

Go hard or *Gone Home*: Video games' potentials for the promotion of  
*Bildung* in the Norwegian upper secondary EFL classroom.

A Case Study.



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Sindre, May 2019

## Abstract in Norwegian

Norge, og store deler av verden, preges av en stadig teknologisk utvikling hvor nye digitale ressurser og oppfinnelser stadig tar mer plass i hverdagen. Helt siden de kom på 70-tallet har særlig videospill fått en stor rolle i manges hverdagsliv, spesielt for barn og unge. Dette observeres også i det norske skolesystemet, da flere lærere har begynt å ta i bruk digitale ressurser, inkludert videospill i undervisningen. Samtidig forbereder det norske skolesystemet seg på en fagfornyelse, da nye læreplaner for alle fag skal tre i kraft i 2020, hvor høringene for disse læreplanene blant annet har fokus på økt bruk av digitale ressurser og videospill for læring i klasserommene (Utdanningsdirektoratet, 2018).

Utgangspunktet for denne masteroppgaven ble derfor å undersøke nærmere hvordan videospill kan bli brukt i engelskundervisningen i norske skoler. Etter å ha lest tidligere forskning på feltet, fant jeg lite forskning om bruk av videospill i engelskundervisningen fra et danningperspektiv. I et forsøk på å tette dette forskningsgapet har masteroppgaven dermed undersøkt hvilke potensialer videospill kan ha for å fremme danning i engelskundervisningen.

Studiet er et case-studium, hvor jeg har sett på hvordan fire VG1 klasser har opplevd bruken av og lært gjennom videospillet *Gone Home*. Det ble sendt ut spørreskjema med åpne og lukkede spørsmål til alle klassene, samt gjennomført klasseroms observasjon i tre skoletimer og et gruppeintervju i en av klassene for å samle inn empirisk data. Alle undersøkelsene ble gjennomført i november 2018.

Funnene tyder på at elevene ble personlig engasjert og involvert i spillets historie siden de opplevde den gjennom å spille som en avatar. Å spille som en avatar gjorde også at elevene følte seg mer knyttet til andre karakterer i spillet, noe som igjen kan ha fremmet sympati og empati, som er viktige aspekter ved danning. Elevene rapporterte også at de følte økt læringsutbytte innen dramaturgi og litterære virkemidler, samt refleksjon og diskusjon rundt andre kulturer. Noen elever rapporterte også at de hadde lært hvordan videospill kan bli brukt som en læringsstrategi for å lære engelsk, noe som kan legge til rette for fremtidig læring i situasjoner utenfor skolen. Funnene tyder på at videospill har potensiale for å fremme danning i Engelskundervisningen, men det er fremdeles behov for mer forskning på feltet.

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# Chapter 1: Introduction

The present chapter will provide the background for this thesis in English didactics, as well as argue for why the study can bring something new to this area of research. The chapter will present the thesis' main research question, as well as three subordinate research questions. These will guide the thesis' exploration of video games' potentials for promoting *Bildung* (see Section 2.1). Previous research that is related to this study will also be presented. Further, the chapter will examine and relate the area of research to the current English curriculum in Norway and discuss how it may suit the on-going changes in the curriculum.

## 1.1 Aim and scope

Our society is in a constant technological development, where the internet, digital devices and new media are becoming more and more influential in our everyday life. This development has changed how we interact in society. Most people now read their newspaper online rather than in paper format (SSB, 2019), are dependent on internet and e-mail at work and spend more time on social media and playing video games for entertainment in their spare time. This development especially concerns younger people who have grown up simultaneously with this development, where research shows that youths tend to spend a lot more time online or playing video games, than e.g. reading literature (Habegger-Conti, 2015, p.108).

The technological development has also affected the Norwegian school system, where internet and other digital devices are implemented more and more in the English as a Foreign Language (Henceforth EFL) teaching. However, video games are rarely used as an approach for learning English by EFL teachers. Therefore, I deemed it interesting to investigate what potentials video games could have in EFL classrooms. Since the youths' interest in reading has decreased in recent years (Habegger-Conti, 2015, p. 108), and because reading literature has been the main approach for developing intercultural competence and promoting *Bildung* in EFL classrooms (Fenner, 2018, p. 219), I decided to focus my Master's thesis on how video games can be used as an alternative approach to literary texts to promote *Bildung*. With this in mind, the main research question established for this thesis is: "What potentials do video games have for promoting *Bildung* in EFL classrooms?". Since this research question is



quite open, and could include many different aspects, I have also decided to establish three subordinate research questions to limit the scope of the thesis:

- How may video games affect students' engagement and personal involvement in English teaching?
- How may video games promote empathy and sympathy and help develop *Bildung*?
- What are the students' perceived outcomes regarding learning and personal development after using video games in the EFL classroom?

Since there is, to my knowledge, little or no empirical research conducted on these educational aspects of video games in EFL classrooms, the thesis takes a broad perspective to map out different potentials video games may have in order to promote *Bildung*. The thesis therefore aims to function as an exploratory study, which could be a starting point for further investigation in this research area. To meet these objectives, the study conducted a case study with a mixed-methods approach (see Chapter 3) in a VG1 general studies class in an upper-secondary school in Norway.

## **1.2 Background and rationale for the study**

The reasons to discuss the use of video games in EFL classrooms are many, as it is a topic which has received relatively little attention both in didactical research and in EFL classrooms in general. The topic has at the same time received more attention in recent years, as English teachers have started to see video games as a resource for learning, rather than just for entertainment purposes. Groups or internet pages like *Spillpedagogene, IKT I praksis* (The video game educators & ICT in practice) have become more frequent and visible in teaching environments, where learning-tasks related to video games have been developed. A reason for this may be because there is a “new generation of teachers” who are more used to and have a positive outlook on video games. Previous research has shown that teachers do not necessarily see video games as a waste of time, but that they tend not to use them because of their lack of experience in the area (Bourgonjon et al., 2013, p. 31). It is therefore reasonable to assume that the topic of video games will receive more focus in the future, as a new generation of teachers could be more enthusiastic to include them in the EFL classrooms. With this in mind, this Master's thesis could therefore provide insight and establish questions for further investigation, and thus contribute to this area of research. Another reason to investigate the

possibilities of using video games in the EFL classrooms is because it is a medium in society which expresses itself culturally, which often tend to engage younger persons such as students. Media such as English movies, tv-series, music, and webpages are all frequently used in EFL classrooms as different ways of expression in society, and video games could, in my opinion, also be included in this category. This may also be evident in the English Curriculum in Norway, as the curriculum states that the students should be able to “use a varied selection of digital tools, media and resources to assist in language learning [...]” (The Norwegian Directorate for Education and Training, 2013).

I have also chosen this topic for my Master’s thesis because of my personal interest in video games in general, as well as how they may be implemented in EFL teachings. I wish to explore this educational field further and hope and wish to use video games in my own classroom in the future. Even though I loved playing video games as a child, and also experienced learning English from playing (mostly word acquisition and pronunciation), the idea of focusing my Master’s thesis around this subject did not occur to me before I attended a seminar regarding the use of video games in school. This caught my interest both academically and personally, and after some reflection and discussion with my supervisor, I came up with an approach that, in my opinion, can contribute and have a purpose in this field of research.

### **1.3 Previous research**

As previously mentioned, I found no examples of other empirical research studies that focus on the relationship between video games and *Bildung* in the EFL classroom, even though such research would be beneficial to draw on. I therefore deem this thesis important, as there is a research gap which needs to be filled. However, there have been conducted a number of studies that focus on video games and English learning such as vocabulary and L2 (Second language) proficiency. This section will therefore briefly present some relevant publications on the subject.

Pia Sundqvist (2019) has in her research focused on L2 vocabulary among Swedish students (15-16 years old) who play Commercial-off-the-shelf games (COTS), whose primary focus is entertainment rather than education, and compared them to non-gamers’ vocabulary. Her findings show that there is a relation between playing COTS and L2 English vocabulary

proficiency and that gamers show a more advanced productive vocabulary than non-gamers (Sundqvist, 2019, p. 105). Sundqvist and Wikström (2015) also conducted a similar research where they examined out-of-school digital gameplay and in-school L2 English vocabulary measures and grading outcomes, which also indicates a positive relation between gameplay and L2 English – at least for boys (Sundqvist and Wikstrom, 2015, p. 74).

Brevik and Hellekjær (2018) conducted a study which aimed to analyse reading proficiency, reading comprehension strategy use and interest in English as a second language among so-called ‘outliers’ who read better in L2 than L1. The results showed that outliers use relevant strategies and reported high interest in L2, especially among boys in vocational programs, a group with a high dropout rate (Brevik and Hellekjær, 2018, p. 89). A possible reason for the high interest in English and higher proficiency in L2 than L1 may be because of the frequent use of English outside of school through listening and reading English, including playing online video games (Brevik & Hellekjær, 2018, p. 89).

Another Master’s thesis in English didactics from the University of Tromsø, written by Runar Lafjord (2016), focused on how a gamified classroom can improve the oral activities of pupils of English teaching in lower secondary school. His results indicate that

The gamified classroom can improve oral activity in pupils by facilitating active, extensive, creative and spontaneous use of the English language. The language that was used was situated within an authentic context where the pupils were encouraged to use their language for meaningful communication and problem solving.

(Lafjord, 2016, p. 49).

Finally, research has also been conducted on teachers’ acceptance of game-based learning (Bourgonjon et al., 2013) and students’ perception about the use of video games in the classroom (Bourgonjon et al., 2010). The first study focuses on which factors influence the acceptance of commercial video games as learning tools in the classroom. The findings showed that the teachers did not perceive using video games as a waste of time, but they did not perceive video games as tools that could improve their job performances (Bourgonjon et al., 2013, p. 31). The second study focuses on how students perceived using video games in the classroom. The results showed that several factors may affect the students’ preference for using video games in the classroom: the perceptions of students regarding the usefulness, ease of use, learning opportunities, and personal experience with video games in general (Bourgonjon et al., 2010, p. 1152).

## 1.4 Video games and *Bildung* in the English curriculum

The present general curriculum in Norway (LK06) was developed in 2006. The English curriculum states the core elements in the subject, as well as the learning aims which are to be accomplished by the students. The most relevant sections for this thesis are the ones regarding development of cultural competence, as well as digitally based learning.

The importance of developing cultural competence is emphasised in the introduction of the curriculum's main purpose:

The main subject area Culture, society and literature focuses on cultural understanding in a broad sense. It is based on the English-speaking countries and covers key topics connected to social issues, literature and other cultural expressions. This main area also involves developing knowledge about English as a world language with many areas of use.

The main subject area involves working with and discussing expository texts, literary texts and cultural forms of expression from different media. This is essential to develop knowledge about, understanding of and respect for the lives and cultures of other people

(The Norwegian Directorate for Education and Training, 2013).

The focus on understanding and respect between persons with different cultural background emphasises the importance of developing intercultural competence (see Section 2.2) in the curriculum, as well as the aim to promote and strengthen democratic involvement and co-citizenship – both essential aspects of *Bildung* (see Section 2.1). Culture, society and literature are also core elements in the curriculum, where two of the relevant competence aims for VG1 students are “Discuss and elaborate on culture and social conditions in several English-speaking countries” and “Discuss and elaborate on English language films and other forms of cultural expressions from different media” (The Norwegian Directorate for Education and Training, 2013).

The latter competence aim also legitimises the use of video games, because a video game is a medium that can produce cultural expressions. However, video games are not mentioned explicitly in the curriculum, probably because they have not been common to use in the EFL classroom. Instead, the use of video games is rather implicit and referred to in the curriculum

as “digital tools”, which also include other digital resources. The English curriculum also presents five basic skills: Oral, Writing, Reading, Numeracy and Digital skills (The Norwegian Directorate for Education and Training, 2013). The Digital skills consist of being able to:

To use a varied selection of digital tools, media and resources to assist in language learning, to communicate in English and to acquire relevant knowledge in the subject of English. The use of digital resources provides opportunities to experience English texts in authentic situations, meaning natural and unadapted situations.

(The Norwegian Directorate for Education and Training, 2013).

Thus, one could argue for the use of video games in EFL classrooms even though they are not mentioned explicitly in the curriculum, especially since one of their main advantages is that they can provide opportunities for authentic situations (see Section 2.7.3).

However, the English curriculum in Norway is going through changes, as the Norwegian Directorate for Education and Training is currently developing a new English curriculum. A final draft for the new curriculum has been presented as an official hearing document, and even though the process is not finished, it may indicate the outlines for the new curriculum.

A significant change which is highly relevant for this thesis, is that video games are now explicitly mentioned in the curriculum in one of the competence aims for VG1: “To analyse different issues in English movies, video games and other cultural expressions” (The Norwegian Directorate for Education and Training, 2018, own translation). The fact that video games are explicitly mentioned in the proposal indicates that the topic will be receive more focus in the future, thus emphasising the need and importance of further research on the topic.

Further, the new curriculum includes intercultural competence, as well as the promotion of *Bildung*, as they present democracy and co-citizenship as an interdisciplinary subject:

In the English subject, the interdisciplinary topic democracy and co-citizenship concerns developing students’ tolerance and understanding that our perception of the world is culturally dependent. To learn English, and to be able to communicate with people all over the world regardless of shared first language and to make experiences from other cultural exchanges, opens up for new ways to perceive the world. By working with different kinds of texts, the students can obtain insight that democracy

has different forms and expressions and is not something to be taken for granted. This insight can develop curiosity, interest and engagement and contribute to preventing prejudice, develop tolerance and contribute in making students active co-citizens in the global society

(The Norwegian Directorate for Education and Training, 2018, own translation)

Even though this is currently a proposal, the statement above makes this thesis highly relevant. The study aims to explore how video games can engage and involve the students in new cultural exchanges, and how they may develop sympathy and empathy for persons of other cultures, which are important factors for developing understanding and tolerance for other cultures. The relevance of this thesis may also be reflected in some new competence aims, which state that the students should be able to “Use and evaluate different strategies for learning, including use of digital resources and technology in one’s own language learning and communication.”, “Express themselves critically and reflectively in exchanges with relevant topics in society” and “Read and discuss different kinds of texts regarding cultural differences and social conditions” (The Norwegian Directorate for Education and Training, 2018, own translation).

## **1.5 Outline of the Thesis**

The thesis will consist of five chapters, including the present chapter, as well as a list of Appendices. Chapter 2 will provide a theoretical framework where relevant theories to the thesis’ topics will be presented, including theories regarding *Bildung*, intercultural competence, video games as a literacy and learning principles present in video games. In chapter 3, I will explain how the study was conducted, and present and justify the methodological choices I have made throughout this project. The chapter will also discuss ethical considerations made as well as provide information about context and participants. Chapter 4 will present the empirical results and findings from the different research approaches used, as well as discuss the findings while linking them to relevant theories. Finally, chapter 5 will conclude the findings and discussions brought up in the study and attempt to answer the thesis’ research questions. Further, it will discuss didactical implications for the use of video games in the EFL classroom, and lastly present aspects of

video games that should be focused on in future research regarding *Bildung* and video games in EFL classrooms.

## Chapter 2: Theoretical framework

As the study investigates what potentials video games may have for promoting *Bildung* in the EFL classroom, the theoretical framework for my research will include different aspects of these topics. I will first introduce a general description of *Bildung* and intercultural competence, and how they are approached in the EFL classroom. The chapter will also briefly introduce discussions about students' skillset regarding digital tools, as well as provide how video games may be used as educational tools, and how they may be applied in English educational settings.

### 2.1 Bildung

After the Council of Europe (CoE) began emphasising the view of culture as an aspect of language teaching and learning in the 1990s, the role of culture in Foreign Language (FL) educational settings became more emphasised and important (Hoff, 2018, p. 69). The idea of fostering democratic individuals through FL education has its roots in the humanistic *Bildung* ideals (Hoff, 2018, p. 69). The *Bildung* tradition, often associated with the development of personal identity, moral values, critical thinking and democratic citizenship, is a lifelong process which leads to increased understanding of the world and ourselves (Hoff, 2014, p. 509). Hoff (2014) also stresses that even though *Bildung* focuses on personal growth, the focus can not only be on the individual. The individual's relation to cultural and social communities is also an important aspect, as the individual always understand himself or herself in relation to others (p. 509). *Bildung* therefore includes the ability to have a critical insight into one's own culture and perspective.

For such processes to work, however, one must examine the teaching material, as well as the ways of working with this material. To do this, one often turns to Klafki (1996) and his description of the different traditions of *Bildung* in education. He defines the two main views as material *Bildung* and formal *Bildung*, before he proposes a third view: categorial *Bildung* (Klafki, 1996). The first, material *Bildung*, focuses on factual information about a culture which the learners need to attain (Klafki, 1996, p. 173). In an educational setting, this could e.g. be learning certain facts about indigenous people or the history of Australian independence. This kind of objective approach for learning about other cultures prevents the



students from developing and expressing personal opinions, as well as critical thought, because the information is presented as “absolute” (Klafki, 1996, p. 173). The second view, formal *Bildung*, is quite the opposite, as its primary focus is on the development of independent and subjective thoughts and opinions (Klafki, 1996, p. 181-182). In other words, the traditions complement each other. Whereas material *Bildung* lacks reflection around the content, the formal *Bildung* lacks content to reflect *about*. Because of this, Klafki (1996) proposes a third tradition: categorial *Bildung*, a mix between the other two, which includes both formal and material aspects. In order to promote categorial *Bildung*, the teaching must be *exemplary* (p. 194-195). This means that the material and approaches used must interest the students and promote their personal engagement, as well as open up their world view and feel relevant to the students’ lives (Klafki, 1996, p. 189).

In other words, in order to promote *Bildung*, the content must be interesting for the students to make them personally involved (Fenner, 2012, p. 374). Video games could therefore be a helpful approach for promoting *Bildung* as they are often deemed engaging (Van Eck, 2006, Galvis, 2015), and is a medium and popular culture that often interests the students. This may provide an opportunity to connect the students’ in- and out-of-school lives (Beavis, 2014, p. 434), which may promote higher engagement from the students.

## **2.2 Intercultural competence**

Closely connected to *Bildung* is the concept of Intercultural competence (IC), which is a concept that “cannot easily be tied down to one authoritative definition” (Hoff, 2018, p. 71). However, to *act* interculturally requires understanding about the relationship between cultures and see how they relate to each other in terms of similarities and differences. Also, it is essential to be able to reflect about this relationship, and to take an external look on oneself, including how one’s own values, beliefs and behaviours compare to the cultures interacted with (Byram, 2008, p. 68-69). Another important aspect to be aware of in the case of acting interculturally is that one must be open to suspend one’s own values, beliefs and behaviours in order to be able to understand and empathise with other cultures’ set of values (Byram, 2008, p. 68-69).

Even though it is hard to pin intercultural competence to one definition, Michael Byram and his model of *intercultural communicative competence* (ICC) (Byram, 1997), have been a

major influence in the field of FL didactics and curriculum development in several countries, including Norway (Hoff, 2018, p. 71-72). Byram (2008) describes being intercultural as an activity (p. 69), and has thus listed five objectives or qualities in his model which a competent intercultural speaker must possess, as shown in Fig 2.1 below:

	<b>Skills</b> <b>Interpret and relate (savoir comprendre)</b>	
<b>Knowledge</b> <b>Of self and other;</b> <b>Of interaction:</b> <b>Individual and societal</b> <b>(savoirs)</b>	<b>Education</b> <b>Political education</b> <b>Critical cultural awareness</b> <b>(savoir s’engager)</b>	<b>Attitudes</b> <b>Relativizing self</b> <b>Valuing other</b> <b>(savoir être)</b>
	<b>Skills</b> <b>Discover and/or interact</b> <b>(savoir apprendre/faire)</b>	

Figure 2.1: Factors in intercultural communication (adapted from Byram 1997, p. 34).

With *Savoir être*, Byram (1997) states that other cultures must be approached with “curiosity and openness, readiness to suspend disbelief about other cultures and belief about one’s own” (p. 50). This includes, among other things, to be willing to engage with otherness in an equal relationship, to discover other perspectives, and to question values and cultural aspects of one’s own environment (Byram, 1997, p. 50). Concerning *Savoirs*, the intercultural speaker needs to have knowledge of “social groups and their products and practices in one’s own and in one’s interlocutor’s country, and of the general processes of societal and individual interaction” (Byram, 1997, p. 51). This means that the speaker must have knowledge about historical, social, geographical and national relationships both in the culture communicated with, one’s own culture, and the relationships between the two cultures.

Further, Byram (1997) also emphasises certain skills that the intercultural speaker should possess: Skills of interpreting and relating (*Savoir Comprendre*) and Skills of discovery and interaction (*Savoir Apprendre/faire*). The first set of skills include “The ability to interpret a document or event from another culture, to explain it and relate it to documents from one’s own” (p. 52) while the latter Byram describes as the:

Ability to acquire new knowledge of a culture and cultural practices and the ability to operate knowledge, attitudes and skills under the constraints of real-time communication and interaction

(Byram, 1997, p. 52)

The last quality Byram argues for is cultural awareness or political education (*Savoir s'engager*) which entails the “ability to evaluate critically and on the basis of explicit criteria perspectives, practices and products in one’s own and other cultures and countries” (p. 53).

A successful intercultural speaker is therefore, according to Byram, someone who is able to recognize how different cultural contexts are interpreted and uses this insight to act as a “diplomat” who mediates between different worldviews (Hoff, 2018, p. 73).

Even though Byram’s model has been a major influence in EFL didactics in several countries, the model has also been criticised and challenged. In her article, Hoff (2014) examines and discusses how the ICC model corresponds with *Bildung* theories in the description of an ideal intercultural meeting between Self and Other. Hoff is critical to Byram’s model, which in her opinion paints “[...] an overly idealistic, and to some extent naïve, picture of interculturality through its emphasis on harmony and agreement” (p. 515).

Hoff is especially critical to Byram’s definition of *savoir être* - that the Other and his or her culture should be approached with an uncritical willingness to show tolerance and acceptance. She argues that this approach may be counterproductive for promoting *Bildung* and intercultural competence, as learners are taught or expected to show “correct” attitudes towards the Other. This may result in what Klafki labels as material *Bildung* (see section 2.1) instead of learning independent, critical thinking (Hoff, 2014, p. 514-515). Hoff therefore points out that recognition of conflict and disagreement may be constructive and beneficial aspects of intercultural communication. These aspects may, according to Hoff, lead to communicative situations which feel meaningful to the participants, as they may be more engaging and thus increase the level of honesty and involvement.

To be personally involved in the intercultural exchange is essential if the dialogue is to affect the learner’s ways of thinking and to develop their personal identities culturally (Hoff, 2014, p. 514). If the intercultural exchange is to promote categorial *Bildung* (see section 2.1), the intercultural exchange must have an impact on the learner’s way of thinking and also develop his or her personal identity. Instead of negotiating a common understanding across cultural

differences, the most important goal for the FL learner should be to use the opportunities in an intercultural communicative situation to “develop as a human being through open-minded, yet critical, self-examination and exploration of otherness” (Hoff, 2014, p. 515). The focus on constructive approaches to handling conflict and difference may therefore contribute to a modern conception of *Bildung* (Hoff, 2014, p. 515).

In terms of conflict and opposing cultures in video games, Gee (2004) uses the term *cultural models*. Gee defines cultural models as “images, story-lines, principles or metaphors that capture what a particular group finds “normal” or “typical” in regard to a given phenomenon” (Gee, 2004, p. 143). When acting in a video game, the player takes on the role of another identity (see Section 2.7.2). By this, the player must sometimes think, value and act from a perspective which may disagree with his or her group’s perspectives, and thus acts on the basis of another group’s perspectives and values. Even though the player feels like he or she acts “wrong” in relation to his or her own values or perspectives, the experience does not necessarily mean that the player accepts the action and therefore adopts the avatar’s values (Gee, 2004, p. 143).

Further, Gee states that people are not usually conscious about their own cultural models, nor do they pay much open attention to them unless they are threatened. However, when one’s cultural models are challenged or come into conflict with other cultural models, people can become consciously aware of them (Gee, 2004, p. 144). As mentioned, conflict and disagreement in intercultural exchanges are regarded as fruitful and constructive by Hoff (2014), which may contribute to promote *Bildung*. In relation to this, Gee argues that video games provide opportunities for players to think consciously and reflectively about cultural models regarding the world without denigrating the players’ identities, abilities or social affiliations, but rather juxtapose them with other models (cultures) that may conflict or relate to them in different ways (Gee, 2004, p. 143). To summarise, video games provide opportunities for players to act in and through other cultures or cultural models which may disagree or conflict with their own. One could therefore argue that video games are well suited for the teaching and to promote intercultural communicative competence, and apt for the promotion of *Bildung*.

### 2.3 Literature as an approach for *Bildung* and intercultural competence

Traditionally, literary texts have been the main approach for teaching students about other English-speaking cultures and have therefore been considered as the main approach to promote *Bildung* and intercultural competence in the EFL classroom (Fenner, 2018, p. 219). According to Fenner (2012), learning is “not just learning *about* something, but also learning *through* and *from* something...” (p. 374), which is possible through exemplary learning (Klafki, 1996, p. 194-195). Further, Fenner (2012) states that in order to develop intercultural competence, the learner must gain knowledge from subjectively experienced meanings which are developed through face-to-face cultural encounters (p. 376). This may be achieved if the learners read authentic texts of different genres, which express and engage the students in personal encounters with the targeted cultures (Fenner, 2012, p. 376). However, Fenner (2018) also stresses that when using the term “text” regarding the English curriculum, the term must also be understood to include films, digital games, narrative television programmes etc. (p. 216).

To engage and read a text within a framework of foreign language learning should, according to Fenner (2012), be regarded as a dialogic process, where the meaning is not in the text itself but develops through sharing (p. 377). In other words, the reader participates in a dialogue where the text functions as the voice of the culture. In the case of developing intercultural competence, culture must be seen as *dynamic*, which means that the learner is influenced by the encountered culture, but also that the learner simultaneously influences the culture through his/her interpretation of the text in the dialogue (Fenner, 2012, p. 376). Through these dialogues, intercultural competence and language are developed through processes of interpreting, creating meaning, communicating and reflecting (Fenner, 2012, p. 377). The learner’s interpretation is affected by the learner’s background, knowledge and previous personal experience (Fenner, 2018, p. 220), which may be fruitful for developing new meanings in the dialogue between the text and the reader.

Literary texts also offer the opportunity to see and experience things from another perspective, often situations or environments that the students would not experience themselves (Bredella, 2006, p. 75). The students, who act like spectators, read a story about a foreign culture, told by a participant who experiences various themes or conflicts within that culture. As he argues for using multicultural literary texts for promoting intercultural competence, Bredella (2006) states that such texts promote empathy, a central aspect for intercultural understanding, calling them

the main source for “experiencing how others think and feel in the foreign language classroom” (p. 91). To empathise is defined by Dadlez (1997) as:

To empathize is to adopt a different point of vantage on the actual or fictional world. It is to regard that world from the perspective of certain beliefs and thoughts and predilections, just the beliefs and thoughts a character is imagined to have or a person is believed to possess. Further, it is to imagine having those thoughts and beliefs, to imagine believing what and as another does (p. 7).

In other words, to fully understand the person(s) and the culture in the texts, the reader must empathise in order to understand and see events from the character’s perspective. To have an emphatic engagement with the text is important as it “... allows us to explore experiences we have not had from perspectives that are wholly not our own but we can make our own” (Dadlez, 1997, p. 195).

This corresponds well to Fenner’s (2012) claim about the significance of personal engagement and exemplary teaching (Klafki, 1996). Further, Dadlez (1997) also distinguishes between empathy and sympathy, where the latter may be defined as: “Sympathy, as distinct from empathy, could involve entertaining the thought of another’s situation and feelings exclusively from one’s *own* perspective” (p. 169). As mentioned, the reader brings his or her background, knowledge and previous experience when engaging in a text (Fenner, 2018, p. 220), which may cause the reader to sympathise with the characters engaged with. When the reader seeks such personal emotions or experiences during the encounter with the text, he or she adopts an *aesthetic stance*, which focuses on emotions such as private feelings, attitudes, sensations. The reader’s emotions and past experiences thus bring meaning to the text (Rosenblatt, 1994, p. 24-25).

## **2.4 What are video games?**

In the Oxford English Dictionary, “video game” is defined the following way:

A game played by electronically manipulating images produced by a computer program on a monitor or other display (now usually a program running on a games console, personal computer, or mobile device); (also) a software package for such a game

(Oxford English Dictionary)

Ever since the video game *Pong* (1972), which is defined by many as the first commercial video game, made its debut on the screen, video games have for almost half a century evolved into becoming a major influence in the cultural landscape, especially amongst young people (Wolf, 2012). Video games have evolved from being simple moving pixels on a screen with a simple task, to become highly realistic images with complex and varied objectives for the gamer to explore. The concept of video games has also developed from being limited to arcade machines in bars and arcade halls, to be available on personal computers, specific video game consoles, and in recent years also people's phones, making the concept more widespread. Video games have thus established themselves as cultural forms of expression alongside other media such as literature, radio, movies and TV-shows (Egenfeldt-Nielsen et al., 2013).

## **2.5 Digital natives – a new generation of students?**

After they were introduced in the 70s, video games were mostly played and consumed by the younger generation of kids and young adults. As new technologies were developed, new generations were exposed to and grew up with new devices and technologies which other generations had not experienced. This has caused a discussion among educational researchers, who debate if new generations think and learn in different ways than previous generations because of the new technologies (e.g. Tapscott, 1999; Prensky, 2001; Long, 2005). Since children today have grown up surrounded by digital devices, internet, streaming services etc., it is argued that this has caused a different way of thinking and processing information compared to previous generations (Prensky, 2001).

This new generation, estimated to be born between 1980 and 1994, is often characterised as the *Digital natives* (Prensky, 2001) or the *Net Generation* (Tapscott, 1998). These terms have been adopted by many scholars in this area of research. Prensky (2001) calls for a change in the educational system. He claims that: "Our students have changed radically. Today's students are no longer the people our educational system was designed to teach." (p. 1). He claims that the digital natives have a skillset and traits that the educational system does not acknowledge. According to Prensky, the methods and materials used in the educational system are unfamiliar to these students, and new teaching content must therefore be implemented in the teaching (Prensky, 2001, p. 4).

This has, however, been a challenging process. Prensky (2001) points out that the teachers are not as technically skilled and fluent as their students. As an opposite to *digital natives*, we have the *digital immigrants*, which includes people (in this case teachers) who have not grown up with the new technologies but had to adapt to the new environment. As many of them are not familiar with the new technology, Prensky argues that they speak a different “outdated language (that of the pre-digital age)” (p. 3), a language which is foreign to the digital natives (Prensky, 2001). Prensky claims that the digital immigrants do not appreciate or understand the skills of the digital natives. Because they learned things in a specific way or manner, they assume that the students still learn the same way, and do not recognize that their students might learn differently e.g. from watching television or playing games (Prensky, 2001, p. 4).

However, the claims about the generational shift that have seemingly taken place have not been unchallenged and have been criticised by many educational researchers (e.g. Bennett et al., 2008; Selwyn, 2009; Jones et al., 2010; De Bruyckere and Kirschner, 2017). A major critique against these claims is their lack of empirical evidence, and that there is not enough sufficient evidence to prove that a distinctive change in how young students learn and think has occurred (Bennett et al., 2008, p. 777). Whereas the claims about a new generation of learners lack evidence, its critics provide evidence that suggests that the digital natives do not exist, and that the generation does not possess the characteristics nor the skills that have been attributed to them (Jones et al., 2010; De Bruyckere and Kirschner, 2017).

The studies presented show that students born after 1984 do not have a general deep knowledge about technology, especially when it comes to using technology to learn. Instead, the knowledge or use of technology is limited to quite basic use, such as e-mail, surf the internet, Facebook and other types of entertainment (Selwyn, 2009 , p. 372). When used for learning, it was often limited to looking up information on sites like Wikipedia (De Bruyckere and Kirschner, 2017, p. 136). This indicates that the supposed digital natives’ usage or understanding of technology do not differ from general use of such technologies, which older generations also use. Bennet et al. (2008) also argue that the skills and experiences regarding technology are far from universal among young people, and that generalising a whole generation may therefore be problematic (p. 778-779).

The opponents in the Digital Natives debate therefore warn educationalists to be cautious when approaching the literature related to the area. Bennet et al. (2008) characterise the discourse in the debate as a form of ‘moral panic’ as the “Arguments are often couched in dramatic language, proclaim a profound change in the world, and pronounce stark



generational differences” (p. 782). The essence in this claim is that the strong chants for a radical reorganisation in education are exaggerated and might cause an impression of a crisis in the educational sector. The dangers of making such a generalisation of a whole generation of students are that teachers may assume that all students possess talents and abilities that they do not have (De Bruyckere and Kirschner, 2017, p. 137), or they focus attention on technically adept students, neglecting those who are less interested or competent (Bennett et al., 2008, p. 779).

A Belgian study from 2013 both confirms and disagrees with Prensky’s claims. The study, which was also mentioned in Section 1.2, examined the acceptance of game-based learning by secondary school teachers. The study shows that the teachers involved did not deem using video games in educational situations as a waste of time, but rather saw the potential for learning opportunities in usage of video games. At the same time, the teachers did not consider video games as tools that could improve their job performance (Bourgonjon et al., 2013, p. 31).

A reason for why the teachers did not consider video games as a tool for improvement in their job performances may be because they were inexperienced with video games, as presented in the study, and therefore find it hard to use them in their teachings. This could prove that the teachers understand the students in terms of what methods or learning tools they might prefer or are familiar with, but at the same time, they struggle to speak the same “language” as the students as they are not able to use or play the games themselves. Remarkably, some of the teachers in the study were probably born around 1984 and are therefore a part of Tapscott’s (1999) or Prensky’s (2001) generation of technology competent youths. The fact that the teachers felt too inexperienced to use video games may contradict the assumption that there is a distinct difference between the presumed digital immigrants and natives.

Even though the claim about a new technologically skilled generation is controversial, some studies suggest that there is a change in which media attract the youth. Habegger-Conti (2015), discusses the gap between what she describes as Old and New Media. Research shows that fewer students read English literature, while the time spent reading, watching, and playing online has increased (Habegger-Conti, 2015, p. 108). She describes a perception that claims that reading books is deemed “old-fashioned” (p. 109), and that the so-called “*digital natives*” are not learning to read English from books anymore, but from games, movies, TV programs and comics (Habegger-Conti, 2015, p. 110). The 21<sup>st</sup> century has thus introduced new kinds of “literacies” (see Section 2.7.1), as the youth read, interact and learn from other

sources than previous generations, and new teaching approaches, such as video games, might therefore be helpful resources in the educational system.

## 2.6 Video games as educational tools

When video games are implemented into a classroom setting, there are, according to Van Eck (2006) three approaches for doing so:

- 1) The students design the games themselves, where the practice of designing is the learning process
- 2) Using *serious games*, games that are developed for educational purposes rather than entertaining purposes (Egenfeldt-Nielsen et al., 2011).
- 3) Integrating *commercial games*, or *Commercial Off-the-Shelf* (Henceforth COTS), which are games that are primarily designed for entertainment but are used by the teachers as tools for learning in the classroom (Van Eck, 2006; Husøy et al., 2017).

