

Interactive Literacy in the EFL
Classroom: Exploring the video game
Gone Home.

*«What should I do, bring my PlayStation to
school?»*



Ingrid Elise Hamm

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Department of Foreign Languages

University of Bergen

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Abstract in Norwegian

Masteroppgaven er skrevet innen fagområdet for engelsk didaktikk. Hensikten med studien er å undersøke elevenes opplevelse av bruk av videospill som en tilnærming til litteratur i engelskundervisningen. Bruk av videospill kan føre til økt begrepsforståelse og gir elever verktøy til å kunne forstå og bruke visuelle og grafiske multimodale virkemidler.

I læreplanen så nevnes digitale ferdigheter som én av de fem grunnleggende ferdighetene. Læreren må føre en didaktisk forsvarlig bruk av IKT, for at elevene skal kunne bruke digitale verktøy på en kritisk måte. Det er ikke selvsagt at elevene besitter høy nok digital kompetanse kun på grunnlag av høy bruk av teknologi på fritiden. I fagfornyelsen som vil bli tatt i bruk fra høsten 2020, så nevnes eksplisitt digital kompetanse som et av de grunnleggende ferdighetene elevene skal ha.

For å kunne dokumentere og følge elevenes opplevelse av bruk av videospill som en tilnærming til litteratur, så ble det gjennomført aksjonsforskning. På denne måten så får man observert og dokumentert hvordan det digitale virkemiddelet fungerer i en autentisk klasseromssituasjon, hvor læreren også fungerer som en forsker. Elevenes erfaringer, refleksjoner og kunnskapstilegning ble samlet inn ved hjelp av observasjoner, refleksjonslogger og en skriftlig oppgave. Aksjonsforskningen ble gjennomført på en skole hvor jeg har vært ansatt som faglærer i engelsk skoleåret 2018/19. Studien ble gjennomført i en VG1-klasse bestående av 29 elever, hvor alle godkjente at de ville delta i studien. Forskningsperioden gikk over et tidsrom på fire uker høsten 2018.

Studien viser at tilnærmet én tredjedel av elevene opplever økt læring og forståelse av litteratur ved studiens slutt. Funnene ble vurdert i lyst av sosiokulturell læringsteori, og kategorisert etter funnenes natur. Det ble også rapportert om økt litteratur- og begrepsforståelse. Funnene indikerer økt engasjement og arbeidslyst. På bakgrunn av disse funnene så indikerer det at innføring av videospill som en tilnærming til litteratur i engelskundervisningen kan være nyttig for å sikre at elever har en god nok begrepsforståelse, samt for å øke engasjement og lærelyst som en tilnærming til arbeid med tradisjonell litteratur.

“If we teach today as we taught yesterday, we rob our children of tomorrow”

- John Dewey (1859-1952)-

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Chapter one:

INTRODUCTION

During previous practice periods as a teacher at an upper secondary school, I experienced how games and literature can be intertwined. My co-student and I were allowed to observe and partake in a three-week program where the students played, discussed and analyzed a narrative video game. Previous to this experience the students had worked with a more traditional form of literature, reading novels. Seeing the students bring their past experiences into the gameplay and putting literary terms into a game-world context was a new experience which made me eager to find out more. Suddenly, a group of students who appeared less motivated when working with the paperback novel started interacting with each other in English as well as helping other students. It seemed like navigating video games was their area of expertise, and they thrived in the limelight. Students who were active participants in the paperback novel interpretations and discussions suddenly needed to incorporate a different set of skills and often did so with the help of their classmates. There is excellent value in reading literature, not only for language learning but also for personal development. It, therefore, triggered my curiosity; how narrative video games can be an approach to literature in the EFL classroom. Does it engage a higher number of students or a different group of students? How does the teacher move away from the printed pages of a textbook, to an interactional platform that requires different literacy skills?

1.1. Background and motivation

The digitized society has changed the way we read, relate to and interact with literature. Rather than using solely textbook literature, students now encounter a wide variety of multimodal texts. Education should comply with the contemporary society, and there is a need to evolve the current approach to literature teaching in the classroom. With the multimodality of contemporary literature, there is also a change in how to present and illustrate meaning. Different modes require different interpretations, and students are now more active in the reading process than before.

Last year, there was a lecture held at the University of Bergen, where a professor talked about the use of video games in education and possible complications that might follow. A teacher a few seats away then said, “what should I do, bring my PlayStation to school?”, “Assassin’s Creed takes 36 hours to complete, that hardly leaves any time for educational activities”. This illustrates a gap between the attitudes towards video games expressed by teachers. While some teachers are incorporating the new media in education, others are concerned with the accessibility, time, and transferability. These statements are not uncommon, and are regularly concerned during presentations, conversations, and in conferences. While attending a conference in Trondheim, *NKUL (National Conference for the use of ICT in Education and Learning)*, some of the same counterarguments were expressed. The underlying fear of applying an unknown media in the EFL classroom was one of the main motivations of this study. I, as an EFL teacher who is fairly new in the video game world, and who is experiencing the profession with a fresh set of eyes, wished to examine how video games could be applied in my own class.

As a result of the digitized society, today’s youth have a high level of digital competence at a young age. Digital natives have implemented social media and various kinds of multimodal texts as a part of their daily lives. The increased digital technology has led to a change in how ICT is implemented in education and the classroom. There is no longer the same need for teaching students *how* to use ICT, but how to use it *smartly*. Students have to learn how to deal with these new textual forms in order to develop critical skills. They meet multimodal texts at an early age, by either being presented various topics through the use of PowerPoints and YouTube or even as far as implementing interactive games in lessons. All the tools above are different depictions of multimodal texts. It is, therefore, the school’s responsibility to equip the student with the tools required to interact with multimodality competently.

Although literacy practices have evolved, it does not necessarily follow that most teachers, and especially institutions, agree that textbooks are no longer necessary in the EFL classroom. Some schools wish to step away from the use of a subject textbook in the EFL classroom, where the teachers are no longer accompanied by the textbook but are free to choose the learning material individually. This provides both a newfound sense of freedom as well as an increased workload for the teacher. By giving the teachers the responsibility to create a database or a library for the classroom it opens up the education to new dimensions. It also adds extra pressure to the teacher who independently has to look for suitable learning

materials. Another new aspect is the fact that students will then to a more substantial degree regularly interact with authentic contemporary texts which contains a high level of various modes. In the realm of the knowledge society, there are expectations that students know how to create, read and interpret multimodal texts. Not only to understand the contemporary society but also to be able to be active participants in the democracy. The Norwegian Directorate for Education and Training state that students should be able to “evaluate different digital resources and other aids critically and independently and use them in their own language learning” (Knowledge Promotion, 2006/2013) after Vg1 in upper secondary school. Hence, the importance of putting multimodal competence on the pedagogical agenda as a means to develop students’ digital competence. Students face online multimodal texts every day, and it is, therefore, crucial that they be equipped with a sustainable set of skills and competences to be able to read, interact with and even produce multimodal texts in a critical way.

Juul (2003) defines video games as a set of formal requirements that should be fulfilled, mentioning both a quantifiable outcome and the player’s ability of altering the different outcomes as some of the factors.

A game is a rule-based formal system with a variable and quantifiable outcome, where different outcomes are assigned different values, the player exerts effort in order to influence the outcome, the player feels attached to the outcome, and the consequences of the activity are optional and negotiable” (Juul, 2003).

It is debatable whether *Gone Home* has a negotiable outcome in the sense that the different narratives have already taken place (see chapter 2.8.1). However, the consequences are optional in the sense that the player can choose what narrative to follow and investigate and can choose individually which clues to follow.

In this thesis, another definition of video games proposed by Juul (2003) will be used, where it is used in the widest sense; “all games played using computer processing power: PC and MacIntosh-based games, console games, arcade games, cell phone games, etc” (Juul, 2003, 30). By using this definition, video games in all shapes and forms, including narrative video games similar to *Gone Home*, are included.

“The digital world can also be considered a specific context with its own language practices” (Bourgonjon, 2015, 8). The narrative video game carries didactic potential in the sense that it is a multimodal text which requires actions, decision-making, and interpretation on a different

level than novels and traditional literature. Language is dynamic; hence, it is important that it be used and applied to different situations and contexts. The digital community found within a video game also involves situational language practices and specific connotations, which should be enlightened when working with different communities. By challenging the student's traditional perception of literature and interpretation literature, it would create a new reference point for understanding and using English. It would hopefully also suit students better for interactional situations within such digital communities. "As we are now confronted with new media that combine textual, aural, and visual modes effortlessly on the screen we become aware that it is not only important *what* we say, but also *how* we say it" (Kress (1998) referred to in Bourgonjon, 2015, 10). Hence, the importance of integrating multimodal literacy is yet again highlighted.

As a recently employed English teacher, I discovered a curiosity as to how literature can be implemented in a way that students view as engaging and useful. During previous practice periods, there have been times where reading was viewed by students as more of a nuisance than a benefit. While some students enjoyed the progress and time spent reading, others would either reluctantly do so, or find shortcuts and summaries online. It is not the reading itself that was problematic, as they were willing to read shorter texts in the form of summaries and analyses, but the content. The threshold of reading a novel was too high juxtaposed to the learning outcome. How can I as a teacher apply literature in my classroom in a way that engages more students?

1.2. Aim and scope

In this thesis, I will aim to examine how multimodal literacy in the upper secondary English as a foreign language (EFL) classroom is affected or changed through the use of narrative video games. The study, which takes place within the field of EFL didactics, will report on mixed-methods action research. It will examine the cognitive and professional processes of a teacher when using video games as an approach to multimodal literacy in the EFL classroom. In order to narrow down the scope, the students will be working with the narrative video game, *Gone Home*. The study is conducted in a VG1 class at an upper secondary school in Bergen.

Narrative video games carry some similarities to multimodal narrative texts. In traditional literature, students often read a text linearly where they are discovering and putting together the pieces as they read, whereas in multimodal literature the linearity is disturbed in the sense that the pieces might not be presented in chronological order. In the narrative video game, the students are not only discovering objects and clues in a non-chronological order but are also at a higher level, interacting with the game and making decisions as they go. Hypertext and change not only the way students read a text but challenge the way they interact and relate to the text. It is therefore essential to take into consideration that this requires a particular set of skills and consideration.

The research questions of the thesis are:

- I. How do students experience the use of the narrative video game *Gone Home* as an approach to literature in the EFL classroom?
- II. Do students use similar tools when working with the interactive video game *Gone Home*, compared to when working with literature?
- III. What does the teacher have to keep in mind when working with video games in an educational context?

The research questions aim to document the students' experience of the application of the narrative video game, *Gone Home*, in the EFL literacy teaching. Prior to the study, students have expressed a lack of motivation and willingness to spend the time and energy often required when working with literature. The plan is to spend a three-week period only working with the video game through a variety of different set of tasks, and methods. In this way, students may experience the complexity of a game, and the various angles in which the game can be reviewed. The evidence will be collected through reflection journals, observations, as well as a final written test to thoroughly track their overall experience.

