last theory, the concept of a multiverse by William James (1895) is equally fruitful for science fiction and fantasy, providing for grandiose settings and godlike heroes. There are several examples of the meta-fictional concept of the author's constructed universe (or any author's created universe) attaining the same degree of "reality" as this universe. In this study, the component of the multiverse was incorporated into the educational program to improve the gamification of the fundamentals of the educational learning packet. The multiverse theory in literature recognizes the presence of multiple narrative possibilities, perspectives, interpretations, and thematic directions within literary texts. It underscores that literature presents diverse "universes" influenced by the selections, perspectives, and situations of readers. This approach in "Literatureverse" advocates for the creation of branching learning pathways and interpretive exercises that enable students to investigate various story outcomes, character perspectives, or thematic dimensions. This enables learners to cultivate critical and creative thinking, perceiving literature as dynamic rather than static.

LITERATURE REVIEW

Below are related literature and studies relevant to the development, implementation, and evaluation of "Literatureverse". Because this study focused on the analysis of selected Philippine short stories, the reviewed works addressed literary elements, literature-based instruction, gamification, module design, and module evaluation.

Elements of Literary Texts. The American Literary Classic (2018) identifies the fundamental components of short tales as character, place, conflict, theme, and narrative. Characters are disclosed via their actions, speech, and internal reflections, whilst setting establishes the temporal and spatial context of events. Conflict can be internal or external,

typically including conflicts against other characters, nature, society, or oneself. Plot is the order in which events happen, based on what the characters do. This lets readers get involved in the story world that the author has created (NY Book Editors, 2022).

Literature-Based Instruction. Ariola (2013) highlighted instructional scaffolding and modeling as essential tactics in literature-based education, facilitating the steady development of autonomous reading and analytical abilities in students. Hall (2016) emphasized pedagogical strategies that foster critical thinking, discourse, and cooperative learning using literary texts. Mayo and Molera (2012) similarly discovered that good literature education enhances student engagement and fosters the development of critical thinking abilities.

Gamification in Module in Teaching Literature. Gamification has demonstrated the capacity to enhance student engagement and academic results by integrating game aspects into educational settings (Rodrigo, 2020). The effect of gamification may differ based on learner attributes and design elements. Yildirim (2017) characterized gamification as the incorporation of game mechanics into non-gaming contexts to improve motivation, academic achievement, and learner dispositions.

Module Development. Berthier et al. (2017) characterized educational games as instruments intended to impart certain information or abilities. In contrast to conventional instructional software, gamified modules enable learners to participate in interactive, objective-oriented experiences that facilitate both individual and collaborative learning.

Evaluation of Modules. Module assessments include gathering input about relevance, efficacy, and teaching quality (Queen Margaret University, 2021). This research assessed appropriateness, comprehensiveness, objectivity, content and organization, style and format, and evaluation activities.

METHODS

Design. This study utilized a mixed-method design, particularly a triangulated research design. During the process of conducting research, "triangulation" is the approach of using many datasets, procedures, theories, and/or investigators to address a research problem. This is a research strategy that can help enhance the accuracy and consistency of the findings while minimizing the influence of any biases that may exist in the study (Pritha, 2022). In this study, there are two quantitative processes and one qualitative process. For the qualitative process, content analysis was utilized to answer the first research problem pertaining to the development of the gamified module. This procedure was followed by two quantitative processes: experimental research, to help achieve the goal of answering the second research problem regarding the effectivity of the module, and descriptive research design for the third research problem on the evaluation of the "Literatureverse."

Population and Sampling. The researcher employed ten (10) Grade 7 students enrolled in junior high school during the school year 2022–2023 for the experimental part of the study. As permitted by the research committee, the production of instructional media required a smaller number of respondents to test the effectiveness of the gamified modules. These students were enrolled in public and private institutions. Four (4) of the respondents came from San Mateo, Rizal; two (2) of them were from Makati, Metro Manila; another two (2) from Tagaytay, Cavite; and one (1) from Taguig, Metro Manila. The teacher-respondents were tasked to evaluate the "Literatureverse." Since it was an evaluation of instructional material, the teachers used an evaluative tool to assess the "Literatureverse." Five (5) teachers were teaching English 7 in different public and private institutions during the academic year 2022–2023. Two (2) of these teachers were from Pasig City, Metro Manila, and three (3) hailed from Tagaytay, Cavite. The other five (5) teachers were master teachers. Two (2) invited master teachers were from Makati City, one (1) came

from Mandaluyong City, Metro Manila, and two (2) of them were from Quezon City, Metro Manila. Overall, there were 10 student respondents and 10 teacher respondents who participated in the quantitative phase of the study.