Even though the interest in using video games as learning tools in educational settings has increased, few games are designed for the classroom (Van Eck, 2009, p. 179). Those that exist are often tied to certain competence aims, which make them less flexible than COTS, which are often deemed more integrable with the existing curriculum (Van Eck, 2009, p. 179).

Another argument for using COTS games is that they are more engaging than educational games. They are created by resourceful companies who have game designers who are experts in making engaging, effective and entertaining games, where learning and content are integrated seamlessly (Van Eck, 2009, p. 180). However, the content and engaging aspects of the serious games are often subordinate to the pedagogical aspects of the games (Husøy et al., 2017), which may lead to low engagement and motivation for learning, as the students find them boring.

However, it is important to note that one cannot learn from the game's content and playing the game alone. The COTS games are not specifically designed to teach content and will therefore not be sufficient as teaching tools on their own. It is therefore essential for teachers to develop lesson plans that take advantage of what games can do and connect them to the curriculum. The video game itself should not be the main source for new knowledge, but rather an arena to apply the knowledge obtained from e.g. lessons and textbooks (Van Eck,

2009; Husøy et al., 2017). In other words, to use video games in educational settings is not sufficient for learning unless the content is closely connected to the curriculum, with well-developed lessons plans. To use video games as a learning tool therefore includes well-planned lessons where the students are introduced to the topics in advance, as well as working-tasks related to the topic (or what they experience in the game), such as group discussions, reflection tasks etc.

With this in mind, the thesis will primarily focus on the use of commercial video games in EFL classrooms, as they are by many deemed the most suitable choice for game-based learning (Van Eck, 2006; 2009; Egenfeldt-Nielsen, 2011), and because the video game used in the project studied, *Gone Home*, is a commercial video game.

## **2.7 Learning principles in video games**

In many ways, learning to play a video game can be compared to learning in school. Video games are often, just as working-tasks in school, challenging and complex, and take time and patience to master. In the beginning, they both present the basic knowledge needed in order to understand further concepts the players or learners might face, for example learning how to control the avatar in the game (learning to jump, move around, interact etc.), or to learn a basic theory in order to understand a more complicated and complex theory in a science class. However, video games often tend to make people spend more time to learn a hard game than to learn things at school, especially voluntarily. He claims that video game companies have better methods for getting people to learn, and to enjoy learning than the schools (Gee, 2007, p. 28-29). Further, Gee argues that schools can learn from the learning principles in video games that facilitate good learning. He lists a total of 13 principles in video games that facilitate good learning (Gee, 2007, p. 30-43). For this thesis, I will list the three principles which I find most relevant for using video games in EFL classrooms to promote *Bildung*, and which didactical theories they may be linked to.

### **2.7.1 *Co-design and new literacies***

The first principle Gee (2007) presents is the *co-design* principle, which means that “Good learning requires that learners feel like active agents (producers), and not just passive

recipients (consumers)” (p. 30). By this, he argues that the players interact with the game to make things happen, they do not just consume what the game designer has placed before them. When the players do something in the game, the game responds and does something back. By this, the players feel like they are co-designers, as their actions and decisions, not just the designer’s decisions, form the experiences they are having. According to Gee, this engaged participation is a key part of the motivation to learn (Gee, 2007, p. 31).

Because video games can be decoded, and there is a relationship between consumption (reading) and production (writing), video games are regarded as a new *literacy* (Gee, 2007, p. 135). Traditionally, literacy has been defined as the ability to decode and encode script, (Ørevik, 2018, p. 95), or the ability to read and write (Feez & Joyce, 2016, p. 4). However, the understanding of the term has changed from being a mental phenomenon to a socio-cultural phenomenon, and the term literacy is therefore associated as a social activity which consists of participating in social and cultural groups (Gee, 2010). This new understanding is evident in Unesco’s (2004) definition of the term:

The ability to identify, understand, interpret, create, communicate and compute, using printed and written materials associated with varying contexts. Literacy involves a continuum of learning in enabling individuals to achieve their goals, to develop their knowledge and potential, and to participate fully in their community and wider society (Uneso, 2004, p. 13)

The definition of literacy has since then been further extended, as digital technologies and societies have become more established in today’s society (Feez & Joyce, 2016, p. 5). The concept *multiliteracies*, a term coined by The New London Group describes the expansion of the literacy term. The New London Group, a group of leading literacy scholars, defined the term to include: “two important arguments we might have with the emerging cultural, institutional, and global order: the multiplicity of communications channels and media and the increasing saliency of cultural and linguistic diversity” (Cazden et al., 1996, p. 63-64). There is, in other words, a connection between the increasing digitisation and the need to extend the concept of literacy to include other forms of expression than just written text (Ørevik, 2018, p. 96).

In his definition of literacy, Gee (2007) defines the term as “any technology that allows people to “decode” meanings and produce meanings by using symbols” (p. 135), and that every literacy involves a relationship between consumption (reading) and production

(writing). He argues for video games as a literacy on its own, because game design involves a multi-modal code which communicates to the player through images, actions, words, sounds and movement, which the player interprets (Gee, 2007, p. 135). Further, Gee claims that gaming literacy differs from other literacies, as the consumption part also involves a kind of production from the player. In order to play the game (and by this decode and consume the game design), the player must make decisions and take action in the game. By taking action, the player influences the outcome of the game, and thus the production becomes a part of the consumption (Gee, 2007, p. 135).

At the same time, video games have elements that make them similar to other media such as novels, movies, play etc. For example, many games have characters or narratives which are possible to analyse in terms of literary criteria (Buckingham & Burn, 2007, p. 326). However, the difference between literary (or any other media) characters and video game characters is that the latter can be manipulated or changed by the player. The same thing goes for narratives, which can be developed by the players and influenced by the players' play style. In linguistic terms, video games can both be indicative (showing the player the world) or imperative (urging the player to take action upon that world) (Buckingham & Burn, 2007, p. 327). Buckingham & Burn (2007) therefore state that game analysis must account for the fact that games are played, and that one needs to address the ludic or playable dimensions of games (p. 327).

Further, Buckingham & Burn (2007) characterise literacy as a social practice, embedded in social contexts and social relationships, which, according to them "... implies that individuals do not create meanings in isolation, but through their involvement in social networks, or interpretative communities, which promote and value particular forms of literacy" (p. 328). In an educational setting, Buckingham & Burn (2007) distinguish between functional literacy, which in relation to video games could be described as abilities to navigate and control the game, and critical literacy (p. 329). The critical approach involves analysis, evaluation and critical reflection, which require acquisition of a meta-language that involves a broader understanding of the social, economic and institutional contexts of communication and how these affect people's experiences and practices. This is, according to Buckingham & Burn (2007), essential in literacy education, as it must "... entail a form of critical framing that enables learners to distance themselves from what they have learned, to account for its social and cultural location, and to critique and extend it" (p. 329).

In other words, video games have both similarities and differences compared to other literacies, as they allow people to decode and produce meanings when communicating with them. However, video games also differ from other literacies, as they involve a productive part, where the players take action and influence the outcome of the games, and thus the production becomes a part of the consumption.

### ***2.7.2 Identity and Manipulation and distributed knowledge***

The next principles might be tied together, so I have chosen to present them as one. The principles are *Identity* and *Manipulation and distributed knowledge*. The *identity* principle involves that the learner takes on a new identity which they value and become heavily invested in. This kind of extended commitment is required for deep learning to take place, according to Gee (2007, p. 32). In other words, by inheriting new identities through video game characters which appeal to the learner, the learner may become more engaged and committed in the learning process.

The principle of *Manipulation and Distributed knowledge* involves that the learner can manipulate and distribute their knowledge to a video game character (Gee, 2007, p. 33). The video game character has a different skillset than the learner, and knows things which the learner does not, such as how to climb ropes, leap chasms and other sorts of skills which the learner can manipulate to proceed in the game. However, the learner also knows things that the video game character does not know, like when or where to jump, climb, or interact. This kind of knowledge must be distributed to the video game character by the learner in order to proceed in the game. In other words, the learner and the video character both have knowledge that need to be integrated together in order to play the game successfully (Gee, 2007, p. 33).

The two principles are tied together as they both focus on the relationship between the learner and the video game character. Video games give the learner an opportunity to take on a new identity through a virtual character with a different skillset and background than the learner. However, the learner's skillset and background still affect the virtual player. The principles involve that learning requires a commitment to understand something, and this might be acquired through taking on a new identity (Gee, 2007, p. 32). Video games often provide the players with opportunities to take on roles different from their own. In his article, *Video Games and Embodiment*, Gee (2008) discusses the relationship between the player's and the

avatar's goals and values. As the player takes on a different role through an avatar or virtual character, the player also inherits the avatar's goals and values. This is because the game is designed to be attuned to these goals, and to make further progress or to finish the game, the player must complete tasks that correspond to the avatar's goals or purposes (Gee, 2008, p. 258-260). At the same time, the player also attributes certain mental states such as beliefs, values, feelings, attitudes etc., to the avatar as they process and learn things about the game's story and the game's virtual world. Because the avatar functions as a surrogate for the player in the virtual world, these mental states also become the avatar's beliefs, values etc. In other words, the player may have to make choices based on the feelings they have attributed to the avatar, not on the feelings the avatar might have itself (Gee, 2008, p. 259).

This way, Gee argues that the mindset of the player and the avatar interact with each other, and with the virtual world, in the following way:

Virtual character (player's surrogate) ↔ character's goals + player's goals ↔ virtual world  
(Gee, 2008, p. 260).

The model shows that the virtual character and the virtual world affect both the character's and the player's goals, which affect them back, as the player's interpretation of the story and the virtual world affect how he or she acts in it. This way, one could argue that the player, the virtual character and the virtual world "talk" to each other. For the player, this gives him or her the opportunity to see and experience situations through someone else's point of view which, according to Bakhtin, is essential in establishing an insight in one's own emotions and thoughts. This is a precondition for empathy, which is an important aspect for developing *Bildung* (Dysthe, 2013, p. 90).

### **2.7.3 Meaning as Action Image**

One of video games' perhaps major benefits in educational settings, as advocated in the previous section, is that they may provide learners with experiences and/or contexts they have not, or could not, have experienced by themselves. Gee (2007) claims that humans do not usually think through general definitions, but rather through past experiences, associations and imaginative reconstructions of experience (p. 42). This means that it is past experiences that give certain concepts and words meaning(s). Further, Gee claims that words and concepts "have their deepest meaning when they are clearly tied to perception and action in the world"

(p. 43). Through the activities in the game, the learners can make meanings of concepts through practical activities, contexts or experiences in the game, rather than general and decontextualized meanings through lectures etc., and by this give the learners deeper understanding of certain phenomena and concepts (Gee, 2004).

In relation to a Sociocultural learning perspective, where the emphasis is on learning through communication, dialogue and cooperation (Säljö, 2013, p. 75), Gee's learning principles could be connected to *Situated Learning*, where learning occurs through participation in different situations or contexts, where the learner gains experiences (Lave & Wenger, 1991). According to Lave & Wenger, learning occurs in activities situated in the social world, where it takes on meaning for the learners. These activities happen in Communities of Practice, where the learners start as newcomers, who eventually turn into experts or skilled participants through participation (p. 121-122). Further, Lave & Wenger claim that during the transformation from newcomer to expert, the learner develops an identity which is connected to motivation – the learner's desire to be a full practitioner is motivated by the growing use value of participation, which links action and meaning in the world (Lave & Wenger, 1991, p. 122). Gee (2004) agrees with this view, as he states that humans edit their experiences according to their interests, values, goals and sociocultural memberships, and it is the connections or associations that people make out of their experiences that are crucial to learning, thinking and problem-solving (p. 74).

Thus, Gee argues for the benefits of using video games for situated and embodied meanings. The meaning in video games is situation-specific and embodied, which is a crucial feature, according to Gee, as learners get real practice in a domain where learning and thinking are powerful and effective, as opposed to a more passive approach with repetition of words or definitions etc. (Gee, 2004, p. 83-84). Since video games are virtual interactive worlds, the learners have an opportunity to connect meaning to concepts or words through their experiences in the virtual world. As mentioned in previous sections, video games provide the learners with opportunities to face other cultures, contexts and activities which the learners could not have experienced in any other way. In relation to *Bildung*, an example could be how to approach controversial issues. The learners could learn about e.g. discrimination, where they learn and repeat the lexical meaning of the word and examples of how discrimination is present in societies, but not through their own experiences. However, if the students were to play a video game (with a well-planned lesson plan of course) where discrimination was the main theme focused on, the learners could experience themselves how discrimination might



occur through specific situations. This could perhaps make it easier for the students to connect the concept to the real world through their own experience, which could lead to better remembrance and understanding of what they learned.

To briefly summarise the chapter, the theoretical framework has included theories describing *Bildung* and IC and how they may be promoted. The chapter has also described how literature has been used as an approach for promoting *Bildung* and IC in the EFL classroom, traditionally. Further, the chapter has explained how COTS-games may be implemented in educational contexts and has described which learning principles in video games that may be beneficial for promoting *Bildung*. While doing so, the learning principles were linked to how video games work as a literacy, as well as relating the principles to sociocultural learning. Finally, the chapter has also attempted to provide an overview of the digital natives debate. These theories will be linked and discussed in relation to the study's findings in Chapter 4 (see Section 4.2).

## **Chapter 3: Research Methodology**

This chapter aims to describe the research design used for this study. As the study has used a mixed methods design, both questionnaire, group discussion and classroom observations have been used to explore the potential in using video games in EFL classrooms. The chapter will also discuss the choices that were made when the research was conducted. Further, it will elaborate on aspects such as choice of methods and participants, ethics, data analysis procedures and validity and reliability.

### **3.1 Research Design and Methods**

#### ***3.1.1 Rationale for the mixed methods approach***

In research theory, one usually distinguishes between two different types of research: qualitative and quantitative (Creswell, 2012). Quantitative data are collected through a large number of sources, where the aim is to generalize the result for a population, whereas qualitative research aims to explore a matter more thoroughly by collecting in-depth data from a smaller number of sources. Consequently, the different methods have both strengths and weaknesses. Quantitative data are numeric, which means that they can be coded into numbers and statistically analysed and can therefore produce results displaying frequency and scale of phenomena (Creswell, 2014, p. 27-29).

However, it is difficult to get comprehensive information from quantitative data, as it would take a long time to gather and analyse in-depth data from such a large number of respondents. This is the strength of the qualitative method, as it uses fewer components, and instead focus on retrieving more detailed information about a subject in order to provide a more complex picture of the matter (Creswell, 2014, p. 30).

Since these two methods are opposites when it comes to strengths and weaknesses, mixed methods research is often conducted to gain a complete or better understanding of a subject, as it builds on the strength of both methods (Creswell, 2014, p. 565). In other words, mixed methods research gathers both qualitative and quantitative data. The present study can be categorised as mixed methods design as it gathers both quantitative data through survey research, and qualitative data through classroom observations and a focus group interview

(see Section 3.2). Mixed methods research can be conducted in several ways, but the present study has conducted a mixed methods research with an embedded design where the data have been gathered simultaneously (Cresswell, 2012, p. 544). Cresswell (2012) states that in this approach, it is most common that the qualitative data support the quantitative data, and that the two methods are used to address different research questions (p. 544-545). In this study, however, the qualitative data have been the primary source, supported by the quantitative data. The quantitative data from the questionnaire's close-ended questions are therefore supporting the qualitative data from the classroom observations, focus group interview, and the questionnaire's open-ended questions.

The reason for this is that the study aimed to explore how the students experienced using video games as an approach for developing *Bildung*, as the study's main focus is to investigate video games' potential for doing so. I therefore decided that it would be most beneficial for the study to use primarily qualitative data, because they provide more insight into the students' experiences and reflections. However, much of the qualitative data come from open-ended answers in a questionnaire which was sent to four classes. Since the questionnaire gathered a large number of answers, and the data can be sorted into categories and quantified in order to compare the different categories, they may be defined as quantitative data. However, the data also have a qualitative value, as they give insight in the students' thoughts and experiences in detail and is therefore considered qualitative in this study. Still, other quantitative data from the questionnaire are used in order to explore the students' thoughts and experiences on a more general level.

### ***3.1.2 Rationale for case study design***

The present study aims to investigate what potentials video games have for promoting *Bildung* in EFL classrooms (see Section 1.1). Since the study examines a specific series of sessions connected to a video game project, and the research was conducted during a project where the participants worked with a specific video game, I considered *case study* as the most suitable research design for this study. Creswell (2014) defines case study as “an in-depth exploration of a bounded system (e.g., activity, event, process, or individuals) based on extensive data collection” (p. 493). “Bounded” means that the case's context is particular and delineated (Casanave, 2010, p. 66). In other words, this design aims to develop an in-depth understanding of a specific case.

Further, case studies often combine a variety of qualitative data collection methods such as interviews and observations, as well as quantitative data collection instruments such as questionnaires (Dörnyei, 2007, p. 152), which are also the instruments used for this study. The research may be defined as an *instrumental case study*, which means that its purpose is to illuminate a particular issue (Creswell, 2014, p. 493), which in this case is to explore what potentials video games may have for promoting *Bildung* in EFL classrooms. Since case studies focus on getting an in-depth understanding of a specific case, I also deemed this beneficial from a didactical point of view. The study aimed to investigate how video games may be used in EFL classroom by studying a specific video game project and is therefore not interested in making generalisations about the topic. Instead, the study aimed to gather in-depth data about how this video game worked in a group of students from a *Bildung* perspective.

Finally, Dörnyei (2007) states that case studies are highly recommended for exploring unexplored research territories as they “display a high degree of completeness, depth of analysis and readability, and they are effective in generating new hypotheses, models and understandings about the target phenomena” (p. 155). As mentioned, the use of video games in the EFL classroom from a *Bildung* perspective has received little attention in previous research (see Section 1.1), thus making case study a beneficial design for this thesis.

## **3.2 Choice of research instruments**

### ***3.2.1 Questionnaire***

Questionnaires are effective, as they gather a large amount of data in a relatively short time and are thus considered as a quantitative approach to research (Creswell, 2014, p. 402). One of the strengths of a questionnaire is that it can be used to investigate characteristics, attitudes and opinions of language learners, especially in areas such as learner beliefs, learning strategies, learner motivation and other abstract notions that cannot be observed directly. Survey research allows researchers to operationalise and measure such constructs (Wagner, 2010, p. 22). With this in mind, I considered the survey research as a beneficial method to gather data for the study, as one of its aims is to investigate how the students reflect and feel towards the conflicts and issues brought up in the video game, which may help to promote *Bildung*. I also wanted to explore the students’ experiences in terms of personal development, and their perceived learning outcomes, which also justifies the use of a questionnaire.

The study's questionnaire consisted of four sections (see Appendix 6). The first section addressed the students' general attitudes and habits regarding playing video games, reading books and the students' preferences regarding approaches for learning English.

Section two focused on how the students experienced the game used in the project, addressing the students' thoughts on playing as an avatar, whom they sympathised with in the story, special impressions from the game, and their perceived learning outcomes from the game.

The third section addressed the students' thoughts on the use of literary texts and video games in the EFL classroom. Finally, the fourth section focused on the themes in the game, and how the students experienced discovering, reflecting about and discussing them.

The questions in the questionnaire were both open- and closed-ended. The variables explored in the questionnaire were based on the theoretical framework from the previous chapter (see Section 3.4.2 for variables explored). The purpose of the first section in the questionnaire was, as mentioned, to establish the students' general attitudes towards playing video games and reading literary books, and to gain information as to which approaches the students favoured for learning English. This was deemed necessary, as the students' attitudes towards these topics could influence my interpretation and analysis of the data.

The next section contained open-ended questions about the video game project which the students had just finished, and how they experienced the game. In this section, I wanted to address how the students experienced the story by playing as an avatar, and to investigate if this had any effect on their personal engagement and involvement. Further, the section also contained questions addressing the students' emotions towards the story and characters in the game, and what learning outcomes they experienced during the project. As mentioned in Chapter 1, the study's research questions sought to explore how video games may affect the students' personal involvement, promote empathy and sympathy and help develop *Bildung*, and the students' perceived learning outcomes (see Section 1.1). These are abstract notions which are hard to observe directly. It is therefore difficult to obtain this kind of data through classroom observations. It could have been possible to gather this kind of data through a number of interviews, but I deemed this too time consuming for this study. Through the questionnaire, the students got to report their experiences and feelings in an undisturbed way, where they also got to provide examples or reasons for why they sympathised with the characters in the game. I therefore used a questionnaire, as I deemed it the most efficient and reasonable way to gather data concerning these topics.

Open-ended questions were used to get a better insight into the students' thoughts, as they are useful for getting unanticipated answers from the respondents. This way, the students got to describe their own experiences of something, and the students got to answer the questions without being influenced by the researcher or the way the questions are asked (Fink, 1995). However, open-ended questions may be problematic to use in a questionnaire as well, as they may be too challenging to answer for some respondents. A potential consequence may be that they choose to resign from the research, skip the question or give insufficient answers (Rones, 2016, p. 72). A mixture of closed and open-ended answers was therefore deemed most beneficial for the present study, in order to make it easier for more respondents to answer and give their opinions about the research matter. This was done to gather data from students who did not apply sufficient answers or reported that they "did not know" in the open-ended questions regarding engagement and perceived learning outcomes. Instead, the students reported their opinions by answering the close-ended questions concerning the same topics.

When conducting a survey with close-ended questions, it is common to use the item *Likert scale*. The *Likert Scale* usually includes a statement, with five different response options (like *strongly agree*, *agree*, *don't know*, *disagree* and *strongly disagree*), which can be assigned a number and used for quantitative analysis (Wagner, 2010, p. 27). The use of the *don't know* response is much debated in this area. Some researchers suggest that many respondents who do not have strong opinions about the subject investigated tend to select this response option. If too many of the participants choose this response, the results of the survey might not have statistical significance. However, other researchers argue that respondents choose this response option because it most accurately describes their feelings towards the subject, and that it is inappropriate to not include this just because it is inconvenient for the researcher (Wagner, 2010, p. 27). For this research, I have chosen to not include the *don't know* option in the questionnaire because many students tend to just pick this option to finish the survey as quickly as possible. Instead, more response options have been used, such as *slightly agree/disagree* and *A little difficult/easy*, to give respondents who do not feel strongly towards the subject options that feel natural to them. The questionnaire was created before I began the classroom observations (The whole questionnaire is available in Appendix 6).

### 3.2.2 Classroom observations

Classroom observation is defined by Gebhard & Oprandy (1999) as a “non-judgmental description of classroom events that can be analysed and given interpretation” (p. 35). Several aspects can be observed in the classroom, so it is important that the observer chooses a clear focus on what aspects and who (teacher, student, students) he or she wants to observe in the classroom (Harbon & Shen, 2010, p. 276). The classroom observations were conducted in order to see how the students engaged in activities such as how they played the game, how they worked with the related tasks, how they participated in the class discussions and how they worked with their group presentations (See Section 3.4.1). By observing how the students engaged and worked with the project, I got to study other perspectives of how they experienced the use of video games in the classroom, where spontaneous comments, the students’ interaction and engagement, as well as irregularities which occurred, were written down on an observation sheet (see Appendix 10). I considered this valuable, because I was therefore able to compare my findings from the classroom observations to the data from the questionnaire to see if they contradicted or strengthened my findings from other research instruments.

In order to observe as much as possible, a *non-participant observation* was chosen for the study’s research, meaning that the observer does not participate in the classroom activities, but is present and free to take notes of whatever happens in the classroom (Harbon & Shen, 2010, p. 277). Video or audio recordings were not used, although it would have been useful to review or hear the classroom events over again. Since the data from this research instrument is not considered the research’s primary data, I considered it to be too time consuming. It could also have influenced the events in the classroom if the students knew they were being recorded. The case of influencing the objects of observation, often called *the observer’s paradox*, is something researchers must be aware of. The objects of observation can often behave differently if they know that they are being observed (Hughes, 2010, p. 152-153). It is therefore important to reflect on how you move and appear in the classroom, e.g. standing too close to the students might cause a change of behaviour. The data gathered from the observations were used to compare with the data from the questionnaire, to check for similarities or differences. The observations were also helpful, as they could uncover questions or issues that I had not thought of beforehand.

### 3.2.3 Focus group interview

The final research instrument used in this study was a Focus group interview. Kvale & Brinkmann (2009) defines Focus group interview as “a group interview where the moderator seeks to focus the group discussion on specific themes of research interest” (p. 324). Instead of being an active interviewer, the moderator facilitates for a group discussion, where the participants can express personal opinions about a topic. The aim is not to conclude or come to any solutions to the topic, but to bring forth viewpoints on the issue (Kvale & Brinkmann, 2009, p. 150). By using a focus group interview, I got the opportunity to obtain a deeper insight into some of the students’ thoughts and experiences regarding the video games project, as well as the opportunity to ask follow-up questions to make them elaborate. The findings from the interview could also be useful as they could confirm or contradict the findings from the questionnaire.

I therefore conducted a focus group interview to see how the students reflected about and discussed an issue related to the video game *Gone Home*. The group consisting of five students were selected randomly, as I picked out five random sheets from my folder of consent forms. The students that were chosen were then given a discussion prompt to which they discussed:

A major theme in “Gone Home” is homosexuality, and how it was for gay teens to come out in the 90s. Do you feel that there’s any difference in today’s society? Do homosexuals face the same challenges today as they did in 1990’s America? How did the setting in the game contribute to presenting the theme? Did the game present the theme differently than in for example movies or literature?

(Appendix 8)

The discussion was recorded and transferred to a secure server afterwards. Since research related to video games and *Bildung* in the EFL classroom is a relatively new domain, a focus group interview was deemed beneficial, as the interaction and discussions between the participants could open up for more spontaneous and emotional views than in several individual interviews (Kvale & Brinkmann, 2009, p. 150). Kvale & Brinkmann also point out that focus group interviews may be beneficial when researching cases of controversial issues, as “the group interaction may facilitate expression of viewpoints usually not accessible” (p. 150). However, one could argue that a group interview could have the opposite effect, as the



respondents might feel uncomfortable talking about controversial issues in front of others, especially if they have personal experience or “unpopular” opinions related to the subject. At the same time, the spontaneity and emotional involvement that Kvale & Brinkmann argue for could serve more authentic feelings and opinions to the subject, in contrast to individual interviews where the participants might give answers that are considered “accepted” or “correct” in society or to the interviewer. Another aspect one must be aware of when conducting a focus group interview, is that the moderator’s control over the interview is reduced, and that an intense group discussion might be chaotic and difficult to transcribe (Kvale & Brinkmann, p. 150).

### ***3.2.4 Choice of language***

Even though the study’s research area concerns the English subject in the Norwegian school system, some of the research was conducted in Norwegian. The information letter which the students received during the first session (see Appendix 2) was written in Norwegian to make sure that all students understood what it meant to participate in the research before they agreed to participate (see Appendix 6). The questions were asked in Norwegian to make sure that all students understood the questions to avoid misinterpretations which could lead to invalid answers, or that the students lost interest to answer because they did not understand the questions asked (Roness, 2016, p. 71). The students were allowed to choose whether they wanted to answer the open-ended questions in English or Norwegian. This was done to make it easier for the students to give sufficient answers to the questions. Roness (2016) warns that participants may lose interest to answer if they find it too challenging to provide good formulations (p. 72). Since I did not know the class or their level of writing skills in English, and because the study did not focus on these skills, I deemed it most beneficial to let the students answer in their preferred language.

However, the focus group interview was conducted in English. This could of course affect the data gathered from this instrument, as the students were probably more capable of discussing the game in their mother tongue. However, since the students had spent the whole session talking about the game in English, both in the presentations and when they discussed the discussion prompts (see Section 3.4), I did not consider this problematic.

### **3.3 Context and participants**

#### ***3.3.1 Choice of Participants and Context***

The research project was conducted in a VG1 class at an upper secondary school in Norway. Because the study focuses on video games in EFL classrooms, the choice of school was not done randomly, as it was significant to choose a school and a teacher who had experience and practice in using video games as an approach for learning English. Thus, I used *Purposeful Sampling*, where the researcher intentionally chooses participants that can provide useful information for exploring a phenomenon (Creswell, 2012, p. 206). Creswell (2012) states that it is important for researchers who are using purposeful sampling to identify which sampling theory the study used (p. 206). Since the study required a classroom where video games were used to teach English, *homogeneous* sampling strategy was used (Creswell, 2012, p. 208). Thankfully, I made contact with a teacher who had a lot of experience in this area and was planning on doing a project with video games in the autumn semester. He agreed to let me observe his class, conduct a survey, conduct a group interview with his VG1 English class, as well as introducing me to his colleagues who let me send a questionnaire to three additional VG1 English classes who were doing the same project.

#### ***3.3.2 Gone Home***

The project was based on the video game *Gone Home*, a first-person walking simulator game developed and published by The Fullbright Company (2013). The plot in the game is set to Oregon, USA, in 1995. The story starts when Katie, a 21-year-old girl, returns home after a backpacking trip. When she comes home, the house is empty, and she has no idea where her parents or her sister are. The player takes on the role of Katie in a first-person point of view, meaning that the players see the surroundings in the game through Katie's eyes. The purpose in the game is to find out what happened to the family, which is done by collecting clues through interacting with objects in the house, such as reading letters, searching drawers and exploring the house. While exploring the house, the player discovers secrets about the family.

The main storyline in the game is told by the little sister, Sam. There are certain objects throughout the game which activate audio recordings from her diary, where Sam functions as a narrator. As the player proceeds in the game, the player obtains more and more information

about the little sister through these diary entries. The player gets to know that “their” little sister has been struggling to get friends at her new school, and that she misses their old home. Later, she meets a girl, Lonnie, whom she falls in love with. However, Sam’s parents do not accept that she is homosexual and are in denial, claiming that it is just a phase. In the end of the story, Sam and Lonnie run away to be together.

Even though the parents’ stories are not told explicitly by any audio recordings or diary entries, there are several clues around the house which the player can discover and tie together to get their stories as well. The father, Terrence, is a writer of conspiracy novels. However, the clues around the house suggest that his career is failing and that he struggles with alcoholism. One of the darker themes in the story is the one that suggests that Terrence (or Terry) was abused by his uncle Oscar, whom he inherited the house from after he passed away. There is also evidence suggesting that the parents’ relationship is failing, and that they are seeing a counsellor. It also appears that the mother, Janice, is having an affair with her co-worker.

In other words, the game’s story and characters are full of issues and conflicts, which may facilitate for discussions about themes that may be relevant also in the students’ culture, such as discrimination of homosexuals, abuse, infidelity and aspects of youth and family life.

While playing the game, the students were handed working-tasks related to the game, where they analysed different aspects of the game, such as characters or the setting in the game (Husøy, 2015). The students were also having a group presentation towards the end of the project from which they would receive a grade. After the presentations, the students also had group discussions, where they discussed different aspects of the game. More details regarding the working-tasks, presentations and discussion prompts will be provided in Section 3.4.1 (Also see Appendices 3-5 for all working tasks and discussion prompts).

The class which was observed consisted of 30 students, approximately equally divided in gender. The class had never used video games for educational purposes before. I was present and observed in the classroom for three separate days, spread over three weeks, where each session lasted approximately three full hours. In the embedded research design, the data are collected simultaneously or sequentially, as mentioned in Section 3.1.1 (Creswell, 2012). In the case of this study, the data were collected both sequentially and simultaneously as I observed the classrooms making field notes the first two sessions, before I conducted both the survey and the focus group interview in the last session.

The questionnaire was posted on the classes' *It's learning* page, a learning management system where teachers can share educational resources and the students can hand in assignments (It's learning, 2019), and was distributed to 133 students, where 99 students agreed to participate. 88 students finished the whole survey. The focus group who were interviewed were randomly picked from the students who had agreed to potentially participate in a group discussion.

### **3.4 Data Collection Procedures**

Since the intention was to observe and investigate authentic classroom situations where video games were used as an approach, it would be unreasonable to let the study interrupt the classroom activities. It was therefore natural to conduct classroom observations the first two sessions, while the survey and focus group interview took place in the last session, after the project had ended. The empirical data were collected during the first half of November 2018.

#### ***3.4.1 Data collection from classroom observations***

The classroom observations were conducted, as mentioned in section 3.2.2, to investigate how the students worked with and experienced the use of video games in an EFL classroom setting. Apart from this, the observations also gave me the opportunity to investigate if there were any aspects I had not thought of, which could be included in the questionnaire or focus group interview. However, none of the observations were unexpected or deemed of such significance that it would influence either research instruments.

##### ***3.4.1.1 Day one***

In the first session, the class started with a brief discussion about their expectations for the game, and what the plot in the game could be. The class was then handed a work-task related to the first part of the game and was free to play in a restricted area. The task made the students explore the foyer of the house and collect information which was required to fill in a chart (see Fig 3.1). The information was found by exploring the foyer, where the students had to e.g. search drawers, pick up items and read letters etc. to look for clues.

Description	Response	Screenshot evidence
(Example) Avatar's name	(Example) Kaitlin Greenbriar	(Example)
Father's full name		
Mother's full name		
Sister's full name		
Family's prior address		
Family's current address		
Mom's college roommate		
How long does it take mom to get to work?		
Where does mom work?		

Figure 3.1: Information task for session 1 (Husøy, 2015)

After a while, the class was free to proceed in the game and play freely. After approximately one and a half hours, they were also given a task regarding the time and setting in the game:

**1995 Archaeology**

***Gone Home* takes place in 1995 and the developers went to great lengths to design the household to be as historically accurate as possible. As you explore the house, screenshot any items or environmental features that reinforce and lend credibility to the historical setting of the story.**

**Once you have completed the game, choose 10 artifacts that are historically accurate and help create the 1995 atmosphere. For each item, provide the following:**

- A screenshot of the item.**
- A description of the item**
- Where it was found, who owns it, etc.**
- 2 – 5 sentences based on research that proves that the item in question is a legitimate artifact from 1995.**

**Key Questions: How did the historical setting of 1995 affect the game? How would the game have changed if it were to take place today?**

Figure 3.2: Archaeology task (Husøy, 2015)

The task from Figure 3.2 was later discussed in the class. Towards the end, the class also discussed theories about the game's plot and how the story would progress. At the end of the

sessions, the students were divided into groups and handed the working-tasks which they were to present for the class at the end of the project (see Fig 3.3).

The students were randomly put in groups by counting, where the teacher pointed and gave each student a number from 1-6. The class ended up with six groups with five students in each group. Further, the groups were assigned a character tracking task each (see Fig 3.3). Since there were only three character-tracking assignments, two groups ended up with the same assignment.

### **Character trackers**

Each character tracking assignment includes one major (M) and two minor (m) characters. Select one of the three tracking assignments.

Terrance Greenbriar (M), Uncle Oscar (m), Dr. Richard Greenbriar (m)  
Janice Greenbriar (M), Rick (m) and Katie (m)  
Sam (M), Lonnie (m), Daniel (m)

Using the blank **Character Tracking Sheet** provided, create one for each character you are following and fill them in as you play. Consider the following as you track your characters:

- a) Take substantial point-form notes on any important facts you discover about the character. You should have about 30 points for a major character (M) or 5 – 15 points for minor characters (m).
- b) Collect as many screenshots relevant to the characters you can find. You may want to create sub-folder in your “Gone Home Screenshots” folder to deposit the screenshots relevant to each of the characters you track.