The questions are related to multimodal literacy, digitalization, and approaches to literature. What is required of the teacher when planning and executing lessons where the main focus will be on literature? The lack of motivation and time strain makes it more difficult to interact with literature properly. How do you as a teacher include the various modes the students interact with, and how do you use the form of the narrative video games as an advance rather than a disadvantage? These are questions that every teacher has to ask themselves when

executing a lesson using multimodal narrative video games. Not only must the teacher consider the various modes, but also restrain and guide students through the video game.

1.3. Research Methods

“Literacy in any domain is actually not worth much if one knows nothing about the social practices of which that literacy is but a part” (Gee, 2003, 115). My research will have its base in sociocultural learning theories, as it is as well the mantra of the school where I will be basing my research. One cannot aim to look into literacy in the EFL classroom without taking into consideration the aspect of sociocultural learning. “As children build up their concepts – like their concept of a book – as a set of complexly interlinked patterns and subpatterns, they use these patterns to situate meanings that are appropriate to specific situations” (Gee, 2003, 93). Therefore, it is essential to integrate this learning theory into the education as it is a vital part of any learning situation. In order to adapt and adjust to the context it is important to be aware of the different nodes connected to said context.

My research will employ action research using mixed methods, such as observation, interaction with students and co-teachers, as well as a questionnaire. The study will be executed and analyzed in light of the requirements set in the *Knowledge Promotion* in the subject of English. My research will rely on observations of students in action, where I am interacting with them as a teacher, as well as questionnaires, tasks, and hand-ins. The aim of my thesis is to research how I as a teacher can use narrative interactive literature in the form of the video games *Gone Home* as a tool to improve the engagement, understanding and interpretation-process when reading literature in the EFL classroom. As their teacher, I will work closely with my class during the entire process. Sociocultural theory emphasizes the cooperation and social relationships between students and the teachers, as a way to achieve a good basis for learning. “Ever since the introduction of the personal computer in formal education, a field of study has emerged that studies teachers’ attitudes, beliefs and decisions, as the adoption rate of new technologies by teachers often did not match the increased availability and support” (Bourgonjon et. Al., 2015, 5). I wish to examine the narrative video game as an approach to literature that may suit the digitalization of the EFL classroom and education.

1.4. Outline of thesis

The thesis consists of five chapters. The succeeding chapter will outline the theoretical framework, where key concepts will be presented, such as main approaches to literacy and multimodality, new literacies, as well as video game literacy. I will aim to discuss the theories presented in order to view video games as a genre of literature that can be applied to a classroom context similarly as traditional literature. Nonetheless, one should keep in mind that the variation of different modes might affect the application of this new form of literature. Previous research executed in the field of video game literacy will also be presented as it provides an important framework for the analysis and understanding of the research. Lastly, the theories will shed light on the narrative video game, *Gone Home* which will be the video game in focus during the research process.

Following the theoretical framework, there will be a third chapter containing a presentation of the methodology. As I will apply action research to analyze how using video games as multimodal literacy plays out for a teacher planning and executing lessons, there needs to be a clear structure and set of expectations beforehand. Action research requires that there be a problem or an issue that is identified and evaluated throughout the research process.

In chapter four, data from the questionnaires, as well as the observation will be presented and analyzed in light of the concepts presented in the theoretical framework. The data will be coded and categorized in order to structure the data, and will be reviewed in light of the research question presented in chapter one, *introduction*.

Lastly, chapter five, *conclusion*, works as a concluding chapter, where there will be a summary of the process and literature discussed, implications, as well as aspects that might be an object for further research.

1.5. List of abbreviations

When researching within the field of technology, and ICT, you often face a wide array of abbreviations. In the list below is a description and the full name of each abbreviation in order to clarify the reading process.

EFL: EFL is an abbreviation of *English as a Foreign Language*. This term refers to the teaching and learning of English as a language that is not the mother tongue.

ICT: *Information and Communication Technology*.

LK06: *National Curriculum for Knowledge Promotion*.

LK20: The abbreviation refers to the National Curriculum that will be employed at the start of the academic school year in 2020.

UDIR: *Utdanningsdirektoratet*. An abbreviation for the Norwegian term for the National Directorate for Education and Training.

P21: *Partnership for 21st Century Learning*. The organization works towards bettering and uniting education across borders by administrating a common framework.

L²: Refers to a second language that is usually not the native language of the speaker, but a foreign language.

OECD: *Organization for Economic Co-operation and Development*. The organization works towards acquiring a common policy for education and testing.

PISA: The *Programme for International Student Assessment* was launched by OECD member countries in 1997 as a way to measure to what extent students have acquired the essential skills needed by the end of their compulsory education.

TextPilot: *TextPilot* is a program that is used to offer support students with reading and writing disabilities such as dyslexia.

Chapter two:

THEORETICAL FRAMEWORK

Chapter two provides an overview of central approaches and theories within the field of multimodal literature, twenty-first century literacy, and narrative video games. The theoretical background aims to support the actions used in the study, as the theoretical concepts have influenced the choices of method and approaches applied. I aim to present different approaches that can be used when working with game-based learning, including both benefits and possible pitfalls. As teachers, we are meant to facilitate learning, and provide students with a good basis for being able to understand, interpret and critically assess the information they face. The teacher plays a key role in the education and everyday life of the students and can affect students' attitudes and motivation towards the subject itself. Hence, it is vital that the teachers adjust students' education towards the needs and demands of the contemporary society.

2.1 Literacy in the EFL classroom

“Reading and understanding literary texts in foreign language learning is a skill, which in fact constitutes one of the basic components of the speaker’s communicative competence” (Kostelníková, 2001, 86). Understanding and being able to interact with texts produced in the target language offers students an insight into the social context in which the language is practiced. The benefit of using literature in language learning is how it offers a thorough insight into how language is used, the connotations connected to language as well a cultural experience. “By reading, the imagination of the learners is stimulated, and the critical attitude of the learner is developed alongside their emotional engagement” (Kostelníková, 2001, 86). Literature any classroom is projected to contain abilities which will enhance the learner’s understanding and cognitive process. Therefore, it is no surprise that upper secondary students often find themselves having to read various literature during their educational year. When facing traditional literature in the EFL classroom, students refer to novels as being old-fashioned, too time-consuming, and irrelevant (Habegger-Conti, 2015; Pettersen & Skrede, 2019; Herigstad, 2014). There is an evident gap between the idea of literature as a valuable tool, and the students’ attitudes and experienced learning outcome.

Simensen (2007) states that reading requires “a certain minimum of autonomy and self-directed learning” (172). Students must be motivated and independent to such an extent that the students would devote the time and energy into reading literature. The problem therefore arises when students express a lack of motivation and when reading literature. Although, Simensen (2007) points out that “[reading] helps students to become independent and self-directed in their work and may help them take responsibility for their own progress in L2 learning” (171). Reading requires some form of self-discipline from students, but if achieved, the benefits are great. “Engaged reading is unique because it is both an effective means to achievement (engaged students improve in reading more than disengaged students) and a valued end or educational outcome” (Guthrie, 2004, 1). Reading is an essential skill in the sense that it helps students decode and better understand the target language. Ørevik (2018) states that texts are read, interpreted, discussed, reflected on and related to other texts together with peers and the teacher, which is conducive to a deeper understanding of curricular topics. Reading should not be viewed as an individual part of a lesson but should rather be an integrated part of the learning process. To read and understand literature in the target language means to gain understanding and knowledge of how the language works as well as to become familiar with the different nuances and aspects of it.

In the *Purpose* section of the English subject curriculum, the importance of meeting a wide assortment of texts is highlighted, as “language learning occurs while encountering a diversity of texts, where the concept of text is used in the broadest sense of the word” (Knowledge Promotion, 2006). An important aspect of working with literature in the EFL classroom is that students are not only expected to read a text but are also expected to engage and work with what they have read. In an educational context, students rarely read a text solely for pleasure but are expected to be able to create a product afterward. This puts additional strain on the reading process, and often leave students close-reading an entire book or capitulating by looking it up online. Students often have the perception that the teacher holds the key to the correct interpretation, which leads to students trying to guess the correct answer, rather than trying to argue their own interpretation and understanding. This slows down the students’ development, their ability of critical thinking, and comprehension skills. The approach to literature used in today’s educational system harms the interpretation-process in the sense that students are often meant to produce something afterwards. Given the importance of using literature in the EFL education, the teacher might, therefore, experience added pressure when selecting literature. It does not only affect the reading comprehension, interpretation process

and linguistic development of the student but can also either spark or kill the joy and motivation of reading texts.

2.1.1 Defining literature and 21st-century literacy

A colleague working as a primary school teacher once said, “I cannot imagine facing literature without the concreteness of the words used, and how they appear on the page. It is the most important way my students and I engage with literature”. The statement was preceded by a discussion on the various definitions of literature, and the level of abstractness that could be included, and most importantly, what should not be included in the definition. In this thesis, I will be aiming to use a literature definition that includes new forms of graphic texts and visual, contextual and situational modes as a part of the literature definition. Most teachers have a very traditional idea of what literature, as it is often presented as a monomodal text expressed in a paperback book. In this thesis, literature will be defined as *texts* that includes a multiplicity of modes, and that can be expressed in a wide array of modes. By using a wider definition than what is normally practiced, it allows video games to be a part of the literature definition.

The traditional approach to literature was mainly connected to the concept of *literacy* as “reading, writing, book culture, and literary reading” (Bourgonjon et al., 2015, 7). Seemingly, the traditional approach still dominates the attitudes among many teachers. The term *literacy* refers to the way students are able to use and interact with different texts.. Ensslin (2014) further widens the definition of *literacy* by claiming that it “refers to the experience of reading a text that one recognizes or identifies as such” (2). This may, however, be too broad as it claims that any text can be viewed and defined as literature. “Literacy practices are imbued with intentionality, context (temporal, social, political, and cultural), perspective and outcomes (Schutz & Hoffman, 2017, 9). This means that the way a teacher approaches literature will most likely affect the way the students view and interact with literature. “The traditional conceptualization of literacy has been criticized by scholars who demand attention to ideological, socio-cultural, and critical approaches to literacy” (Bourgonjon et al., 2015, 7). As the platforms where literature is mainly read and engaged with change, there is a need for a literature definition where the new media and genres that emerge are accounted for.

Digital literacy no longer simply refers to the ability to be able to read and write, but rather refers to a set of skills that gives the reader access to understand and evaluate the information presented through a wide variety of sources (Lanham, 1995; Gilster, 1997). 21st century literacy means being able to decode and understand digital or printed text in a multiplicity of media. It also includes being able to actively use, interact, and assess the content and validity of each source, based on the medium they are presented in. «[L]iteracy consists in a skill, tool, technique, or set of (mainly cognitive) competencies that can be applied in diverse contexts and put of a range of uses and applications» (Lankshear & Knobel, 2006, 13). This implies that digital literacies might draw in a wider area of competences than previously believed. In order to take into account the broad definition of literature that will be practiced in this thesis, it will be referred to as *texts*. By using this term printed, multimodal, and interactive literature is included.