Instrumentation. The study employed three instruments to support the phases of development, testing, and evaluation: the Adapted Analytical Tool, a pretest–post-test design, and an evaluation instrument. Each underwent validation, reliability testing, and subsequent revision to ensure methodological rigor. The analytical tool was derived from established frameworks, specifically Maria Victoria's (1998) analysis of five short stories by Bienvenido N. Santos, a Filipino-American novelist and short story writer, and Ranjo's (1998) study of ten poems by Gemino Abad, a Filipino poet and critic. The experimental component consisted of one pretest and one post-test examination, with questionnaires aligned to the Table of Specifications and reflective of the Department of Education's Most Essential Learning Competencies. The "Literatureverse" module was further evaluated by Grade 7 English teachers and master teachers using an instrument that assessed its appropriateness, comprehensiveness, objectivity, content organization, style and format, and the quality of its evaluation exercises. For the evaluation, the following scales were used (Table 1):

Table 1
Likert Scale used in assessing "Literatureverse"

Rating	Scale Range	Interpretation
4	3.26-4.00	Standard of Excellence (SE)
3	2.51-3.25	Approaching Standard of Excellence (ASE)
2	1.76-2.50	Meet Acceptable Standard (MAS)
1	1.00-1.75	Does Not Yet Meet Acceptable Standard (DNS)

sources of data were drawn from publicly available materials and publications intended for Grade 7, specifically the titles and literary texts of selected Philippine works included in the curriculum. In addition, the Department of Education's K–12 curriculum guide was

consulted to identify the learning competencies essential for designing the gamified learning module for English 7.

The three instruments underwent validation by three experts in the field. Since the first instrument was a self-designed analytical tool adapted from Maria Victoria's Analysis of "Bienvenido N. Santos' Works and Teresita G. Ranjo's Analysis of Gemino Abad's Works," the researcher sought the help of English teachers for the content validity. The second instrument was validated using the Table of Specifications. Since the second instrument was a pretest–post-test tool, content and face validity were done by the experts. The test demonstrates high reliability with a KR-20 value of 0.814. It is widely accepted that a KR-20 score of 0.70 or above represents a satisfactory degree of dependability for the instrument's own internal consistency. The third instrument was adapted from Dr. Edna C. Aquino (2011) of Rizal Technological University. Having secured permission prior to its utilization, this instrument was used to evaluate the module topics related to "Literary Works across Philippine Regions." The researcher then added gamified elements to the tool before the instrument was validated by experts. During the evaluation stage, the reliability of the Likert-scale instrument was assessed using Cronbach's alpha within the Statistical Package for the Social Sciences (SPSS). A Cronbach's alpha coefficient of 0.70 or higher is generally considered acceptable for internal consistency. In this study, the 34-item Likert scale achieved a Cronbach's alpha of 0.988, indicating an exceptionally high level of reliability.

Data Gathering Procedure. Following the approval of the study, the researcher consulted the Grade 7 English syllabus and textbook, and downloaded the curriculum guide and learning materials prepared by the Department of Education. Philippine literature, as outlined in the K–12 curriculum guide, provided the basis for identifying the relevant learning competencies. Analytical tools were adapted for the four literary genres, with modifications introduced to account for common elements

across genres. A thematic analysis was then conducted, wherein the selected literary works were examined using the approved analytical frameworks. From this process, the researcher identified gamified themes that interconnected the texts, forming the narrative foundation for the Literatureverse module.

The researcher subsequently developed a gamified learning module entitled "Literatureverse," which comprised eight individual units. Each module was designed to highlight and integrate key elements from the selected short stories included in the study, thereby aligning literary analysis with interactive, game-based learning strategies.