**Key Question:** How has the major character changed over the course of the story? Is s/he better off at the end of the game than they were at the beginning? How?

Your collected notes should be enough to tell the story. Make sure your notes focus on: the character’s personality; a chronology of important events; any hobbies, habits or pastimes a character may have and how they relate to other characters."

Figure 3.3: Task for group presentation

#### *3.4.1.2 Day two*

Throughout the second session, the students worked in groups with their presentation. Before this session, the students were supposed to have played through the game as homework. The students were placed in various classrooms and group rooms, where they discussed and played through the game to find evidence for their presentations. The students made mind maps on the classroom board while they discussed. I used this session to observe how the students engaged in the group work, and how they discussed the different themes in the game.

#### *3.4.1.3 Day three*

In the final session, the group presentations took place, where each of the six groups presented their work for about 20 minutes each. When I observed the presentations, I hoped to observe examples of how the students reflected on the issues and conflicts that occurred in the story of the game. I also hoped to observe other apparent learning outcomes which could be compared to the students' perception of their learning outcomes from the questionnaire. However, I found it challenging to observe the presentations and make field notes simultaneously. This could have affected the empirical findings from this session and is therefore a possible limitation for this study. In hindsight, it would have been beneficial to audio- or video-record the presentations to be able to watch or hear them over again.

After the presentations, the student groups were handed discussion prompts related to the game to discuss (see Fig 3.4).

<b>Discussion prompts</b>
<b>Discussion Prompt #1:</b> Was the relationship between Lonnie and Sam believable? What, if anything, about it seemed untrue or artificial?
<b>Discussion Prompt #2:</b> Why do you think the developers included Daniel in the story? What does he tell us about Sam?
<b>Discussion Prompt #3:</b> How do Terrance’s novels relate to his relationship with Uncle Oscar?
<b>Discussion Prompt #4:</b> How do you feel about Janice’s relationship with Rick? Was it morally objectionable? Understandable? Do you think it was physically consummated? Does it matter? Why or why not?
<b>Discussion Prompt #5:</b> There is some debate in the gaming world as to whether “Gone Home” is a game at all. Do you feel it’s a game? Why or why not? If it’s not a game, what is it?
<b>Discussion Prompt #6:</b> Did you like how the game ended? Were you surprised? Disappointed?
<b>Discussion Prompt #7:</b> “Gone Home” has been praised and criticized for its portrayal of a gay teen coming out in the US in the 90’s. Do you feel it added to the game? Do you think the treatment of this subject felt realistic? Do you feel including this topic in a game should be seen as “exceptional” or “notable”? How did you feel about her parents’ reaction to her coming out?

Figure 3.4: Discussion prompts (Husøy, 2015)

The discussion prompt sheets were placed on different “stations” in the classroom, and each group worked with a discussion prompt for approximately ten minutes before switching to a new station with a new discussion prompt. Many of the discussion prompts focused on the same aspects as the questionnaire, especially prompt # 1, 4, 6 and 7 (see Fig 3.4), and the empirical data from the discussions regarding these prompts could therefore be beneficial to use in relation to the questionnaire’s findings. However, the students were seemingly tired, as this was the final session before the weekend, which made it difficult to observe much engagement. Also, since the discussions took place simultaneously, it was impossible to observe all groups at once. In retrospective, it would be more useful to concentrate on one or a few of the stations to gather more sufficient data.



After the discussions, the students were handed the questionnaire on *It's learning*. Finally, the students who were picked for participation in the focus group interview participated in the interview in a room next door.

### ***3.4.2 Data collection from the Questionnaire***

On the last day of the empirical data collection, the online survey was conducted. Creswell (2012) states that when conducting a survey, it is essential to identify which specific variables the research questions or hypothesis contain (p. 150). The thesis' research questions contain the variables personal engagement and involvement, promotion of empathy and sympathy and the students' perceived learning outcomes (see Section 1.1). The variables for the questionnaire were based on the theories from Chapter 2.

Variables regarding sympathy, empathy and special impressions of the game were based on theories regarding *Bildung* and intercultural competence (see Section 2.1 & 2.2), while variables regarding personal engagement were based on Gee's (2007; 2008) theories regarding avatars and learning principles in video games.

Finally, variables about the students' learning outcomes were based on theories regarding learning principles in video games, reading literary texts as an approach for promoting *Bildung* and intercultural competence, sociocultural learning perspectives and the digital natives debate (see Chapter 2).

Since the survey was conducted after the classroom observations, the findings from the observations could have influenced the questions in the questionnaire, as I could have changed them if I had noticed any aspects that I had not thought of or found interesting. However, none of the findings differed or stood out from predetermined variables. Thus, the results or findings from the observation could be compared to the ones from the questionnaire, to see if they corresponded with each other.

After the class was finished with the class activities, the link to the online survey was shared with the class on their digital learning platform *It's Learning*. The survey was created and conducted using an online survey program called SurveyXact, licensed by the University of Bergen. The service provided a quick and easy way to both collect and store the data. It also guaranteed the safety and anonymity of the participants, as no personal information could be traced back to the participants. The students in the observed class finished the questionnaire

without any questions or problems. The other classes finished the survey the week after, as they were not done with the video game project at the same time. The questionnaire was distributed to 133 students, where 88 finished the whole survey, while 11 answered some questions, but did not finish. However, the answers were still included in the overall data, as most of the participants who did not finish left the survey during the first section of the questionnaire.

### ***3.4.3 Data collection from Focus Group Interview***

In the Focus Group Interview, the participants, as mentioned in section 3.2.3, were given an additional discussion prompt to discuss:

A major theme in “Gone Home” is homosexuality, and how it was for gay teens to come out in the 90s. Do you feel that there’s any difference in today’s society? Do homosexuals face the same challenges today as they did in 1990’s America? How did the setting in the game contribute to presenting the theme? Did the game present the theme differently than in for example movies or literature?

(Appendix 8)

The focus group interview was conducted after the survey on the last day of the data collection. Five participants were picked randomly from a list of those who had agreed upon participating in an interview in the consent form. The interview took place in a room near the classroom. Before the interview started, I informed the students of the procedure of the interview: they were going to discuss a topic related to the game and they were free to speak their mind and opinions. The students were also informed that the interview would be audio recorded, and that the file would be transferred to a safe encrypted server to assure them that none other than myself and my supervisor had access to it. Before the interview started, the recording device was tested to check the sound quality, and that all participants were audible. I offered the students some time to think about the presented discussion prompt, but they chose to start rather quickly. The students managed to talk freely among themselves for a while, without any interruption from me, except for some cases where I had to explain some of the questions. All the participants took part in the conversation, even though some spoke more than others. After a while, the students struggled to add more opinions to the questions,

and I therefore had to improvise some questions in order to make the interview longer. The interview lasted 10 minutes in total.

### **3.5 Data Analysis Procedures**

After the empirical data were collected, the analysis began. Since the majority of the data were qualitative, and because I deemed the qualitative findings to be the study's primary data, I chose to follow the steps for analysing qualitative data recommended by Holliday (2010, p. 102). First, I coded the segments of data gathered from the open-ended questions in the questionnaire into thematic categories to see which categories were most frequently reported by the students in the study. All answers from the open-ended questionnaire were included and sorted into categories. Answers that were too short or insufficient to sort into a thematic category were sorted into the "No answer" category. This was done to observe and establish which categories were most prominent and significant to discuss in Chapter 4. After the segments were coded, I was left with a high number of categories. These categories were then grouped into themes, which were used as headings and guidelines for constructing an argument around them. Since I received most data from the open-ended questions in the questionnaire, I based the themes to be discussed on the most significant and frequent themes that emerged from the survey. Answers that were put into the groups "No answer" or "Don't know" were combined as a joint theme, as they both indicate that the students were not able to answer the question.

Further, I investigated the data from the classroom observations and focus group interview using the same method as described above to see if there were segments or elements that could either contradict or strengthen my arguments. The audio recording from the focus group interview was transcribed, which means that the data are translated from oral to written language which made them easier to analyse (Hughes, 2010, p. 147). Kvale & Brinkmann (2009) explain that transcription involves "a series of technical and interpretational issues" (p. 180), and emphasise that it is important to explicitly state how the transcriptions were made. Further, they explain that there is no correct or standard way to transcribe, as this will depend on the intended use of the transcript (Kvale & Brinkmann, 2009, p. 181). Since the study does not focus on linguistic analysis, I did not pay attention to the students' pronunciation and intonation. Instead, I focused on the content in the students' discussion. Therefore, the interview was transcribed word for word and has not corrected grammatical mistakes in the

students' utterances. Brackets have been used to indicate occasions where more than one student talked simultaneously, or to indicate short pauses or laughter. Findings from the classroom observations and focus group interview that were deemed irrelevant to the most prominent themes were discarded, as they would not contribute to the discussion.

The following themes emerged as most prominent and significant to discuss:

1. Personal Engagement and involvement in video games
2. Controversial issues promoting sympathy and empathy
3. Students' experiences and learning outcomes from video games.

When discussing the themes, extracts from the empirical findings will be presented to support my arguments. The findings from the quantitative data, the close-ended questions, were also included to support the qualitative findings (see Section 3.1).

### **3.6 Reliability and Validity**

When conducting and presenting an educational research project and its findings, it is common to evaluate the study in terms of validity and reliability (Fendler, 2016). Validity measures to what extent the conclusions drawn by the researcher are legit or not, while reliability questions the methods used to obtain the findings (Creswell, 2012). In terms of validity, a challenge for a researcher interpreting qualitative data may be to stay objective and neutral to the findings, and resist being influenced by subjective thoughts on the topic explored (Silverman, 2017, p. 384). It is important to avoid *anecdotalism*, which means that the study's findings should be based on critical investigation, and not subjectively picked examples which fit with his/her claim (Silverman, 2017, p. 385). In other words, the researcher needs to convince the reader that his/her interpretations are not biased by his/her subjectivity. To document the study's reliability, I have attempted to provide full transparency of how the study was planned and conducted, as well as how the data were analysed, as suggested by David Silverman (2011, p. 360). The findings and notes from both the survey, focus group interview and classroom observations are attached as appendices to provide the reader with full access of the material gathered.

It is also important to note that my presence in the classroom may have influenced some of the findings. In terms of the classroom observations, my presence in the classroom may have

influenced the objects of observation, often referred to as *the observer's paradox* (Hughes, 2010, p. 152), which means that the students may have behaved differently than usual because they knew that they were being observed.

Another problematic aspect in terms of validity that I had to be aware of was the case of leading questions, or *acquiescence bias*, which means that the participants respond to the questionnaire according to how they think the researcher wants them to respond (Wagner, 2010, p. 35). However, to reduce the possibility of having questions that were influenced by my subjectivity, I presented and discussed the questionnaire's questions with my supervisor and fellow students, who helped me point out questions that could have been influenced by my subjectivity. Since the focus group interview was based on a pre-made discussion prompt, this was not problematic. However, there was an instance where the students seemed to be finished quite early, so I had to come up with an additional question to gather more data. This question was based on one of the questions from the questionnaire but could also have been influenced by my subjectivity.

### **3.7 Ethical Considerations of the Study**

Because mixed methods research combines both qualitative and quantitative research, one must be aware and consider ethical issues that might appear in both methods (Creswell, 2012). When research is conducted upon a group or individuals, protection of privacy and processing of personal data are important factors the researcher needs to be aware of. Guidelines have thus been made by the Norwegian National Research Ethics Committee (NNREC) where the researcher's responsibility and role are clearly stated. When it comes to privacy and processing personal data, the NNREC (2016) states that researchers must guarantee that the personal information gathered during the research will be processed confidentially (p. 17). This means that no personal information about the respondent can be traced back to and identify the individual. When a study is published or disseminated, like this study, it is also important to anonymise the participants in the research material (NNREC, 2016). Therefore, the study had to take certain actions in order to secure privacy and safety for the participants. Before the research was conducted, the study was approved by the Norwegian Centre for Research Data (see Appendix 1).

Measures for data protection had to be taken for the Focus Group Interview, as I collected both names of students and audio recordings of their voices, which could identify the students participating. The names and the audio file were therefore transferred and stored on a safe encrypted server which the University of Bergen distributes, called SAFE (Sikker Adgang til Forskningsdata og E-infrastruktur). The audio file was then deleted from the recording device. The names of the Focus Group participants were also removed, and given simple aliases in the thesis: student 1, student 2, etc. As for the survey conducted, no personal information was gathered, as the online survey program, SurveyXact, guarantees complete anonymity for the respondents.

Another important ethical aspect that must be considered is the information given to the potential participants. NNREC (2016) states that:

Researchers must provide participants with adequate information about the field of research, the purpose of the research, who has funded the project, who will receive access to the information, the intended use of the results, and the consequences of participation in the research project

(p. 13)

This information was therefore given to the students both orally, and on an information document (see Appendix 2). I assured them that participation in the study would not affect their grades, everyday life at school nor their relationship with the teacher. The information document also asked for the students' consent, where they agreed to be observed in class and whether they would like to participate in the Focus Group Interview or not. The consent for participating in the online survey was agreed on the first page of the survey, with the same information as the information document. Those who did not want to participate could choose the "no" option, which automatically caused the survey to finish. The students were also informed, in line with NNRECs recommendations, that they could resign from the study whenever they wanted to, without having to justify their reasons.

## Chapter 4: Results and discussion

This chapter will present and discuss the empirical findings which were deemed most significant for answering the thesis' main research question: "What potentials do video games have for promoting *Bildung* in EFL classrooms?", and the subordinate research questions:

- How may video games affect students' engagement and personal involvement?
- How may video games promote empathy and sympathy and help develop *Bildung*
- What are the students' perceived outcomes regarding learning and personal development after using video games in the EFL classroom?

As mentioned in the previous chapter, the study conducted a survey with both open- and closed-ended answers, classroom observations, and a focus group interview to gather data to answer the research questions (see Section 3.2). The chapter will first present the study's result thematically, relating the different themes to their respective research questions. I will then discuss the findings in relation to relevant theory. As explained in section 3.5, the data were analysed through categorisation of answer segments, and then sorted into themes that emerged as most prominent in the findings. Through the analysis, the themes that emerged as the most significant to discuss were:

1. Personal Engagement and involvement in video games
2. Issues promoting sympathy and empathy
3. Students' experiences and perceived learning outcomes from video games.

Before doing so, the chapter will initially present some introductory findings regarding the students' attitudes towards video games, literature and learning approaches to establish the students' general feelings towards the topics.

### 4.1 Presenting the results

#### *4.1.1 Students' general attitudes towards video games, literature and learning approaches*

Since the study focuses on how students experience video games as an approach for learning in the EFL classroom, it was necessary to establish the students' relationship to video games in general. It was also necessary to explore which learning approaches the students favoured the most in relation to learning English. Since literary texts are often used for promoting

intercultural competence and *Bildung* in EFL classrooms, the study also set out to explore the students' relationship to reading books in general. It may be natural to assume that participants who are positive to and familiar with video games would most likely have a positive experience, as the learning takes place in a domain that feels familiar to them.

The students' attitudes towards video games are illustrated in the following Figures:

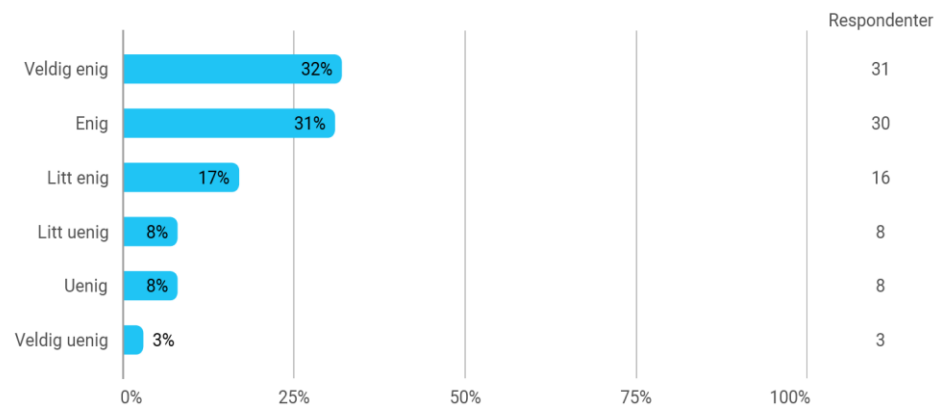


Figure 4.1: I like to play video games

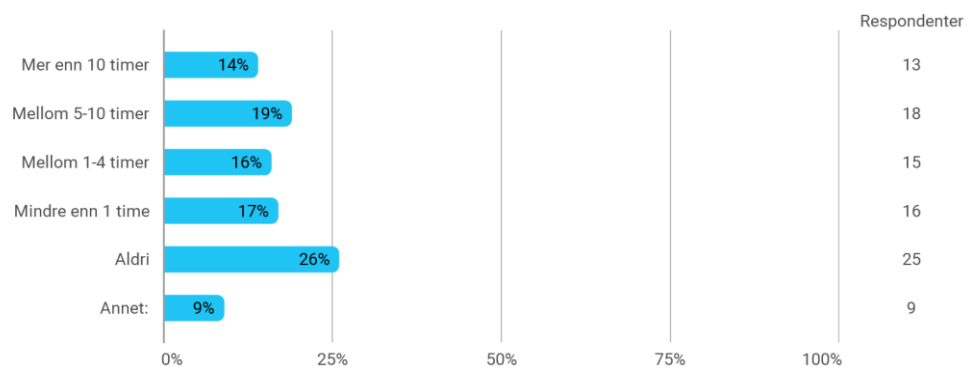


Figure 4.2: How many hours a week do you spend playing video games in your spare time?

The findings show that most of the students had a positive attitude toward video games, where 80 % of them agreed to some extent to the statement “I like to play video games” (see Fig 4.1). When asked how many hours they spend playing video games in their spare time (see Fig 4.2), the results were more diverse, ranging from students playing for more than 10 hours a week, to students who claim they never play video games outside of school. This indicates a great variation within the participants, as the group consists of regular gamers who spend



much of their spare time playing, casual gamers who occasionally play and students who never play.

When asked about their relationship to books and reading, the participants answered the following way:

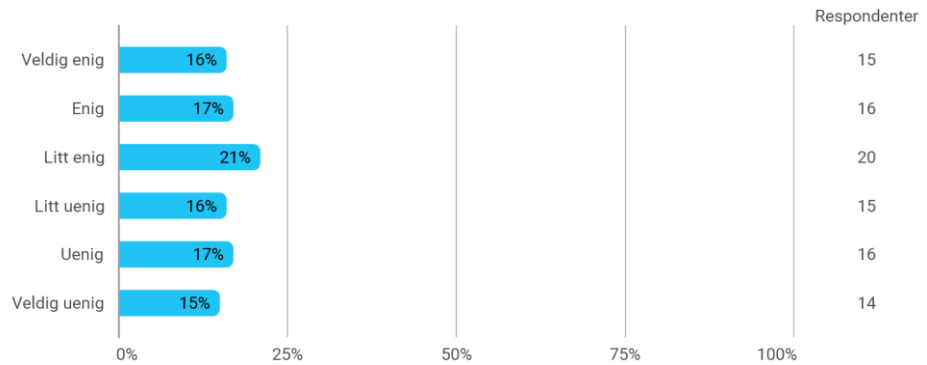


Figure 4.3: I like to read books

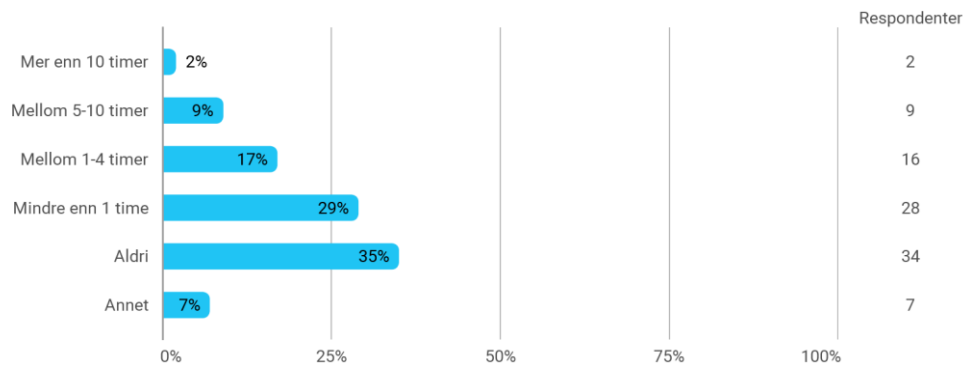


Figure 4.4: How many hours a week do you spend reading books in your spare time?

In terms of reading literary texts and books, the results show that the students' responses are quite different from the similar ones related to video games. As Figure 4.3 shows, the answers are quite diverse, but illustrate that a small majority agree to some extent to the statement and are positive to reading. However, Figure 4.4 shows that the students rarely read outside of school, and that over half the students responded that they read under one hour a week or never read at all.

The students were also asked to pick which approaches they generally favoured to use in order to learn English:

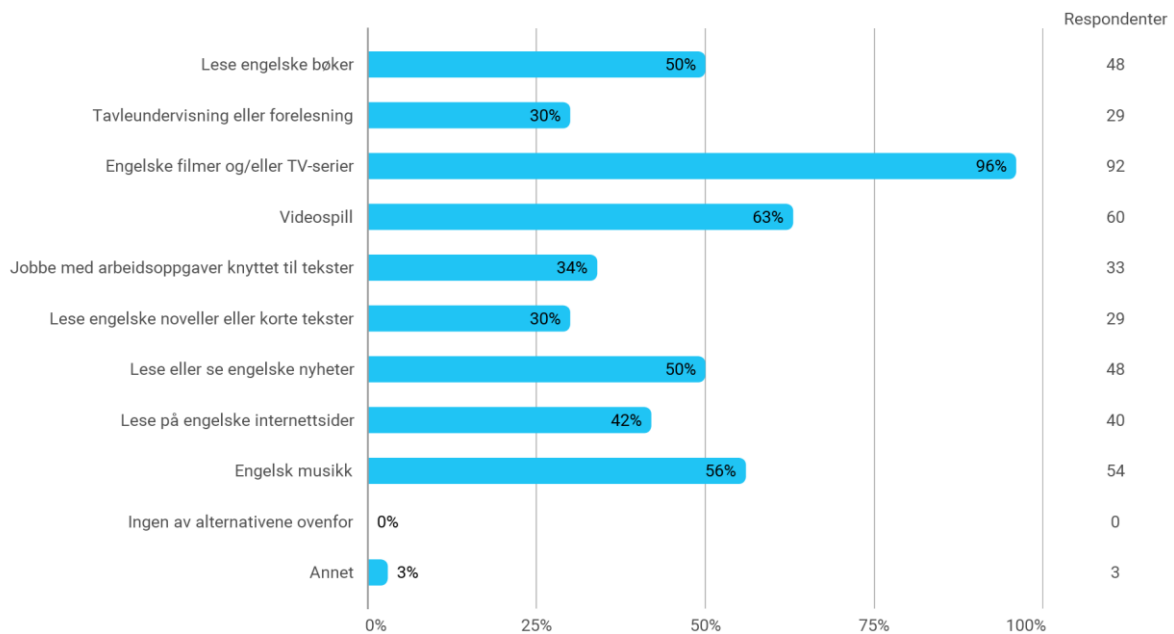


Figure 4.5: Choose the approaches you prefer for learning English

The findings, as shown in Figure 4.5, indicate that the majority of the students preferred using English movies/and or TV-series, followed by video games, English music and reading English books or English news. Interestingly, the least favoured approaches were lectures, English novels or short stories, and working-tasks connected to literary texts – all common approaches in the EFL classrooms.

#### ***4.1.2 Personal engagement and involvement in video games***

The questionnaire also consisted of open-ended questions (see Section 3.2). Even though the purpose of these questions was to glean qualitative data, I deemed it useful to quantify the responses in order to look for potential trends. The answers to each question were coded and sorted into themes (see Section 3.5), which are presented in Tables and Figures in the following section. The results from the questionnaire's open-ended questions will be presented in Tables, whereas the closed questions' results will be presented in Figures by way

of charts. The section will also include findings from the classroom observations and focus group interview, which will be presented through descriptions and extracts.

Playing as an avatar in a video game is quite different in terms of experiencing a story (see Section 2.7.2), especially compared to e.g. reading a book or watching a movie, as the player is not a passive spectator to the story but rather an active producer who takes part and shapes the story. It was therefore interesting to ask the students in the questionnaire how this affected their experience, as summarised and presented in Table 4.1 below:

<b>How does playing as an avatar affect your experience of the story?</b>
<b>Involvement: 68</b>
<b>More realistic: 20</b>
<b>No effect: 11</b>
<b>Negative effect: 9</b>
<b>Don't know/No Answer: 7</b>

Table 4.1: How does playing as an avatar affect your experience of the story?

Table 4.1 shows that a large majority of the answers consisted of themes related to increased involvement in the story, and that they felt more personally engaged, as well as they felt closer to the story and the characters (including the avatar) in it. This may be evident in answers such as *“It influenced my experience because I felt that I was a part of the story, which made it easier to pay attention and made it more interesting”* (Appendix 7, own translation), and *“I feel that the story becomes much more personal – and I feel that I take part in the story. I feel that I am the one who has to look for the answers, which makes the story much more interesting”* (Appendix 7, own translation). Many students also mentioned that playing as an avatar made the story feel more realistic, and that it made the story better.

However, some findings also contradict this view: *“(it) Did not influence the story too much. A stranger could have entered the house and discovered/experienced the same”* (Appendix 7, own translation), and *“...it could just as well have been a video or a text. I don't feel that this game is a “game” but more like a reading experience”* (Appendix 7, own translation). This indicates that not all students were equally engaged in the story and the avatar. Some students also reported that playing as an avatar had a negative effect. These students felt that playing as an avatar made the story more confusing and pointed out that it was easy to miss certain parts

of the story, and that the perspectives in the story were limited to only the avatar's perspective: *"It only gives you the perspective of one person, which is negative..."* (Appendix 7, own translation). Finally, only seven out of 91 answers contained "I don't know" or "No answer".

An interesting observation from the classroom in relation to playing as an avatar, was to observe how the students behaved or controlled the avatar when playing, and especially how the students handled the objects in the house varied. In the first session, I observed seven (7) cases of students who picked up objects to examine them, before they threw them around on the floor and made a mess in the room. The same students also chose to not close cabinets and drawers while they explored. On the contrary, I also observed 13 students who did the opposite, who put the objects back in the same spots they found them, and also closed all cabinets and drawers after they were done investigating them (see Appendix 10). This may illustrate how the personalities of the players also affect the avatar, which will be elaborated in the discussion.

The students were also asked whether they felt more involved in literary texts than in video games, as shown below in Figure 4.6:

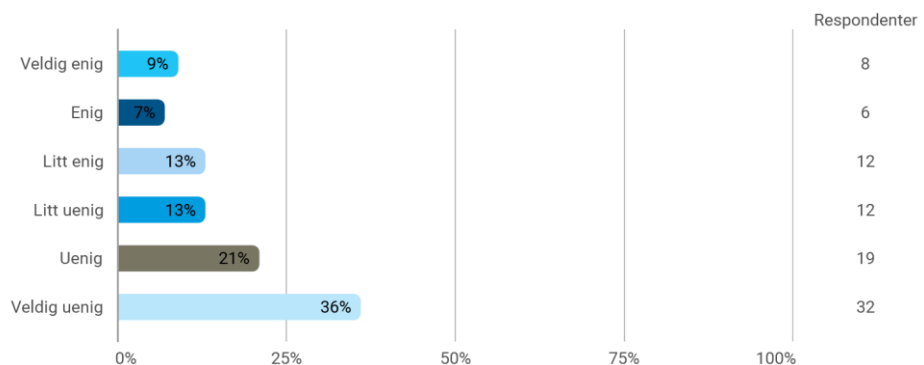


Figure 4.6: I get more involved in literary texts than in video games

The findings show that the majority of the students disagreed with the statement "I get more involved in literary texts than in video games" (see Fig 4.6) and reported that they get more involved in video games than in literary texts, thus reinforcing the answers from Table 4.1. The case of increased personal engagement was also strengthened by the focus group interview, where the participants described how the game made them explore and proceed in the story as active participants and not passive spectators. They also felt that the game involved them as they got to know Sam (see Section 3.3.2) because she talked to *them*

throughout the game, making them more emotionally involved, as evident in this extract from the interview:

**Student 5:** And you also like, its more what Sam thinks. In the movies it's kinda you just see what happens, you don't you don't know what she thinks.

**Student 2:** And also, you feel that the game is talking to YOU because you are the character that Sam is.. writes to, and talks to throughout the game.. And in a movie you... don't feel that..

**Student 1:** You just watch.. you don't.. feel

**Student 3:** We are like, get to know Sam without seeing here at all.. eeh through the letters

(Appendix 9)

Some findings regarding personal engagement and involvement also occurred during the classroom observations. The 30 students in the class were, in general, very excited about using a video game in the English class. However, some observations, as shown in Table 4.2, also indicated signs of little engagement:

<b>Signs of little engagement</b>
<b>“Speed run”: 5</b>
<b>Playing without headset: 8</b>
<b>Asking for help to progress: 7</b>
<b>Skip to the ending: 10</b>
<b>Focus on cell phone: 5</b>

Table 4.2: Signs of little engagement

Table 4.2 shows the number of students who acted a certain way during class which indicated little engagement. Even though there was a general excitement in the class when they first began to play the game, the engagement of some students seemed to decrease during the class. Among the observations made, I observed students who rushed through the game without paying attention to what was happening. A total of 8 students also played without using their

headsets, even though they had their headsets plugged into their computer. Since video games are multimodal (see Section 2.7.1), the sound effects play an important part in how aspects of the game are interpreted. More importantly, the main story is presented to the players through audio recordings from the little sister (see Section 3.3.2), which means that the students missed a lot of important information. Interestingly, most of these students were boys, whom I assumed would be most excited about using video games in the classroom instead of other approaches. The fact that they tried to finish the game as quickly as possible may indicate that finishing or completing the game was more important to them than the story, thus implying that they did not feel as engaged in the story as the other findings indicate. This became apparent in the questionnaire: “*I was just trying to finish the game, SPEEDRUN*” (Appendix 7, own translation). “Speed-run” is a regular term among gamers, which means that the intention is to finish the game as quickly as possible. Another reason might be that these students were used to playing video games where avatars are present, and that such games are “normal” or less exciting for them: “*I think it’s normal (to have avatars) because I play a lot*”, and “*it’s very normal to have avatars in games*” (Appendix 7, own translation).

During the first session observed, many students began to ask each other for help to progress or started to search for online videos and guides which could help them proceed (see Table 4.2), which may be interpreted as signs of little engagement. Seven students gave up progressing by themselves quite easily and asked other students for help. Such actions may indicate that the focus was not to explore and find solutions by themselves, but rather to progress and finish the game as quickly as possible. This may also strengthen the notion that for many, the main focus was to progress and finish the game rather than paying attention to the story. It became especially problematic when some students figured out how they could get to the end of the game without going through the whole house and could therefore skip to the end. This rumour spread in the class, and many students finished the game without knowing the whole story. It is therefore important to note that even though most answers from Table 4.1 indicate highly engaged and involved students, there are also examples that contradict this. However, it is important to note that the observations were only conducted in and during one class.

#### 4.1.2.1 The game's ending

The ending of the game is quite open, and the players do not get answers to all the questions raised during the game. By following clues, and obtaining more and more information during the game, the players most likely had some thoughts or theories about how it would end. It was therefore interesting to explore what the students felt about the game ending the way it did, and an overview of this is shown in Table 4.3:

Feelings after the game
<b>Disappointed: 51</b>
<b>Surprised: 11</b>
<b>Confused: 11</b>
<b>Positive feeling: 13</b>
<b>Sympathy: 11</b>
<b>None: 4</b>
<b>No answer/don't know: 10</b>

Table 4.3: What feeling(s) did you have after the ending of the game?

The majority of the students stated that they were disappointed about the ending (see Table 4.3), as they reported that the ending did not provide satisfying answers to their questions. The other students either mentioned that they were surprised or confused by the ending. Some students also stated that they felt sympathy for Sam and the way the story ended for her. Few stated that they had no feelings about the ending or did not apply any answers/did not know. The students' involvement may be the reason why the majority felt disappointed by the game's ending. This could indicate that they were not satisfied with the reward after their investment in the story, which is a typical feature in video games (see Section 4.2.1.3). The way the game ended was also addressed by the students who participated in the focus group interview, where all the participants were disappointed and desired more answers:

**Student 1:** It should be an end in the game. Something they give us all the proofs and the like..

**Interviewer:** Were you disappointed by the ending?

[All students mumbling]: confused...

**Interviewer:** Why or how? What did you expect would happen?

**Student 4:** I wanted more answers to stuff

**Other students:** yeah!

**Student 4:** You just got answer to why she ran away, like, you get to know that she ran away, but it was so many things about the other members of the family that you didn't know things about, so you wanted answers to.

**Student 1:** It was very open ending, so we have to think eehm by ourselves, and not get the ending in a movie for example. Then you maybe want to play the game again because you want to like, find more evidence or more proofs.

**Student 2:** It leaves out a lot of questions (other students: yeah), lot of unanswered questions (other students: yeeah, that's really annoying!). Also for someone who goes around, looks, and you don't know what you're looking for

**Student 1:** yeah

**Student 3:** That's true..

(Appendix 9)

### 4.1.3 Controversial issues promoting sympathy and empathy

The purpose of this section is to present findings that attempt to answer the subordinate research question “How may video games promote empathy and sympathy and help develop *Bildung*” (see Section 1.1). To be able to sympathise and show empathy are important aspects of *Bildung* and intercultural competence (Bredella, 2006). The question “Which character did you most sympathise with and why?” was therefore an attempt to make the students reflect on the story and argue for why they felt sympathy for certain characters.

Who	Why
<b>Sam: 61</b>	<b>Family conflicts: 22</b>
<b>Terrence: 13</b>	<b>Sexuality: 21</b>
<b>Kaitlyn: 3</b>	<b>Growing up: 17</b>
<b>Other: 4</b>	<b>Most information: 11</b>
<b>None: 5</b>	<b>Don't know/No answer: 8</b>
	<b>Without reason: 15</b>

Table 4.4: Which character did you most sympathise with, and why?

As illustrated in Table 4.4, a clear majority felt most sympathy for Sam, which was unsurprising, as most of the story develops around her letters and feelings throughout the game. Many have also listed this as the main reason for why they sympathised, because they got most information about her. These answers are complicated to interpret, as they fail to list a specific reason for *why* they sympathise with her. They may sympathise with her for the same reasons as those who applied specific reasons, but it could also imply that they did not feel any specific reason for sympathy and felt that the character they focused on in the project



was the “correct answer”. Another interesting finding was that many students reported that they felt most sympathy towards the father, Terrence (see Table 4.4). Even though many students reacted to the fact that the parents did not accept Sam’s sexual orientation, he is still reported as one of the characters whom the students sympathised most with.

Further, the most prominent reasons for sympathy were challenges or conflicts concerning family, sexuality and growing up, which correspond well with their opinion on the most prominent themes in the game (see Table 4.5). These answers often consisted of students who empathised with Sam, and what she was going through, e.g.:

*“... I also feel sympathy for Sam. It must have been extremely hard to be homosexual in the USA in the 90s. Especially if nobody accepted you for who you were, not even her own parents”*

*“I felt most sympathy for Sam because I think it was difficult for her because she was lesbian, which was not normal at the time in USA. It must have been hard for her to tell her parents that she was in a relationship with another girl”*

(Appendix 7, own translation).