2.2 21st century skills

The term *21st century skills* was originally fronted by *The Partnership for 21st Century Learning (P21)* (2019) and refers to the set of skills students need in order to be well equipped to meet the requirements of the contemporary society. These includes “the skills, knowledge, and expertise students must master to succeed in work and life; it is a blend of content knowledge, specific skills, expertise, and literacies” (P21, 2019, 2). In the framework presented by P21, *information literacy* and *media literacy* are emphasized as key skills in order to adequately analyze, create, and access information in a proficient manner. The skill set is also reflected in the design of the national curricula, and the subject curricula in Norway, as the focus is on *Digital skills* (LK06).

2.2.1 The Knowledge Promotion LK06

The National Curriculum for Knowledge Promotion in Primary and Secondary Education and Training (LK06), was originally introduced in 2006. In *the Knowledge Promotion (LK06)*, digital skills are highlighted as one of the five basic skills students should develop, alongside with numeracy, being able to read, being able to express oneself in writing, and oral skills (Knowledge Promotion 2006/2013). The attention to digital literacy and skills was already reflected in the First *Soria Moria* Declaration, a political platform presented by the *Stoltenberg II* government in 2005, where it was promised that the government wished to

strengthen the focus on ICT in education (Regjeringen Stoltenberg 2, 2005). This policy is continued by the current government, Solberg II, where the emphasis is put on digital participation and availability for all participants of the democracy (Regjeringen Solberg, 2015-2016). Digital competence is an umbrella term for the complex composition of individuals, organizations, ICT, and society (Søby, 2007). It refers to the cooperation between the different institutions, and how students should be able to confidently navigate them. In order for students to be able to navigate the different media and use them in an effective way, it is important that the education prepares them for this. This is part of the school's social mandate, as a process of enabling the students to develop attitudes and knowledge that allows them to partake in the society (Kunnskapsdepartementet, 2016-2017).

2.2.2 The English Subject in *The Knowledge Promotion* (LK06)

The English subject curriculum clearly states the importance of literature and literacy in the EFL classroom. "Literary texts in English can instill a lifelong joy of reading and a deeper understanding of others and of oneself" (Knowledge Promotion, 2006/2013). The stress is further put on the importance of reading as it includes "the ability to create meaning by reading different types of texts" (ibid).

The value of media literacy is highlighted in the *National Curriculum for the English subject LK0*, "the use of different media and resources and the development of a linguistic repertoire across subjects and topics" (*The Knowledge Promotion*, 2006/2013) are stated as key areas. "Digital skills in English means being able 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" (ibid). However, *the Knowledge Promotion* does not specify how the digital skills should be incorporated into the students' education and *Bildung*. Nonetheless, the two key areas that are accentuated is the ability to "create texts in various digital formats", and "critical awareness in the retrieval and use of digital text sources" (Ørevik, 2018, 245).

2.2.3 Thinking of the future: The rewriting of the English Subject Curriculum LK20

The Ministry of Education and Research has stated that there will be new curricula at the beginning of the academic school year in 2020. Towards the renewed curricula, drafts and

feedback are posted continuously and reviewed in order to acquire the best possible outcome. During the past few months, my colleagues and I have partaken in the review of the drafts and submitted comments. The wish to incorporate the opinions and ideas of working teachers and the administration of the schools were expressed at an early point, and the feedback has been documented and reviewed throughout the process.

In *The Future of Education and Skills*, published by OECD (2018), “digital transformation and with advent of big data, digital literacy and data literacy are becoming increasingly essential” (4). The focus on facilitating the acquisition of digital skills and literacy is still considered as an important aspect of the students’ education, which is reflected in the curricula and frameworks of the future as well. In addition, the attention to the use of video games is reflected in the Granavoll-platform, the political platform of the sitting government, which states the importance of incorporating video games as an essential source of learning and entertainment (Regjeringen Solberg 1, 2019). The Ministry of Culture in the process of designing a strategic platform for the development and understanding of video games in accordance with the platform established by the *Solberg II* government (Kunnskapsdepartementet, 2019).

The core elements of the new English subject curriculum were proclaimed in 2018. Students are expected to meet and interact with a great variety of multimodal texts in English, “both in and outside of school; oral and written, paperback and digital, graphic and artistic, formal and informal, from the present and the past. “The English subject shall prepare the students to understand, analyze, assess, use, reflect and interact with these texts” (LK20, my translation). This reflects the previous guidelines tabled by the Stoltenberg II, and the Solberg II governments, where the resurgence of multimodal texts in a broad understanding of the term is used.

In the current draft of the English subject curriculum that will be effectuated in 2020 (LK20), there are already some main tendencies forming. Games have been specifically mentioned as one of the competence aims after the first year at upper secondary school. The students should be able to analyze different expressions of cultures such as movies and games (Utdanningsdirektoratet, 2019, My translation). Explicitly focusing on video games as a means to acquire an understanding of different forms of culture is new for this draft of the curricula. However, it should be pointed out that this is not a final document, which means

that this formulation might be removed or edited. It is not clarified what the term games include, whether it is strictly confined to the traditional board games, or if it includes both interactive and digital games. Nonetheless, the mere fact that video games have been mentioned in the draft symbolizes that the national curricula will include a broader definition and approach to literature and literacy. The current draft is open for feedback and comments until June 18th, 2019, when the future of stating video games as a source of culture and knowledge will be determined.

2.3 Literacy engagement

“The crisis of our schools today is that too many children are disengaged from literacy. Their disaffection and retreat lead to mediocre reading comprehension, which prevents them from gaining subject matter and world knowledge” (Guthrie, 2004, 2). Despite the benefits of reading literature in the EFL classroom, there still seems to be a gap between the ideal outcome and the students’ experience of interacting with literature. While some students are willing and capable of investing the time and energy it takes to read literature, this task might be harder to achieve for other students. The fact that literacy requires a fair amount of autonomy and internal or external motivation causes some students to take a shortcut by either watching the adapted movie version, using a pre-written analysis or reading a summary online. It is unlikely to expect that all students will gain the same cognitive and motivational outcome when engaging with traditional literature.

“Reading engagement entails multiple perspectives on reading that consists of motivational dispositions, cognitive strategies, conceptual understanding, and social discourse (Guthrie, 2004, 1). When facing literature in an educational context, the students are not only meant to understand the content of the text but should be able to and interact with it as well. It is therefore necessary to acknowledge the fact that the context of reading literature, as well as the social discourse play a vital part in the role literature has in the today’s education. Literature does not only involve printed words but are also a product of its historical and societal environment. The education the students are offered should entail the multiplicity of aspects that literature is, which means stepping away from the traditional approach to literature that is often practiced today.

The approach to literature the teacher adopts does not only affect the reading comprehension, the interpretations process and the linguistic of a student, but can also either spark or kill the joy and motivation of reading. “Engagement is necessary for deep learning to occur, but standard instructional materials—textbooks, worksheets, and even novels—often fail to engage students” (Kaltman, 2019, 45). Previously, the EFL classroom was dominated by literature in its traditional form, such as classic novels or short stories. Literature was meant to present students to a selection of authentic literary works, after the textbook selection of texts was criticized for being too constructed. The teacher must, once again, adjust to societal and contemporary demands by offering literature that students are engaged in, while at the same time offering a selection of historically important texts as a part of the students’ *Bildung*. Literature is a product of society and must be understood as such.

2.4 Sociocultural literacy

In this approach to learning, the human interaction and the social environment surrounding the human being was focused on as a key aspect for learning (Säljö, 2013). Literacy learning is a product of the environment it takes place in. Not only is the literature affected by the context in which it is produced, but it is also affected by the context in which it is read.

“Literacy in any domain is actually not worth much if one knows nothing about the social practices of which that literacy is but a part” (Gee, 2003, 15). Literacy is not only a way of internalizing sentence structures and increasing the vocabulary but also a way to meet the various norms and social connotations of a language in use. The contextual aspect of literacy provides the reader with a deeper understanding of which circumstances the text was created in. It is also important, as Gee (2003) states, that the reader knows of the social practices in which the literacy takes place. Texts written today have been influenced by the contemporary society. Different media and platforms have different ways of referring to and talking to their audience, and it is crucial that the students are aware of the multiplicity of ways texts are shaped and constructed.

Social and cultural competence in the *quality framework* refers “to develop the pupils’ cultural competence for participation in a multicultural society the education shall enable them to acquire knowledge on different cultures and experience a wide range of forms of expressions” (Knowledge Promotion, 2006/2013). Sociocultural principles argue that literacy

understanding develops “when embedded in different social practices involving different purposes and where different kinds of meaning are at stake” (Lankshear & Knobel, 2006, 16). The discourse and understanding of the text are affected by the sociocultural environment, which again, indicates that there is not *one* way of teaching or understanding literacy.

Klafki argues that learning about a topic is not sufficient, categorial *Bildung* requires that the content learned influences the way the learner thinks and acts; it requires reflection and critical thinking (Fenner, 2018, 19). The emphasis on *Bildung* is reflected in the subject curriculum as it states that “[l]iterary texts in English can instill a lifelong joy of reading and a deeper understanding of others and of oneself” (Knowledge Promotion 2006/2013). Literacy in the classroom is not simply an act of reading a text, but to understand and internalize the norms and aspects of a new culture.

2.5 Multimodality: modes of interactivity

“A mode is a socially shaped and cultural given semiotic resource for meaning making” (Kress, referred to in Skulstad, 2018, 257). When referring to the various aspects different literary texts contain, it is common to refer to these aspects as *modes*, which could include images, drawings, and writing. The technological support that allows the representation of a given mode is the media. When we say digital media is multimodal, it means that it allows for the co-occurrence of different modes of representation in the same space.

Literature, in a traditional sense, is carried out on only one mode: the written word “The way of reading digitally mediated texts also differs from the conventional way in which analogue, printed texts are read” (Ørevik, 2019, 11). The status of video games is controversial as it incorporates different modes in one medium. The modes offer the user/reader a greater understanding, hence, it is important to be aware of their various shapes and forms. However, depending on the type of game, different modes are highlighted. In the video game *Gone Home*, visual clues and graphic texts are especially highlighted. In contrast, visual imagery and sound effects are often highlighted in the case of action games. Students no longer only face the mode of written text but have to interact with multimodal texts in different media. Video games should be approached as multimodal literature as they commonly have a narrative structure based on visual imagery, characters, sound effects, and allow for a more or less flexible plot to be constructed by the player. However, interpreting and paying attention

to modes in video games might be a new experience to many students. Equipping students with adequate skill sets to face and interact with the multimodal literature of the contemporary society, is important as it is connected to the students' categorial *Bildung*. As the contemporary society is becoming more and more digitized, the various ways students encounter literacy and modes increase.