To initiate the study, the researcher submitted a formal letter to the school principal requesting the participation of Grade 7 students. Upon approval, consent forms were distributed to students, and parental consent was secured prior to their involvement. For students participating online, consent was documented through a checkbox feature in the Google Form. Following these procedures, the students completed a pretest, engaged with the topics over several days using "Literatureverse" as the instructional intervention, and subsequently answered a post-test. In addition, ten (10) Grade 7 teachers and master teachers were invited to evaluate the module. They were provided with an electronic copy of the modules and the Google Forms survey version of the research instrument, which assessed the appropriateness, comprehensiveness, and objectivity of the module, as well as its content and organization, style and format, and evaluation exercises. Both students and teachers received stipends for their participation. Teachers also provided comments and suggestions that contributed to the refinement of "Literatureverse."

Statistical Analysis. The results of the student pretest and post-test were analyzed using a T-test to determine significant differences in performance before and after the intervention. The T-test is a statistical test used to compare the means of pretest scores with post-test

results. It is commonly employed in hypothesis testing to assess whether a technique or treatment genuinely impacts the target population or if two groups are distinguishable (Hayes, 2023). Henceforth, this part examined the substantial disparity between the pretest and post-test results of the Grade 7 students.

For the teacher evaluation, responses were treated using measures of central tendency and variability, specifically the mean and standard deviation, to identify areas for revision. The statistical findings, combined with qualitative feedback from teachers, informed the enhancement of "Literatureverse" into a more improved version.

Thematic Analysis. Thematic analysis was the primary method in examining the qualitative data, utilizing themes as the central analytical framework. These themes were drawn from the core elements of the four literary genres: short story, poetry, essay, and drama. The gamified storyline of the adventure module was subsequently constructed on the basis of these thematic codes, ensuring that the design of "Literatureverse" was firmly anchored in literary analysis.

RESULTS

Required contents and components of the gamified module for "Literatureverse."

Elements of Short Stories:

Setting. Eight Philippine short stories were examined: "My Brother's Peculiar Chicken" (Roces), "The Happiest Boy in the World" (Gonzales), "Footnote to Youth" (Villa), "Baby in a Bottle" (Bautista), "How My Brother Leon Brought Home a Wife" (Arguilla), "The Wedding Dance" (Daguio), "The Mats" (Arcellana), and "My Father Goes to Court" (Bulosan). An adapted analytical instrument was employed to identify essential literary components, including setting, plot, characterization, narrative technique, conflict, and theme.

The majority of the stories are situated within rural domestic settings and predominantly take

place during daylight hours. These configurations exemplify conventional Filipino family life, wherein early morning agricultural labor and household routines define daily activities. Such temporal and spatial patterns create a recognizable cultural context that facilitates readers' comprehension of character relationships and social duties.

It was the same setting in the story of "How My Brother Leon Brought Home a Wife." The lines in the paragraph were:

The sun was in our eyes, for it was dipping into the bright sea. The sky was wide and deep and very blue above us: but along the saw-tooth rim of the Katayaghan hills to the southwest flamed huge masses of clouds. Before us the fields swam in a golden haze through which floated big purple and red and yellow bubbles when I looked at the sinking sun. Labang's white coat, which I had washed and brushed that morning with coconut husk, glistened like beaten cotton under the lamplight and his horns appeared tipped with fire.

Setting functions as the temporal and spatial framework of a narrative and enhances the atmosphere and significance of a story by positioning characters within their physical and cultural environment (American Literary Classic, 2018).

Plot Structure. All of the stories followed a traditional plot structure that included exposition, rising action, climax, declining action, and resolution. Descriptive exposition was the predominant form, offering comprehensive introductions of characters and settings. Most narratives evolve through constructive progressive complications that culminate in crisis-driven climaxes, compelling characters to make decisive decisions. Looking at the expositions in the story, *Baby in a Bottle*. To be specific:

The truth was, Mr. Libre felt sorry for his wife. He was very careful to

hide it from her, of course, but day by day, through the years, as he saw her watching the shriveled half-black baby in the bottle, he felt more and more sorry for her. She would touch the bottle gently, once in a while, and run her hands fondly over the cold glass; inside, the stiff, skinless body of a four-inch boy now dead for five years, would bob up and down in the green alcohol.

In this part, the story was started with the protagonist, Mrs. Libre, describing the fetus that was contained within the bottle. The infant who was being fed with a bottle was also the topic of many colorful accounts.