The answers indicate that the students felt sympathy because of Sam’s position in a society that did not accept homosexuality. This may be because of the cultural background of the students, where homosexuality is more common and accepted. This was also brought up in the focus group interview:

**Student 2:** Well.. I think it’s grant today to a much more acceptance of being gay.. and we have parades.. and a lot of talk about how it is now, becoming more and more normal

**Student 1 :** Yeah, and gay people are allowed to get married.. and that wasn’t allowed, eh.., for some years ago.. so yeah, I think it’s more accepted now to be gay and.. that.. then it was back in the 1990s.

**Student 3:** The theme is more norm.. normalized in our society today and in the 90s.. so.. uhm.. I think they had more issues in the 90s than we have today.

**Student 4:** It was also more natural to, or it is more natural now to come forward as a gay than it was in the 1990s..

[student 3: yeah..]

**Student 4:** eeh..

**Student 1:** We accept it more today, we have more.... Uhm... kunnskap.. about it, we understand it, and we see mor.., we see more perspectives today

**Student 3:** I think it’s because we like.. we watch movies, we have social medias, and that makes everything more normal, if we’re like a little different than everyone else

(Appendix 9)

In addition to this, some students were also able to take a critical look at their own cultures, and provided critical self-awareness, in answers such as:

*Without a doubt Sam. You try to put yourself in her position and try to understand how it must have been for her to live with such a big secret. Homosexuality is still a very relevant problem in today's society, and personally, I think that today's youth have much to learn about sympathy related to this issue*

(Appendix 7, own translation)

Such critical awareness was also present in the focus group interview:

**Student 1:** but.. ehm.. in the same time, it is not easy to come out as a homosexual today, ehh. It's the same issues they face, the same challenges, because ehm.. people have.. fordommer.. today, and also in the 90s.. soo.. ehm.. it's not easy for them. It's more.. it's more accepted today but it's still hard and difficult for them

**Student 3:** [yeah]

**Student 2:** We have some more distance to walk on that path, but we have come a bit further

**Student 1:** yes..

**Student 3:** I agree..

(Appendix 9)

At the same time, there were also cases where the students did not sympathise with any characters: “None of them. It is difficult to sympathise with some pixels in a walking-simulator.”, and “None, the characters were a little boring.” (Appendix 7, own translation). Also, eight answers stated that the students did not know or had any answer, as well as 15 answers that only mentioned whom they sympathised with, but not why. When combined, the categories “Most information”, “Don't know/No answer”, “Without reason” make up more than 1/3 of the answers, and they all fail to give specific examples of sympathy, which must be taken into consideration in the discussion part. It was also interesting to see the students' interpretation of which themes they found most prominent in the game, as shown in Table 4.5:

<b>Themes</b>
<b>Family issues: 34</b>
<b>Sexuality: 48</b>
<b>Juvenile life: 30</b>
<b>Aspects of the game: 10</b>
<b>Don't know/No answer: 17</b>
<b>Culture: 7</b>

Table 4.5: "I think these themes were most prominent in the game"

Table 4.5 shows that when asked about the most prominent themes presented in the game, over half the answers contained themes related to sexuality and or acceptance. Themes or issues related to different aspects of family life were also dominant, closely followed by themes related to growing up or life as a youth/teenager. There were also cases where the answers contained different aspects of the game, such as the game mechanics, aesthetics or genre. A small proportion of the students provided answers that in different ways touched upon aspects of culture. Even though most answers contained material that could be sorted into categories or themes, there were cases where the students did not know, or did not give an answer.

Further, the students were asked if there were aspects of the game that made a special impression, where their answers are presented in Table 4.6:

<b>Special impressions</b>
<b>Physical environment: 17</b>
<b>Specific Situations: 37</b>
- <b>Non-accepting parents: 8</b>
- <b>The father was abused: 10</b>
- <b>Other: 19</b>
<b>Don't know/no answer: 10</b>
<b>Game design: 12</b>
<b>None: 23</b>

Table 4.6: Did you have any special impression(s) after the game?

Specific situations that occurred during the game were most frequently mentioned. The situations mentioned could be connected to the prominent themes and/or reasons for

sympathy (see Table 4.4 & 4.5), which will be elaborated and discussed in greater detail later in the chapter. The most frequent situations mentioned were how the father was abused by his uncle, and that the parents did not accept Sam (see Section 3.3.2). The “Other” category (see Table 4.6) contains other specific situations that were mentioned. However, these situations were not frequently mentioned. The physical environment in the game also made impressions, ranging from physical objects the players could pick up and examine, to how the rooms were designed. Some answers also contained aspects of the game design, where the students mentioned the game’s controls, colours, and sound effects. Lastly, a quite large proportion of the students did not present any answer or answered that they did not know, which may be interpreted as a sign of indifference or lack of engagement, as discussed in a later section.

As the themes in the game are important for the students’ opportunity to reflect about certain issues, it was interesting to explore the students’ opinions about the difficulty of finding the themes, and how the themes were presented compared to literary texts. The responses to the statements “I think literary texts are better than video games to present themes which are to be discussed” and “It is harder to discover themes in a video game than in literary texts” are given in Figure 4.7 and 4.8:

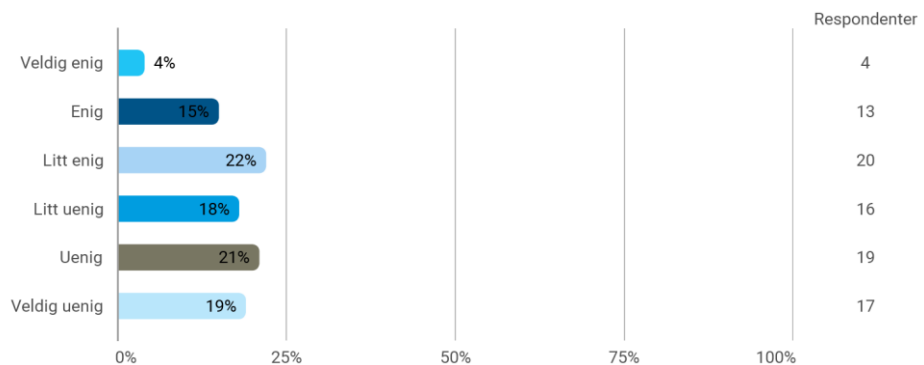


Figure 4.7: I think literary texts are better than video games to present themes which are to be discussed

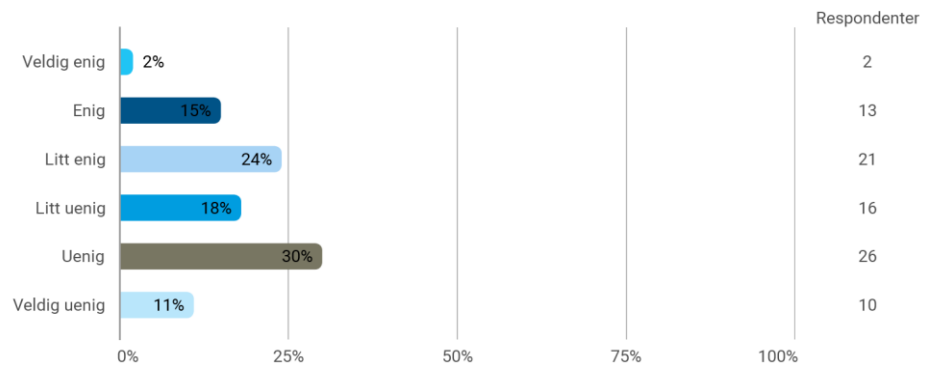


Figure 4.8: It is harder to discover themes in a video game than in literary texts

The Figures 4.7 & 4.8 illustrate that the students were divided in their opinion whether they favoured literary texts' or video games' ability to present and discover themes. However, a slight majority seemed to favour the latter approach, as more of them disagreed with the statements in Figure 4.7 & 4.8.

During the first session, I observed that only a few students noticed the themes presented in the game. However, the students were instructed to stay in a restricted area of the game to focus on certain discussion tasks (see Section 3.4.1). During the next session, when the students worked with their presentations, all groups had found most of the prominent themes and discussed them. During the group presentations, many groups included discussions about the themes. The groups also presented theories of why the character acted or turned out as they did, which may imply that the groups tried to see events from the characters' perspectives. However, the main focus for most groups was to tie the story together and provide evidence for their theories.

I also wanted to address how the students experienced the themes presented and discussed in relation to the game – did they find them hard to talk about and discuss afterwards? The responses are given in Figure 4.9-4.11

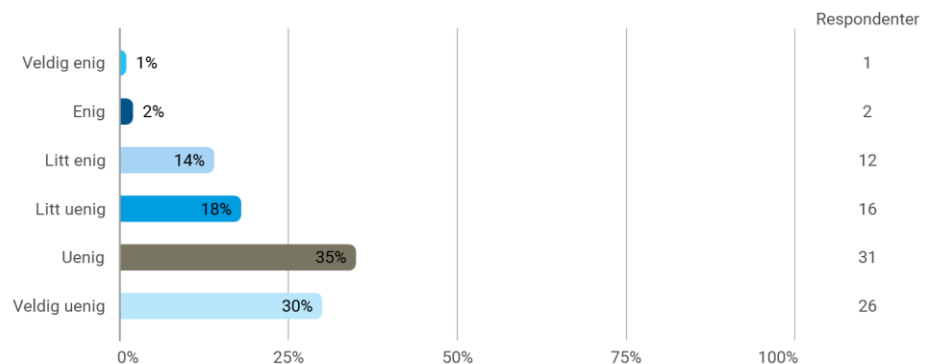


Figure 4.9: I think the themes presented in the game were uncomfortable to talk about.

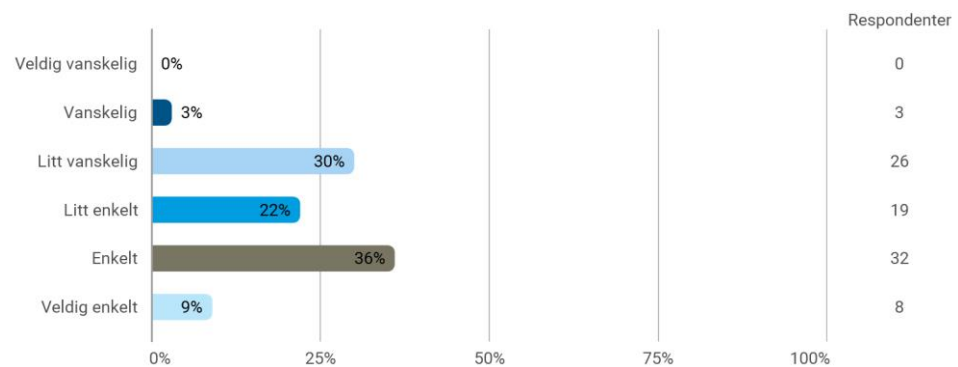


Figure 4.10: How was it to discuss the themes after the game?

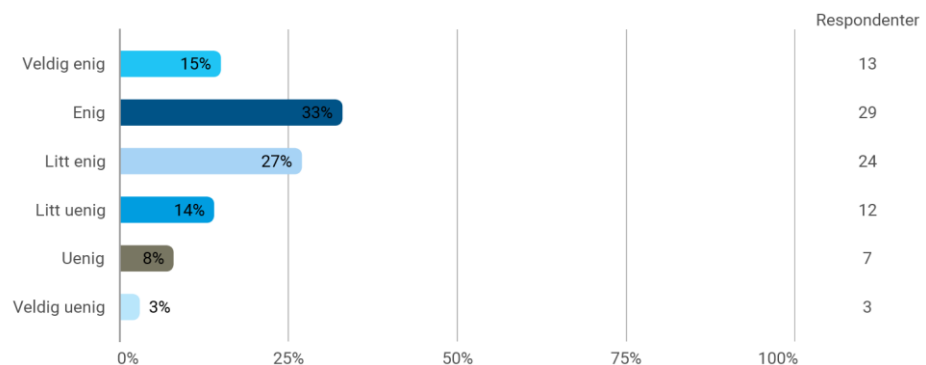


Figure 4.11: I think the game facilitated for good discussions afterwards

Even though the themes in the game may be considered controversial or hard to talk about, the majority of the students did not think that the themes were uncomfortable to discuss (see Fig 4.9). Instead, most students answered the opposite, that the themes presented in the game were easy to discuss after the project (see Fig 4.10), and that the game enabled the students to discuss aspects of the game afterwards well (see Fig 4.11). However, when the students worked with the discussions prompts at the end of the last session (see Section 3.4.1.3), the students in the observed classroom displayed little engagement for discussion. Some groups were active for a while and discussed the different aspects of the game but ended up drawing or talking about other topics (see Appendix 10). This will be elaborated later in the discussion.

Since many of the themes are deemed controversial, and therefore may not be frequently talked about, it was interesting to see if the students often reflect about them. Responses to the statement “The game made me reflect about subjects I usually do not think about” are shown in Figure 4.12:

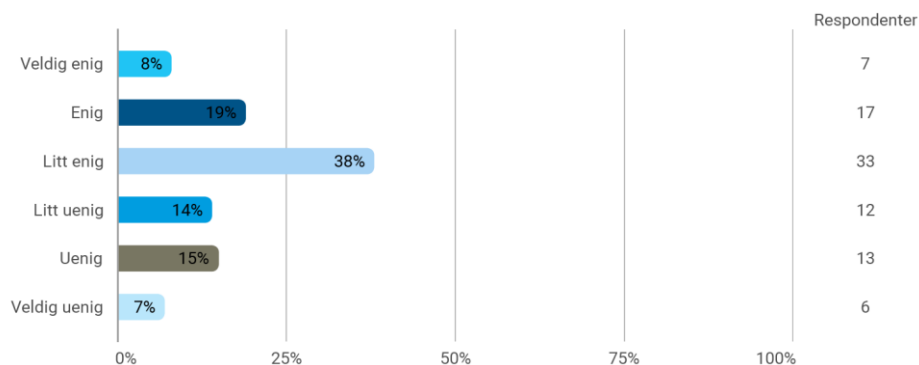


Figure 4.12: The game made me reflect about subjects I usually do not think about

The findings show that the game made many students reflect about subjects they usually do not reflect about (see Fig 4.12), which may indicate that video games have the ability to make its gamers think and reflect, as well as entertain.

#### 4.1.4 Students' experiences and perceived learning outcomes from video games

Finally, this section seeks to provide findings that were deemed significant to answer the final subordinate research question "What are the students' perceived learning outcomes after using video games in the EFL classroom?". The questions concerning this research question therefore focus on how the students experienced using video games in an EFL teaching context, as well as their own perceived learning outcomes from the project. I therefore considered it necessary to explore what the students felt was the most important lesson they learned during the video game project (see Table 4.7). This was done to address what kinds of learning outcomes the video game could have for them.

<b>Most important lesson from the project</b>
<b>Video games as an educational tool: 20</b>
<b>English curriculum skills: 29</b>
- <b>Cultural reflection: 12</b>
- <b>Analysing stories and characters: 8</b>
- <b>Other English skills: 9</b>
<b>Pay attention to detail: 9</b>
<b>Don't know/no answer: 21</b>
<b>Negative to the approach: 5</b>

Table 4.7: What was the most important lesson you learned during this project?

The answers to this question varied to a great degree and will be elaborated and discussed more thoroughly later in the chapter. In relation to perceived learning outcomes related to English curriculum skills, many students reported that the most important (perceived) lesson from the project was cultural reflection or analysing stories and/or characters. In terms of cultural reflection, many students pointed out that they had learned about homosexuals' position in the United States in the 90s. Also, some students provided answers that indicate development of empathy and sympathy, e.g.: *“How our lack of empathy and sympathy must improve. We don't do enough for people with other needs or viewpoints. Instead, we reject what's “different””* (Appendix 7, own translation).

Many answers also stated that the students learned how video games can be used as an educational tool. Some of these answers stated that the students had learned that playing video games is not limited to entertainment purposes only, but can also be used in an educational context, e.g.: *“That games are not just ‘pang’ and ‘bam’, but you could actually learn something from them”*, and *“Games are not just for fun, one could also learn something from them”* (Appendix 7, own translation). Some students also reported that they learned that using video games can be beneficial in terms of understanding, e.g. : *“The most important for me is that I got to learn that video games can help us learn new stuff. It can help us understand more”* (Appendix 7), and that using video games may be a good approach to remember things: *“It's intuitive to play, because your brain is engaged in the actions of the game, which makes it easier to remember, because it felt like you were in the game (through another character)”*, and *“Using video games is fun, and it is an effective way of learning. It's easier to remember when one reads and hears the way one does in this game.”* (Appendix 7, own translation).

At the same time, some of the answers were negative to video games as a learning approach: *“Video game projects are a waste (of time) which are pointless because you do not learn anything from it”* (Appendix 7, own translation). This implies that the attitudes towards video games in an educational setting are not universal. A few answers also stated that the students felt that the main learning outcome was to be able to pay attention to detail and “read everything” (see Appendix 7). Lastly, a fair share of answers also said that they did not know or had no answer. This does not necessarily mean that they did not learn anything, but rather that they are unaware or unable to reflect about their own learning, or that they did not make much effort to answer to the question. However, similar questions regarding learning outcomes



were used in the closed questions of the questionnaire, where more of the students answered, as shown in Figure 4.13 – 4.16:

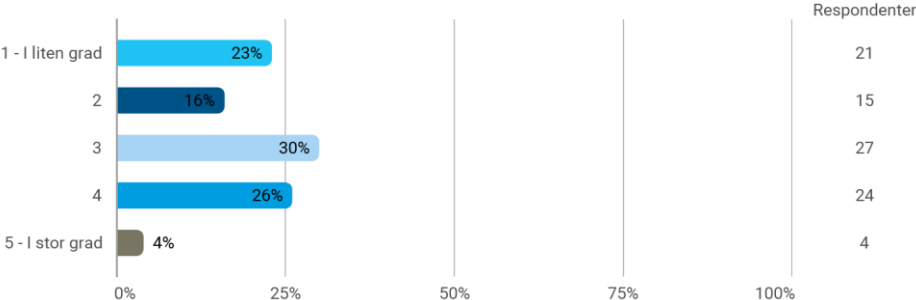


Figure 4.13: How much do you feel your understanding about other English cultures have increased?

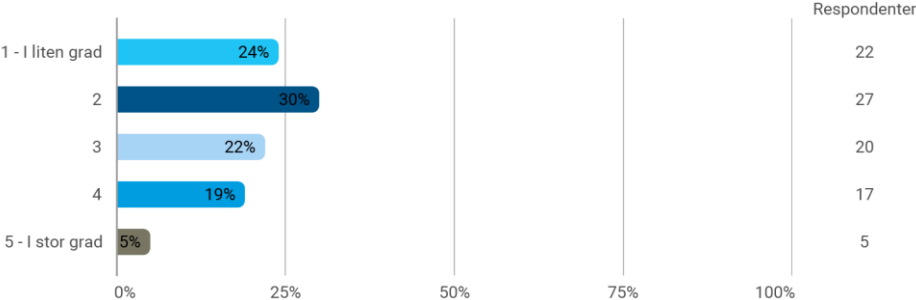


Figure 4.14: How much has your comprehension of English language increased?

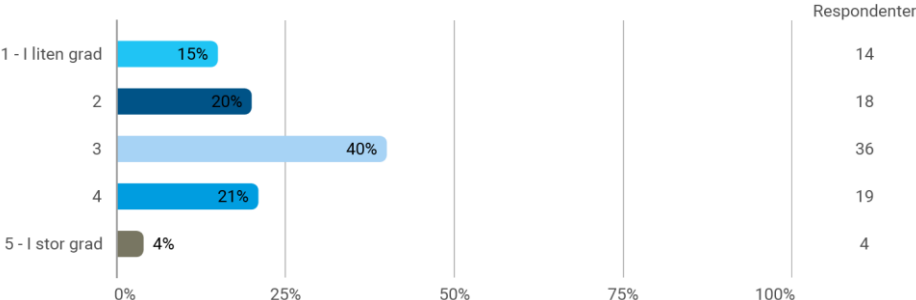


Figure 4. 15: How much do you feel the project has improved your ability to interpret English cultural expressions?

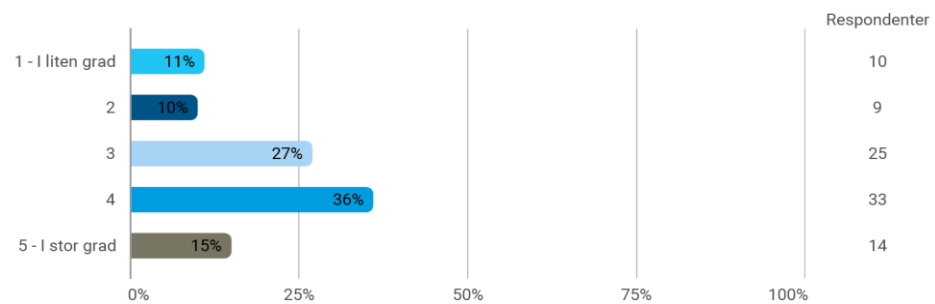


Figure 4.16: How much has your knowledge about literary devices used in storytelling improved?

Figure 4.13 shows that in relation to understanding other English cultures or societies, the participants offered quite diverse answers which may be divided into three groups: One third who felt their understanding increased by a great extent, one third that felt that their knowledge increased to some extent, while the final third felt little increase. In terms of the ability or comprehension of the English language, Figure 4.14 shows that the majority, or over half the respondents, responded that they felt little increase to their understanding of the English language, while the other half were almost equally divided between feeling some increase (22%) and great increase (24%) to their abilities concerning the English language. It must be noted that playing one game once represents little exposure to English, which must be taken into consideration. However, if the students become aware of the learning possibilities when exposed to English in games, they may acquire better L2 acquisition (Sundqvist, 2019).

When it comes to the ability to interpret English cultural expressions, Figure 4.15 indicates that a small majority improved their abilities to some extent, as most respondents placed themselves in the middle of the scale. Even though the second most chosen category was category 4, the figure also shows that more students positioned themselves at the other end of the scale. Finally, Figure 4.16 shows that most of the respondents positioned themselves in the middle or higher end of the scale, indicating that most students felt that their knowledge about literary devices related to storytelling had improved to some extent or greatly during the project.

The students were also given the opportunity to give other examples of learning outcomes after the project. The question illustrated in Figure 4.17 accepted multiple answers, as well as the opportunity to add other learning outcomes that were not mentioned, to explore which areas or skills of English they felt themselves they had improved:

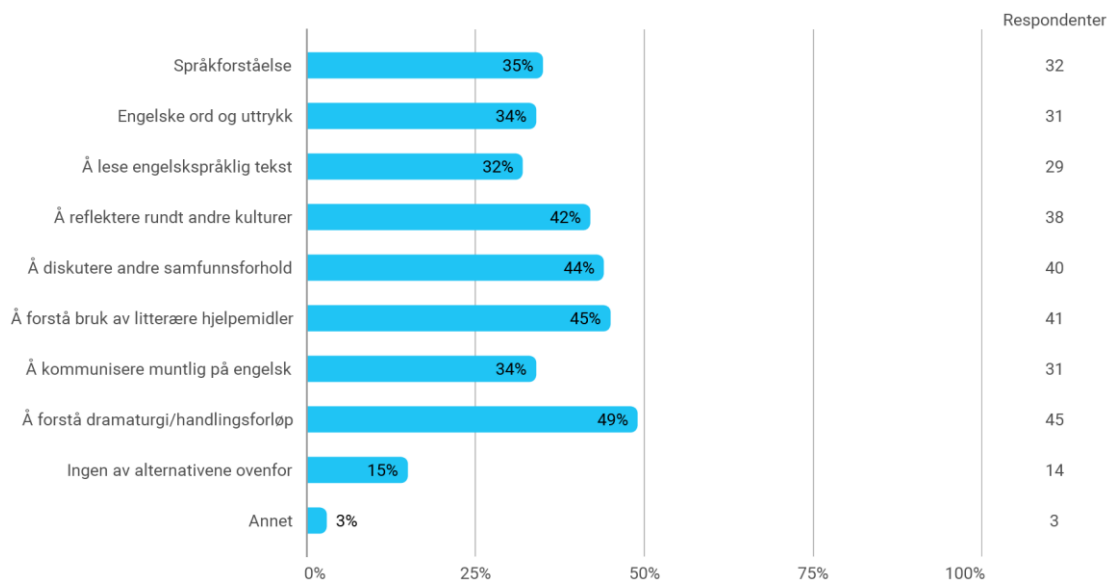


Figure 4.17: Which areas of English have you improved or learned more about during the project?

As shown in Figure 4.17, the most significant learning outcome was the ability to understand dramaturgy in stories, where almost half of the respondents chose this. The most noteworthy answers that followed were understanding literary devices, discuss other social conditions and reflect about other cultures. Almost a third also answered that they felt that their understanding of the English language and terms had improved and to read English texts and to communicate in English. A few students also stated that they felt that they had not improved any of the mentioned areas or skills of English.

When asked whether they preferred using literary texts or video games in the English class the students' answers varied, where a majority of the students preferred video games (see Fig 4.18).

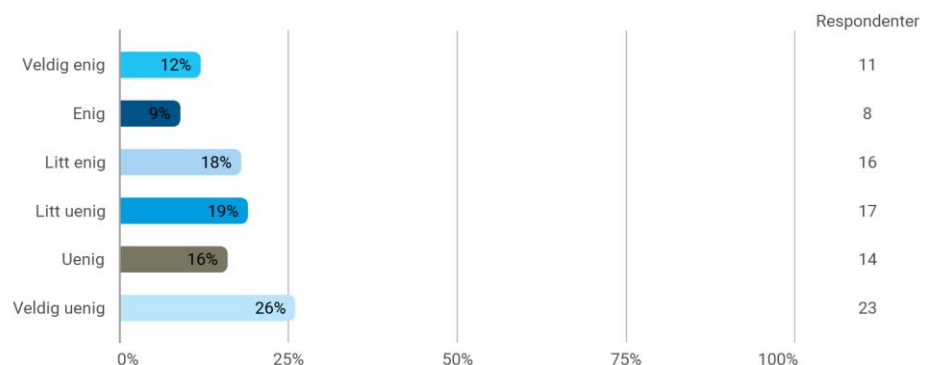


Figure 4. 18: I prefer using literary texts rather than video games in class

At the end of the questionnaire, the students were asked if they had any other comments, where they were free to address any topics they felt were relevant to the project or the study (see Table 4.8.).

<b>Other comments</b>
<b>No comment: 66</b>
<b>Positive to the approach: 14</b>
<b>Negative to the approach: 7</b>

Table 4.8: Other Comments

Most of the students answered that they did not have anything to add, while 14 answers described a positive attitude towards video games as an approach for learning English. Seven answers described a negative attitude.

#### ***4.1.5 Brief summary of findings***

The study has found that the students are positive to both video games and literary texts in general. However, the findings also show that the students tend to spend a lot more time playing video games than reading books in their spare time (see Fig 4.1-4.4). Further, the students also seem to favour more “modern” approaches for learning English (see Fig 4.5), compared to more traditional ones.

Playing as an avatar also influenced how the students experienced the story. The majority felt that they became more involved and engaged in the story, as well as it made the story more realistic (see Table 4.1). As illustrated in the quotes in Section 4.2.1, some students also identified as the avatar and felt that they were part of the family in the game, which may be the reason for why they felt sympathy towards the other characters as they felt it was “their” family. Most students also felt that they became more involved and engaged in video games than in literary texts (see Fig. 4.6). However, observations from the classroom may also contradict some of these findings, as there were signs of little engagement from the students when they played the game (see Table 4.2).

In relation to themes presented in the game, the students mentioned the themes family issues, sexuality and teenage life as the most prominent ones (see Table 4.5), which correspond well

with the reasons the students gave for feeling sympathy towards the characters in the game (see Table 4.4). Many students also pointed out specific situations in the game that made the most impression on them (see Table 4.6), especially how the father was abused by his uncle and the fact that the parents did not accept Sam's sexual orientation (see Section 3.3.2). This may indicate that the story and themes presented in the game made an impression on them. The findings also show that the students do not usually reflect about these subjects (see Fig 4.12), but they still found the themes easy to talk about and discuss after the game (see Fig 4.10). When compared to literature, the students were divided in their opinions of which approach they preferred when it came to discover themes in the story (see Fig 4.7 & 4.8).

In terms of perceived learning outcomes, most students answered that the most important lessons they learned from the project were video games as an educational tool and different skills related to English (see Table 4.7). In the close-ended questions, the findings imply that the students felt most improvement in understanding dramaturgy and literary devices, followed by reflecting and discussing other cultures and societies (see Fig. 4.13-4.17).

## **4.2 Discussion**

This section will discuss the findings from the research instruments in relation to relevant theory. The discussion will be structured thematically, and will correspond to the following themes (see Section 4.1):

- *Personal engagement and involvement*, where I will primarily focus on identification and engagement through the avatar.
- *Promotion of Sympathy and Empathy*, where the focus will be on how the students reflect and feel about the themes in the game.
- *Students' experiences and perceived learning outcomes*, where I will discuss how the students experienced using the video game in the EFL classroom and what they learned from it.

All empirical findings are available in Appendices 7, 9 and 10.

## 4.2.1 Personal engagement and involvement

### 4.2.1.1 Personal Engagement and involvement

This section will focus on discussing how the video game affected the students' personal engagement and involvement and what this entailed. As explained in chapter 2, *Bildung* is often defined as the development of personal identity, moral values, critical thinking and democratic citizenship, and is a lifelong process which leads to increased understanding of the world and ourselves (Hoff, 2014, p. 509). Klafki (1996) states that in order to promote categorial *Bildung* in an educational context, the teaching must be *exemplary*. This means that the material and approaches must interest the students and develop their personal engagement, as well as both open up their world view and feel relevant to the students' lives (see Section 2.1). It is therefore interesting to investigate the findings mentioned in Section 4.1.2, which show that playing as an avatar had a considerable impact on how the students experience the story, as the majority of the students felt that they became more involved and engaged in the story (see Table 4.1).

Gee (2007) states that "Good learning requires that learners feel like active agents (producers) not just passive recipients (consumers)" (p. 30). This may be interpreted as that the students must be actively involved in their own learning process in order to improve the chances for learning. This kind of engaged participation is also a key factor for motivation to learn, according to Gee (2007, p. 31). Thus, by playing as an avatar, the students felt that they were a part of the story. This is evident in answers provided in Section 4.1.2, e.g.: "*It influenced my experience because I felt that I was a part of the story, which made it easier to pay attention and made it more interesting*" (Appendix 7, own translation.). By being active participants involved in the story, the students found the story more interesting and possibly paid more attention to the story, which may result in greater learning outcomes. The students felt personally involved as they felt that the game was talking to them directly, which was also evident in the focus group interview (see Section 4.1.2). One could therefore argue that the video game can promote exemplary teaching and categorial *Bildung*, as it provoked personal engagement and interest from many of the students, as well as it provided them an opportunity to extend their world view. Since the players see through and control an avatar, they may become more personally connected to the story and the characters included, which will be discussed in the following section.

#### **4.2.1.2 The avatar**

A reason for the increased engagement could possibly be because of the relationship between the player and the avatar, which Gee calls *projective stance* (Gee, 2008, p. 258). This became apparent in one of the answers: “*You get to influence a character in the story, but the avatar also influences you*” (Appendix 7, own translation). Gee (2008) describes that when a player takes on a different role through an avatar or virtual character, the player also inherits the avatar’s goals and values. Since the game is designed to be attuned to these goals, the player must complete tasks that correspond to the avatar’s goals or purposes to make further progress or finish the game. At the same time, the player also attributes certain mental states such as beliefs, values, feelings, attitudes etc., to the avatar as they process and learn things about the game’s story and the game’s virtual world (p. 258-260). Since the avatar functions as a surrogate for the player in the virtual world, these mental states also become the avatar’s beliefs, values etc., meaning that the learners’ background, knowledge and personal experience are present when they play the game. These factors are also important when learners read and interpret literary texts (Fenner, 2018, p. 220). However, the learners do not need to attune to the literary texts’ character’s goals to proceed in the story, which is the case in video games. This could suggest that the players get a deeper understanding of the characters they are following, as they must think like them in order to proceed in the story.

In terms of *Gone Home*, little information is provided to the players about the avatar’s goals and values. However, since the family is absent when the game starts, the avatar’s goal is to find out what happened to the family, thus making it the players’ goal as well. Also, the players get no sort of information about how the avatar responds to or feels about the events that take place in the game. Thus, one could say that the way the players react, feel or interpret the events is also how the avatar responds to them: “*It means that I get the story from my own perspective, which gives me the opportunity to interpret it how I want*” (Appendix 7). By putting themselves in someone else’s shoes by playing as an avatar, the students can also feel empathy towards the characters they face:

*I feel that it makes a difference because I felt that I was that person, and started to think about how scary or terrible it must be to be her and come home to an empty house. I also feel that I play more seriously because I am not a random person, I am the parents’ daughter, and I am Sam’s sister* (Appendix 7, own translation).

How the avatar reacts and feels about the events in the game may therefore depend on what kind of mental states, beliefs or values etc., the players attribute to their character (see Section 4.2.2.2 for further discussion). Another interesting example related to the students' connection to their avatar was also to observe how they controlled or acted as the avatar when they played the game (see Section 4.1.2). This may illustrate how their personalities affected the avatar, and that the students bring mental states with them when they play as an avatar, e.g. an organised person probably preferred rooms that were tidy, while disorganised persons did not seem to care. In other words, most students took on the role of the avatar seriously, and felt connection and engagement to the avatar and the story she was in.

An important point relating the experience of playing as an avatar to *Bildung* and intercultural competence is that the students get to experience a world different from their own. The students are provided with an opportunity to experience events from other perspectives in situations they could not have experienced in their own lives. This is important for gaining intercultural understanding, according to Bredella (2006, p. 75). Bredella argues for using *multicultural literary texts* for promoting intercultural competence as he claims that texts about various themes and conflicts within another culture promote empathy, and that such texts are the primary source for "experiencing how others think and feel in the foreign language classroom" (Bredella, 2006, p. 91). However, Habegger-Conti (2015) questions if only literature can achieve this (p. 109), and even though Bredella's arguments are reasonable, the introduction of video games in the EFL classroom may also provide teachers and educators with other sources or approaches for such experiences and promotion of empathy and *Bildung*.

Figure 4.6 shows that the students reported that they felt more involved in video games than in literary texts. A reason for this, as mentioned earlier, may be the active participant role which video games offer, whereas the reader functions as a spectator who evaluate the story's content objectively in a literary text (Bredella, 2006, p. 75). However, Fenner (2018) argues that the reader must be an active interpreter in the text, and that reading must be seen as a productive skill rather than a receptive one (p. 220). Still, one could discuss if students find it harder to get actively and personally involved in literary texts as they may be deemed "old-fashioned" or that students do not relate to literature as much anymore (Habegger-Conti, 2015, p. 108).