“Digital literature operates on the basis of computer code and is read on an interactive screen, this means that the text becomes a fluid object that cannot be read with the same degree of phenomenological reliability as that afforded by print technologies” (Ensslin, 2014, 32). As digital literature is implemented in the classroom, it is important to adjust the literary reading and interpretation-process accordingly. Students are facing encyclopedias, news articles, blog posts, and other products of the Internet which can be edited and/or deleted at any point. It is therefore important to make the students aware of the increased fluidity of digital literature juxtaposed to printed text. Nonetheless, there are benefits to the fluidity of digital literature, as it is often more up to date. Digital media is malleable and can be easily manipulated via coding. It allows for the interaction and exploration of different modes (not just words) for narrative, literary purposes. That is why the traditional concept of literature (and texts) is limited -and limiting- when dealing with multimodal digital texts. A critical approach to literature is therefore not only important, but necessary in a contemporary society where things are everchanging.

“Literariness in the sense of the twenty-first century verbal art opens itself to an ever-changing array of interactive and multimodal practices” (Ensslin, 2014, 6). A contemporary text does rarely solely consist of textual modes, but are embroidered with digital graphics, such as sound, images, animations and interactivity. In order to adequately equip the students to encounter such texts in a critical way, it is important that the students' education introduces them to a wide array of modes. Different modes affect the interpretation process and puts their previous knowledge of literature and literary devices into a new context. While most students have worked with analyzing stories and interpreting different modes when working with traditional literature, very few have applied their literacy knowledge to a narrative video game context. “Meaning and knowledge are built up through various modalities (images, texts, symbols, interactions, abstract design, sound, etc.), not just words” (Gee, 2003, 111). Pre-knowledge and knowledge about the domain in which the text is presented is vital in order to properly understand the text. Not only must one understand in what domain the text appears,

but also be able view various the modes in light of the situational aspects. The semiotic ambiguity of a text demands that the reader interacts with and interpret the modes presented.

Modes occur in different ways which may affect the way we relate to them. Domsch (2013) separates media into two categories based on the *activity* of the modes. “Static media are marked by the fact that their reception does not have a temporal dimension in itself. This means that *temporality and movement can only enter through the activity of the user*. A book is in this sense a static medium. (7). Juxtaposed to static media, dynamic media are perceived as movement in time, a movement that is not initiated by the user as part of the reception process. By Domsch’s (ibid) criteria, a video game would be classified as a dynamic media based on the activity level of the modes and the level of influence the user has.

2.6 Literature in a digitized society: perspectives and approaches

The use of computers, digital platforms, and collaborative learning apps has freed the students from the restrictive walls of the classroom and made it possible to expand learning environments. Learning can now take place virtually anywhere, as the students are freer to explore the various aspects of English. The potential learning situation is no longer confined to textbooks, classrooms or desks. Students are able to partake in authentic language-use situations, using digital platforms to document their process. “Digital literacy must involve the aptitude, ability, and willingness to adapt our interactive practices to every individual artifact, which may involve a wide range of heuristic and autodidactic practices, from learning-by-doing to studying manuals” (Ensslin, 2014, 6). Literacy is no longer a subject of merely textbooks and literary canonical paperback novels but includes a wide range of interactive multimodal texts. Paperback literature in this context refers to printed text. The appearance of new modes, and new ways to interact with and engage in literature combined with the everchanging concept of literacy itself, means that the literary education should change correspondingly. Teachers must be willing to adapt to new medias and platforms and open up to a broader view of literature. By doing so, the students’ attitudes when approaching literacy might be influenced. It is also important that the students are well equipped to create and have a critical approach to the newer forms of literacy.

“In our digitized society, the concept of literacy can now be extended to comprise multiple skills related to the interpretation of various sign systems” (Maagero & Tønnesen, referred to in Ørevik, 2018). It is therefore important to equip students with tools that allow them to proficiently read and interpret multimodal texts, where they can be aware of the various sign systems and can engage in them themselves. Today’s students have different previous experiences, not only from reading traditional literature, but also from reading previous multimodal texts as well as previous gameplay. The way they interact and negotiate with the text is vital for the way the students encounter such texts.

2.6.1 Online reading: skimming, scanning, and skipping

“Digitization of EFL texts for reception has an obvious practical side, in that it facilitates and enhances aspects of multimodality in the language learning classroom” (Ørevik, 2015, 103) Not only does digitization of EFL allow the students to read and experience a wider variety of texts, it also allows them to face different modes. The modes might appear differently when reading a text in the EFL classroom, compared to when reading a text in L¹. It is therefore important that the students are made aware of the various aspects and are able to interact with them in such a way that they are able to read, interpret, and create such texts themselves. As students are facing the new modes and perhaps a new media, it might be interesting to see whether the interpretation process is affected when facing interactive media, especially focusing on video games. It is important to see whether the students use their interpretation and reading skills acquired in L1 and previous education as they are working with video games.

Habegger-Conti (2015) defines online reading as a process of “skimming, scanning, and skipping” (113). It is commonly discussed in the academic community whether digital reading is harming the reading-process itself, Hayles (2010) voices her concern for the lack of print-reading abilities, as students are in risk of harming their critical literacy skills. Digital users constantly navigate through a continuous stream of news, advertisements, and personal updates. The large chunks of information that they face on a daily basis, may harm the ability to critically assess and sort out important and reliable information. In a study performed by Nielsen (2006), the eye-movement of online readers were tracked, and findings implicated that the readers did not thoroughly read the text, but rather moved in an F-shape. The attention

of the reader was drawn towards the first two paragraphs, before deciding whether to continue reading. This scanning behavior illustrates how users of digital media quickly and efficiently sort the large information they meet. However, this behavior might cause the reader to overlook flaws, errors, and factual mistakes in the text. Hence, it is harming the validity and reliability of the text they read.

2.7 New Literacies: Video Games

“As we are now confronted with new media that combine textual, and visual modes effortlessly on the screen we become aware that it is not only important what we say, but also how we say it” (Kress, 1998, referred to in Bourgonjon et al. 2015, 10). As literature is an object for modernization, the way we read and interact with literature is everchanging. If there was ever a need to actualize and make video games relevant, it is when comparing it to the literary expression of the new media today. Facts, fiction and opinions are no longer only presented in a linear form but are more commonly presented in an interactive way. The students’ competence must be adjusted thereafter, and hence, the interactiveness of video games come into play. It is also a way of teaching students how to sort out information in a strategic and goal-oriented way.

As the game presents a wide variety of artifacts that can be lifted, twisted and viewed closely, it means that there is an abundance of objects that can be object to close reading. . «Close reading is an approach to texts that pays particular attention to their semantic and formal features and often finds in those features a complex coherence and purpose [...]» (Gardner, 2012, 268) It is specific and oriented towards a goal or discovering deeper patterns in the text. The artifact in this context, is used both in the sociocultural theoretical sense of the word, as an material tool that enables the human being to appropriate knowledge (Säljö, 2013), as well as it denotes an object in the video game, *Gone Home*. This means that students have to navigate through the game and keep the tasks in mind when exploring various objects. In comparison, students have to use similar skills when close reading a book.

As the learning context and situation in the EFL classroom has changed, it would be a natural next step to look at whether the planned learning situation has changed accordingly. How are the lessons and planning adapted to the different modes the students face when working with

multimodal literacy, juxtaposed to when working with traditional textbook literature? “Only when we see this multiplicity of literacy (literacies), we realize that when we think about reading and writing, we have to think beyond print” (Gee, 2003, 14). The definition of what is and what is not literature, is getting more and more abstract. As literature can appear in different forms rather than just as printed text. It is under new literacies that video games can be included as literature. When working with literature and visual expressions in different forms and shapes – it also opens up for a wider understanding of the literature definition. “In digital games, text is much easier to visually perceive and track. Instead of having multiple paragraphs on a page without the benefit of illustration, there is only a sentence or two on screen at a time, superimposed on interesting graphics” (Kaltman, 2019, 45).

There are disagreements as to whether video games can be considered literature or not, as well as whether they should be viewed as an educational activity. As colleagues have stated, the design of the game, and the context in which it will be played is as crucial as the game itself. It is vital to pick a game that is suitable for the educational context as well it can be defined as a video game (see *video game definitions*, chapter 1.1). “In order to promote categorical *Bildung*, both the quality of the texts and the tasks created for the learners to interact with and reflect on are vital” (Fenner, 2018, 19). Hence, it might not necessarily be primarily up to the nature of the video game itself to promote an educational value, but rather be a result as a combination of game play, guided teaching, and tasks. *Bildung* is not only a product of the shape, form, and quality of a text, but also depends on the way the teacher plans and executes the lesson. It may also be affected by the tasks connected to the lesson. By opening up the definition of literature it is possible to see how *Bildung* can be achieved through various forms of literature, whether it be different genres, or if it is experienced through different media. As video games are still a rather unexplored phenomena in educational contexts as an educational tool, it is vital to keep in mind that students have different levels of literacy gaming competence.

The learner transfer skills and strategies from previous experience by seeing underlying similarities between that experience and the current problem” (Gee, 2003, 127). It is important that literary gaming takes into account that, as in traditional literacy education, that students have different sets of knowledge on the topic. It might therefore be harder for some students to combine the literary aspect with a video game. The same challenges occur when working with traditional literature as well, as some students have more experience working

with novels and various literary texts than other students. By creating a set of tasks that allows students, regardless of their background knowledge and set of skills, to engage in the tasks and video game, it might help to reach out to as many students as possible

When working with video games in an educational context, it must be viewed as a process. By removing students' presumptions of interacting with video games and literature that the students already exhibit and blending the two different roles, it might cause some confusion. It is therefore necessary that the teacher is aware of this as it needs to be approached as new learning method, despite that the students know the media beforehand. This also applies to students who have previous experience playing video game, as they might struggle to *read* video games in a literacy context and applying interpretation tools. Gee (2003) argues that if a student only master literacy in the form of a set routinized procedures without being able to use the procedures proactively, this will damage the learner's progress as they meet new semiotic domains. Students need to gain access to tools that will help them decode monomodal *and* multimodal texts in a number of different medias, both static and dynamic.

2.8 Narrative video games

«We live immersed in narrative, recounting and reassessing the meaning of our past actions, anticipating the outcome of our future projects, situation ourselves at the intersection of several stories not yet completed» (Brooks, 1992, 3). Students today are constantly navigating and interacting with others by the tip of their fingertips. They are constantly navigating and living their own narrative by communicating and interacting with others, both online and offline. Hence, the meeting with an interactive medium, will most likely not be a new type of experience as today's youth interact with social media and technology on a daily basis.