Resolutions were typically definitive and emotionally gratifying, enabling readers to attain closure and contemplate the ramifications of the characters' actions. This uniform structure enhances narrative coherence and emphasizes the moral and thematic core of the stories.

Characters and Characterization. Characters were classified as protagonists, antagonists, and supporting figures according to their responsibilities within the narrative. Most characters exhibited static and one-dimensional traits, especially parental figures such as mothers and fathers, whose duties remained consistent throughout the narratives. Despite their limited complexity, these characters effectively contributed to the narrative's progression and the communication of cultural values.

The stories also presented fathers with experiences that their sons could either reflect on or not. With these experiences, they were able to discern if their child's decisions were good or not.

Mothers, as portrayed in the stories, were distinct, good-mannered personas, who behaved appropriately at mealtimes. In the story of *My Brother's Peculiar Chicken*, the mother displayed this characteristic when she

warned her two boys not to fight over lunch. She was a “flat” character, which indicated that she only had a few distinct characteristics.

Character portrayals prominently reflected Filipino family structures and social expectations, particularly in the emphasis on parental authority, filial duties, and domestic life. Readers can identify common social interactions depicted within the narratives thanks to these character archetypes.

Narrative Techniques. The narratives primarily employed third-person omniscient or limited viewpoints, accompanied by occasional instances of first-person narration. The employment of third-person point of view allowed authors to depict characters' thoughts and actions while preserving narrative authority (Leaders Press, 2022). Second-person narration was not identified.

Conflict. The primary conflicts in the stories were characterized by man versus ego, man versus society, and man versus man. These conflicts underscored individual challenges, societal expectations, and interpersonal tensions, especially within familial and community settings. These conflicts facilitated the narratives in exploring more comprehensive themes such as tradition, identity, and social responsibility.

The man vs. society conflict story appeals to authors who want to raise awareness of social justice, question established norms, or explore the lives of the marginalized (Drew, 2023).

The “*Wedding Dance*” compels the main characters to adhere to tribal traditions. After a heart-to-heart conversation, they decide to break up and live their individual lives instead of continuing to live together per tribe custom. If Awiyao's second marriage fails, he'll go reunite with Lumnay. Awiyao divorced Lumnay, whom he admired during their marriage. However, she could not have a child for him. He recently married Madulimay to establish a family with her and have a son to continue their traditions.

Themes. The primary themes identified encompassed identity, gender roles, poverty, family, marriage, compassion, and social hierarchy. These themes represent fundamental elements of Filipino life and served as the basis for the gamified framework of Literatureverse.

For example, Roces's “*My Brother's Peculiar Chicken*” utilizes the chicken as a metaphor for the challenges of identity and societal categorization, highlighting broader issues related to gender and social perception within Filipino culture:

*We told Mother, and she went out
look at the chicken.
“That chicken,” she said, “is a
binabae. It is a rooster that looks
like a hen.”*

The siblings have speculated on the gender of the chicken in different ways, but they have ultimately come to the conclusion that it is male.

In this regard, it can be inferred that the thematic element of a narrative encompassed a comprehensive philosophical or moral statement pertaining to the human experience.

Gamified Themes. The literary themes derived from the short stories were converted into gamified themes that directed the narrative development of Literatureverse. Each theme corresponded to a chapter and embodied a fundamental literary and moral principle, such as discernment, resilience in adversity, remorse, sacrifice, truth, love, memory, and justice.

These gamified themes functioned as the narrative and instructional framework, enabling students to engage with Philippine literature in an interactive and organized manner. Specifically:

For the first theme, *Power of Discernment*, the story took place during the early hours of the morning amid a rural landscape characterized by either a cornfield or a farm. The central focus

of the narrative was the protagonist's judgment regarding the gender of the chicken, as conveyed via their narration.

The second gamified theme, *"Happiness in Time of Despair,"* unveiled the concept of "happiness" as the subsequent section of the gamified module. The module was in a rural setting, characterized by an ambiance reminiscent of an afternoon atmosphere.

Third, *"Future and Unforeseen Regret,"* the module was set against the backdrop of a hazy afternoon at a rural farm. Given the story structure's inclination towards a cautionary resolution and the thematic focus on underage marriage, it seemed inevitable that the conclusion of the chapter would be characterized by a sense of sadness.