Bredella (2006) claims that in order to promote empathy one must bracket one's own beliefs and values to see the world from another person's perspective (see Section 2.3). In the game



*Gone Home*, however, the students do not need to do this to get the character's perspective, as *they* are the character – what the character sees and experience, they see and experience. Because the students got involved and engaged in the game and may have attributed and shared mental states with the virtual character, one might assume that they also developed empathy and sympathy for the persons involved – especially the persons in *Gone Home*, because it is “their” family. This may be evident in the questionnaire's findings, as some students stated:

*“I felt that I was a part of the family. It made me somehow feel a bit like her, not just some random player”*

*“Experiencing the story through another person makes me feel helpless and develop more sympathy for the characters.”*

*“YOU want to examine Sam's side of the story, because our avatar was her sister, who was close to Sam.”*

(Appendix 7, own translation).

Hoff (2014) states that to be personally involved in the intercultural exchange is essential if the dialogue is to affect the learner's way of thinking, and to develop their personal identities (p. 514). Thus, one might argue that video games have a valid potential for developing *Bildung* in the EFL classroom, as they engage and involve the students in the stories. By being personally involved in the story and with the characters they meet, they may get more attached to them as they experience them as “their” family. This could be a way to promote sympathy and empathy, which are important factors in developing intercultural competence and *Bildung*.

However, not all participants from the survey felt that the video game approach added something new to the experience, as some claimed that the game was more like a reading experience, while other were critical to the fact that the game only presented the avatar's perspective (see Section 4.1.2). The fact that some students felt that they only get one perspective on the events in the game indicates that the approach has a weakness in providing depth and diversity in a story. However, one could argue that the game also provides different perspectives to the story, as the players are presented fragments of the sister's experience of coming out as they proceed through the story, as well as other forms of perspectives such as notes from the parents etc. which indicate their opinion on the events. It is then up to the

players (or students) to interpret and reflect about opinions behind these perspectives and why they are as they are (see Section 4.2.2.2 for further discussion).

#### **4.2.1.3 The ending**

The students' increased engagement could also be the reason for the findings in Section 4.1.2 (see Table 4.3), which illustrate the students' feelings after the game. The majority of the students claimed that they were disappointed by the game's ending, while some also stated that they were confused or surprised by it (see Appendix 7 for all answers). The three categories have a mutual reason; that the students felt they did not receive enough answers to the questions raised during the game:

*I was very disappointed by the ending. I did not like that they built so much suspension, and then just end it with the sister finding out that Sam has left, and that the parents are coming home in a few days (Appendix 7 own translation).*

The students in the focus group interview and questionnaire both addressed that the ending was very open. As pointed out in the interview, the students struggled to find out what they were looking for, and they reported that they had to play the game twice in order to find evidence or proofs. This may imply that details or information about the story were easy to miss for the students. This was also addressed in the questionnaire: "*I had many questions after the game's end, I felt that I had missed a lot of information*", and

*I was not sure of which feelings I had after the game's ending, or my feelings towards the game. It was a little difficult to discover everything in the plot by just playing the game, but it became easier when I searched [the internet] and listened to others.*

(Appendix 7, own translation).

These statements indicate that it was difficult for the students to discover all the details, which could be problematic in some teaching situations. This could, for instance, be if some students miss important details or information, and that the students do not have the same information or details after the game, which could make it harder to discuss certain aspects of the game after the project. In literature, it may be easier to point out exactly where the information is provided by pointing to a page or extract, while in video games you either have to take a

“screenshot” (picture of the computer screen) and remember the exact spot in the game where it was taken, or in some cases play the whole game over again in order to find the information. Also, statements such as “*I felt that the game had many things that it wanted to tell which were not presented clearly*” (Appendix 7, own translation), may imply that one could question the video game’s storytelling abilities.

As some video games are non-linear, meaning that the players can explore the game in any order they want, the chance of missing details increase, which in an educational context could be problematic, as there might be a difference in how much of the story the students know. If compared to a literary text or a movie, the story is often chronological, where all the students get the same kind of information. However, exploring and finding evidence and information in the environment may also be compared to close-reading, which entails careful and critical interpretation of a text to make meaning out of it (Fenner, 2018, p. 221), or a more in-depth analysis of a movie. Even though the students are presented with the same pages in a book, there might be a difference in the students’ interpretation and amount of information, depending on their abilities in close-reading, and “reading between the lines”, as well as the students’ background and previous knowledge. Since the students were inexperienced in using video games in an EFL educational context, they may have to develop the required skills for this kind of literacy, where close-reading is replaced by investigation and exploration to find evidence and information.

Habegger-Conti (2015) promotes *critical literacy*, as an approach to new media such as video games, which moves beyond old methods such as close reading. Instead of “looking for what a text, or an author “really means”, critical literacy investigates what a text “really says”” (p. 115). The approach requires that students pay closer attention to text and images that might typically be overlooked. She also urges for investigation of other critical approaches that can be used across all media (p. 122). It is also important to note that not all video games are designed like *Gone Home*, meaning that other video games might be more linear or present the story in other ways. As each video game has its own design and story, games may also vary in how they are interpreted, thus making it harder to establish one common form of “close-reading” in video games.

Another reason for the disappointment expressed by the students, may be connected to their involvement and investment while playing the game. It is common that video games use rewards as an incentive for progressing or finishing the game, ranging from obtaining a new armour, unlocking a new part of the game, or confirmation that you saved the kingdom.

Therefore, the students may have felt cheated, as they were not rewarded with answers to their theories. A student stated: “*Annoyed, the ending was so open that I did not get to know what I wanted. It felt like everything I did was for nothing*” (Appendix 7, own translation). It would be interesting to see if they would have felt the same way about an open-ended book, as books usually do not reward its readers.

## **4.2.2 Promotion of sympathy and empathy**

The second aspect of video games’ potential for promoting *Bildung* in EFL classroom to be discussed is connected to the subordinate research question “How may video games promote empathy and sympathy and help develop *Bildung*?”. Promotion of sympathy and empathy have been previously discussed in relation to personal engagement and involvement in Section 4.2.1, but the present section will discuss and explore to what extent video games can promote sympathy and empathy based on how the students felt during and after the game.

### **4.2.2.1 Video games’ ability to present themes**

In order to discuss video games’ potential for promoting sympathy and empathy, I deemed it useful to examine and discuss whether the video game *Gone Home* could provide the students with suitable themes and issues to reflect and discuss, as well as the game’s ability to present these themes in a structured and logical way. As mentioned in Section 4.2.1.3, some students seemed to struggle with the way the game provided important information about the story, as they found the information hard to discover, thus resulting in a confusing ending. This could imply that video games do not have any better potential of presenting themes and stories in a way that feel logical to their players than for example literary texts. There was no distinct trend to observe when the students were asked to compare literary texts’ and video games’ ability to present themes, even though a slight majority favoured video games (see Fig. 4.7 & 4.8). However, most students managed to point out and mention themes that were prominent in the game, even though there were also quite a lot of cases where the students did not provide any answers or answered that they did not know (see Table 4.5). Also, most answers were short, with little reasoning for *why* they felt the themes were prominent. Still, some students were able to apply reasons for their choice:

*I believe that themes like LGBT (Lesbian, Gay, Bisexual, Transgender) youth were prominent, because Sam was in love with Lonnie. The theme about what the LGBT community must go through in relation to family and prejudice was also prominent*

(Appendix 7, own translation).

It might be hard to argue for video games as a superior source for promotion of sympathy and empathy and thus promotion of *Bildung*, as the findings show variation in how the students experienced it to find prominent themes and which medium they preferred when they related video games to literary texts. This could, of course, be connected to the issue discussed in Section 4.2.1.3, that video games are a medium that the students are not used to work with, and thus affecting their experience in this study. Still, many students both favoured video games' way of presenting themes and were able to point them out. This may underline video games' potential for promotion of sympathy and empathy, as they are deemed to be either equal to literary texts or better by the students because they could have the ability to present issues and themes in a way that engage and involve the students.

#### ***4.2.2.2 Video games' ability to promote sympathy and empathy***

Intercultural competence (IC) is, as mentioned in Section 2.2, a concept closely connected to *Bildung*. According to Byram (2008), one must, in order to be able to understand the relationship between cultures, be able to relate and reflect about different cultures in terms of similarities and differences, as well as to understand and empathise with other cultures' set of values (p. 68-69). By being able to sympathise and empathise with other cultures or perspectives, the students may be enabled to understand how persons from other cultures think and feel, which could affect and develop their own world view. However, Hoff (2018) also stresses that the texts or situations provided for intercultural exchange must not be limited to situations where the students may easily empathise and relate to, but also encourage them to deal with unsympathetic characters and controversial issues (p. 82).

*Gone Home* is, as mentioned, a game whose story and content contain themes that may be regarded as controversial or sensitive, such as homosexuality, alcoholism, abuse and infidelity, and is set in America in 1995. Thus, the game provides an opportunity for the students to explore another culture's views and feelings towards issues which are also discussed in their own culture and time. By this, the students may encounter opinions and actions which conflict with

their own, or their own culture's view, which is constructive and beneficial for developing intercultural communication, according to Hoff (2014, p. 514). Further, Hoff argues that if ICC is to promote categorial *Bildung*, the FL learner should use the opportunities to “develop as a human through open-minded, yet critical, self-examination and exploration of otherness” (Hoff 2014, p. 515).

However, most students did not consider the themes presented in the game as uncomfortable to talk about (see Fig. 4.9), but rather reported that they found the themes easy to discuss after the game (Fig 4.10). A possible explanation for this may be that the students are used to be exposed to issues regarding these themes through media such as TV-series or movies. For example, many students in this age group watch series like *Skam*, *Riverdale* and *Game of Thrones*, where many of the same themes are presented. Thus, the game's themes and content may not be as uncomfortable to the students as I first believed.

The question “Which character did you most sympathise with, and why?” was asked to make the students reflect on the story and whether they felt any sympathy towards any of the characters in the game. More importantly, they were also asked to address *why* they felt sympathy. As described in Section 4.1.3, most students felt sympathy for Sam, while the categories family, sexuality and aspect of growing up represented the main reasons for their sympathy. Interestingly, many students pointed out how difficult it must have been to come out as homosexual in the United States in the 90s, and therefore imagined how hard it must have been, e.g.: “[...] *I also feel sympathy for Sam. It must have been extremely hard to be homosexual in the USA in the 90s. Especially if nobody accepted you for who you were, not even her own parents*” (Appendix 7, own translation).

*I felt most sympathy for Sam because I think it was difficult for her because she was lesbian, which was not normal at the time in the USA. It must have been hard for her to tell her parents that she was in a relationship with another girl* (Appendix 7, own translation).

Some students were also provoked by this conflicting view: “*I felt provoked by the fact that the parents did not accept her (decision)*” (Appendix 7, own translation). This could indicate that the students compare and relate the culture which *Gone Home* is set in with their own. Since the view on homosexuality and treatment of homosexuals in the game may conflict with their own, they may feel sympathy for Sam who struggles to be accepted, even by her own family. They may also get a better understanding of how it is to be homosexual in a society that does not accept it: “*The books at the end of the game gave me a special impression, because I got a*

*better understanding of how hard it must be to be a homosexual in a world where it is not permitted*” (Appendix 7, own translation). How (some) students reflected about the differences between the cultures also became apparent in the focus group interview (see Section 4.1.3).

This may correspond to Hoff’s (2014) claim that conflict and disagreement with the culture communicated with may be constructive for developing *Bildung*. As the students disagree with the view on homosexuality in *Gone Home* and therefore sympathise with Sam and her struggles, they may start to reflect on how people who must hide their sexuality feel in today’s society, and thus, develop their moral values and open-mindedness. Therefore, the students’ *savoir s’engager*, or the ability to critically evaluate perspectives, practices and products in one’s own and other cultures (Byram, 1997, p. 53), is essential in order to develop as a human. As the individual always understand itself in relation to others, the ability to have a critical insight into one’s own culture and perspective is important for the development of *Bildung* (Hoff, 2014, p. 509). Some examples of such critical self-awareness were evident in the findings. Even though many students pointed out the cultures’ conflicting views on homosexuality, some were also able to take a critical look on themselves and their own culture in statements such as:

*Without a doubt Sam. You try to put yourself in her position and try to understand how it must have been for her to live with such a big secret. Homosexuality is still a very relevant problem in today’s society, and personally, I think that today’s youth have much to learn about sympathy related to this issue*

(Appendix 7, own translation).

Critical self-awareness was also brought up in the interview:

**Student 1:** but.. ehm.. in the same time, it is not easy to come out as a homosexual today, ehh. It’s the same issues they face, the same challenges, because ehm.. people have.. fordommer.. today, and also in the 90s.. soo.. ehm.. it’s not easy for them. It’s more.. it’s more accepted today but it’s still hard and difficult for them

**Student 3:** [yeah]

**Student 2:** We have some more distance to walk on that path, but we have come a bit further

**Student 1:** yes..

**Student 3:** I agree..

(Appendix 9)

This may imply, that video games have a good potential for promoting *Bildung*, as they are able to engage the students in conflicts and controversial issues at a personal level, as mentioned in Section 4.2.1, which is essential according to Hoff (2014). She claims that personal involvement in the intercultural exchange is essential if the dialogue is to affect the learners' way of thinking and culturally develop their personal identities (p. 514). Through the discussion of the themes, the students were also able to take a critical look on their own culture's perspective on the theme of homosexuality, indicating that they themselves and their culture could do more to develop an open and equal society.

Another interesting finding regarding reasons for sympathy, was that themes or issues related to family life and growing up/life of a teenager were prominent reasons for sympathy (see Table 4.4). This may be related to the cases discussed above, and that the students maybe compared their own experiences regarding family life and growing up to the experiences they faced in *Gone Home*. As the students are teenagers themselves, they may empathise with some of the problems that Sam goes through, which may be evident in statements like: *"I got most sympathy for Sam, because she was the most complex character in the story which we received most information about. I also saw myself in many aspects of her personality"* (Appendix 7, own translation). Further, many students also pointed to common struggles that teenagers go through or experience, which they may have experienced themselves, or fear to experience:

*"Samantha. She started at a new school which was much harder than she thought. She struggled to get new friends, and missed the old place",*

*"I got most sympathy for Sam, because it seemed like she struggled to fit in and to find herself"*

*"I got most sympathy for Sam. She lives at home when the parents' relationship is failing. I experience the mood in the house as sad"*

(Appendix 7, own translation).

Even though many students presented and argued for who they sympathised with and why, a mentionable number of students also provided answers where they did not sympathise with any characters, did not answer, did not know, or did not apply any reason. Some students also stated that they sympathised with the character whom they got the most information about,



without stating why (see Table 4.4). The students who did not sympathise with any of the characters applied statements like *“None of them. It is difficult to sympathise with some pixels I a walking-simulator”*, and *“None, the characters were a little boring”* (Appendix 7, own translation), indicating that not all students got personally involved and engaged with the game’s characters. However, the number of students that applied such answers were so limited that they would not have a notable effect on the thesis’ conclusions.

Instead, it is more interesting to discuss the number of students who did not apply a reason at all (except for most information in some cases) or did not answer or know. These findings may be interpreted differently. A possible and likely reason could be that the students did not put much effort into the questionnaire and wanted to finish it quickly in order to do other things. This could result in short or lacking answers, because the students believed it to be easier to just answer a character’s name, or that they did not know or provide no answers instead of writing a long and reflected answer, e.g.: *“I got most sympathy for Sam, because I received most background information about her”* (Appendix 7, own translation).

Another way of interpreting these findings is that the students were unable to address *why* they felt sympathy for any of the characters. Some students could have answered characters who they believed were the “right” answer to the question based on the game’s story, or that they got the most information about one of the characters. This may indicate that the game did not make all students reflect on the issues and conflicts that occurred in the game, or that some were not engaged enough to pay enough attention to the information and were therefore unable to argue for their opinion, e.g.: *“I didn’t get much of the characters’ history. Therefore, I have most sympathy with Sam, Lonnie and Daniel because I focused on them”* (see Appendix 7, own translation). Since these answers make up almost 1/3 of the answers to this question, they also suggest that one could question the video game’s ability to promote sympathy and empathy.

Another interesting finding regarding conflict and sympathy is that there were also cases where the students felt most or equal sympathy for the father, Terrence, in the game (see Table 4.4). The interesting part is that even though the students’ views and values regarding the acceptance of homosexuals conflicted in many cases with his views and beliefs, they still felt sympathy for him. During the game, it becomes apparent that the father was abused by his uncle who previously owned the house the game is set in (see Section 3.3.2), which caused that many students sympathised with him:

*Terrence, because he was abused as a child. He also lives in the house of the person who raped him. I think this enhances his childhood memories, which makes him unable to forget them. These memories cause him other problems in life, such as his failing marriage and career*

(Appendix 7, own translation).

This specific situation was the most mentioned theme when the students were asked about what made the most impression on them (see Table 4.6), which provided statements like:

*I think that the story about (uncle) Oscar made an extra big impression. It was completely unexpected, and it turned out that the truth was much darker than I could ever imagine*

(Appendix 7, own translation).

This may indicate that the students were able to suspend their own values and beliefs, which according to Byram (1997), is essential in order to be able to understand and empathise with other cultures' set of values and perspectives, also known as *Savoir être* (p. 34). Even though Hoff (2014) is critical to the uncritical willingness to show tolerance and acceptance in Byram's *savoir être*, it does not necessarily mean that the students accept and tolerate the father's view on the sister's sexuality. Rather, it may indicate that the students are able to look past disagreement and conflict and are still able to sympathise with characters they disagree with on other aspects. During the classroom observations, I also overheard an interesting theory discussed in one of the groups. The group discussed if it was possible that the father's negative attitude towards homosexuality might be because he associated homosexuality with his uncle who abused him (see Appendix 10). Although a more logical reason would be to point to the general attitudes towards homosexuality in the United States in the 90s, the situation may be used as an example on how students may reflect and discuss HOW and WHY people have the values they have.

### 4.2.3 Students' perceived learning outcomes and experiences

The final section in this chapter will discuss findings that attempt to provide answers to the subordinate research question “What are the students’ perceived learning outcomes after using video games in the EFL classroom?”. Since the study seeks to explore video games’ potential for promoting *Bildung*, I deemed it necessary to investigate what kind of learning outcomes the students themselves felt that they had obtained or improved. It was also interesting to explore how the students experienced using video games as an approach for EFL learning.

#### 4.2.3.1 Students' general attitudes towards video games, reading books and learning approaches

Initially, the questionnaire addressed the students’ general attitudes towards playing video games and reading books. The findings show that most students enjoyed playing video games. However, the results were more diverse on how many hours a week they spent playing (see Fig. 4.1 & 4.2) Even though the students’ attitudes towards reading books varied, the findings showed that most students spent few hours a week reading books (see Fig 4.3 & 4.4). Despite this, half of the participants reported that they like to read English books as a way of learning English (see Fig. 4.5), and some students also reported that they preferred using literary texts rather than video games in educational contexts (see Fig. 4.18). This could indicate that the students’ general attitudes towards books are that they are considered for educational purposes, and that they do not read them for entertainment in out-of-school contexts. Instead, the students rather play video games to entertain themselves.

These findings correspond well to the data Habegger-Conti (2015) presents, which indicate that the number of youths reading novels in Norway is decreasing, while time spent on the internet has increased drastically. Further, she describes a trend that those referred to as digital natives are not learning to read English from books anymore, but from games, movies, TV programs and comics (p. 109-110). This perception fits well with the students’ general preferences for learning English (see Fig 4.5), which appeared to be in favour of more modern approaches such as English movies and/or TV-series, video games or English music. An interesting observation, however, is that even though youths spend much time online (Habegger-Conti, 2015), reading English websites were reported as one of the least favoured approaches (see Fig 4.5). Approaches such as lectures, working-tasks related to literary texts

or reading English short stories, all traditional approaches in the EFL classroom, were regarded as least favoured.

However, even though most students reported that they favoured the more modern approaches for learning English, these findings do not necessarily mean that the students learn better by these approaches. Even though they were informed before the study that their answers would not affect their future teachings (see Appendix 2), it is fair to consider that some students picked an approach because they deemed them more “fun” rather than they learn better from them. Relating this to the digital natives debate, the findings do not necessarily strengthen the claim that this new generation of students speak a different language or have a special skill set that is different from previous generations (Prensky, 2001). However, one could argue that a shift in approaches used in EFL teachings could be necessary, where approaches favoured by the students are more focused on.

By using approaches that feel relevant to the students, one might assume that their engagement in the teaching would increase (see Section 4.2.1). This could result in better learning outcomes for the students as they are more motivated and engaged in the learning process compared to when they are using approaches that feel irrelevant, alien or non-engaging. However, this does not mean that teachers should stop using traditional approaches or methods in their teachings, but could, as Habegger-Conti (2015) suggests, rethink what reading and literacy mean in the twenty-first century and how the subject should be taught in relation to these changes (p. 122). In other words, the new media or approaches do not need to replace the old ones, but it is important for the EFL teaching to develop in accordance with the new media so it does not become “outdated” and irrelevant to the students.

In the last question of the questionnaire, the students were given the opportunity to provide other comments about the topics focused on in the project (see Section 4.1.4). Most students had nothing to comment. However, those who did were either positive or negative to the approach. An interesting thing that came up in the answers were the topic of variation, which may also be central in the balance of old and new media in the classroom. Some students provided statements like:

*Even though video games create variation and new learning methods, it will be more effective to read or write a text to learn. Learning tools such as video games or movies are fun and create variation, but it is important that it is not used too much*

(Appendix 7, own translation).

Other students expressed themselves differently: *“I think that games should be used more in the teachings. The students will become more interested and will remember better this way, rather than just working with texts (from my own experience)”* (Appendix 7, own translation). This may illustrate that some students address variation in the EFL teaching, where it may be important for the teacher to balance the use of old and new media. Even though video games may be a breath of fresh air in the EFL classroom, it is important that EFL teachers do not exaggerate the use of them in their teachings. EFL teachers must therefore keep in mind that the video game itself is not the primary source for learning, but rather the lesson plan developed around the game, which is connected to the English Curriculum (see Section 5.2) (Van Eck, 2009; Husøy et al., 2017). One could also assume that if video games are used too often in the EFL classroom, they may lose their effect in engaging the students.

#### ***4.2.3.2 Students’ experiences and perceived learning outcomes***

Since the students’ general attitudes towards video games were positive, it would be natural to assume that this would influence the students’ experiences and engagement. The results may fit these assumptions well, as there were only a few (12) cases where some students were negative to video games as an approach (see Table 4.7 & 4.8). However, it appeared that even though most students claimed they enjoyed playing video games, it did not necessarily mean that they were engaged and learned more from it. As mentioned earlier, I observed a group that attempted to finish the game as quickly as possible in my classroom observations (see Section 3.4.1). The group was, in the beginning, very excited about using video games in an educational context, probably because gaming is a domain which they enjoy and are familiar with. The fact that their main purpose was to finish the game as quickly as possible may illustrate that for them, the most important thing was to beat or finish the game. A possible explanation may be that because they are used to playing video games, they consider them to be something you finish, often as quickly as possible – a good player manages to beat a game fast. One could also observe decreasing engagement and effort from the same group. This is an interesting thing to discuss, as there might be several reasons for this. One reason may be that the group found the game too easy, or uninteresting because they favour other kinds of games which they play at home. This was also addressed in the questionnaire: *“I’m not a big fan of this game genre, so I was not that interested in the project”* or *“Boring game and ending”* (Appendix 7, own translation). Another aspect could be that they did not like that

their idea of video games as a source for entertainment was fused with school-related stuff, thus making it boring.

The choice of genre may be a didactical implication when using video games. Even though many students enjoy playing video games, it does not necessarily mean that they will enjoy all kinds of video games. The teacher must therefore consider if a game will engage and interest the students, the same way he or she picks out a book or a movie which is suited to use in class. It is also fair to assume that sophisticated gamers, students that play a lot of video games, will have more preferences regarding what kinds of video games that are fun and interesting than casual gamers or students that never play. The games' difficulty levels may also be a didactical implication, as there will probably be a difference in how skilled the students are in video games. A potential challenge could be to find a game whose difficulty level suits both the sophisticated gamers and the students who never or rarely play. The sophisticated gamers may find the game too easy, and therefore lose interest in the game, whereas students who never play may find the game too hard, and therefore give up, or they focus more on learning to master the game rather than what they are supposed to learn from it. A possible solution could therefore be to use games that have different levels of difficulty, which is a regular feature in many video games.

In terms of students' perceived learning outcomes after the video game project, the students reported various learning outcomes as the most important lesson learned (see Table 4.7). Interestingly, many students pointed out that the most important thing they learned during the project was that video games can be used as for educational purposes and are not limited to entertainment purposes only (see Section 4.1.4). An interesting aspect of this learning outcome is that if students become aware that they can learn from video games as well as be entertained, they may also become more conscious of what they learn while playing video games in out-of-school contexts. To be conscious and able to reflect and evaluate different learning strategies for language learning are also stated in the English subject curriculum as competence aims. The curriculum states that the students should be able to: "Evaluate and use different situations, working methods and learning strategies to further develop one's English-language skills" and "Evaluate different digital resources and other aids critically and independently, and use them in own language learning" (The Norwegian Directorate for Education and Training, 2013).

The findings may therefore imply that the video game project improved some of the students' *metacognition* regarding learning. Haukås (2014) defines metacognition as "Awareness of

what is needed to change one's own thoughts, in other words, learn" (p. 2, own translation). Metacognition entails that the student is aware of which strategies he or she may use to accomplish his or her goals (Haukås, 2014, p. 2). This could especially be beneficial for the development of *Bildung*. Since *Bildung* is not a concept which is directly taught, but is defined as a lifelong process (Hoff, 2014, p. 509), the *Bildung* development is not finished when the students have graduated. If students are taught to be aware of video games' possibilities and potentials, they may be able to reflect about cultures, issues and conflicts they face through video games. One could therefore argue that video games may facilitate for further cultural and moral reflection among the students, and thus facilitate for the further development of *Bildung* in the future.

Another interesting finding regarding video games as an educational tool is that the students reported that they felt better understanding, and that it was easier to remember what they learned while playing video games because they were involved themselves (see Section 4.1.4). This can be closely linked to situated learning (Lave & Wenger, 2001) or what Gee (2007) calls "Meaning as an action image" (see Section 2.7.3). Situated Learning is, as described, often regarded as learning that occurs through participation in different situations or contexts, where the learner gains experiences (Lave & Wenger, 2001, p. 121-122). Since video games provide learners with experiences and/or contexts they have not, or could not have experienced by themselves (Gee, 2007), they are well suited for teaching and experiencing other cultures.

Further, Gee claims that it is past experiences that give certain concepts and words meaning(s), and that words and concepts "have their deepest meaning when they are clearly tied to perception and action in the world" (p. 43). This could therefore imply that through participating and being involved in the game, the students got a better understanding of the phenomena in the game which they will remember, as they experienced them themselves. For example, the students may get a better understanding of concepts such as discrimination based on sexual orientation since they experienced that "their" sister faced such discrimination, as they were actively engaged in the situation and in their own learning process. This may be more effective than if the students were receiving decontextualized lexical facts etc. through more passive approaches (Gee, 2004, p. 86).

As mentioned in Section 4.1.4, a significant number of students reported that the most important lesson they learned from the project was connected to skills that are important and connected to the English curriculum (see Table 4.7). Among these, most students reported

answers that indicate increase of cultural reflection. This was further strengthened in Figure 4.13, where a majority of the students responded that they felt that their understanding about other English cultures had increased, as well as almost half the students reported that they felt that they had improved their skills in reflecting about other cultures and discussing social conditions in other societies (see Fig 4.17).

However, even though discussion and reflection about other cultures were among the top skills perceived improved by the students, over half of the participants reported that they did not feel any improvement in these areas (see Fig 4.17). Thus, making it difficult to say with absolute certainty that video games have a major potential for promotion of *Bildung* and reflection about other cultures and societies. However, these findings could be related to the lesson plan used in the project, as the working-tasks' main focus was to find "textual evidence" for the characters' development during the game and reflecting about the storytelling/storyline as well as how this form of medium may be interpreted (Appendix 4). This is also reflected in the findings from Section 4.1.4, where the students reported that they felt a high increase in their knowledge about literary devices in storytelling (see Fig. 4.16), as well as the categories "understanding dramaturgy" and "to understand the usage of literary devices" were ranked highest among the students in areas they reported that they felt improvement in after the project (see Fig 4.17).

Even though *Bildung* is not taught directly but is often implicit while teaching other subjects (Aase, 2005, p. 21), one could discuss if the findings could have been different if the lesson plan and working-tasks related to the game had focused more on the cultural aspect of the game. According to Fenner & Ørevik (2018), the tasks are as important as the texts, and it is while working with tasks that the learners reflect and develop their thinking (p. 352). Since the video game engaged and involved the students in the story (see Section 4.2.1), it could have a considerable potential for promoting *Bildung*. If the working-tasks in the lesson plan focused more on cultural reflection involving conflicts and issues, they could have provided the students with good opportunities for developing *Bildung*.



## Chapter 5: Conclusion

The thesis' final chapter will provide a brief summary of the thesis as a whole and present the conclusions of the Master's thesis' investigation of video games' potential for promoting *Bildung* in the EFL classroom. Finally, the chapter will present possible limitations for the study, as well as discuss potential didactical implications and proposals for future research.

### 5.1 Summary and Conclusions

The study set out to explore “*What potentials do video games have for promoting Bildung in EFL classrooms?*” and focused mainly on how video games can engage students, how they may promote empathy and sympathy, as well as to explore what the students' perceived learning outcomes were after using video games in an EFL educational context. The study employed a mixed methods case study research, which included a survey, classroom observations and a focus group interview (see Chapter 3). The qualitative findings were deemed the primary data, while the quantitative findings were considered as supportive. The survey was conducted in four VG1 classes at a school in Norway, while the classroom observations and focus group interview were conducted in one of these classes. The study was informed by the following theoretical perspectives: theories of *Bildung* and intercultural competence, the digital natives debate, theories of multiliteracies, theories about video games as educational tools and learning principles in video games. It is important to note that the following conclusions are based on this thesis' study and on a specific case and are in no way absolute or possible to generalise. It is also important to note that the study only focused on one video game in a specific project. More research connecting video games and promotion of *Bildung* is required in order to establish a more complete understanding of the relationship between video games and the promotion of *Bildung* (see Section 5.3 for suggestions for future research).

The first subordinate research question leading this thesis was: “*How may video games affect students' engagement and personal involvement?*”. The study's findings show that the video game used in this project made the students personally engaged and involved in the story and the issues and conflicts they were confronted with. This corresponds with Klafki's (1996) categorial *Bildung* and exemplary teaching, which means that the material and approaches must interest the students and promote their personal engagement, as well as both open their

world view and feel relevant to the students' lives. This is also supported by Fenner (2012, p. 374), who states that the teaching content must interest the students in order to promote *Bildung*, which is also important for developing as an intercultural speaker (Hoff, 2014, p. 514). The students reported that they felt that *they* were in the game, where they took on the role as the family's big sister. This could imply that the students felt a greater connection to the story and the characters in it. This could also explain or be connected to how the students empathised or sympathised with the characters in the game.

To summarise, the study's findings may indicate that video games have a valid potential for promoting *Bildung* in terms of engaging and involving the students in the stories presented. As presented, it is essential that the students are personally engaged and involved in situations whose purpose are to make the students develop as human beings and promote *Bildung* and develop as intercultural speakers. However, more research is required to get an even deeper understanding of this topic (see Section 5.3 for suggestions for future research).

The second subordinate research question asked was "*How may video games promote empathy and sympathy and help develop Bildung?*". To answer this research question, I must again return to the avatar, and how the relationship between the students and the avatar allegedly affected the students' perspective and feelings towards the characters in the game. Gee (2008) states that when playing as an avatar, the player and the avatar affects each other by attributing mental states and beliefs to each other (see Section 2.7.2). This could be related to how students also bring personal experiences and knowledge with them when reading a text, and interpret on the background of this (Fenner, 2018, p. 220). The findings from the study may suggest that the students' beliefs and values were attributed to the avatar and the story, as the students showed signs of *savoir s'engager* (Byram, 1997, p. 53) in their answers. Their answers suggested disagreement with the culture that they encountered, as well as some examples of critical self-awareness towards their own cultures, which according to Hoff (2014, p. 509) is essential in the development of *Bildung*.

Despite disagreeing with aspects of the culture, some students were also able to look past this, and sympathise with characters whom they conflicted with earlier. This may show that the students were able to suspend their own values and beliefs, which according to Byram (2008), is essential in order to be able to understand and empathise with other cultures' set of values and perspectives, also known as *Savoir être* (Byram, 1997, p. 50). This may indicate that the students were able to look past disagreement and conflict and were still able to sympathise with characters they disagree with on other aspects.

Finally, many students also failed to provide answers or argue for their reasons for sympathy. This could be because the students did not put too much effort into the questionnaire and wanted to finish early, or because they did not understand the question or did not know how to answer. Another reason, which may argue against video games' potential for promoting *Bildung*, may be that the students were unable to reflect about the reasons for sympathy after the game, which could suggest that this video game's ability to promote sympathy and empathy may not be that great.

It is difficult to conclude with absolute certainty that video games have a major potential for promoting sympathy and empathy and *Bildung*. The study's findings show that students were able to take on a critical perspective when they were faced with conflicting views or beliefs from another culture, and that they were able to take on a critical view on their own culture and values. At the same time, the students were in some cases also able to bracket their own beliefs and see past disagreement on moral values and still sympathise with characters on other aspects. However, many students failed to provide sufficient answers that could verify their sympathy and empathy towards the characters in the game, which may question the video game's ability to promote sympathy and empathy. Another interesting finding, which I would suggest as a topic for future research, was that many students' involvement in the game caused them to feel like they were part of the family. This could indicate that the students were more emotionally attached to and cared more about the other characters. It would therefore be interesting to do a study comparing the affection towards characters in video games with affections for characters in literary texts (see Section 5.3).

The final subordinate research question framing the study was: "*What are the students' perceived outcomes regarding learning and personal development after using video games in the EFL classroom?*". The study shows that the students' perceived learning outcomes were diverse, whereas the understanding of dramaturgy/storytelling and literary devices, closely followed by discussing social conditions and reflecting about other cultures were the areas of improvement most frequently reported by the students (see Fig. 4.17). Since the video game project mainly focused on analysing the narrative aspects of the game, it was not surprising that most students felt improvement in this area. However, this may also indicate that *Bildung* and intercultural competence is implicitly promoted and developed by the students, as many reported improvements in these areas as well.

Another potential discovered through the study, was that many students reported that playing video games made it easier to remember what they had learned, because *they* were acting in the

story themselves. This corresponds well to Lave & Wenger's (1991) *situated learning*, where learning occurs through participation in different situations or contexts, where the learner gains experiences. Since video games are virtual interactive worlds, the learners have an opportunity to connect meaning to concepts or words through their experiences in the virtual world (Gee, 2004, p. 84). Further, Gee claims that words and concepts "have their deepest meaning when they are clearly tied to perception and action in the world." (p. 43). Through the activities in the game, the learners can make meanings of concepts through practical activities, contexts or experiences in the game, rather than general and decontextualized meanings. Thus, video games may have the potential for providing students with experiences they do not forget, as *they* are the ones experiencing the story.