A narrative refers to the sequence of events taking place in a story. "The basic problem of the narrative is the fact that a narrative can never be viewed independently" (Juul, 2001, 3). When discussing the narrative of the game, it is important to make a distinction between the storyline itself, and the way the story is told. The narrative is always expressed through another medium, hence, it will always carry the traits of that medium in the way the narrative is expressed. However, Juul (2001), argues that a narrative can be split into "a level of discourse (the telling of the story), and the story (the story told) (3). By making a distinct

divide between the traits of the plot, and the traits of the medium, it is easier to analyze the properties of them both. “Narrative discourse divides in to two subcomponents, the narrative form itself - the structure of the narrative transmission - and its manifestation, its appearance in a specific materializing medium, verbal, cinematic [...]” (Chatman, 1978, 22). Hence, when discussing narrative video games, one must take into consideration the storyline itself, as well as the video game format in which the story is being told. The sequence of events, and the actions of the player, affect the way the story is portrayed. This also means that the storyline might be experienced differently from player to player, as the actions and decisions made may vary.

“Games can show us how to get people to invest in new identities or roles, which can, in turn, become powerful motivators for new and deep learning” (Gee, 2003). Video games allow the students to interact and engage with the characters and emotions of the game in a different way than traditional literature, as the students take on the form and shape of a character directly involved in the plot. Juul (2001) explains to the manifestation of engagement achieved through interactive gaming as when the gamer “involuntarily change bodily position when encountering interactivity, from the lean backward position of narratives to the lean forward position of games” (2). The students are the ones in control of the pace and the order the various parts of the game are discovered in. The gaming experience will also be a product of their own actions and decision making, as it may affect the sequence and understanding of the plot itself.

Games that are to be used in schools have to be selected with the same care as any other teaching materials, and their use carefully planned and evaluated (Beck, 2011). It is the teacher’s responsibility and task to provide the appropriate framework during gameplay. This could mean setting time limits for each task, adapting appropriate tasks, and encouraging and directing the class discourse and discussion.

Teachers need to both recognize and map the relationships between activities in the games and the associated learning before they can embed the use of the game within the wider learning context. They will almost certainly have to frame tasks either within the game or leading up to or following on from a session, or possibly all three (McFarlane et. Al., 2003, 16).

Students are not only facing a new domain of working with literacy, but some might be working with video games as an educational tool for the first time. The teacher also has to take into consideration to what degree should the student be autonomous and what role should the teacher play (Helms and Rahbek, 2012). The students should be left with some time to engage in their own reflections and thoughts regarding gameplay.

2.8.1 *Gone Home* as a narrative video game

Gone Home is a story exploration game, where the player is set to find the truth behind what happened to the Greenbriar family. The game is played by controlling the main character, Kaitlin Greenbriar, one of the daughters of the Greenbriar's, as she returns home from a year abroad. Video games often start with a narratively conveyed exposition before the actual gameplay start. "The function of this is to introduce the player to the fictional world and its properties, to provide information about the character that the player is going to play and introduce the main objectives of the game" (Domsch, 2013, 32). However, *Gone Home* provides a marginal initial exposition, only showing the title of the game as well as the time and date, *June 7th, 1995, 1:15AM*. The player is then faced with a note on the door and a seemingly empty house before the game begins.

"*Gone Home*'s narrative and mechanics are rooted in uncovering and reanimating the past" (Pavlounis, 2016, 580). After the player has unlocked the front door and entered the house, the real investigation-process begins. The player, taking on the avatar as the daughter and sister, Katie Greenbriar, has to explore the house, looking for clues in letters, artifacts, letters, and journal entries, in order to uncover the family's secrets. Through the exploration, different layers of the storyline become visible, as Katie's little sister, Samantha Greenbriar (Sam), discovers and struggles with her sexual identity, and, without the support from her parents, starts dating her female friend, Lonnie. Sam's narrative is unique in the sense that it is the most essential to the plot, and the only narrative that the player must encounter to finish the game" (Pavlounis, 2016, 580). At the same time as the coming-of-age story takes place, the portents' marital problems unveil, seeing how a past of unfaithfulness and alcohol abuse has taken its toll on their marriage. During the gameplay, the students encounter both problems which might be familiar to the struggles they are facing in real life, as well as *Gone Home* shed light on more deep-rooted issues, as the implication that sexual abuse took place in

during the father's, Terrance Greenbriar, childhood. *Gone Home* portrays the intricate structure and issues of a family and allows the player to independently explore the background of each character.

[A] Narrative may be a special ability or competence that we learn, a certain subset of the general language code which, when mastered, allows us to summarize and retransmit narratives in other words and other languages, to transfer them into other media, while remaining recognizably faithful to the original narrative structure and message (Brooks, 1992, 3-4).

The existence of a narrative can only be verified if that narrative can be transferred to other mediums without losing its properties (Brooks, 1992; Juul, 2001; Chatman, 1978). “The transposability of the story is the strongest reason for arguing that narratives are indeed structures independent of any medium” (Chatman, 1978, 20). A true narrative can be created and recreated in multiple media, and still contain the plot. *Gone Home* largely depends on text to communicate the storyline, and uses letters, journal entries, and notes to give clues. I would argue that the amount of written text not only communicates the plot, but also signals that the narrative can indeed be transferred to another medium.

Gone Home does not only structure the player's movement through the space, but also directs the player toward certain normative interpretations, associations, at the expense of others (Pavlounis, 2016, 585). The sequence of events in the narrative video game *Gone Home*, carry similarities to *Choose Your Own Adventure*-books of the 1980's where the events had already been created, but the reader had to make active choices in order to move the plot forward (Kraus, 2016). If the narrative plot of *Gone Home* were to be verified, it would be most likely able to take on the properties of a paperback novel, or a *Choose Your Own Adventure*-book. Juul (2001), when referring to the video game *Space Invaders*, talks about gameplay where the sequence of events cannot be altered. Instead, the player is “fighting to realize an ideal sequence of events” (2). Similarly, in gameplay in *Gone Home*, the player cannot alter or affect the events as they have already taken place but can rather try to discover the order the events took place in. The player must try to piece together various clues pointing towards what has already happened, in order to make sense of the history of the family, and the house itself. The digital reader's navigation skills are constantly tested by the fact that all items can be clicked, picked up, and looked closer at. However, not all items offer relevant

information, so the player has to navigate between the information presented, and critically assess its relevance.

Gee (2003) presents a four step-process which takes place in any good game. It involves (1) the player probes the virtual world. This involves “looking around the current environment, clicking on something, or engaging in a certain action”. Step (2) is where the player must form a hypothesis based on reflection while probing. The reflection must be based on the artifacts and events the player observed. This takes the player to the next step (3), where the player “reprobes the world with that hypothesis in mind”. Lastly, “the player treats this effect as feedback from the world and accepts or rethinks his or her original hypothesis” (Gee, 2003, 90). This four step-process can also be applied to *Gone Home*, where the player, has to enter the premises where the narrative takes place, and then explore, locate, and analyze information in order for it to make sense.

The main storyline in *Gone Home* is a coming of age story, where the main character, on her way to adulthood, deals with her sexuality and crush on her female friend, Lonnie.

2.9 Literary Gaming

“Digital game-based learning is an instructional method that incorporates educational content into video games with the goal of engaging learners” (Kaltman, 2019, 45). Approaching literacy in the EFL classroom is no longer a way of referring to reading canonical paperback texts followed by a teacher-guided interpretation. The digitized society as opened up the definition of literacy to involve various forms of literature. Newspapers, blogpost, Social Media-posts, as well as video games. “In video games players soon learn how to *read* the physical environments they are in to gain clues about how to proceed through them” (Gee, 2003, 109). The idea of literacy is thereby taken to a more abstract level, where it can be used to referred to *reading* artifacts, visible clues as well as text itself. It is no longer required that it be a full written text but can be a combination of different modes which has to be read in light of each other. This will be referred to as literary gaming.

“Literary gaming is a hybrid subgroup of creative media that has both *readerly* and *playerly* characteristics (Ensslin, 2014, 1). These two competences must both the highlighted and used in order to interact with the video game in use. Literary gaming is a way to approach both

literacy as well as video game, by creating a creative interface between digital books that can be played and digital games that can be read and suggesting a way of combining both processes. (Ensslin, 2014, 1). McFarlane et al. (2003) presented a study where there was a documented increase among students in reading and computer literacy by playing video games.

Literary games, as beforementioned, demands a different set of skills and competences than a traditional approach to literature. Gee (2003) argues that video games are particularly good examples of how learning and thinking work in any semiotic domain when learning and thinking are powerful and effective, not passive and inert (84). When engaging in literary gaming, the learners have to be interactive in their exploration and discovery of the plot. The students are the ones in control of the pace and the order the various parts of the game are discovered in. It is also important that the students establish a fundamental framework of the literary medium they are meant to interact with.

“Digital games are best used as preparation for future learning. All students get a solid grasp of the literature essentials, such as characters, setting, plot, and themes, as opposed to traditional text formats that not all students comprehend. This levels the playing field, enabling students of all abilities to engage in curriculum-based instruction” (Kaltman, 2019, 47).

When working with paperback literature, the students are expected to have background knowledge of the literary devices used in the text. The students are often asked to work with a section of the novel, identifying the various literary devices in use. This can be problematic if the students are at different levels of competence when facing literature, which might, in turn, harm the learning process. In literary gaming, this can be transferred to limiting the students to explore preset areas of the game or giving them specific tasks that are meant to establish a common fundamental understanding of the genre. Most of the students are expected to meet the game with little background knowledge, so going through key literary devices as the player faces them is important. This might prove helpful as it will not only slow down students who might be proficient gamers and wish to finish the game as quick as possible, it might also support the students who are not as confident in the video game genre. “Players can call on previous experiences they have had in other games, adapting them to the current circumstances, or they can try something entirely new” (Gee, 2003, 124). Despite the fact that

the students are interacting and playing the same game at the same time, their background knowledge might affect the way they view and interact with the game. It might be that students who are used to playing video games will have a different initial understanding of the game and its plot than students who read traditional literature. Nonetheless, experienced *gamers* might have a more strategic approach to the different techniques and skills they enable whilst playing a video game. Some might want to finish the game as fast as possible, as they would when they are playing video games at home or with friends. Nonetheless, in an educational context, this would mean that the participants would miss important information and details that nuanced the games and the characters' stories.

Literary gaming can be a way of visualizing the various literary and cognitive processes that are used when working with literature in the EFL classroom. Not only does it give the students a chance to physically navigate through the storyline and plot, but they also have to engage in dialogic processes with the game – as they would in literature. “In video games players soon learn how to *read* the physical environments they are in to gain clues about how to proceed through them” (Gee, 2003, 109). The difference, however, lays in the nature of the dialogic interaction, as they do not refer to pages in a book, but rather concrete extracts from a novel or a journal, or an artifact they have discovered in the game. The fundamental framework of the interpretation process is not too different of that of a traditional literature one, yet, the concreteness of the evidence might prove to be easier to actively use in the argumentation process. The various modes that are presented, or in video games, *discovered*, leaves room the for students to make individual interpretations of them.