For the fourth theme, *"Life and Dying Heartbeat,"* the ambiance of the module is established during the early hours of the day in a rural locality. The story structure had a resolution that served as a cautionary tale.

Fifth, the theme *"Truth to Conquer Challenging World"* focused on overcoming judgments. The location chosen for the scene was a prominent site in Nagrebcan, La Union. The scene was set in the morning. The primary objective of the narrative was to provide a detailed depiction of the setting and the individuals involved.

Next, *"Love and the Painful Sacrifice,"* focused on the understanding people in asserting one's identity. The narrative of the story was presented from a third-person perspective. Nevertheless, the module's location was situated within a tribal community.

Seventh, *"Soul and the Memory of the Dead,"* was to pay homage to individuals who had passed away. Consequently, the gamified theme centered on establishing a link between the literature and the loved ones of the players (students) who had died.

The last theme is *"Judgement in the Battle in the Court."* The focus of the narrative revolved

around the juxtaposition of the divergent lives exhibited by the two families. The narrator originated from a socioeconomically disadvantaged family. The affluent family has a sense of isolation and dissatisfaction, whereas the economically disadvantaged family leads a rich and fulfilling life.

Storyline for the "Literatureverse":

Rather than conventional subjects, the courses in Literatureverse were arranged into thematic chapters. Each chapter corresponded to a "Diamond," symbolizing a fundamental literary theme derived from the chosen Philippine short stories.

Chapter 1. The *"Diamond of Power in the Culture of Discernment"* introduced the overarching narrative in which a goddess's diamond was fractured by an antagonistic force that jeopardized the world of Literatureverse. Students initiated their inquiry by examining the theme of discernment through literary analysis.

Chapter 2. The *"Diamond of Happiness in the Time of Despair"* engaged students in structured activities centered on a character's voyage and utilized literature to explore how individuals perceive themselves and others during times of adversity.

Chapter 3. The *"Diamond of Future and the Unforeseen Regret"* examined the emotional struggles of Blas and Dodong and encouraged students to consider the repercussions of their choices, especially within the framework of adolescence and marriage.

Chapter 4. The *"Diamond of Life and the Dying Heartbeat"* analyzed themes of existence, bereavement, and moral tension through narratives addressing grief and ethical challenges.

Chapter 5. The *"Diamond of Truth to Conquer Challenging World"* emphasized judgment and perception as students examined how Leon and his wife addressed social and environmental challenges.

Chapter 6. The *“Diamond of Love and the Painful Sacrifice”* drew upon Daguio’s work; this chapter introduced a love quadrangle that necessitated students to analyze the conflict between individual desires and cultural norms.

Chapter 7. The *“Soul and the Memory of the Dead”* was designed to pay homage to individuals who had passed away. Consequently, the gamified theme centered on establishing a link between the literature and the loved ones of the players (students) who had died.

Chapter 8. The *“Diamond of Judgement in the Battle in the Court”* contrasted two families from distinct social strata and prompted students to examine issues of justice, inequality, and moral perspective.

Approaches and Activities for the “Literatureverse”:

To organize the content and learning activities of “Literatureverse,” the researcher employed the framework of the Department of Education’s Self-Learning Module. The standard sections were restructured as follows: (1) *“Land of Expectation”* for the *“Information I Require”*; (2) *“Origin of Ideas”* for *“What Is Included”*; (3) *“Blossom of Knowledge”* for *“What Is New”*; (4) *“Fostering of Learning”* for *“What Is Involved”*; and (5) *“Reflection”* on *“What I Have Learned.”*

The literary material of the module was based on the identified themes of the selected Philippine texts and was arranged into gamified chapters. Each volume corresponded to a specific theme and served as a segment of the Diamond of Tales within the “Literatureverse” narrative.

The theme of *“The Power of Discernment”* highlighted the aspects of judgment and interpretation within rural morning environments. *“Happiness in Times of Despair”* emphasizes emotional resilience and self-awareness. *“Future and Unforeseen Regret”* examined adolescent marriage and its societal implications. *“Life and the Dying Heartbeat”*

explored themes of existence, bereavement, and ethical choices. *“Truth to Conquer a Challenging World”* examined judgments and marital relationships within a rural Philippine setting. *“Love and the Painful Sacrifice”* illustrate the conflict between individual aspiration and societal norms through a love triangle. *“Soul and the Memory of the Dead”* link literature to themes of remembrance and mourning. *“Judgment in the Battle in the Court”* juxtaposed social strata and emphasized principles of justice and accountability.