Finally, an interesting finding was that many students also reported that they had learned how video games can be used as a tool for learning English (see Table 4.7) and that their usage is not limited to entertainment purposes only. This could suggest that through introducing video games in the EFL classroom and make the students aware of games' potentials for learning, this could facilitate for future learning through video games on their own, as they could develop their level of metacognition in their learning processes. As the development of *Bildung* is regarded as a lifelong process (Hoff, 2014, p. 509), the students may start to reflect on intercultural exchanges they make while they play.

## **5.2 Didactical implications**

Since the thesis has explored what potentials video games have for promoting *Bildung*, some implications for didactical use emerged during the study. The students reported that the approaches they favoured for learning English were connected to their out-of-school interests, such as English TV-series/movies, music and video games. Even though literary texts were among the most favoured approaches, the findings from the study may suggest that EFL teachers should attempt to connect the syllabus to the students' out-of-school interests where it is possible. This could be especially effective when the aim of the teaching is to promote *Bildung* and intercultural competence, where personal engagement is essential for such development (Klafki, 1996; Fenner, 2012; Hoff, 2014). The study's findings indicate that students enjoy video games, and that they find them engaging in learning. This may be because video games feel more relevant to them, as youths tend to spend more time on the internet, and

other media than they did before, which suggests that youths prefer to learn and engage in English through more modern media than literary texts (Habegger-Conti, 2015).

However, an important note for teachers who plan to use video games in their EFL teaching is that they need to develop well-planned lesson plans, and that video games are not a source for learning on their own, especially COTS games that are primarily designed to entertain rather than educate (Van Eck, 2009; Husøy et al., 2017). It is therefore essential to reflect on what the game can offer in terms of accomplishing the competence aims, which the game and lesson plan need to revolve around. This may include evaluating what kind of games are best suited for the topics that are to be taught in the EFL teachings. Just as teachers choose texts that are suited for the competence aims and the students' level of reading skills, the teachers must evaluate if the game is suited for the competence aims, and that all students are able to play the game. Thus, advanced games with high difficulty may not be suited for educational contexts as many students would probably struggle to finish the game and may concentrate more on progressing in the game rather than on what they are supposed to learn from it. At the same time, it is also important to consider if the games are too easy for some students. If some students find the game too easy, they may lose interest in the game. A possible solution could therefore be to use games where the players can select a difficulty level suited for them. Also, it is important to plan how the students are supposed to advance in the game. Are they supposed to play at their own speed, or is it important for the teaching that the students are in the same place at the same time in the game? This is important to consider, as the students will probably progress at a different speed in the game.

An important implication, especially concerning the game *Gone Home* or games that include similar themes or topics, is that the teacher must be aware that the game includes themes that may be controversial or feel sensitive to some students. Themes such as discrimination of homosexuals, abuse by a family member, infidelity and alcoholism occur in the game, which may be problematic if one of the students has e.g. a parent who is an alcoholic, has experienced abuse in the past or is hiding his or her sexual orientation, and therefore feel uncomfortable during class. It is therefore important that the teacher is certain that the class can discuss such themes respectfully, to avoid that some students feel uncomfortable during the class. It may be difficult or nearly impossible for a teacher to know the whole background for every student in a class. However, it is important that the teacher has considered that such events may occur, and that he or she knows what they will do if they occur.

Another implication regarding video games as an approach to learning English, especially as a supplement to literary texts, is to teach the students how to develop the literacy required to “read” video games. Since video games are multimodal, and use combined modalities such as sound, image and interaction, they are interpreted differently than other media. Whereas literary texts often require close-reading to read between the lines and to interpret the text, video games have to be read differently to find textual evidence for interpretation. Habegger-Conti (2015) suggests critical literacy as a way to read new media, which involves that the students try to interpret what a text or author “really says”, and playing through an avatar, the reader can influence what is “really said”, rather than looking for what they “really mean” (p. 115).

### **5.3 Potential limitations and Suggestions for Future Research**

Since the study is a case study and has focused on a specific case, the study has a limitation regarding generalisation (Dörnyei, 2007, p. 153). The study has only focused on one particular video game within a clearly defined group, as all the participants were VG1 students at the same school. Thus, the findings from this study can not be generalised to a population. This is also the case of the particular game investigated. The findings represent potentials for promoting *Bildung* in the game *Gone Home* and can therefore not define the potential for *Bildung* promotion for all video games. Further research is therefore needed to investigate other kinds of games, as suggested further below.

Even though the study was structured to examine how the video game worked in a classroom as a whole, a possible limitation could be that the study did not address how the students experienced using video games individually. The study has not provided insight of which students the different quotes in Chapter 4 originate from and has not compared variables in terms of how the students’ background or experiences with video games and literary texts have affected their experiences and perceived learning outcomes after the project. Thus, it would be interesting to investigate how the students’ background and feelings towards video games and literary texts affect their learning outcomes and experiences after using video games in an EFL educational context as a future research.

As mentioned in chapter 1, the thesis has a very wide scope as it attempts to investigate the possible potentials for promotion of *Bildung* in videogames in EFL classrooms. Since there is, to my knowledge, no previous research that concerns this area of EFL didactics, the thesis set

out to be an explorative study, and aimed to function as a starting point for further research. Even though the study attempted to limit its scope with three subordinate research questions, a possible limitation of the study is that it has not been able to provide an in-depth analysis for each of the subjects explored, making more in-depth research required in order to establish more consistent data. Further in-depth research on any of the aspects examined in this thesis is therefore suggested.

After reviewing the findings from the questionnaire, I became aware of a topic which deserves and needs more investigation: the relationship between the player and the avatar in video games. As this topic came up after the research was conducted, the thesis has not been able to provide an in-depth investigation of this phenomenon. I would therefore suggest a qualitative research that makes the relationship between the learner and the avatar its primary focus, where the students' thoughts and feelings towards the character they play as, but also the characters they meet through the character, are investigated on a deeper level. The present study also just skimmed the top of the topic of why and how the students felt sympathy towards the character represented by the avatar, and the other characters they met in the story. An in-depth qualitative study of this topic could further explore video games' potential for promoting *Bildung*.

Furthermore, it would also be interesting to investigate this relationship in different kinds of game genres. The game used in this study is a walking simulator, which means that the players do not make any choices that have consequences for the rest of the story and its characters. It could therefore be interesting to investigate a game where the students must make their avatars do important choices, and how this may affect their personal involvement and development of *Bildung*. It would also be interesting to investigate other game genres' potential for learning English in the EFL classroom.

Since literary texts have been the main approach for promoting *Bildung* and intercultural competence in EFL classrooms, a comparative study comparing the use and effects of video games and literary texts is also suggested. A suggested topic to explore could be to relate and compare how students experience stories through an avatar in a game, compared to experiencing the story through a narrator in a literary text. A possible approach could be to examine how this affects the students' empathy and sympathy towards the characters.

## 5.4 Concluding Remarks

To conclude this thesis, the main findings are that video games may have a valid potential for promoting *Bildung* in terms of engaging and involving the students in the stories presented. The study's findings show that by experiencing the story through an avatar, the story becomes more realistic. The students also felt that they themselves were present in the game, and thus made them more personally engaged. By playing as an avatar, the students also felt more connected and closer to the other characters in the game, which may indicate a valid potential for promotion of sympathy and empathy, both important aspects of *Bildung* and intercultural competence. Finally, the findings regarding the students' perceived learning outcomes and experiences suggest that the students enjoyed using video games as an approach to learning English. The students' perceived learning outcomes from this game were diverse, whereas the most prominent ones were understanding of dramaturgy/storytelling and literary devices, closely followed by discussing social conditions and reflecting about other cultures.

The thesis has aimed to contribute to the field of EFL didactics by exploring a topic which has received relatively little attention in the past. The Norwegian educational system is going through significant curricular changes, where the use of video games in educational contexts will probably receive more attention. It is therefore hoped that the thesis can provide insight into how video games may be implemented in the EFL classroom or contribute in debates regarding this topic. Finally, the thesis aimed to highlight the existing research gap in this field of research and facilitate for future research in this area of EFL didactics.



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# Appendices

## Appendix 1: NSD Approval

24.4.2019

Meldeskjema for behandling av personopplysninger



### **NSD sin vurdering**

#### **Prosjekttittel**

Hvordan kan videospill brukes til å fremme danning i engelskundervisningen?

#### **Referansenummer**

824118

#### **Registrert**

28.09.2018 av Sindre Johan Nedland Molnes - Sindre.Molnes@student.uib.no

#### **Behandlingsansvarlig institusjon**

Universitetet i Bergen / Det humanistiske fakultet / Institutt for fremmedspråk

#### **Prosjektansvarlig (vitenskapelig ansatt/veileder eller stipendiat)**

Sigird Ørevik, sigrid.orevik@uib.no, tlf: 4755582362

#### **Type prosjekt**

Studentprosjekt, masterstudium

#### **Kontaktinformasjon, student**

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#### **Prosjektperiode**

13.08.2018 - 31.05.2019

#### **Status**

23.11.2018 - Vurdert

## Vurdering (1)

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### 23.11.2018 - Vurdert

Det er vår vurdering at behandlingen av personopplysninger i prosjektet vil være i samsvar med personvernlovgivningen så fremt den gjennomføres i tråd med det som er dokumentert i meldeskjemaet med vedlegg den 23.11.2018, samt i meldingsdialogen mellom innmelder og NSD. Behandlingen kan starte.

### MELD ENDRINGER

Dersom behandlingen av personopplysninger endrer seg, kan det være nødvendig å melde dette til NSD ved å oppdatere meldeskjemaet. På våre nettsider informerer vi om hvilke endringer som må meldes. Vent på svar før endringer gjennomføres.

### TYPE OPPLYSNINGER OG VARIGHET

Prosjektet vil behandle alminnelige kategorier av personopplysninger frem til 31.05.2019.

### LOVLIG GRUNNLAG

Prosjektet vil innhente samtykke fra de registrerte til behandlingen av personopplysninger. Vår vurdering er at prosjektet legger opp til et samtykke i samsvar med kravene i art. 4 og 7, ved at det er en frivillig, spesifikk, informert og utvetydig bekreftelse som kan dokumenteres, og som den registrerte kan trekke tilbake. Lovlig grunnlag for behandlingen vil dermed være den registrertes samtykke, jf. personvernforordningen art. 6 nr. 1 bokstav a.

### PERSONVERNPRINSIPPER

NSD vurderer at den planlagte behandlingen av personopplysninger vil følge prinsippene i personvernforordningen om:

- lovlighet, rettferdighet og åpenhet (art. 5.1 a), ved at de registrerte får tilfredsstillende informasjon om ogsamtykker til behandlingen
- formålsbegrensning (art. 5.1 b), ved at personopplysninger samles inn for spesifikke, uttrykkelig angitte og berettigede formål, og ikke behandles til nye, uforenlige formål
- dataminimering (art. 5.1 c), ved at det kun behandles opplysninger som er adekvate, relevante og nødvendige for formålet med prosjektet
- lagringsbegrensning (art. 5.1 e), ved at personopplysningene ikke lagres lengre enn nødvendig for å oppfylle formålet

### DE REGISTRERTES RETTIGHETER

Så lenge de registrerte kan identifiseres i datamaterialet vil de ha følgende rettigheter: åpenhet (art. 12), informasjon (art. 13), innsyn (art. 15), retting (art. 16), sletting (art. 17), begrensning (art. 18), underretning (art. 19), dataportabilitet (art. 20).

NSD vurderer at informasjonen om behandlingen som de registrerte vil motta oppfyller lovens krav til form og innhold, jf. art. 12.1 og art. 13.

Vi minner om at hvis en registrert tar kontakt om sine rettigheter, har behandlingsansvarlig institusjon plikt til å svare innen en måned.

#### FØLG DIN INSTITUSJONS RETNINGSLINJER

NSD legger til grunn at behandlingen oppfyller kravene i personvernforordningen om riktighet (art. 5.1 d), integritet og konfidensialitet (art. 5.1. f) og sikkerhet (art. 32).

For å forsikre dere om at kravene oppfylles, må dere følge interne retningslinjer og/eller rådføre dere med behandlingsansvarlig institusjon.

#### OPPFØLGING AV PROSJEKTET

NSD vil følge opp ved planlagt avslutning for å avklare om behandlingen av personopplysningene er avsluttet.

Lykke til med prosjektet!

Kontaktperson hos NSD: Kajsa Amundsen

Tlf. Personverntjenester: 55 58 21 17 (tast 1)

<https://meldeskjema.nsd.no/vurdering/5ba4d1eb-5a55-4585-86b8-6d8b7ea69107>



## **Appendix 2: Information letter**

### **Forespørsel om deltakelse I forskningsprosjekt**

#### **Bakgrunn og formål**

Dette forskningsprosjektet skal brukes i en masteroppgave i Engelsk fagdidaktikk ved Universitetet i Bergen. Formålet med studiet er å se på hvordan dataspill kan bli brukt i engelsk undervisning som et alternativ til litteratur, og hvordan elever tenker rundt temaer som er presentert i dataspill.

Du blir spurt om å delta i undersøkelsen da du skal i gang med spillprosjektet *Gone Home*, og deres meninger og perspektiver er derfor interessante å se nærmere på. Det er helt frivillig å delta, og dere kan når som helst trekke dere fra undersøkelsen.

#### **Hva innebærer deltakelse i studien?**

Under timene i spillprosjektet vil det være en observatør tilstede som skal observere det som skjer i timene, og hvordan elevene jobber med spillprosjektet. Helt i slutten av prosjektet vil du bli spurt om å delta i en digital spørreundersøkelse. Undersøkelsen vil spørre om elevenes tanker rundt bruk av dataspill og litteratur i undervisningen, samt deres erfaring og tanker angående spillprosjektet *Gone Home*. Besvarelsene vil være anonyme, og ingen informasjon kan bli knyttet til deg i etterkant. I tillegg vil også noen bli spurt om å delta i en gruppediskusjon knyttet til temaer fra spillet. I gruppediskusjonen vil dere få en diskusjonsoppgave hvor dere skal snakke fritt om og reflektere om homofili, og hvordan spillet presenterer dette temaet. Dere behøver ikke å dra inn personlig informasjon eller erfaring. Den eneste personopplysningen som kan bli gjenkjent er deres stemmer, da diskusjonen vil bli tatt opp på lydopptaker. Det dere sier vil bli transkribert (skrevet ned i et dokument), som legges ved i masteroppgaven. Her vil dere være anonyme, og kan ikke kjennes igjen av de som skulle lese oppgaven. Lydopptaket vil bli lagret i en kryptert database, slik at kun jeg og min veileder har tilgang til filen. Etter prosjektet er ferdig i Mai, vil filen slettes helt.

#### **Hva skjer med informasjonen om deg?**

Jeg vil bare bruke opplysningene om deg til formålene vi har fortalt om i dette skrivet. Jeg behandler opplysningene konfidensielt og i samsvar med personvernregelverket. All data og informasjon fra undersøkelsene vil bli anonymisert og behandlet konfidensielt. Disse vil bli lagret i en kryptert database. Informasjonen fra spørreundersøkelsen eller lydopptaket kan ikke spores tilbake til deg, og vil ikke ha noen innvirkning på dine karakterer, videre undervisning eller forhold til lærer. Alle lydopptak vil bli gjort i anonym form, og tilgangen er begrenset til at kun jeg og min veileder for prosjektet har tilgang til dem og kan høre på dem. Lydopptakene vil bli slettet etter prosjektet er ferdig. Alle deltakere vil også forbli skriftlig omtalt som anonyme personer i oppgaven slik at ingen kan kjennes igjen i oppgaven.

## **Frivillig deltakelse**

Det er frivillig å delta i undersøkelsen, og man kan når som helst trekke sitt samtykke uten å oppgi noen spesiell grunn. Det vil ikke ha noen negative konsekvenser for deg hvis du ikke vil delta eller senere velger å trekke deg. Ta kontakt til prosjektansvarlig eller din faglærer dersom du ønsker å trekke deg.

## **Dine rettigheter**

Så lenge du kan identifiseres i datamaterialet, har du rett til:

- innsyn i hvilke personopplysninger som er registrert om deg,
- å få rettet personopplysninger om deg,
- få slettet personopplysninger om deg,
- få utlevert en kopi av dine personopplysninger (dataportabilitet), og
- å sende klage til personvernombudet eller Datatilsynet om behandlingen av dine personopplysninger.

## **Kontakt**

Ved spørsmål eller lignende kontakt følgende:

### **Sindre Molnes, masterstudent UiB**

Mail: [sindre.molnes@uib.no](mailto:sindre.molnes@uib.no)

### **Sigrid Ørevik, Veileder, Førsteamanuensis Engelsk fagdidaktikk**

Mail: [sigrid.orevik@uib.no](mailto:sigrid.orevik@uib.no)

### **Verneombud, Uib**

Mail: [hovudverneombodet@uib.no](mailto:hovudverneombodet@uib.no)

### **NSD (Norsk senter for forskningsdata)**

Mail: [nsd@nsd.no](mailto:nsd@nsd.no)

## Samtykke til deltakelse i studien

Jeg samtykker til å delta i undersøkelsen

Jeg samtykker til å være deltaker i gruppediskusjon med lydopptak

Jeg har mottatt informasjon om undersøkelsen, og er villig til å delta

.....  
.....

(Navn i blokkbokstaver)

.....  
.....

(Signatur deltaker, dato)

### Appendix 3: *Gone Home* working tasks: First session

#### The Foyer

As you explore the mansion's foyer, collect the information requested in the chart below. For each response, take a screenshot to show where you discovered the requested information.

Description	Response	Screenshot evidence
<b>(Example)</b> Avatar's name	(Example) Kaitlin Greenbriar	(Example)
<b>Father's full name</b>		
<b>Mother's full name</b>		
<b>Sister's full name</b>		
<b>Family's prior address</b>		
<b>Family's current address</b>		
<b>Mom's college roommate</b>		
<b>How long does it take mom to get to work?</b>		
<b>Where does mom work?</b>		

#### 1. 1995 Archeology

*Gone Home* takes place in 1995 and the developers went to great lengths to design the household to be as historically accurate as possible. As you explore the house, screenshot any items or environmental features that reinforce and lend credibility to the historical setting of the story.

Once you have completed the game, choose 10 artifacts that are historically accurate and help create the 1995 atmosphere. For each item, provide the following:

1. A screenshot of the item.
2. A description of the item
3. Where it was found, who owns it, etc.
4. 2 – 5 sentences based on research that proves that the item in question is a legitimate artifact from 1995.

**Key Questions:** How did the historical setting of 1995 affect the game? How would the game have changed if it were to take place today?

## Appendix 4: Working-task for presentation

### 1. Character Trackers

Each character tracking assignment includes one major (M) and two minor (m) characters. Select one of the three tracking assignments.

1. Terrance Greenbriar (M), Uncle Oscar (m), Dr. Richard Greenbriar (m)
2. Janice Greenbriar (M), Rick (m) and Katie (m)
3. Sam (M), Lonnie (m), Daniel (m)

Using the blank **Character Tracking Sheet** provided, create one for each character you are following and fill them in as you play. Consider the following as you track your characters:

1. a) Take substantial point-form notes on any important facts you discover about the character. You should have about 30 points for a major character (M) or 5 – 15 points for minor characters (m).
2. b) Collect as many screenshots relevant to the characters you can find. You may want to create sub-folder in your “Gone Home Screenshots” folder to deposit the screenshots relevant to each of the characters you track.

**Key Question:** How has the major character changed over the course of the story? Is s/he better off at the end of the game than they were at the beginning? How?

Character's Name:

Character's Picture:

Character's Occupation:

Common types of documents associated with the character:

**Point form Notes:**

Your collected notes should be enough to tell the story. Make sure your notes focus on: the character's personality; a chronology of important events; any hobbies, habits or pastimes a character may have and how they relate to other characters."

## **Appendix 5: Discussion prompts *Gone Home***

### **Diskusjonsoppgaver**

**Discussion Prompt #1: Was the relationship between Lonnie and Sam believable? What, if anything, about it seemed untrue or artificial?**

**Discussion Prompt #2: Why do you think the developers included Daniel in the story? What does he tell us about Sam?**

**Discussion Prompt #3: How do Terrance's novels relate to his relationship with Uncle Oscar?**

**Discussion Prompt #4: How do you feel about Janice's relationship with Rick? Was it morally objectionable? Understandable? Do you think it was physically consummated? Does it matter? Why or why not?**

**Discussion Prompt #5: There is some debate in the gaming world as to whether "Gone Home" is a game at all. Do you feel it's a game? Why or why not? If it's not a game, what is it?**

**Discussion Prompt #6: Did you like how the game ended? Were you surprised? Disappointed?**

**Discussion Prompt #7: "Gone Home" has been praised and criticized for its portrayal of a gay teen coming out in the US in the 90's. Do you feel it added to the game? Do you think the treatment of this subject felt realistic? Do you feel**



**including this topic in a game should be seen as “exceptional” or “notable”?**  
**How did you feel about her parents’ reaction to her coming out?**

## Appendix 6: Questionnaire

Takk for at du vil delta i undersøkelsen.

Du kommer i gang ved å trykke på "neste" nede i høyre hjørne. Du kan bevege deg frem og tilbake i spørreskjemaet uten at svarene forsvinner. Hvis du blir avbrutt i løpet av besvarelsen, kan du senere fortsette der du slapp.

Tusen takk for at du deltar.

Med vennlig hilsen

Sindre Molnes, masterstudent ved UiB



### Spørreundersøkelse om dataspill i engelskundervisningen

#### Formål

Dette er en spørreundersøkelse angående bruk av dataspill i engelskundervisningen. Dataene og informasjonen som samles i undersøkelsen skal brukes i en masteroppgave i engelsk didaktikk om bruk av dataspill i engelskundervisning. Undersøkelsen ser på elevenes opplevelse av videospillet *Gone Home*, og deres tanker rundt bruk av spill og litteratur i undervisningen generelt.

#### Personvern:

Det er frivillig å delta i undersøkelsen, og du kan når som helst avslutte undersøkelsen. Alle som deltar vil forbli anonyme, hvor ingen informasjon kan eller vil spores tilbake til deg. Resultatene vil kun brukes til forskningsprosjektet og vil derfor ikke påvirke elevenes skolehverdag på noen måte, verken i form av karakterer, videre undervisning eller forhold til læreren.

#### Kontakt:

Dersom det skulle være noen spørsmål angående undersøkelsen eller forskningsprosjektet kan følgende personer kontaktes på mail:

Sindre Molnes, masterstudent Uib:

Mail: [sindre.molnes@uib.no](mailto:sindre.molnes@uib.no)

Sigrid Ørevik, Veileder, Førsteamanuensis Engelsk fagdidaktikk

Mail: [sigrid.orevik@uib.no](mailto:sigrid.orevik@uib.no)

Hilsen Sindre Molnes

**Jeg bekrefter at jeg samtykker til å delta i undersøkelsen**

- (2)  Ja
- (3)  Nei

Disse spørsmålene omhandler ditt forhold til videospill og bøker, og hvor mye tid du bruker på fritiden på disse. Kryss av på alternativet som passer deg best. Dersom ingen av alternativene passer deg kan du benytte svaralternativet "annet" og skrive inn ditt svar her.

**Jeg liker å spille videospill**

- (1)  Veldig enig
- (2)  Enig
- (3)  Litt enig
- (4)  Litt uenig
- (5)  Uenig
- (6)  Veldig uenig

**Hvor mange timer i uken spiller du videospill på fritiden?**

- (1)  Mer enn 10 timer
- (2)  Mellom 5-10 timer
- (3)  Mellom 1-4 timer
- (4)  Mindre enn 1 time
- (6)  Aldri
- (5)  Annet: \_\_\_\_\_

**Jeg liker å lese bøker**

- (1)  Veldig enig
- (2)  Enig
- (3)  Litt enig
- (4)  Litt uenig

- (5)  Uenig
- (6)  Veldig uenig

**Hvor mange timer i uken leser du bøker på fritiden?**

- (1)  Mer enn 10 timer
- (2)  Mellom 5-10 timer
- (3)  Mellom 1-4 timer
- (4)  Mindre enn 1 time
- (5)  Aldri
- (6)  Annet \_\_\_\_\_

**Kryss av for materiale du synes er best for deg å bruke for å lære engelsk. Kryss gjerne av flere alternativer dersom flere er relevante for deg:**

- (1)  Lese engelske bøker
- (2)  Tavleundervisning eller forelesning
- (3)  Engelske filmer og/eller TV-serier
- (4)  Videospill
- (11)  Jobbe med arbeidsoppgaver knyttet til tekster
- (5)  Lese engelske noveller eller korte tekster
- (6)  Lese eller se engelske nyheter
- (7)  Lese på engelske internettsider
- (8)  Engelsk musikk
- (9)  Ingen av alternativene ovenfor
- (10)  Annet \_\_\_\_\_

**Spørsmål om Gone Home**

I denne kategorien skal du svare fritt på åpne spørsmål knyttet til spillet dere har spilt i prosjektet, Gone Home. Spørsmålene fokuserer på dine tanker og inntrykk av spillet og spillprosjektet. Med tema menes hvilke problem eller saker spillet tar opp. Eksempler på tema kan være fattigdom, nød, rasisme, osv. (Disse er nevnt som eksempler, og er ikke nødvendigvis med i spillet)

Vennligst skriv så utfyllende som du klarer. Kom gjerne med eksempler om du har det. Dersom man ikke klarer eller vil svare på et spørsmål kan man skrive "Ingen svar" i tekstboksen. Svar på enten norsk eller engelsk.

**Disse temaene mener jeg var fremtredende i spillet**

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**I Gone Home ser og styrer du handlingen gjennom en avatar (annen person). Hvordan påvirket dette din opplevelse av historien?**

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**Hvilken karakter fikk du mest sympati for, og hvorfor?**

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**Hvilken eller hvilke følelse(r) satt du igjen med etter spillets slutt?**

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**Var det noe i spillet som gjorde spesielt inntrykk?**

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**Hva føler du er det viktigste du har lært av spillprosjektet?**

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**På en skala fra 1 – 5, i hvor stor grad føler du at prosjektet har økt din forståelse om andre engelske kulturer og samfunnsforhold?**

- (1)  1 - I liten grad
- (2)  2
- (3)  3
- (4)  4
- (5)  5 - I stor grad

**På en skala fra 1 – 5, i hvor stor grad føler du at prosjektet har økt din språkforståelse i engelsk?**

- (1)  1 - I liten grad
- (2)  2
- (3)  3
- (4)  4
- (5)  5 - I stor grad

**På en skala fra 1-5, i hvor stor grad føler du at prosjektet har lært deg å tolke engelske kulturuttrykk? (Kulturuttrykk = måte å uttrykke kulturen man har en tilhørighet til - f. eks film, musikk, litteratur, dans osv.)**

- (1)  1 - I liten grad
- (2)  2
- (3)  3
- (4)  4
- (5)  5 - I stor grad

**På en skala fra 1-5, i hvor stor grad føler du at prosjektet har økt din kunnskap om virkemidler brukt i sammenheng med historiefortelling?**

- (1)  1 - I liten grad
- (2)  2
- (3)  3
- (4)  4
- (5)  5 - I stor grad

**I løpet av prosjektet har jeg lært om eller blitt bedre på (velg gjerne flere alternativer):**

- (1)  Språkforståelse
- (2)  Engelske ord og uttrykk
- (3)  Å lese engelskspråklig tekst
- (4)  Å reflektere rundt andre kulturer
- (10)  Å diskutere andre samfunnsforhold
- (5)  Å forstå bruk av litterære hjelpemidler
- (6)  Å kommunisere muntlig på engelsk
- (7)  Å forstå dramaturgi/handlingsforløp
- (8)  Ingen av alternativene ovenfor
- (9)  Annet \_\_\_\_\_

Spørsmålene i denne kategorien omhandler bruk av spill og litteratur i engelskundervisningen. Litteratur kan defineres som noveller, bøker, dikt, sanger og lignende. Spørsmålene er formulert som påstander, hvor svaret ditt skal vise i hvilken grad du er uenig eller uenig i påstandene. Kryss av på det alternativet som føles mest riktig for deg.

**Jeg foretrekker å bruke litterære tekster fremfor videospill i undervisningen**

- (1)  Veldig enig
- (2)  Enig
- (3)  Litt enig
- (4)  Litt uenig
- (5)  Uenig
- (6)  Veldig uenig

**Jeg lever meg mer inn i litterære tekster enn i videospill**

- (1)  Veldig enig
- (2)  Enig
- (3)  Litt enig
- (4)  Litt uenig
- (5)  Uenig
- (6)  Veldig uenig

**Jeg foretrekker å bruke min egen fantasi til å forestille meg hendelser og personer i en fortelling**

- (1)  Veldig enig
- (2)  Enig
- (3)  Litt enig
- (4)  Litt uenig
- (5)  Uenig
- (6)  Veldig uenig

**Jeg synes litterære tekster er bedre enn dataspill til å presentere temaer som skal tas opp til diskusjon**

- (1)  Veldig enig
- (2)  Enig
- (3)  Litt enig
- (4)  Litt uenig
- (5)  Uenig
- (6)  Veldig uenig



I denne delen handler spørsmålene om spillet Gone Home, og din opplevelse av spillet som en del av engelskundervisningen. Velg svar utifra i hvilken grad du er enig eller uenig med påstandene.

**På en skala fra 1 - 5, hvor stor grad følte hendelsene i spillet ekte/virkelighetsnære?**

- (1)  1- I liten grad
- (2)  2
- (3)  3
- (4)  4
- (5)  5 - I stor grad

**Jeg synes temaene spillet tok opp er ubehagelige å snakke om**

- (1)  Veldig enig
- (2)  Enig
- (3)  Litt enig
- (4)  Litt uenig
- (5)  Uenig
- (6)  Veldig uenig

**Det var vanskeligere å oppdage temaer i et spill enn i en litterær tekst**

- (1)  Veldig enig
- (2)  Enig
- (3)  Litt enig
- (4)  Litt uenig
- (5)  Uenig
- (6)  Veldig uenig

**Spillet fikk meg til å reflektere over temaer jeg vanligvis ikke tenker over**

- (1)  Veldig enig
- (2)  Enig
- (3)  Litt enig
- (4)  Litt uenig
- (5)  Uenig

- (6)  Veldig uenig

**Jeg synes spillet la opp til gode diskusjoner i etterkant**

- (1)  Veldig enig  
(2)  Enig  
(3)  Litt enig  
(4)  Litt uenig  
(5)  Uenig  
(6)  Veldig uenig

**Hvordan synes du det var å diskutere temaene i etterkant?**

- (1)  Veldig vanskelig  
(2)  Vanskelig  
(3)  Litt vanskelig  
(4)  Litt enkelt  
(5)  Enkelt  
(6)  Veldig enkelt

**Hvor vanskelig synes du det var å oppdage temaene som ble tatt opp i spillet?**

- (1)  Veldig vanskelig  
(2)  Vanskelig  
(3)  Litt vanskelig  
(4)  Litt enkelt  
(5)  Enkelt  
(6)  Veldig enkelt

Helt til slutt kan du, om du har noen andre kommentarer angående spillprosjektet, skrive det du skulle ønske i feltet under. Dersom du ikke har noe du ønsker å kommentere kan du skrive et punktum i tekstboksen og trykke deg videre i undersøkelsen.

**Andre kommentarer:**

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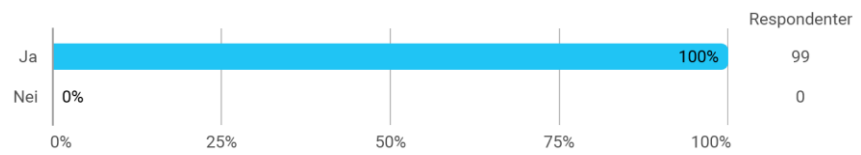
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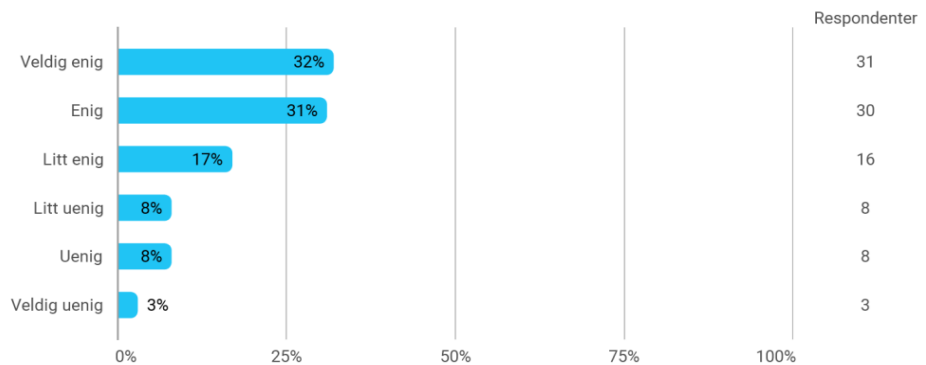
Takk for at du deltok i undersøkelsen!

## Appendix 7: Results from questionnaire

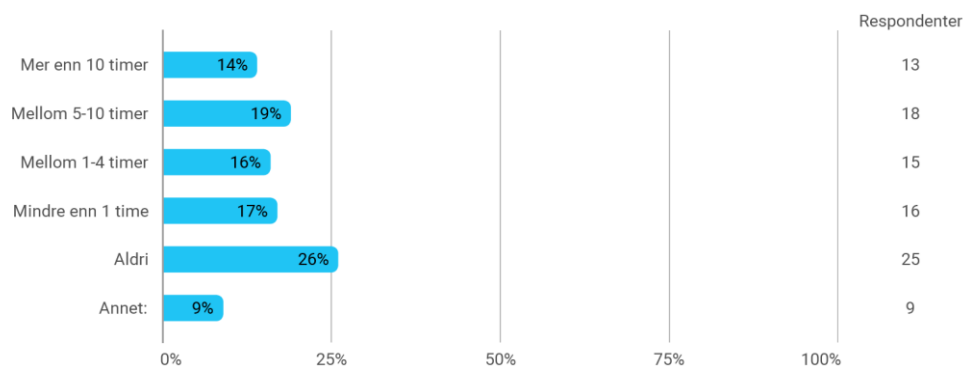
### Jeg bekrefter at jeg samtykker til å delta i undersøkelsen



### Jeg liker å spille videospill



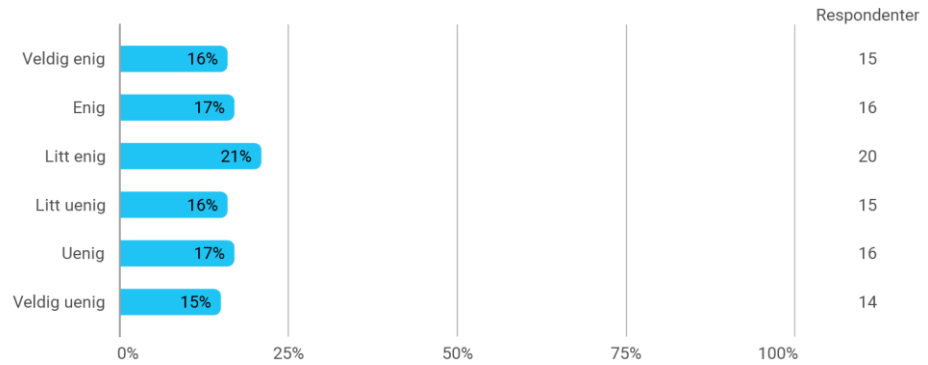
### Hvor mange timer i uken spiller du videospill på fritiden?