“Playing video games goes beyond building literacy--it helps to develop spatial reasoning and interface literacy, skills that are becoming increasingly essential in a myriad of job” (Neiburger, 2007, 2). Video games do not only function as a tool to gain insight to the various processes taking place in an interpretation-process, but may also equip the user with increased logical and strategic thinking (McFarlane et al., 2003).

2.10 Previous research

In a study by Mifsud et al. (2013), approximately 79 percent of the students reported that video games can provide them with an opportunity for learning. The same study also portrayed positive attitudes regarding the use of video games in education among teachers (77.5 percent), and parents (82.7 percent). A recent study conducted by *Norstat* on behalf of *NRK* (Norwegian Broadcasting Corporation) reveals that 25 percent in the age group 15-25 years does not read books, and that 75 percent reads less than five books a year (Pettersen and Skrede, 2019). The literacy engagement between teenagers and young adults today is at an all-time low. While social media, and other digital media provide the students with texts rich in modes, the classroom model of literacy teaching still highly consist of monomodal traditional literature.

Given the increased use of digital media, some literacy scholars have expressed concerns that the processes involved in online hyper-reading, which promotes reading strategies such as skimming and scanning, might come at the expense of the deep, analytical reading processes (Hayles, 2010; Habegger-Conti, 2015). If the students do not know how to interact with and critically assess the new media, it will harm the reading process itself. The students need to be equipped with the necessary tools in order to interact with texts of all media and genres in order to become adequate language users. As stated in a study conducted by Ananiadou and Claro (2009), ICT needs to be included to a higher degree in order to successfully implement ICT in the students' education. "Teachers not only need to be provided with training on how to help their students develop these skills and competencies, they also need to be convinced of the value of these skills and be provided with incentives and resources to devote sufficient time to them (Ananiadou & Claro, 2009, 16).

There have been multiple sets of studies researching multimodal literacy in the EFL classroom. The new way of approaching literature is in a rapidly growing field of research within English didactics. I would like to highlight some master theses that have been published that present various approaches to multimodality, gamification and/or literacy in the EFL classroom.

Steinnes (2015) aimed to view how EFL learners in their first year at an upper secondary school experienced working with monomodal literature. The findings in the study implied that despite struggling with levels of difficulty, motivation, and the negative attitudes

expressed by classmates, the students found it rewarding to read and work with literature in the EFL education.

Klungland (2017) researched how Norwegian EFL teachers implemented and viewed multimodal literature. Klungland's thesis carries some similarities to my own as both aim to examine how multimodality is implemented through various forms of literature in the classroom. The difference, however, can be seen in the different areas of research, where Klungland (ibid) focuses primarily on the teacher's attitudes, while my thesis is aimed towards documenting students' experiences working with multimodal video games.

Thengs (2018) analyzed how literacy and game play can be used as tools to increase critical literacy in the Norwegian subject at a upper secondary school. During his study, the use of *Gone Home* was especially highlighted as an approach to literature and critical literacy. Despite carrying out research within different subjects, Thengs' (2018) study points out that despite minimal changes, the main finding was the value of using different media as an *approach* to introduce critical literacy.

Beenfeldt (2016) researched if upper secondary EFL students' multimodal literature competence was affected when working with graphic novels. Although printed on paper, graphic novels contain more modes than traditional monomodal literature, in the sense that it incorporates visual imagery as well. The key finding of the study was the students' positive experiences, regardless of their level of English competence.

Haugstad (2015) aimed to find out whether *blended learning*, by mixing traditional lessons with digital media, would increase the students' literacy learning. As this was a longitudinal study over two years, the key findings covered several areas of research such as increased learning outcomes, the implementation of ICT, communication, and a comparison of the use of digital and traditional learning tools.

Lajord (2016) *gamified* the classroom, by implementing game-based mechanics and principles in the classroom that aimed to increase the students' oral activity in class. The findings of the thesis research illustrated an increase in the level oral activity by facilitating authentic contexts where students used L² language for problem solving and meaningful communication.

The above-mentioned theses aim to find how different implementation of literature can affect students' and teachers' experiences of facing literacy in the EFL classroom. This thesis aims to research and document the students' attitudes and experiences when working with the narrative video game, *Gone Home* as an approach to literature, and how the teacher might work to facilitate learning in a game-based environment.

2.11 Chapter summary

There is currently a paradigm shift taking place in the EFL classroom, where literacy education no longer primarily denotes traditional monomodal literature, but multimodal and digital literature as well. This means that the way we teach children and teenagers about literature, and how we as teachers conduct our lessons, should change accordingly.

The benefits of reading literature are many, it offers insight to another culture, as well as it stimulates and develops the identity of the reader. Despite this, students today are disengaged, and not motivated to work with traditional literature.

Reading and understanding different media of literature, is necessary in order to become a competent user of any language. LK06 emphasizes that the students should develop both digital skills as well as the ability to read and write. These skills are also retained in the rewriting of the English subject curriculum, where the use of games was given a spot as one of the competence aims.

Literature no longer only entails reading monomodal texts in the form of printed literature, but includes digital, multimodal, and often interactive texts that students meet on a daily basis. Students are changing the way they interact and understand what text and literature is, as they are products of a digitized society. Video games as a tool lets you access a multiplicity of opportunities, that might not have been possible this media. Students might experience more engagement by interacting with a video games, by letting them partake in a character in a game, which might be seen as less abstract compared to when discussing the content and interpretation of a novel. However, this implies that the teachers inherit enough competence to realize the potential the digital paradigm shift entails.

Chapter three:

METHODOLOGY

This chapter aims to illustrate and discuss the methodology used in the action research project. The instruments the method utilizes consists of observations, reflection logs as well as written course work by the students. Empirical data is in order to conduct a systematic process of discovering how students experience working with *Gone Home* as a part of their literacy Bildung.

“Action research requires the researcher to be an agent of change” (Price & Valli, 2005, 57). The teacher should act as a researcher but should additionally pay attention to the outcome of the study in order to make the appropriate modifications. When a teacher acts as a researcher, there are some complications and ethical entanglements that may arise. “A teacher becomes an “investigator” or “explorer” of his or her personal teaching context, while at the same time being one of the participants in it” (Burns, 2010, 2). The close nexus between the researcher and the teacher gives valuable emic insight, as the researching teacher knows the participants before the project starts. An emic approach means that data is looked at “from the perspectives of people closely involved in the research context and analyze their opinions and views exactly as we find them” (Burns, 2010, 107). In order to satisfactorily document the perspectives of the participants in the study, it is crucial that the empirical process is documented in order to get a valid outcome of the research process.

Research has shown that the primary years of teaching are significantly influential concerning new teachers’ connection to and sense of belonging to the profession (OECD, 2005). It is, consequently, crucial to try to withstand the temptation of teaching the way the teacher self was taught, and instead espouse the new approaches and technology that has transpired in recent years. Teachers need to develop their experiences from the classroom by both using research, as well as performing their own studies. In order for this to succeed, the school should facilitate an environment where the performance and development of action research is possible, if not encouraged.

3.1 Choice of Research Methods and Design

3.1.1 Qualitative and Quantitative Design

Dikilitaş and Griffiths (2017) contrast qualitative and quantitative designs by stating that while in a quantitative paradigm, research questions are answered objectively by providing numbers, a qualitative paradigm includes questions answered through careful analysis of what people say in response to open-ended questions. “Qualitative studies aim to explore events, processes, and activities from the participants’ point/s of view” (Dikilitaş and Griffiths, 2017, 63). The selection of research methods is made based on their capability to provide the study with relevant and validate data. Hence, the advantage of using qualitative research instruments was their ability to provide insight into the participants' experiences, action patterns, preferences, and perspectives.

3.1.2 Action Research Design

Cohen et al. (2003) argue that teaching practices, like literacy practices, cannot be framed as lists of discrete behaviors. In particular, the practices cannot be understood when decontextualized from the world in which they are enacted; classrooms and other contexts where teachers, students, and content unfolds (Schutz & Hoffman, 2017, 9). Hence, it would not be beneficial nor pragmatic to remove the research process of the framework where it naturally unfolds. “Change is always affected by the context in which it occurs” (Price & Valli, 2005, 59). The methods and approaches used in literacy teaching, as well as the actions employed in action research, must be observed in an authentic context. The action research process does not only enable the teacher to gain valuable insight into the improvement of their teaching practices but also benefits the students’ educational progress.

Professional development concerns the teachers' discipline and how to transfer their knowledge to practice (Ulvik, 2016). As a new teacher, it is necessary to be aware and critical of the various practices I have in the classroom. A skilled teacher must be prepared to accommodate the teaching to befit the curricula and the students’ needs. “Teaching practices are in a constant state of flux because they interact with contexts that are changing” (Schutz & Hoffman, 2017, 8). Literature is changing, both in its shape and form, as well as on the media it is presented. The education I, as a teacher, offer my students should reflect the needs and demands of the society today. “The heart of AR is the extent to which you can reflect on,

(re)affirm, refine, or understand your own classroom practice more effectively as a result of your research” (Burns, 2010, 133). The teacher should constantly assess, and evaluate the education and lessons conducted, not only in order to make sure the content is relevant and grounded in the national curricula, but also in the sense that professional development is a never-ending cycle.

3.1.3 Rationale of the Action Research Design

During previous practice periods, students often displayed a lack of engagement and motivation when working with literature, and it was commonly viewed as a burden rather than a source of leisure and learning. This, however, contrasts the findings of PISA in 2015, which stated that Norwegian 15-yearolds excelled in reading, ranking them as number nine out of the 72 participating countries (Kunnskapsdepartementet, 2016). In 2015, PISA was for the first time executed on a computer rather than on printed paper. Despite this, Norway still had an increase in reading-performance juxtaposed to the previous years (Frønes, 2015). Knowing the invaluable insight literature offers, this was where I discovered the focal domain of the action research project.

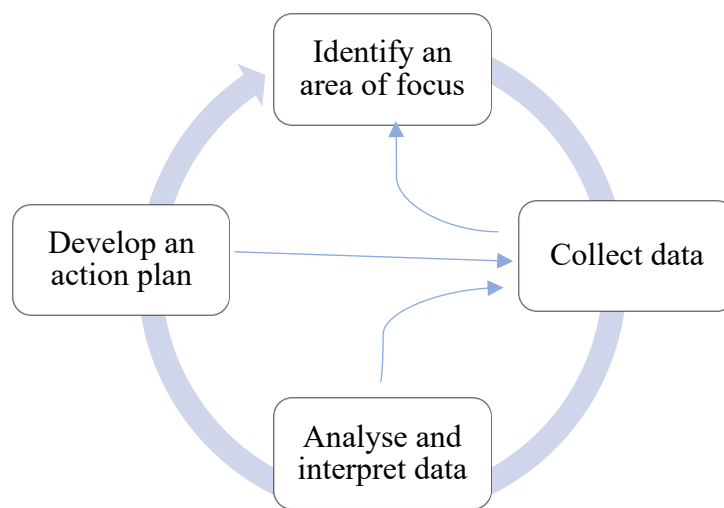


Fig. 3. 1. Mills' (2003) *Dialectic Action Research Spiral* (19)

Mills (2003) described how to structure an action research project by identifying four key stages in *the dialectic action research spiral* illustrated in figure 3.1. The dialectical action research consists of four stages: (1) identifying an area of focus, (2) data collection, (3) data analysis and interpretation, and (4) action planning. This model will also be applied to this

thesis. The first stage, *identifying an area of focus*, took place during two previous practice periods working as a student teacher. During this time, I noticed how the lack of engagement and motivation while working with literature almost led to a collective resentment among the students. However, it was not until my latest practice period that I discovered the use of video games as an integral part of the students' education at the target school.