Significant difference in the utilization of “Literatureverse.” As revealed in Table 2, a paired-sample t-test indicated a statistically significant enhancement in student performance following the implementation of the module. Pretest scores (M = 13.0, SD = 2.62) were significantly lower than post-test scores (M = 24.7, SD = 1.89), $t(9) = 9.66$, $p = .00001$. This signifies that “Literatureverse” substantially enhanced students’ understanding of Grade 7 literature.

Table 2
T-Test Results of the Pretest and Post-Test Scores of the Students

	Mean	N	SD	t	df	p	Interpretation	Decision
Pretest Result	13	10	2.62					
Post-Test Result	24.7	10	1.89	9.66	9	.00001*	Significant	Reject the H ₀

The substantial disparity between pretest and post-test scores resulted in the rejection of the null hypothesis, thus, significant difference exists. This validates the efficacy of “Literatureverse” in improving students’ literature learning in alignment with the Department of Education’s Most Essential Learning Competencies.

Evaluation of “Literatureverse”. Teachers and master teachers evaluated the module as exhibiting a “Standard of Excellence” across all criteria: appropriateness (M = 3.86), comprehensiveness (M = 3.93), objectiveness (M = 3.93), content and organization (M = 3.80), style and format (M = 3.83), and evaluation exercises (M = 3.78).

Table 3
Mean Distribution on the Evaluation of the "Literatureverse"

Components	Mean	Verbal Interpretation
Appropriateness	3.86	Standard of Excellence
Comprehensiveness	3.93	Standard of Excellence
Objectiveness of the Module	3.93	Standard of Excellence
Content and Organization	3.80	Standard of Excellence
Style and Format	3.83	Standard of Excellence
Evaluation Exercises	3.78	Standard of Excellence

DISCUSSION

The content and elements of "Literatureverse" were developed through an analysis of selected Philippine short stories. Rural daytime environments featuring Filipino domestic characters, with narration in both third-person and first-person perspectives, and conflicts centered on the self, society, and interpersonal relationships, were prevalent. These elements encapsulated themes such as identity, gender roles, poverty, compassion, marriage, and social responsibility.

Based on these analyses, a narrative framework was constructed wherein a deity protected a story diamond that was fragmented into eight pieces. Students advanced through thematically organized chapters to retrieve the fragments via literature-based and gamified learning activities. The learning activities were organized utilizing adapted, self-directed learning module components: "*Land of Expectation*" (What I Need to Know), "*Origin of Ideas*" (What's In), "*Blossom of Knowledge*" (What's New), "*Fostering of Learning*" (What's In It), and "*Reflection*" (What I Have Learned).

A paired-sample t-test revealed a statistically significant increase from the pretest ($M = 13.0$, $SD = 2.62$) to the post-test ($M = 25.1$, $SD = 1.97$), $t(9) = 14.957$, $p = .00001$. The null hypothesis was rejected due to this notable disparity, confirming that "Literatureverse" significantly enhanced the literature skills of Grade 7 students, aligning with the Department of

Education's Most Essential Learning Competencies.

Teacher evaluations further corroborated the efficacy of the module. The average scores demonstrated a "Standard of Excellence" in appropriateness (3.86), comprehensiveness (3.93), objectivity (3.93), content and organization (3.80), style and formatting (3.83), and evaluation exercises (3.78). These findings indicate that "Literatureverse" was effectively designed, cohesive, and pedagogically strong. Overall, the findings showed that "Literatureverse" was a successful learning tool that helped students understand literature better through stories connected to their culture and engaging activities.

Recommendations. Based on the findings, (a) English teachers can use Literatureverse as an extra tool for teaching short stories; (b) students can use the module to improve their critical reading skills and enjoy literature more; (c) those who create teaching materials can modify the model to make similar gamified modules; (d) educational technology experts can turn Literatureverse into a digital format for easier use in classrooms; and (e) future researchers can look into using gamification in other areas of language, like grammar.

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