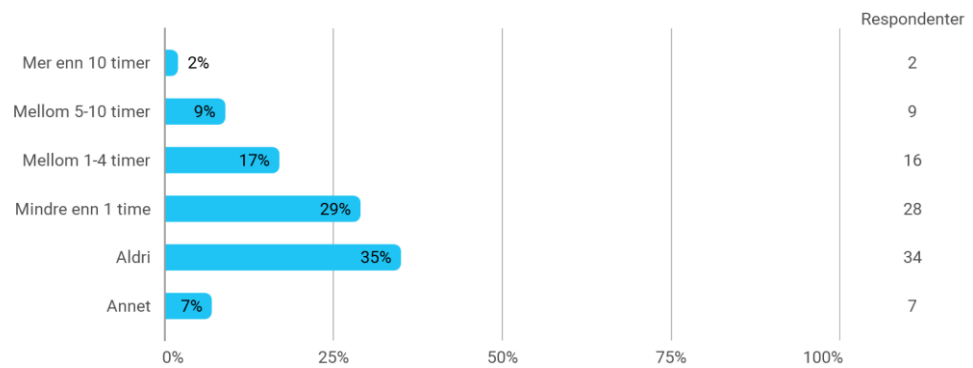
### Hvor mange timer i uken spiller du videospill på fritiden? - Annet:

- 3-7
- av og til når jeg kjeder meg
- En gang i blant
- kommer an på om det er mye å gjøre. Spiller kun i helgene. ikke alltid jeg spiller da.
- Veldig sjeldent
- cirka 50 timer i uken
- noen ganger
- skjer av og til
- Varierer meget

## Jeg liker å lese bøker



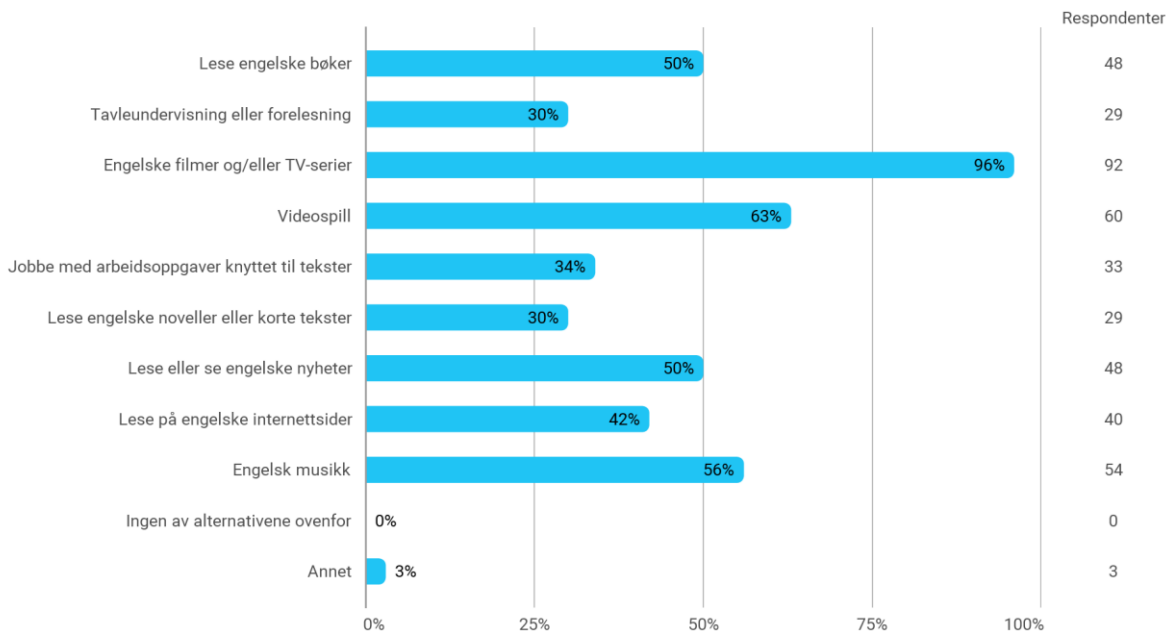
## Hvor mange timer i uken leser du bøker på fritiden?



## Hvor mange timer i uken leser du bøker på fritiden? - Annet

- Når jeg har en ny bok til å lese (leser ikke bøker omigjen)
- Litt i ferier
- i ferier
- 3-7 timer
- ikke så ofte
- Mye men periodevis(ferier eller turer).
- på ferie

**Kryss av for materiale du synes er best for deg å bruke for å lære engelsk. Kryss gjerne av flere alternativer dersom flere er relevante for deg:**



**Kryss av for materiale du synes er best for deg å bruke for å lære engelsk. Kryss gjerne av flere alternativer dersom flere er relevante for deg: - Annet**

- Skrivning
- Lydbøker
- snakke engelsk i mindre grupper med mening.

### Disse temaene mener jeg var fremtredende i spillet

- In this game one of the themes are sexuality. Sam and Lonnie has a relationship which Terry does not like that they are together. It brings up religion. Some kind of need, Sam seeks help and so does other characters.
- Ting er ikke alltid sånn som du tror det er
- Temaene jeg mener var fremtredende i spillet er viktigheten av å ha en familie og venner, og også det at det er viktig å være deg selv.
- homofil ungdom, barnemishandling, utroskap
- overgrep mot barn, homofili, utroskap.
- Det mad at Sam var lespisk og at farens økonomi gikk veldig dårlig.
- Mystikk og Hemmeligheter
- Usikkerhet, hemmelighet
- Hemmelighet
- Usikkerhet
- Sosialisering, livet som ungdom
- Forhold mellom samme kjønn på 90-tallet
- lære engelsk
- ingen svar
- Familie problemer.
- Misunnelse.
- Gay ekteskap, abuse, og personal development.
- Jeg tenker temaene, homofili, utroskap og familieproblemer ble tatt opp
- -Homofili og hvordan det var og komme ut som homofil på 90tallet. -Misbruk av barn. -Utroskap og familierelasjoner.
- Seksualitet
- Homofili,
- ingen svar
- ingen svar
- tradedie
- Ingen svar
- Lære engelsk
- Sam og Lonnie sitt forhold
- Skjønner ikke helt spørsmålet
- vetsy

- ingen svar
- ingen svar
- Seksualitet
- How you can be different and still be you. I think that not everyone was aware of that.
- The themes in the game, that I felt, was youth, rebellion, love
- Egoisme og utnyttelse.
- no answer
- Not accepting parents (gay)
- homoseksualitet, utroskap, familieproblemer, familieforhold,
- lgbt
- identitetsfølelse, diskriminering
- Å bli forlatt
- Okkultisme
- ensomhet, kjærlighet og frykt
- Homofili, det å bli akseptert.
- Familie, seksualitet, aksept, oppvekst
- Spennning, drama, forbudt kjærlighet
- Jeg syntes redsel og usikkerhet er tema som var fremtredende i spillet. hovedrollen kom til et tomt og på en måte forlatt hus etter å ha vært på reise i et år.
- familie, konflikter, venner, kjærlighet...
- aksept og konflikt
- Sexuality. Acceptance.
- likhet og akseptering, lgbt
- Å undersøke huset
- Kjærlighet, «equality»
- Horror
- familie
- Rpg, Walking sim, goth, horror
- .
- family, friendship, mystery
- Goth, Horror, FPS, RPG,
- vet ikke
- Jeg mener temaene fattigdom, rasisme og politikk kan være aktuelle temaer i forhold til undervisning.
- edqw
- homofili på 90-tallet
- familiediskriminering
- The struggles of people with different sexuality
- homofili, familiekonflikt
- Homofili og familiekonflikt
- Kjærlighet
- Vennskap
- Svik
- Ensomhet
- familie
- Familie spill
- jeg la mest merke til hemmelighetene og de gjemte faktorene i spillet
- Selv handlingen
- Jeg synes temaene homofili, krangling med foreldre, familielivet var viktig.
- vet ikke
- ingen svar
- seksualitet, krim
- hemmeligheter
- mysterier
- kjærlighet
- psykisk helse
- familiedrama
- psykolgi
- ingen svar
- kultur
- seksualitet
- Vet ikke helt
- Jeg mener at temaer som LGBT ungdom kom sterkt fram ettersom at Sam var forelsket i Lonnie. Sammen med dette kom også temaet om hva LGBT samfunnet gjerne må gjennom i forhold til familie og fordommer.
- kjærlighet og seksualitet

- Kjærlighet  
Ensomhet
- homoseksualitet
- homofili, vennskap, familie
- Thriller  
Murder  
mystery
- Uvitenhet, kjærlighet
- Ingen svar
- Utvikling gjennom tenårene.
- Loneliness
- homofili

## **I Gone Home ser og styrer du handlingen gjennom en avatar (annen person). Hvordan påvirket dette din opplevelse av historien?**

- Because of the point of view this game has it makes the game more realistic. And it puts us in to the life of the person.
- Hvis man spiller det som en avatar istedenfor å bare lese noen notes forbedrer spill opplevelse og historien blir mer interessant å følge.
- Det påvirket min opplevelse fordi jeg følte at jeg var en del av historien og da var det lettere å følge med og det var mer interessant.
- Jeg synes det var nyttig. Historien ble fortalt av Sam til avataren vår (Katie) og vi finner flere rekvisitter, som forsterker historien troverdighet. Spillet minner om en film, men i stedet for å se handlingen fra begynnelsen av, finner vi ut ting som har skjedd i fortiden.
- du føler deg mer som en del av handlingen.
- Det gjorde sånn at man visste hvem man var og gjorde opplevelsen mye mer ekte.
- Jeg fikk en litt mer personlig opplevelse hvor det følte ut som om jeg var plassert i spillet.
- Det gjør at du føler deg mer innblandet i historien og at du er en del av det.
- Det gjorde at man følte seg mer innblandet i storyen og spillet
- Det føles naturligvis sterkere. Istedenfor å bla gjennom om lese, så får du rollen som søsteren og skal finne ut hva som har skjedd med familien mens du var vekke.
- Det ga spillet en mer personlig opplevelse.
- positivt
- Du vil føle deg nærmere historien enn du kanskje hadde gjort hvis ikke.
- Det gjør at jeg for historien i mitt eget perspektiv, gir list meg en mulighet til å tolke det hvordan jeg selv vil.
- Ja, ved å lese notatene kunne jeg bare se for meg det som har skjedd, men hvis jeg var protagonisten hadde det sikkert skjedd "live" altså at alle karakterene i spillet er present
- Jeg tenker dette gjorde at vi fikk et godt inntrykk av spillet på en logisk måte. Det var fint at vi fikk se både tanker og ting som faktisk ble lest eller funnet.
- Påvirker ikke historien så mye. Det er nesten slik at en fremmed kunn gått inn i huset og oppdaget/opplevd det samme.
- Synes det er vanlig siden jeg spiller mye
- Føler at spillet snakker til deg
- Dette gjør at vi får et annet innblikk i spillet, og gjør at vi får "være" Katie. Jeg synes dette var positivt.
- jeg følte at etterhvert som jeg kom inn i spillet og begynte å kjenne til historien følte jeg at jeg kjente personen godt og fikk et forhold til spillet
- det påvirket meg på en god måte fordi det fikk historien til å henge sammen
- Jeg må selv finne svar og lete. Jeg må tenke engelsk og forstå handlingen selv.
- føler at du er avataren i spillet
- Ikke så mye, det kunne like godt vært en video eller en tekst, så jeg føler ikke at dette spillet er helt et "spill", det er mer en leseropplevelse
- Det får deg til å se perspektive fra kun en person noe som jeg synes er lit negativt. Men du kan jo gå fritt rundt og utforske forskjellige rom på egenhånd. Noe som virker positivt
- jeg synes det var litt gøy når jeg var en avatar
- DU vil se nærmere på sam sin side av historien. Dette er til dømmes at avataren vi var var søsteren, som stod Sam Vedlig nærme.
- du kommer nærmere på historien, men skulle ønske at vi fikk vite litt mer om vår egen avatar
- Det fikk der til å få en følelse av at du var med i handlingen of det var lettere å sette seg inn i spillet
- It felt that I was a part of the family. It made me somehow feel a bit more like her, not just some random player.
- The game makes sure that I had to see everything through a different person, this made it more difficult, as we could not be an all knowing being. We had to discover everything by exploring. That made the story good.
- Det blir mer realistisk.
- no answer
- It made the game that much more realistic



- Du blir en del av historien
- Det at man opplever handlingen utifra en annen person gjør at man føler seg hjelpeløs og får mer sympati for karakteren det handler om.
- Det var en naturlig uttrykksform, jeg tror ikke den påvirket meg på noen utpreget måte
- Ikke noe særlig
- Det gjorde opplevelsen mer ekte
- ikke særlig mye
- Man må lære alt om familien, og livet til personen du spiller som igjennom spillet for å henge med.
- Ble mer involvert i historien.
- Det var litt forvirrende, kunne gjerne hvert en forteller som styrte spillet.
- Det gjorde at jeg følte jeg var med i spillet, i motsetning til om jeg hadde sett figuren. jeg fikk følelsen av å bevege meg rundt i huset.
- Bra, du fikk vite mye både om den du spilte som, og de spillet handlet om og utforsket.
- du får påvirke en person i historien, men avataren påvirker også deg
- It makes one feel more present in the game.
- Det ble lettere å vite mer om hovedpersonen
- Man får lite kjennskap med personen som man faktisk styrer
- Jeg føler jeg får mer direkte kontakt med spillet og kan lettere sette meg inn i det
- Påvirket ikke min spillopplevelse.
- jeg vet ikke
- Føler at historien er bedre
- .
- **VELDIG GØYT**
- Jeg vet ikke
- vet ikke
- Jeg føler historien blir langt mer personlig - og selv mener jeg at jeg tar del av historien. Jeg kjenner det at det er jeg som må lete meg frem til svarene, hvilket gjør historien langt mer interessant.
- qwe
- Innlevelse for figuren. Det er ikke en filmkarakter som tar egne valg, det er deg selv som tar valgene.
- Det gjorde at man kom mer inn i handlingen
- It made the connection more personal, because you saw everything through the eyes of the sister.
- fikk ikke med meg alle delene av historien og det sto ikke på noen måte at jeg manglet noe. så det var litt vanskelig å vite at jeg manglet deler av historien
- Følte det var en ganske grei måte å styre handlingen på. Tror det hadde vært litt vanskelig å forstå hva som hadde skjedd hvis vi ikke hadde vært Katie, for da hadde vi på en måte ikke hatt noe forhold til de andre karakterene.
- Jeg er litt usikker men føler jeg kanskje fikk mer innblikk i familien.
- mer spennende
- Det er gøy. For oppleve spillet på egenhånd
- Synes ikke det påvirker det så mye.
- Ingen svar
- Jeg synes d var fint at vi får direkte tilsnakk i spillet fra sam direkte til oss, jeg følte man ble litt mer inkludert.
- man følte at man var mer inni spillet
- følte meg mer involvert
- mer frihet
- Jeg tenker dette gjør slik at den som spiller ikke føler seg direkte knyttet til handlingen, siden det skjer med noen andre.
- likte ikke helt synsvinkelen, men gjorde det også mer personlig
- Det gjør spillet mye mer skummelt, og man blir mer fokusert på hva som skjer.
- du føler at du er med i historien
- Kom på en måte mye "nærmere". Så alt var litt mer, ikke realistisk, men ja skremmende.
- At man spiller spillet som en annen person, men fortsatt i første person, gjør det at spillet virker mer interaktivt. Du opplever mer som at det er du selv som går gjennom huset og man blir mer slukt opp i historien.
- det påvirket meg ikke noe særlig egentlig.
- Jeg føler det gjør en forskjell, for jeg følte hvertfall at jeg var den personen, også begynte jeg å tenke hvor skummelt/kjipt det må være for henne å komme hjem til et tomt hus. Og jeg føler det at jeg spiller mer seriøst siden jeg ikke er hvem som helst, men jeg er datteren til foreldrene, og jeg er søsteren til Sam.
- Gjør den bedre
- du føler at du er med i spillet på en annen måte og at du er en del av historien.
- Jeg føler at jeg hadde 3 person view av meg selv, var tider der jeg følte meg inni spillet.
- Gjorde det mer personlig og spennende å være med å utforske gjennom huset.
- Jeg synes det var ganske interessant, og jeg likte spillet
- Du blir mer involvert i spillet.
- Jeg likte det ikke, siden personen vi spilte var ikke hovedpersonen engang.
- veldig normalt å ha avatarer i spill

## Hvilken karakter fikk du mest sympati for, og hvorfor?

- I got most sympathy for Terry and his life. He struggled with his wife, with his job, with his kids and with his whole family.
- Terrence virket som hadde det værst og en tøff barndom.
- Jeg fikk mest sympati for Sam, fordi hun var den mest kompleks karakter i historien og hun var karakteren som vi fikk mest informasjon om. I tillegg gjenkjente jeg meg i mange aspekter av hennes personlighet
- Jeg fikk mest sympati for Terry. Terry har blitt misbrukt i barndommen, og slite med karrieren. Likevel gjør han sitt beste. Jeg føler også sympati for Sam. Det må ha vært utrolig vanskelig å være homofil i USA på 90-tallet. Ihvertfall hvis ingen aksepterer deg for den du er, ikke engang hennes egne foreldre.
- mest sympati ovenfor Sam ettersom foreldrene ikke godtok at hun var lesbisk.
- Terry. Fordi han er en far som ikke vill godta datteren lespiske fremtid, hans jobb er dårlig, han har en trist barndom der han mest sannsynlig har blitt voldtatt og hans kone er utro på han.
- Jeg fikk mest sympati for Sam, fordi hun ble på en måte litt utstøtt fra familien sin.
- Samantha, hun begynte på ny skole og det var vanskeligere enn hun trodde. Hun slet med å få venner, hun savnet det gamle stedet. Og situasjonen hennes med Lonnie og Daniel.
- Terrance, fordi han hadde en vanskelig barndom.
- Sam og Terrence. Sam pga hun har vært veldig ensom. Og Terrence pga det som kanskje har skjedd med onkelen, bøkene selger dårlig og konen er utro.
- Sam, fordi hun var hovedkarakteren i historien og den vi fikk vite mest om.
- sam
- Jeg fikk ikke med meg så veldig mye av personenes historie. Så jeg har mest sympati med sam, lonnie og daniel siden det var de jeg fokuserte på.
- Sam, hun har det tøft og det var ikke lett å komme ut av skapet på den tiden. Spesielt når ikke foreldrene dine støtter det.
- Samantha, fordi hun er en dynamisk karakter. og ved å høre alt hun har gått gjennom følte jeg meg synd for henne.
- Jeg fikk mest sympati for Sam, fordi hun var den personen spiller faktisk handlet om
- Terrence, fordi han har blitt misbrukt som barn. Han bor også i huset til han som voldtok han. Dette tror jeg forsterker minnene fra barndomen hans, slik at han ikke kan glemme dem. Disse minnene gir han andre problemer i livet også slik som hans dårlige ekteskap og dårlige karriere.
- Sam, siden hun ikke ble akseptert av foreldrene
- Ingen svar
- Jeg fikk mest sympati for Sam. Grunnen for dette er fordi hun har hatt masse problemer med å finne seg venner. Sam er lesbisk noe som foreldrene ikke er noe glad for. Derfor synes jeg mest synd i Sam.
- fikk mest sympati for sam fordi det var hun jeg følte vi fikk vite mest om og hørte stemmen på tapene hun hadde laget
- sam
- Sam fordi hun går i gjennom en vanskelig periode ved å komme ut som lesbisk, med en lite støttende familie. Hun har ingen å lene seg på.
- Terence
- Samantha, fordi hun hadde det vanskelig og hun brydde seg virkelig om lonnie. Jeg ville se denne utviklingen fortsette.
- Jeg fikk mest sympati for Sam fordi jeg tror det var vanskelig for hun siden hun var lesbisk. Noe som ikke var normalt på den tiden i USA. Og det var tøft for hun å si til foreldrene hennes at hun var i et forhold med en annen jente.
- terry, fordi han ble mishandlet av onkelen
- Jeg finner mest sympati for Sam. Hun bor hjemme mens forholdet mellom foreldrene ikke går bra. Det oppleves som veldig trist stemning i huset. I tillegg har hun funnet en hun elske, men som hun ikke kan være sammen med på grunn av foreldrene
- sam
- Jeg fikk mest sympati for sam fordi hun virket som hun ikke hadde det så bra
- The character I got most sympathy for is Sam.
- Samantha, because the parents did not understand her, and were kind of against her sexual orientation.
- Lillesøsteren
- Ingen.
- no answer
- I felt the most sympathy for Sam, because it was obvious that her parents were in denial when it came to her sexuality
- Fikk mest sympati med Sam fordi hun virket å ha det vanskelig og ingen forsto henne skikkelig
- Samantha, som gikk gjennom konflikten mellom seksualiteten sin og foreldrenes mening.
- SAM, pga hvordan foreldrene behandlet henne da de fant ut hvilken legning hun hadde.
- Hovedkarakteren, fordi de kom hjem til tomt hus uten noe forklaring.
- Samantha
- husker ikke navn, men den homofile søsteren fikk min sympati fordi man ble kjent med henne gjennom brev og innlesninger.

- Faren, fordi han ble mishandlet som barn, og har slitt med det hele livet.
- Sam. Fordi hun gikk gjennom en vanskelig tid, og det uten det ene familiemedlemmet som ville støttet henne.
- Fikk mest sympati for lillesøsteren til personen jeg styrte. Fordi hun hadde det mye kjipt.
- jeg fikk mest sympati for Sam, fordi det virker som om hun slet med å passe inn og finne seg selv. Men når hun endelig visste hvem hun var og var selvsikker, var foreldrene i mot at hun var lesbisk og sa det bare var en fase.
- Samantha kanskje, mest fordi hvordan foreldrene gikk i mot henne og hennes kjærlighet for en annen jente.
- terry siden han har den mest grusome historien (han blir misbrukt av onkelen sin)
- Katie, because nobody was there to great her when she came home after a whole year!
- Samantha, fordi hun ble ikke akseptert for å være lesbisk.
- Sam, fordi det stod veldig mye om henne i papirene rundt om i huset.
- Katie, fordi jeg tviler sterkt på at det kan være noe trivelig å komme hjem fra en reise og oppdage at hele familien holder på å rase sammen.
- Fikk ikke sympati for noen av karakterene i spillet
- sam, fordi det var lett å relatere
- Oskar
- .
- Sam
- Jeg prøvde bare å vinne spillet, SPEEDRUN
- vet ikke
- Sam, uten tvil. Du prøver å sette deg inn i hennes situasjon, og prøver å forstå hvordan det var for henne å leve med sin store hemmelighet. Homofili er fortsatt et veldig aktuelt samfunnsproblem selv den dag i dag - og personlig mener jeg at dagens ungdom har mye å lære i forhold til sympati knyttet til dette temaet.
- qweqqweqqwe
- fra historien, Sam  
fra spillingen: Christmas duck
- Sam, fordi familien ikke støttet henne i sine valg
- samantha n loonie
- Samantha lillesøsteren, fordi foreldrene ikke respekterte henne.
- Fikk mest sympati for Samantha, fordi hun hadde vært igjennom så mye. Hun hadde flyttet til et nytt hus, begynt på en ny skole hvor hun ikke kjente noen, og i tillegg godtok ikke foreldrene at hun var homofil.
- Samantha. Fordi spillet var mest om henne og da fikk jeg mer informasjon om henne og hennes følelser.
- Sam, fordi de ikke respekterte at hun var lesbisk
- Faren, Terrence. Fordi han ble mishandlet av Oscar.
- Sam, fordi det var henne spillet handlet mest om
- Fikk mest sympati for sam, fordi jeg fikk mest bakgrunnshistorie fra h\*n
- Sam, fordi foreldrene ikke støttet henne og det virket som hun hadde gått igjennom mye
- vet ikke
- ingen svar
- sam
- Sam, da det ikke er noen hun kan snakke med om de forvirrende følelsene hun opplever.
- onkelen
- Muligens fare. Grunnet hennes opplevelse med onkelen og om konen var utro.
- hovedpersonen, fordi hun gikk gjennom mye som endret livet hennes
- Tror jeg fikk mest sympati for Sam, men også for Lonnie.
- Karakteren jeg fikk mest sympati for var Sam. Hun gikk gjennom ganske mye ganske raskt med flytting, ny skole, Lonnie og så rømme hjemme fra.
- jeg fikk mest sympati for Sam, for hun prøver å forklare hvordan hun føler seg til foreldrene sine men de sier at det bare er en fase.
- Fikk mest sympati for Sam. Fordi jeg føler hun var skikkelig ensom når søsteren reiste vekk.
- Sam
- jeg fikk mest sympati for sam fordi det var hennes vanskeligheter som ble lagt fokus på
- Ingen av de egt
- Sam, det begynner som sympati men blir mer glad på hennes vegne mot slutten. Sympatien er pga hun er usikker på seg selv og vet ikke hvordan hun skal være.
- Sam, fordi hun var homofil og fikk ikke støtte fra foreldrene sine
- Sam, fordi hun virker som den karakteren som har det verst.
- Ingen av de. Det er veldig vanskelig å få sympati for noen pixler i en walking-simulator.
- ingen, det var litt kjedelige karakterer

### Hvilken eller hvilke følelse(r) satt du igjen med etter spillets slutt?

- Well, i didn't quite finish the game so i don't quite know what is going to happen. But after what i know of the finish the we open a book and that's done i feel like that sucks...

- At for å virkelig skjønne hva som foregår må du gå gjennom om det mer enn 1 gang.
- Jeg satt igjen med overraskelse fordi slutten var egentlig ikke det jeg forventet
- Sympati, nysgjerrighet
- litt forvirret ettersom det var enkelte ting jeg ikke hadde fått svar på.
- Tomhet
- Ble litt irritert fordi slutten var så åpen og det var mange løse ender.
- Etter spilllets slutt var jeg litt usikker på hvilke følelser jeg hadde og hva jeg tenkte om spillet. Det var litt vanskelig å få med seg absolutt alt i handlingen ved bare å spille spillet, men ble lettere når jeg søkte litt rundt og hørte på det de andre sa. Fikk litt kjipe følelser med tanke på Sam og hennes situasjon og hennes del av historien.
- Det var litt trist at Sam måtte forlate familien for å være med Lonnie, men jeg satt igjen med en følelse at endingen skulle være litt mer interisant
- Kom ikke til slutten
- Fascinert og overrasket.
- blandene følelser
- ingen svar
- Sympati, energisk, glad.
- Irritert, det var en åpen slutt så jeg fikk ikke akkurat vite hva som skjedde. Det føltes som alt jeg gjorde var for ingenting.
- Etter spilllets slutt satt jeg igjen med mange spørsmål, jeg følte det var mange informasjoner jeg ikke hadde fått med meg.
- Ingen spesielle følelser. Da jeg ble ferdig med spillet forsto jeg ikke så mye av handlingen. Det var først da jeg kom tilbake for å jobbe med presentasjonen at puslespillbitene falt på plass i hodet mitt.
- Et bra spill, men ikke gøyt
- Uvitenhet
- På slutten av spillet, satt jeg igjen med en forvirrende følelse ettersom at jeg ikke helt skjente slutten.
- forskjellige følelser, jeg ventet på en syk slutt som gjorde at alt hang sammen og at jeg skulle sitte igjen med en "wow" følelse. Men istedenfor følte jeg at jeg aldri fikk den følelsen selvom jeg stadig følte meg overrasket og overveldet,
- jeg er glad men jeg skulle ønske det var en bedre slutt
- Irriterende at jeg ikke fikk et konkret svar på historien.
- Sympati for sam og Terrence
- God følelse
- Satt ikke igjen med så mange følelser. Men kanskje at det er en veldig sterk historie, men mange sammenhenger man må få med seg.
- en sint følelse av at jeg ikke fikk vite hva som hadde skjedd
- ingen svar
- undrende, forvirret
- Jeg var veldig forvirret og satt igjen med mange spørsmål om handlingen
- Don't know.
- Annoyed, as we did not get to talk with Samantha in the end.
- skuffelse.
- no answer
- A sense of pride perhaps - Sam saw what was best for her, and went after it
- skuffet
- skuffet
- Litt skuffet over slutten, det ble bygget opp til et høydepunkt som aldri kom.
- Kjedsomhet
- Ikke noe spesielt egentlig
- skuffelse, etter slutten.
- Ikke noen spesielle følelser.
- Egentlig litt skuffet over avslutningen.
- Litt forvirret.
- jeg syntes slutten kom litt brått og uventet, jeg hadde forventet en annen type avslutning.
- Var litt skuffet av slutten, trodde det var noe mer som skulle skje. likevel satt jeg igjen med en følelse av at jeg vsste hvem personene var. Var litt trist historie, men også overraskende.
- veldig skuffet over slutten
- It was fun, up until it was revealed that we were going to write a text about it.
- Skuffelse
- En følelse av at spillet hadde veldig mye det ville fortelle som ikke kom tydelig fram
- Litt skuffet men også ganske fornøyd
- Skuffet, det var en dårlig slutt.
- ingen spesiell følelse
- Forvirring
- .
- Forvirret, mindfuck

- Skuffet over at det ikke er spill jeg liker til vanlig, men det var et bra spill.
- vet ikke
- Jeg satt igjen med en trist følelse.
- qweqw
- Spillet fungerte litt tregt...
- Provosert, over at familien ikke godtok henne
- It made me a bitt sad and frustrated, because of sam n Lonnie's desicions.
- ikke noen spesielle, kanskje at foreldrene var lit slemme mot Sam.
- Satt igjen med en følelse av uro. Lurte veldig på hva som kom til å skje når foreldrene kommer hjem, og hva som skjer med Sam. I tillegg var det utrolig masse drama og familiehemmeligheter som jeg ikke fikk skikkelig svar på.
- husker ikke siden det er en stund siden vi spilte det
- skjøkket
- Sjokk
- Jeg var litt skuffet etter slutten ettersom at den ikke var noe spesielt.
- Ingen svar
- Jeg vra litt trist og frustrert på sam´s vegne, jeg synes foreldrene skulle støttet henne mer.
- vet ikke
- det åpenbarte seg hva spillet handlet om
- stolhet, måloppnåelse
- glede, følelse av at alt kom til å gå bra.
- forvirret
- Jeg ble redd av spillet.
- at dette ikke var en metode jeg ville bli vurdert ut i fra
- Jeg var glad for å være ferdig, helt ærlig. Men det var egentlig fordi det var et litt skummelt spill. Hele atmosfæren til spillet på en måte.
- Følelsen jeg satt igjen med var egentlig skuffelse. Historien endte ganske brått uten en skikkelig forklaring, men også sympati for Sam.
- jeg var litt skuffet
- Ble veldig skuffet av endelsen. Synes det var litt kjipt at de bygget opp spenningen helt ekstremt mye, også bare stopper det med at søsteren får vite at Sam har dratt sin vei, og at foreldrene kommer hjem om noen dager.
- Forvirret
- jeg synes det var en litt dårlig slutt. jeg forventet at det skulle være noe litt mer spennende
- overrasket.
- Overraskende slutt.
- Litt forvirring, og litt skuffelse fordi jeg håpte noe skummelt skulle skje
- Glad.
- Jeg satt igjen med en tom følelse, siden slutten var veldig åpen og skuffende.
- skuffelse

### Var det noe i spillet som gjorde spesielt inntrykk?

- No.
- Måten det ikke er noen andre karakterer direkte som du ser på.
- Designen og navnet på spillet gjorde et spesielt inntrykk
- Jeg synes historien om Oscar gjorde et ekstra stort inntrykk. Det var helt uforventet, og det viste seg at sannheten var mørkere enn jeg noen gang kunne tenkt meg.
- Kjelleren var ganske creepy med mange hemmeligheter fra da Oscar bodde der.
- Det med onkel Oscar
- Det var veldig anderledes fra andre spill. Spillet var veldig basert på å løse hemmeligheter. Det å løse hemmelighetene og se at de er realistiske, gav et inntrykk på hvordan et familieliv kan være fullt av hemmeligheter.
- Mest det med Sam og hvordan hun følte hun hadde tatt alt for gitt når det gjaldt Daniel.
- At det ikke var noe annet å gjøre en å gå og lese
- Det hemmelige rommet under trappen
- Når Sam begynte å gråte etter hun fikk en gammel fortelling hun hadde laget om hun og Daniel
- at det var hemmelige rom
- ingen svar
- Hvordan objektene i huset forteller sin egen historie.
- Det var mange ganske plot twists i historien
- Jeg tror ikke det
- Nei. Tre ulike historier med ganske lik interessefaktor.
- Oscar, og de satanistiske ritualene under trappen
- Ingen svar
- Jeg synes brevene i spillet gjorde inntrykk.