3.2 Choice of Research instruments

A researcher cannot merely rely on their experience and perception of the process but must strategically collect data in order to thoroughly analyze the query and the outcome of the implemented solution. "Teaching lends itself naturally to data collection" (Burns, 2010, 54). The research instruments were selected based on the ability to adequately collect appropriate data in a way that was valuable not only for the research process but also for the participants. It was vital that the students, as cooperators in the project, were involved in the evaluation and reflection-process, as they are contributing components in the action research project. "The challenge in planning action research is to make the methods transparent. When successful, the inquiry involves students as co-researchers and contributes both to student and to teacher learning (Zeni, 2009, 5). By involving the students at an early stage, it allows the required initiatives to be developed in a shared environment, as well as it encourages the students to be active participants in their metacognitive learning process.

During the entire research process, the students will be subjects to observations. This research method indicates that they will be observed in the way that they work and act during the project. However, it might be difficult to track the individual experiences and thoughts of such a large number of participants. In order to track this, the participants will also be asked to fill out three reflective logs. In each log, there is a set of questions which should be answered. Lastly, the students will be asked to do course work in the form of a written test. The course work is designed to examine whether they can apply the usage of literary devices to a test context. The use of video games in an educational context should preferably spark not only literacy engagement but also equip the students with a set of tools that they can use in a written setting.

Table 3.1 displays the structure of the lessons conducted during the project period. The students were informed of the lesson plan. They were also included in the decision to extend the project period with one week due to missing one of the lessons the week before. The activities (see chapter 3.3.5.4) were conducted in smaller groups of two or three participants. The students were free to switch groups between tasks but had to make sure they had their own written document with the information they had found.

Week	Lesson plan	Description
1	Introducing the video game <ul style="list-style-type: none"> ▪ <i>Introductory tracking tasks</i> ▪ <i>Creative writing</i> 	During the first session, the students were invited to the gaming room at the target school. The students had to work together in pairs while solving <i>tracking tasks</i> (Appendix V, part I).
2	Taking a closer look at the narratives in the video game. <ul style="list-style-type: none"> ▪ <i>In-depth study (archeology tasks and character trackers)</i> 	During the lessons the second week, the students were allowed to play individually. The students worked with <i>archeology tasks</i> and <i>character trackers</i> (Appendix V, part III) in order to get a better comprehension of the layered narratives in the video game.
3	Working with narratives (cont.).	Due to a tight schedule and a class trip, the students were given the opportunity to continue working with the in-depth study during the third week of the project period.
4	Final assessment. <ul style="list-style-type: none"> ▪ Written assessment 	At the end of the project period the students were assessed during a writing session. They had to individually create their own text, where they were allowed to use the <i>evidence</i> (see ch. 3.3.5.4) collected through gameplay.

Table 3. 1: Lesson plans

3.2.2 Observation

Action research observation is different from more traditional methodologies in the sense that it is more self-conscious because it is focused, objective, reflective, documented, evaluated and re-evaluated (Burns, 2010, 57). The observation performed as a researcher deviates from the everyday observation of a teacher. The researcher must take notes of the events and actions taking place in order to examine them at the end of the session thoroughly. By observing a class, data is produced which again creates the groundwork for the following analysis.

The observation process might be intricate, as there might be a cleft between the preferred action of a teacher versus the preferred action of a researcher. The two roles are occasionally in conflict with each other. Nonetheless, the need to document the observations taking place, regardless whether they are participatory or non-participatory, is essential in order to establish the effect of the measures.

3.2.3 Reflection logs

During research period, the students were asked to fill in a set of three reflection logs. The participants wrote logs throughout set stages in the process. The initial reflection log was filled out before the project starts, the second was written in the middle of the process, while the third, and last one, was written at the end of the project. In this way, reflections and insights are tracked differently than solely through observations. The reflection logs serve likewise as an open question questionnaire, where they were asked to answer a set of three questions in every log. The questions were designed to guide the students to let them know what features to focus on, but at the same time leave sufficient room to express their evaluations. When students are offered anonymity, it is often expedient to include open questions as a way to ensure that the students do not misemploy their anonymity (Rones, 2016). The design of the reflection log will allow the students to answer in the way they wanted, whether affirmative or negative. The participants answered the reflection logs in L2, the target language of the study. By keeping a three-step reflection log, it gives the researcher an opportunity to track and see if the student' experiences and expectations changes or stays the same during the project. The participants were free to spend as much time as they would like to answer the questions and were allowed to incorporate other experience which they might deem to be necessary or significant.

The reflection logs are not anonymous at the time they are handed in, as they are handed in via the online platform *itslearning* but are made anonymous as they are sampled as data in the thesis. The researcher will not know the content of the reflection logs before they are sampled as data.

3.2.4 Brief analysis of written tests

Written course work works as a tool for structured observations. The use of written tests might be beneficial in the sense that it offers a less superficial view, which would offer a more structured view into each student's learning outcome (Roness, 2016). The texts will, hopefully, present some reflection of what the students have accumulated and learned, and how they can integrate this knowledge into written text. Nevertheless, as the participants' anonymity will not be ensured in the written test, it is important that the teacher can use the data in such a way that subject bias is avoided. Despite this, it might be beneficial for the sake of the study to know the students' identity, as it might be easier to connect the previous observations with the final product of the students.

Video games are not meant to revolutionize the literacy engagement and approach but are meant to offer a new and alternative approach. The students should then be able to use it at later stages actively, and preferably be able to refer back to it. A written test at the end of the project period would hopefully be able to offer some insight into if they are able to do so.

3.3 Content and participants

3.3.1 Choice of participants

The participants of the study are a first-grade upper secondary class in general studies at a local upper secondary school. The research project will be taking place in the English subject, as an integrated part of my teaching practice as their teacher. By conjoining the role of a teacher and a researcher, it will be easier to autonomously plan, administer and assess the project. Dikilitaş and Griffiths (2017) state that the contextual framework of action research is in classrooms where teachers are teaching because they investigate a contextualized question, the answers to which can be generated within the same context. The students were briefed beforehand about the study and the objective of the study, which allowed them to thoroughly consider whether they wanted to be part of the study and were also informed of the dual role

of the teacher during the period of the project. The reflection log-work was not compulsory, albeit encouraged. The students were informed that the participation in the study was voluntarily and that they at any point, without any reason needed, could withdraw from the project. The opportunity to retreat from the study would also mean the deletion of collected data would. The participants of the study could at any point ask to see the data obtained. The research project will not affect their relationship with the teacher nor the school, nor will it alter their grades.

3.3.2 Description of the class

Preceding the study, there was some previous talk among some students and fellow teachers of incorporating a larger extent of literature in the English subject. When discussing the incorporation of literature in class, the class divided into two opposing parts. Some students were eager to and regularly requested that they were permitted to read more books during class. Others were more interested in historical and current events and wished to read news articles. Despite that, the overall perception of the class, albeit somewhat biased, is that they were willing to try new learning methods and generally had a positive approach to different learning materials. They are habitually honest as to whether they felt as the learning method benefited them or not. The advantage of knowing the class beforehand would be the researcher would have previous knowledge of the class and the prevailing attitudes expressed.

3.3.3 Design of study

The research project was performed throughout four weeks in November and December 2018. Preceding this, they had been working with an assortment of short stories, as well as with literary devices. The students had yet to encounter novels or longer literary texts in class. Due to the purpose and nature of the study, the educational school year was planned in such a way that the project was the initial encounter with “longer” literary works. Only in this way could the action research project induced video games as an approach to literature.

3.3.4 Learning materials

“Learning materials influences the ways in which students encounter the subject” (Fenner and Ørevik, 2018, 347). The selected learning materials in an educational context can considerably modify the wished learning outcome. It is essential that the applied learning

materials are designed in such a way that they embrace both the learning and leisure aspects of gameplay. Not only should the applied tasks charter to these aspects but should also factor the new assemblage of multimodal aspects that gameplay offers. The learning materials used in this study were not designed by the researcher, but by a game pedagogue employed at the school. The same tasks were used during a preceding practice period. Due to the positive encounter of stated tasks during the practice period, related tasks were implemented in the research project. The tasks were designed to help the students achieve some form of learning and comprehension of the game, as well as having a diverse selection of approaches and methods. The tasks have to be open enough to support the students to create and involve their understanding and experience but must also implement guidelines in order to help the students sufficiently. There is a thin balance as to what level of autonomy the students should possess when working with the video game, as this is a comparatively new way for several of the students to work with this media in an educational context. Nonetheless, the participants should not feel too confined, as it might diminish their enthusiasm.

3.3.4.1 Introductory tracking tasks:

The character tracking tasks are an initial introduction to close-reading in a video game context. “Close reading is a term used when careful attention is paid to the details of a text” (Ørevik, 2018, 109). The students should pay extra attention to particular details in the initial stage of gameplay. The attention to detail is necessary because it does not only set the pace in which the students are meant to work in, it also ensures that the majority of students have a rudimentary understanding of the framework of both gameplay as well as necessary information. The students are given a set of three tasks during the start-up session, where they are restricted to navigate in two rooms, the entrance, and the foyer. In these two rooms, the students will find information about the character they are playing, the context in which they are in, as well as some characters they will meet.

The importance of emphasizing the close reading aspect from the beginning is that it provides the students with an opportunity to stimulate the skill sets they ought to practice, in order to be able to navigate through the game in a meaningful way. The consequences if this step is disregarded, might be that the more experienced students would perform a speed run. A speed run is an integral part of competitive gameplay, where the goal is to win the game by finishing first. Notwithstanding, the game they are facing in this context does not profit from before-

mentioned gameplay, as it requires the player to pay attention to details and clues hidden in the game. Not only does this process incapacitate the basic instincts of an experienced gamer, but it also gives students who are facing new media a chance to understand the primary mechanics of the game.