- at jeg følte meg sånn knyttet til personene
- ja, at oscar voldtok terry
- At Terrence ble misbrukt i kjelleren.  
Sam og Lonnie sitt loft sammen.
- foreldre ikke aksepterte sam
- Slutten, og det "hemmelige" kartet  
(når du får lilla piler til hemmelige steder)
- Det er jo det at det er så mange små historier eller notes som knytes opp til ett stort problem eller svar på historien
- nei
- Boken på slutten av spillet ga et spesielt inntrykk hvor man forstår bedre hvor vanskelig det er å være homofil i en verden hvor det er forbudt.
- kanskje at onkelen mishandlet han, og da han huset som beklagelse
- At huset var hjemsøkt
- The father and his brother(?)
- I was kind of confused because of the satanist stuff, and the ghost, it seems that the only point of the ghost being there, was so that it was easier for the player to find the different hidden rooms.
- lydeffektene
- Selve historien er veldig trist.
- no answer
- no answer
- forholdet mellom mor og en eller annen fyr
- nei
- Creep-faktorene i kjelleren, og storyen rundt den avdøde onkelen.
- Nei.
- Nei egentlig ikke
- at man i store deler av spillet satt med en slags engstelse for jumpscares.
- Nei
- Ikke noe helt spesifikt.
- Når man fant ut at de to jentene skulle reise vekk sammen.
- det at foreldrene var så i mot at Sam var lesbisk.
- Da Samantha snakket når du fant notatene hennes... det var ganske kult! Likte også animasjonen og fremstillingen av rommene!! I tillegg var de ektefølende notatene med på å gjøre spillet bedre!
- djevelrommet og klomerkene i kjelleren
- I liked the idea of the plot twist, but I kind of wanted some other plot twist such as death or something.
- nei
- Det at ingen av de andre i familien var hjemme gjorde at det føltes som om noe vondt har skjedd
- Jeg syns alt det med spøkelsene virket litt rart
- Ikke egentlig.
- nei
- nei
- .
- Sam
- Nei
- vet ikke
- Spillet i sin helhet gjorde sterkt inntrykk, men siste scene var den som påvirket sterkest.
- qweqwe
- Hemmelige rom med tegninger som virket religiøse. Også Sams lydbøker.
- At familien bare hadde dratt
- how the parents didn't really understand what sam was going through.
- at foreldrene ikke respekterte henne
- Vet ikke. Trodde i begynnelsen at det skulle vært et skrekkspill eller at noen hadde blitt drept. Men så fant jeg ut at alt bare var et stor drama. Hele spille var veldig spennende, hver gang jeg fant ut noe ville jeg finne ut mer.
- når avataren fant ut hvorfor alle hadde dratt
- faren sin barndom
- At søsteren var lesbisk.
- Nei jeg synes egentlig ikke det. Spillet ga ikke noe spesielt inntrykk og det føltes ut som et litt kjedelig spill. Synes det var jult med alle hemmelighetene da.
- Helheten
- det gjorde litt intrykk når man fikk intrykk i mer av faren og onkelen sin fortid.
- nei
- ingen svar
- nei
- Loftet, da jeg personlig trodde det skulle være ett lik der oppe.
- fargene

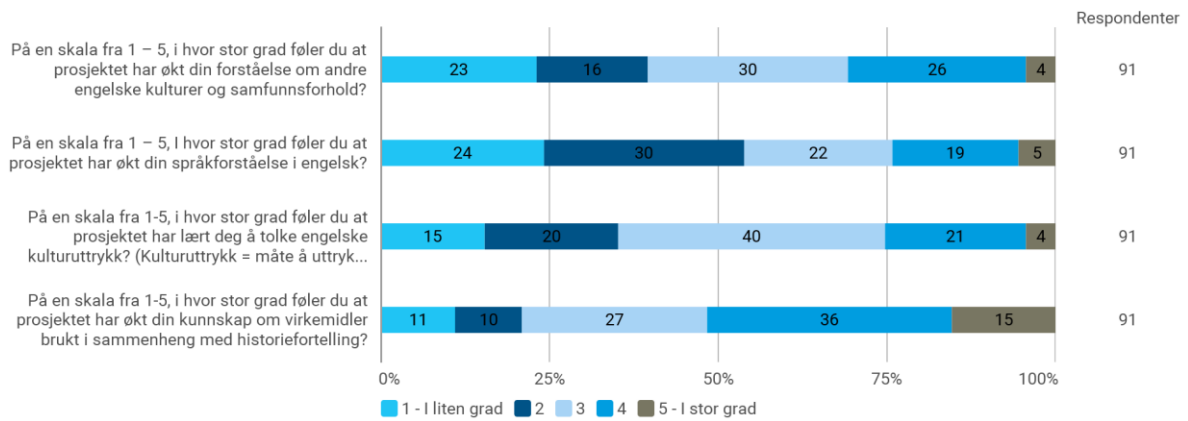
- kollegaen til moren var en litt rar faktor i spillet.
- ja
- Ikke egentlig noen spesielle ting som skjedde, men bare musikken og selve følelsen i spillet.
- Ingen svar.
- nei ikke egentlig
- At foreldrene ikke likte at Sam datet en jente. Synes det er skikkelig kjipt
- nei
- jeg likte de forskjellige kreative elementene i spillet. for eksempel gangveiene inne i huset. det var kult å finne spor og deretter undersøke.
- Ikke så mye for min del.
- Ikke spesielt, ikke for meg.
- Nei ikke egentlig
- Reaksjonen til foreldrene når Sam forteller at hun er lesbisk.
- Nei
- nei

### Hva føler du er det viktigste du har lært av spillprosjektet?

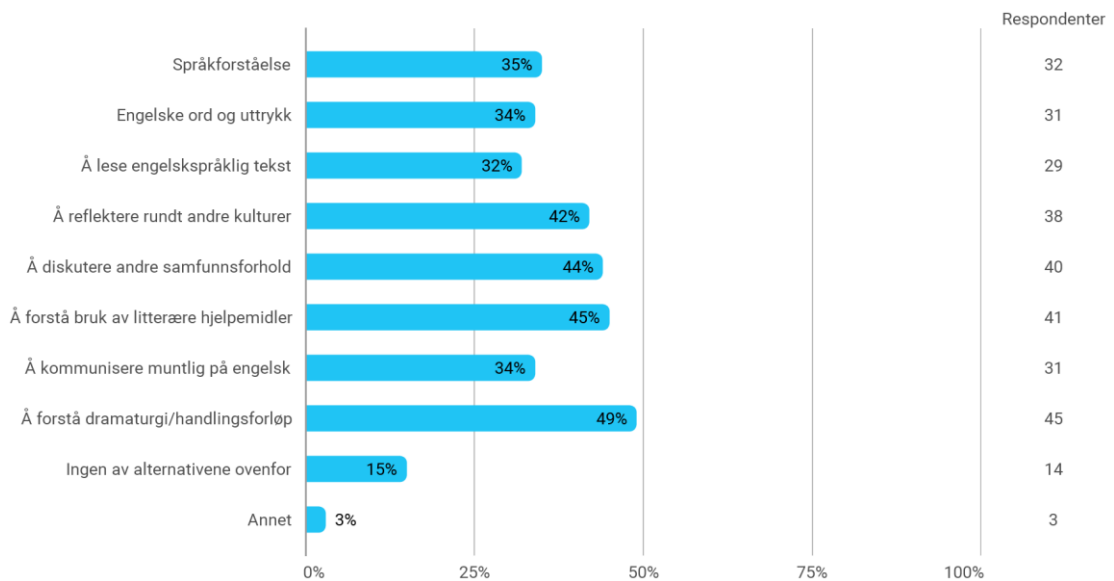
- The most important for me is that i got to learn that video games can help us learn new stuff. It can help us understand more.
- Spill er en måte som kan fungere veldig bra for å lære og forbedre seg, i dette tilfelle: Engelsk.
- Det viktigste jeg har lært av spillprosjektet er at å bruke engelsk i praktiske aktiviteter er nyttig.
- Jeg har lært å sortere informasjon på en bra måte, og å reflektere rundt emner, trekke linjer, og komme til en konklusjon. Disse er ting som jeg har gjort før, men dette ble plutselig en helt annen situasjon. Jeg har også lært om hvor komplisert en familie i USA på 90-tallet kan være
- Å lese alt nøye
- Engelseke begreper og bedre forståelse.
- At jeg kan sette sammen en historie av mange små hint og opplysninger. Se sammenhenger.
- Føler ikke det er noe spesielt viktig som jeg har lært av dette spillprosjektet annet enn erfaringen av å ha brukt spill i undervisning og hvordan det har gått.
- Hvor viktig det er å lese for å finne ut alt.
- Å hente ut og strukturere informasjon fra litteratur
- At et spill kan fortelle en historie like bra vis ikke bedre en en vanlig fortelling og gjøre den mye mer interessant
- å lære engelsk
- ingen svar
- Å finne de små tingene, som kan bety store ting. feks. kondomet
- Textual evidence er viktig
- Jeg tenker jeg fikk masse nye engelskkunnskaper, jeg lærte en helt ny historie og fikk mye informasjon om familier og tilstander som jeg ikke er vant til.
- Ingen svar
- se etter detaljer
- Ingen svar
- Det viktigste i dette spillprosjektet har vært at man må være tålmodig og lete masse etter svar.
- at spill ikke bare er pang og bam, men at man faktisk kan lære noe av det
- at det er viktig å følge med på detaljer
- Ingen svar
- forståelse
- Det er intuitivt å spille, fordi hjernen din er så mye med i handlingene i spillet, derfor blir det lettere å huske etterpå fordi det føltes ut som om det var du som tok plass i spillet (selv gjennom en annen karakter).
- Finne sammenhenger mellom forskjellige notes og brev for å finne svar på forskjellige ting.
- jeg har bare lært nye ord
- ingen svar
- å få med seg alle detaljene, og at ting ikke alltid er slik de ser ut som
- At spill er en gøy og effektiv måte å lære på. Man husker bedre når man ser leser og hører slik som man gjør i dette spillet
- I learned how to (sort of) play. I also learned that there can be big secrets within a family.
- To be through in the game.
- Ingenting
- no answer
- That games are a good way to introduce new aspects of the english language in english lessons
- å finne eksempler
- å reflektere rundt kulturer
- Alternative tekstformer

- At jeg ikke liker walking-simulatorer.
- Samarbeid
- hvor vanskelig det kan være å være homofil
- Ingen ting
- At man ikke nødvendigvis må følge de "samme gamle" undervisningsmetodene.
- Prøve å finne alle "clues" for å forstå alt.
- jeg vet ikke
- Litt usikker, men kanskje samarbeid til en viss grad. Også det å forstå noen engelske uttrykk som jeg ikke visste om.
- være en dektektiv å ta sammen det store bilde
- Think of everything you do at school as a possible preparation for an evaluation.
- At spill kan bli brukt som en læremetode
- Det viktigste jeg har lært er å følge ledetråder
- Å analysere karakterer
- Samarbeide med en annen person i ett spill som er laget for 1 person.
- lært om 90-tallet
- Litt om hvordan det var å være lesbisk på 90 tallet
- .
- at det var sykt spennende
- Porno og kassetter var det mye av
- vet ikke
- Hvordan vår mangel på empati og sympati må bedres. Vi streker hos ikke langt nok for andres behov og synspunkt. Tvert i mot slår vi hardt ned på det som er "annerledes".
- qweqwe
- Undervisning kan foregå på flere ulike måter.
- vet ikke
- The importance of bot to jude.
- vet ikke
- Vet ikke. Det er ikke lurt å reiser fra familien sin hvis de har tenkt å flytte inn i huset til bestefaren din. Og at homofili ikke var like godtatt i 1994 som det er i dag.
- Å ta vare på mine nærmeste uansett deres problemer.
- vet ikke
- At ting er ikke som de ser ut.
- Ingen svar
- jeg føler jeg lærte litt av hvordan det var å leve på 50 taller
- vet ikke
- ingen svar
- at det er gøy å spille, og noen lærer kanskje noe nytt, men det er ikke noe å satse på som en læringsmetode.
- At spill også kan være historier, som på noen måter kan fortelle mer enn det en bok kan.
- at spill ikke skal bare være moro, men man kan lære noe ut av det
- ingen svar
- at man ikke får velge hva man skal bli vurdert i, og at ikke alt i et fag kan være like relevant til vurdering eller faget selv
- At man ikke alltid får det rette første inntrykket på folk og steder.
- Ingen svar
- er ikke sikker
- Mer engelsk
- å legge merke til alle detaljene
- å legge merke til detaljer.
- det å gå i lsg med noen og jobbe sammen med å løse noe.
- Utforske og åpne for muligheter.
- Ingen svar
- Hva du kan lære av å spille videospill.
- At spillprosjekter er en waste og det er helt unødvendig og man lærer ingenting av det
- å samle på informasjon



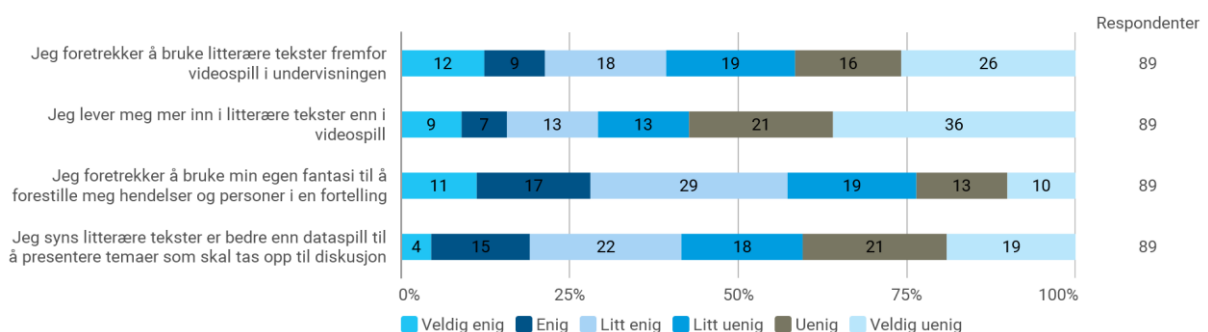


### I løpet av prosjektet har jeg lært om eller blitt bedre på (velg gjerne flere alternativer):

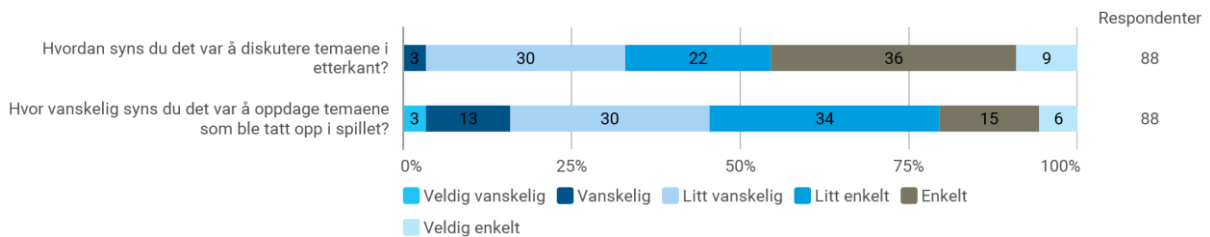
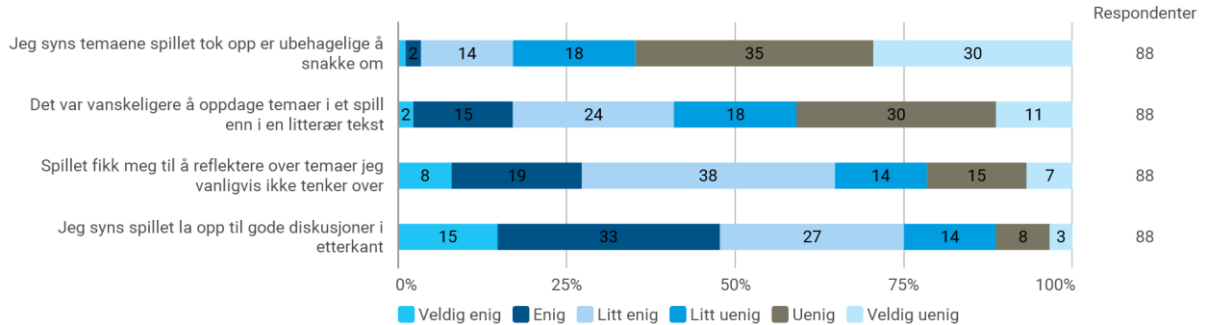
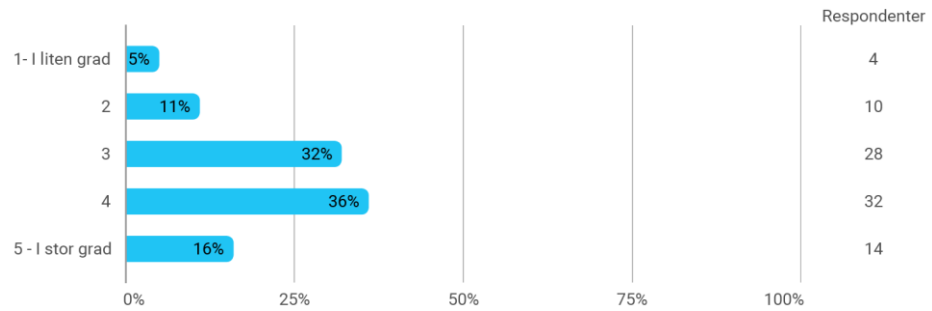


### I løpet av prosjektet har jeg lært om eller blitt bedre på (velg gjerne flere alternativer): - Annet

- bli bedre på uttalelse av engelsk
- Jeg er engelsk fra før av though.
- Har ikke lært så mye, fordi det ikke var så mye nytt for meg



### På en skala fra 1 - 5, hvor stor grad følte hendelsene i spillet ekte/virkelighetsnære?



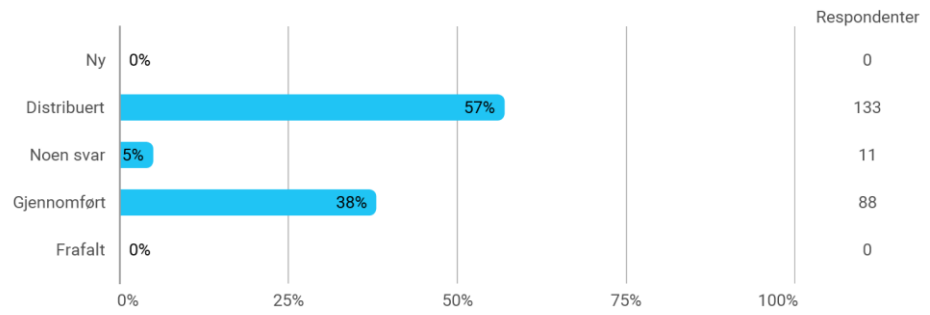
**Andre kommentarer:**

- .
- .
- .
- .
- .
- .
- .
- .
- .
- .
- .
- .
- .
- Synes det var veldig lærerikt
- .
- .
- .
- .
- Jeg kunne ønske vi hadde fått en oversikt over alle karakterene i spillet og eventuelt fått en plan over hva som ville skje fremover i timene. Når vi spilte spillet var det noen ganger vanskelig å finne frem og fant ikke alltid alle de hemmelige gangene. For en som har dysleksi var det veldig mye å lese så det kunne bli litt mye lesing.
- Generelt en god opplevelse å spille.
- .
- .
- .
- .
- nei
- .
- .
- .
- beste spillet jeg har spilt
- ikke egentlig
- Ingen svar

- great game
- Golpe
- Jeg har ingen andre kommentarer
- nei.
- Selv mener jeg at spill bur bli brukt mer i undervisning. Elever vil bli mer inntrisert og huske det bedre enn hvis vi bare jobber med tekster (fra egen erfaring)
- jeg likte svært godt å bruke spill i undervisningen, det er en mer kreativ måte å lære på, og det fungerer hvertfall bedre på meg
- Det var veldig gøy å spille spill, det var en gøyere og mer interresang måte å lære seg ting på.
- .
- .
- .
- .
- no answer
- ingen
- .
- .
- Er ikke noen fan av denne spillsjangeren, så var ikke så interessert i prosjektet.
- Nei
- Anbefales ikke.
- .
- .
- .
- Jeg syntes det var interessant og nytt, jeg har aldri hjort noe lignende før.
- Spillet var godt laget!
- .
- .
- .
- Nei
- .
- Har ingen andre kommentarer.
- .
- jeg har ikke flere kommentarer
- ....
- .
- Nei, det må ikke fylles ut.
- vet ikke
- Jeg liker å bruke dataspill i undervisningen
- NEI
- Jeg skulle ønske spillet ikke gikk så tregt på min PC. Det var vanskelig å komme seg gjennom alt i spillet når PC-en min ikke håndterte det fort nok.
- nei
- Hi :-)
- nei
- .
- et bra spill, men måtte gå tilbake i spillet igjen for å finne all informasjon og det var litt dumt.
- .
- Nah
- jeg har ingen kmmmentarerr
- .
- .
- selvom det å spille videospil i timen skaper variasjon og nye læringsmetoder, så vil det å lese en tekst eller skrive en selv være mye mere effektivt i forhold til læring. Så læringsredskaper samspill og film er noe som er kjekt og skaper variasjon, men viktig at det ikke blir i en for stor grad.
- .
- .
- .
- spillet er bra til samfunnsfaglig engelsk, men jeg syntes ikke det var relevant til vår vurdering eller vårt fag
- .
- Ingen svar
- har ikke noen tanker om dette
- .
- .

- .
- ingen
- .
- .
- Nei.
- .
- kjedelig spill og slutt

### Samlet status



## **Appendix 8: Discussion prompt for focus group interview**

*Discussion prompt #8: A major theme in “Gone Home” is homosexuality, and how it was for gay teens to come out in the 90s. Do you feel that there’s any difference in today’s society? Do homosexuals today face the same challenges as they did in 1990’s America? How did the setting in the game contribute to presenting the theme? Did the game present the theme differently than in for example movies or literature?*

## Appendix 9: Transcription of Focus Group Interview

Transcription Gone Home

*Discussion prompt #8: A major theme in "Gone Home" is homosexuality, and how it was for gay teens to come out in the 90s. Do you feel that there's any difference in today's society? Do homosexuals today face the same challenges as they did in 1990's America? How did the setting in the game contribute to presenting the theme? Did the game present the theme differently than in for example movies or literature?*

*[nervous laughter]*

Student 1: Yes... Do you have something to..

Student 2: Well.. I think it's grant today to a much more acceptance of being gay.. and we have parades.. and a lot of talk about how it is now, becoming more and more normal

Student 1 : Yeah, and gay people are allowed to get married.. and that wasn't allowed, eh.., for some years ago.. so yeah, I think it's more accepted now to be gay and.. that.. then it was back in the 1990s.

Student 3: The theme is more norm.. normalized in our society today and in the 90s.. so.. uhm.. I think they had more issues in the 90s than we have today.

Student 4: It was also more natural to, or it is more natural now to come forward as a gay than it was in the 1990s..

[student 3: yeah..]

Student 4: eeh..

Student 1: We accept it more today, we have more.... Uhm... kunnskap.. about it, we understand it, and we see mor.., we see more perspectives today

Student 3: I think it's because we like.. we watch movies, we have social medias, and that makes everything more normal, if we're like a little different than everyone else

[pause]

Student 1: but.. ehm.. in the same time, it is not easy to come out as a homosexual today, ehh. It's the same issues they face, the same challenges, because ehm.. people have.. fordommer.. today, and also in the 90s.. soo.. ehm.. it's not easy for them. It's more.. it's more accepted today but it's still hard and difficult for them

Student 3: [yeah]

Student 2: We have some more distance to walk on that path, but we have come a bit further

Student 1: yes..

Student 3: I agree..

[reads the question again]

Student 1: How did the setting in the game contribute to presenting the theme? Did the game present the theme differently than in for example movies or literature?

Student 1: ehm.. Like in the game.. when Sam.. eh when the par.. when sam's parents.. ehh... found out that Sam had a secret relationship with Lonnie, they.. ehm.. taught her that it just was a phase.. and they denied it, so they didn't like that Sam was lesbian

Student 3: They didn't support her...

Student 1: [No..]

Student 5: it also took longer time for us to find out that she was lesbian, but in movies they kind of tell us, but not the other persons in the movies

[Student 1 & 3] yeah.. yes..

Student 1: That's true..

Student 3: But I don't think Sam was like.. afraid to tell anyone that she was lesbian. Because in the letter to Katie, her sister, she like, wrote that that she loved Lonnie and that they had a great time together

Student 4: uhm

Student 1: yeah.. she had a close relationship to her sister though it might be more difficult to say to her mom and dad who didn't support her, but Katie was close to her... yeah.. I'm sorry [to student 4]

[laughter]

Student 4: uuhm.. I forgot it..

[laughter]

Student 5: In Gone Home, Like Lonnie and Sam had a secret relationship, so that means that they wanted to keep it as a secret [other student: mhm] and I think that's because they were like a gay couple, and if Sam was to get a boy, it wasn't being.. uh she wasn't like keeping it as a secret then.

Student 1: Because they hide all the proof of them being together, they had.. eh... loft with a key, and eh to get up there and there is.. eh. A little secret room that no one else has been to, I guess, because it was in the "psycho house".

Student 3: [yeah]

Student 5: And the closet in her room had a lock on it, so no one would [students: mhm] look in it..

Student 1: ... she was hiding it.

The other students: [mhm]



Student 3: yeah

[Pause]

Student 1: There's a question we haven't answered

Student 1: How did the setting [short pause] in the theme contribute... What is contribute

Interviewer: Contribute is to help or aid. How did the setting help to present the themes?

Student 3: We found out about it in the letters.

Student 1: Yeah, but the setting, like, the roos.. The rooms?

Interviewer: The rooms, the house, the time of age

Student 1: It was really dark. And it was many sounds, many lights, many locks on the... eh.. different... eh.. skap.

Student 3: You didn't get like a good vibe being in that house [student 1: no]

Student 1: But it was a really typical teenager girl bedroom in the 90s, so she.. the room looked like a typical girl. But she had more secrets.

Student 2: Also, the rooms being dark made it harder to find the notes, so the notes were better hidden.

Student 5: It also made it feel more secretive because everthing was so dark, it kinda feels like it's secrets everywhere.

student 1: yeah, that's true.. it was many thing to.. look after..

Student 3: mhm

[Pause]

Interviewer: Did you feel going around as a character or going around as Kaitlin, her sister, do you feel you get to know Sam better when you read the letters or her diary, her diary entries, than stuff you find other ways. Do you feel like that does something that movies or literature don't?

Student 1: Eh, yes. Because we have to explore more on our own. In the movie we can't decide what to look with... for, we can't decide which room we want to enter.. soo.. ehh.

Student 5: And you also like, its more what Sam thinks. In the movies it's kinda you just see what happens, you don't you don't know what she thinks.

Student 2: And also, you feel that the game is talking to YOU because you are the character that Sam is.. writes to, and talks to throughout the game.. And in a movie you... don't feel that..

Student 1: You just watch.. you don't.. feel

Student 3: We are like, get to know Sam without seeing here at all.. eeh through the letters.

Interviewer: So, you feel more personally involved as you are in fact Sam's sister when you walk around? Do you feel like.. when you play, you're playing as a role as a sister? Do you think and feel..

[All students: yes]

Interviewer: interesting

Student 2: If you had been any other character, you put some on the outside. You read what's going on between them, and not to you. So you're just watching.

Student 4: I don't think Katie has those kind of problems or secrets that everyone else in the house has. So if you had been, like anyone else, you.. wouldn't have the same experience.

Student 1: Because we didn't find any strange stuff about Katie. She just studied in Europe, and come back to an empty house.

Student 3: Khaus.. [laughter]

Student 1: Chaos! [laughter]

[General laughter]

Interviewer: Do you have anything else to say or any comments? Any comments on the game or in general

[students thinking]

Student 1: It should be an end

Interviewer: Hm?

Student 1: It should be an end in the game. Something they give us all the proofs and the like..

Interviewer: Were you disappointed by the ending?

[All students mumbling]: confused...

Interviewer: Why or how? What did you expect would happen?

Student 4: I wanted more answers to stuff

Other students: yeah!

Student 4: You just got answer to why she ran away, like, you get to know that she ran away, but it was so many things about the other members of the family that you didn't know things about, so you wanted answers to.

Student 1: It was very open ending, so we have to think eehm by ourself, and not get the ending in a movie for example. Then you maybe want to play the game again because you want to like, find more evidence or more proofs.

Student 2: It leaves out a lot of questions (other students: yeah), lot of unanswered questions (other students: yeeah, that's really annoying!). Also for someone who goes around, looks, and you don't know what you're looking for

Student 1: yeah

Student 3: That's true..

....

End.

## **Appendix 10: Field notes from classroom observations**

### **Field note template**

**Date:** 02.11.18

**Number of students:** 30

**Planned activity:** Starting the game, explore the first sections, work with archaeology task and group work

#### **Student reactions:**

- The students had already installed the game on their computer (some of them might have played the game at home, or googled stuff about the game before the class.
- Generally, an excited class
- **Pair discussions about the title screen:**
  - o They think the game will be scary
  - o “Maybe some scary things, we might have to make hard choices”
  - o Some groups don’t do anything
  - o -One room with the lights on – “Somebody is already there”
  - o Mood: The students are uncertain of how the game will be.
- **General reactions when they start playing the game:**
  - o “Damn, listen to the music!” (scary)
  - o “This house was fucking scary”
  - o “I’m going to do a speedrun”
  - o “Do anyone know how to open the door?”

#### **Teacher impression:**

- Different room than usual.
  - o In the PC room, he has more control of the computer screens, can monitor and see if someone is going further than allowed in the first lessons.
  - o Regrets using the archaeology task that early, usually comes later. Should have introduced the character trackers instead.
  - o Regrets not bringing more pads. A lot of students did not have mote battery toward the end.

#### **Students’ engagement:** Varies.

- Some works good through the whole class, someone starts off well, but are less engaged in the end
- Closed their computers and began to use snapchat/cell phones instead: 5
- Playing without headset: 8
- “Speed running”: 5
- Skip to the ending: 10
- Asking for help instead of playing: 7

**Moments of surprise:** There were mostly boys who were unengaged. Maybe they became impatient. Not their kind of game?

## Avatar:

- Cleaning up/putting stuff back where they belong: 13 (8 girls and 5 boys)
- Throwing objects around: 7 (6 boys, 1 girl)
- Building a tower of objects: 1

## General notes:

- While playing as the avatar: someone throws stuff around (speedrunners), other put them back in place.
- The boys more effective than the girls
- Some play without headset (doesn't get involved with the atmosphere?)
  - o Also play "quickly", doesn't seem to be involved in the game.
    - Someone is involved.
- Some students: "How do we get further" instead of exploring themselves.
- The students help each other with controls and how to do things. Some of the dialogue is in English, other in Norwegian.
- The students share their findings as they go (Go to room .....
- "I don't get the story. Am I the sister?"
- Doesn't seem that they react to an outsider observer (carries on as usual, do other things)
- The students tend to go to areas they are not permitted to at this point.
  - o Student: "No, I cannot do that" (maybe I was standing too close to him at the time)
- A student begins to build a "tower" of objects in the house. Bored?
- The students work with the related tasks as they play. Most of them in pairs/groups. Some in Norwegian, other in English.
- The teacher walks around asking questions, trying to get them to reflect on what they're doing. Some are engaged, others not.
  - o The students are not sure of what has happened
  - o Thinking kidnapping, Daniel ("he is a total weirdo")
- Some students talk only in English, authentic English use.
- The teacher tries to get the students to be involved in the story ("What would YOU think if no one were home when you came home from Europe?")
  - o Disappointed
  - o They think the parents are out looking for the sister
  - o They think she's murdered.
- The teacher says the students need a weapon to go further (the class gets excited: "are there monsters here?")
- The students take screenshots as evidence (how do you now this?)
- Many students (mostly boys) start to do other things, also found a way to get to the end quickly (googled FAQs online?)
  - o The rumour spreads, many students finish before playing the whole game
  - o They don't understand the ending or are not paying attention to it.
- The students think that the house is scary.
  - o Thinks Sam is going crazy
  - o Thinks there's some evil power present.

- Two boys: “Dan is weird. Maybe Dan is lurking around? Maybe Sam was assaulted by Dan?! JESUS CHRIST!” – engagement.
- Some boys at the back: least engaged or excited about playing the game.
- The students think that the avatar (Katie) is the main character (because they control her)
- Archaeology task:
  - Students: “1995 is like a thousand years ago”
  - Goes through differences from 2018 (phones, lights, notes, phonebook)
    - “The story would be different in 2018 because you could just call your parents or sister)
    - Things that makes the game more realistic/engaging?
- Two boys:
  - “I’m NOT going downstars”
  - “WOAH! The lights went out! Fuck this, I’m outta here!”
  - “Seriously, I hate this kind of game” (scary)
- Some boys (5) have closed the computer, sits instead playing on their phones/snapchat
- Some students (7) use youtube to find ou how to get to the ending (it’s like skipping to the last chapter of a book)
- Many students tend to forget the archaeology task
- Many students seem to be more focused on “accomplishing” things, and do not pay attention to the story ( for example when they find a diary entry, they don’t pay attention to what it says).
- Many students pick up the thread that Sam is gay.
- Groups task, character trackers.
  - They sit in groups (10 students) with a shared google docs. Some of them are working, others are doing nothing (sosiale loffere?)
- 

**Future questions:**

## Field note template

**Date:** 06.11.2018

**Number of students:** 29

**Planned activity:** Group work for presentation

### General notes:

- The students talk English when the teacher is not present.
- Using google docs to share their work/information
  - o Someone is playing the game as they gather information
  - o Also: a lot of “other” talk/conversation about other things.
- The groups make mind maps, where they connect the characters and the storyline.
- The tasks also include finding out certain themes of the storyline
- Potential problem: The groups behave differently when I enter the room.
- The groups have found many themes:
  - o Unhappy marriage
  - o Coming out of the closet
  - o Alcoholism
  - o Being fired/struggling at work
  - o Cheating
  - o Potential abuse
  - o Potential drug abuse.
- Many students thought the game was scarier because they believed the teacher’s joke “have you found the ghost yet?”
- Many groups work effectively, others haven’t started or struggle to start.
- Lot of authentic English use. The students discuss (and talk about other stuff) in English!!
- (most of )The students are more focused on tying the story together, rather than the themes.
- They discuss the discovered themes. The teacher makes them aware that this is stuff open for interpretation.
- Interpret letters in the game, many unknown words they have to figure out.
  - o “Reading between the lines”
- A group seems to be uncertain of what they’re supposed to do.



## Field note template

**Date: 16.11.2018**

**Number of students: 29**

**Planned activity:** Group presentation and group discussions

### General notes:

- **Group 1:**
  - Provided photos/screenshots from the game as textual evidence for their theories and arguments for the story.
  - Argue that Sam is overlooked by her parents.
  - Focuses on the unhappy marriage:
    - Because of the father's career failing?
      - Went mad because of conspiracy theories, but do not have any proof for this claim.
    - Points to the evaluation papers from the mother's work. There's a colleague named Rick who receives high scores from her.
    - Went to a saloon with Rick – infidelity?
- **Group 2:**
  - Creepy atmosphere in the game.
  - Different interpretations about who the main character is: The avatar (Katie) or Sam?
  - The father drinks to forget
  - The family is Christian
  - Bad relationship to the uncle (abuse) provides evidence with screenshots from the basement where the abuse allegedly happened.
  - Theories from the group:
    - The uncle was paedophile
      - Tries to apologise by giving the house to the father
      - The uncle is called "The crazy man" because he was paedophile.
      - The book about JFK, actually about the uncle
- **Group 3:**
  - Sam, a girl that teenagers can relate to
    - Non-supporting parents when she "came out".
  - Sam's development through the story:
    - Vulnerable at first
    - Victim of rumours and people talking behind her back.
    - More happy and strong towards the end, after meeting Lonnie.
- **Group 4:**
  - The setting: "Make us explore the game more."
  - Tense relationship between Terry (the father) and Uncle Oscar (his uncle)
    - The abuse
    - The father drinks to forget

- Bible by the bed
    - The Uncle buys ice cream and soda to the kids (is he a paedophile?)
    - Measuring Terry's height.
    - Oscar an alcoholic?
    - When they found evidence for the abuse theory: "One of these moments when we got a shiver down our spines".
  - Still think the father is a "loving father" even though he reacted badly when Sam said she was homosexual. Still think the father cared about her.
- **Group 6:**
- Sam is the protagonist, as it is her story that is being told (Not Katie's/the avatar's).
  - The character Lonnie: Anti-authority
  - To the reader: a bad influence for Sam.
    - Turns out to be a good influence for her.
  - Concentrates on Sam's development and the letters.

#### **The discussion prompts:**

- The students are placed in groups which a discussion prompt each. After five minutes, they switch places and get a new discussion prompt to discuss.
- They discuss mostly in English, but a lot of talk about other things in Norwegian.
- The students are a little lazy when the teacher is not paying attention to their group (Last session on a Friday may be the explanation.)
- A group thinks the portrayal of homosexuals and their struggles seemed believable.
  - Another group thinks it reflected the society in the 90s America.
  - A group: "Sam has more difficulties because she is lesbian".
    - "We think Katie is the parents' favourite (child)."
    - "Sam can't be herself".
- The groups seem to finish the discussions quickly.
- A group stated that when they cheated (in the game), the surprise in the game was ruined.
- Think it's weird that they did not meet any other characters: "Anyone can have theories of what happened".
- Many students draw on the discussion prompt sheets.
- **My thoughts: Maybe the students should hand in a reflection note to take the task more seriously?**