3.3.4.2 Creative writing:

“Tasks should also encourage the writing of both creative and analytic (expository and argumentative) texts” (Fenner and Ørevik, 2018, 352). As many students face modes which they may not have encountered in an educational context before, a creative writing task, containing open questions, encourages the students to reflect over and predict the anticipated storyline. After a fundamental understanding of the storyline is established, the students are urged to write a short text. The objective of the task was to encourage the interpretation process. The creative writing process is accompanied by a dialogue with peers and the teacher to discover the various expectations of the storyline based on the evidence they found during the first stage of gameplay. It might be interesting for the participating students to discover how their peers interpreted the same visual evidence but foretell the story differently.

3.3.4.3 In-depth study:

In the third step, students are given the freedom of unrestricted gameplay. The intention is that they should be allowed to navigate freely through the game, in the same manner as one would independently read a book. As they complete the game, they are given specific tasks they are to investigate further.

The tasks are constructed in such a way that the students can choose between three different sets of characters they want to review further. The in-depth study is constructed as group work, although they are asked to write down the facts they found individually. This form of self-directed learning allowed the students to have the same materials, although different goals of tasks which can be solved at various levels (Simensen, 2007, 243).

In a good classroom [...] an instructor does not lecture for an extended period and then tell the learners to go off and apply what they have learned in a group [...] activity. [...] Rather, as group members are discovering things through their own activity the good [...] instructor comes up, assesses the progress they are making and

the fruitfulness of the paths down which they are proceeding in their inquiry, and then gives overt information that is, at that point, usable” (Gee, 2003, 119).

According to the social-constructivist view, learning involves the students being able to interact with others, so they can benefit from different perspectives. The cooperation-process presumes that the tasks are constructed in such a way that it leaves room for individuality without restricting conversation. The importance of communicating their experiences and understanding of the game should be accentuated, as it might be the exchange point of experienced and inexperienced students.

3.3.4.4 Final assessment

suggested that inquiries into teaching should not begin by looking at what the teacher is doing, but rather at the world of the students, the spaces that are created for meaningful learning, and how the teacher step into and out of these spaces to both challenge and support learning (Schutz & Hoffman, 2017, 9). Hence, it is essential that the action research process does not exclude the focus on the students’ learning process. At the final stage of the process, students were given a task where they have to piece together evidence and discoveries they have made, in order to create a coherent text. The students were encouraged to reflect on the experiences they have had. By presenting the students to a written text-situation, the students have to face the form literature is most commonly tested in, as a way to see if the students can actively use visual and textual evidence in a coherent written text.

“Action research is personal, and one of its fruits is always the self-transformation of participants through their developing understandings achieved through inquiry, investigation or research (Carr & Kemmis, 2009, 7). As students choose between two tasks, it encourages a higher level of autonomy and metacognition, as they are given the freedom to choose their approach to the learning material. It encourages self-directed learning and a degree of metacognition, as well as it acknowledges different understandings and approaches students may have. In the test situation, the students were presented to a set of two tasks where they can choose if they want to write a character analysis or a game review. Both tasks encourage the students to integrate visual evidence, in a similar manner one would incorporate quotes from a novel to support the writer's arguments.

3.4 Data analysis procedures

When handing in the reflection logs, the students had to hand them in on itslearning.

Itslearning was used as a data collection platform as anonymity was only ensured for the sake of not being identified in the study itself, rather than by the teacher. At the end of the study, a total of 84 reflection logs were collected.

The reflection log answers were first coded according to which point in the process they had been handed in, as the students were to hand them in at three different points. Secondly, the answers were reviewed closer and then categorized by the attitudes expressed in each answer (see fig. 4.1). “The categories can be developed in advance or they can rise ad hoc during the analysis“ (Brinkman & Kvale, 2015, 192). In this case, the categories were mainly developed after the study. However, the students were given open questions in the reflection logs (see Appendix IV), as a way to guide them towards the aim of the study. In this way, there were three large categories set before the project period, while the key areas were coded after the data collection had taken place.

3.5 Reliability and Validity

In qualitative research, Creswell and Miller (2000) define validity as the accuracy of the account which represents the participants’ reality of the social phenomena, and whether that is credible to them. Hence, the researcher must keep in mind to act and collect data in a way that assures a high level of validity. If compromised or affected by the teacher’s agenda and emotional commitment, the outcome might not be an accurate representation of the participants’ reality. Nonetheless, in action research, it might be challenging to ensure complete validity, as the learning processes and classroom situations do not only vary greatly but are viewed through the eyes of both a teacher and a researcher which might influence the documentation process, and what is deemed relevant to the study.

The teacher might have a personal bias to wish to see the students succeed but also have an innate wish to find an approach that works. The teacher bias is referred to by Creswell and Miller (2000) as the lens used by the researcher when researching subjects well-known to the researcher. The inquirer wishes to establish validity in their study, so they use a viewpoint that confirms the validity. In qualitative research, this validity would appear as a lens

established using the views of people who “conduct, participate in, or read and review a study” (125). The pre-established understanding of the class and the individual students might, therefore, affect the understanding of the data and the analysis process. Similarly, as the teacher might have an innate bias, there might be an occurrence of a student bias as well. The wish the student has to please the teacher by not only being good students but also be good participants in the study, might affect the data produced. “While pursuing an inquiry, the researcher usually exercises some power over participants, whether through grades, allowance, diagnoses or performance reports” (Zeni, 2009, 4). There might, therefore, be a clash of interests when executing action research juxtaposed to using an external researcher.

In order to try assuring some level of validity in the study, I employed a methodology triangulation, where data is collected in the form of quantitative reflection logs, as well as qualitative essays written at the end of the process. Triangulation is a validity procedure where the researcher searches for overlaps of information in order to form adequate themes to apply to the study (Creswell & Miller, 2002). The triangulation methods utilized in the research are observation, open questionnaires in the form of reflection logs, as well as written work at the end. The methods were applied to ensure that the students had the opportunity to overtly and covertly express their experience, feelings and at the same time document their progress.

3.6 Ethical considerations

There are multiple ethical concerns to keep in mind when working with young participants. The study does not only affect the classroom situation, but also magnifies the power relationship between the students, the teacher, and the researcher. The teacher should keep in mind the disproportionate relationship between the student and the teacher in connection with the collection of data (Roness, 2016). In order to preserve the participants’ rights, the students were informed about the study beforehand. Transparency is vital in order to establish a level of trust and create a solid cooperation foundation. It provides the students with a sense of purpose behind the numerous activities and grants a better metacognitive understanding. It also helps students become aware of their learning and encourages to be active participants in their learning process. However, if this is not something the participants are used to beforehand, it might confuse them and appear overwhelming.

It is the teacher's responsibility to construct a classroom environment which empowers the students without ignoring their duties as students during their first semester at an upper secondary school. In order to introduce the participants of the study to the format in which the research takes place, the students are granted access to a "gaming room" run by the school, where they were allowed to play the video game «Keep talking, and nobody explodes». The game the students previously played is a two-player game, where communication is the key to keeping a bomb from exploding. At the time this lesson was conducted, the students were merely students and not subjects of research.

In order to preserve the participants' rights, The National Committee for Research Ethics in the Social Sciences and the Humanities (NESH) were informed of the research project beforehand. NESH were informed of how the collected data will be stored and their anonymity ensured. Each participant had to sign a participation slip where they could allow or refuse participation in the study. At any point during the study, the students could withdraw their permission, access data collected about them as well as have it deleted. They were informed that the data collection would not affect their relationship to the school, the teacher or their performance reports. The data collected were only to be used in the context they agreed to participate in and would be deleted at the end of the project period, set to 15th of May 2019. A research request letter was also sent to the school the research would take place. All subjects and the administration of the subject school agreed to participate in the study.

3.7 Possible limitations of the methods and material

The participants in the study might feel pressured to contribute with positive aspects of the study, as it would be something that would not only benefit their teacher but might also lead to a positive impact on their lessons. "While pursuing an inquiry, the researcher usually exercises some power over other participants – whether through grades, allowance, diagnoses or performance reports" (Zeni, 2009, 4). Despite this, Zeni (2009) argues that this might work in favor of ethical decision making as "the bonds of caring, responsibility, and social commitment that engage action researcher with other stakeholders may be the most appropriate basis (4). The students' wish to be 'good' research subjects may have affected their wish to see the study succeed. Hence, it is important to be aware and point out that there

are also some considerations when the researcher and participants have a relationship beforehand. The students' relationship to the teacher might alter the outcome of the study, both negatively and positively. The lack of anonymity in the study could also challenge the level of validity. In some situations, it might be more beneficial to create anonymous quantitative questionnaires, rather than anonymous qualitative questionnaires (Rones, 2016).

The students' motivation, whether high or low, might also affect the quality of the data. Low motivation might result in margins of error in an action research project which might be difficult to uncover (Rones, 2016). However, if one were to talk to the students and involve them in the research project, it might be easier to create constructive cooperation (Ulvik et al., 2016). In this case, the pre-established relationship to the students might benefit the study as it creates a context of cooperation and constructive feedback.

Several biases might occur during an action research process. Acquiesces bias is when the respondents tend to agree with the question asked. In this situation, there was a discussion of whether or not *Gone Home* had beneficial use in literacy teaching in an EFL classroom. Students might have been affected by the underlying positive tone set by the rest of the class, and possibly by their teacher.

Chapter four:

DATA ANALYSIS AND RESEARCH FINDINGS

This chapter reviews the findings from the collected qualitative and quantitative data, followed by a discussion of the findings. As previously mentioned, the data has been collected through observation and reflection logs. A total of 84 reflection logs was received, analyzed, and coded. In addition, I have reviewed the participants' written assessments in light of the coded data. I will present the data by introducing the three main categories, followed by the three subcategories each main category has. In this chapter, the presentation of the data and reflection will be done simultaneously, as "reflecting on your data in combination with doing the action is essential in AR" (Burns, 2010, 104).

4.1 Framing the Results

As referred to in the previous chapters, a variety of methods have been applied to the study in order to ensure a high level of validity. It is important that the students' experiences and attitudes are documented, alongside with observations taking place. The data is triangulated in order to preserve some sense of objectivity. However, as stated in chapter 3.7 *Possible Limitations of the study*, it is important to keep in mind that it would be impossible to ensure a complete sense of objectivity in an action research study. Nonetheless, it is desired that the study can present an outcome which would be able to say something about the use of video games in EFL literacy education in general, and not only in the target class.

The findings and results have been reviewed in light of the research questions of this thesis. First and foremost, the aim was to research how students experience the use of the narrative video game *Gone Home* as an approach to literature in the EFL classroom (I). The students had to complete a set of tasks where they had to *read* the game as an interactive multimodal text by researching clues, the environment, and journal entries. This was done in order to see if they used similar interpretation-tools when working with video games compared to when working with literature (II). Lastly, the focus was put on the teacher's role in the midst of the process, focusing on what the teacher has to keep in mind when working with video games in

an educational context (III). The last research question will be discussed in further depth in chapter 5.2.

4.1.1 The Qualitative Data

A total of 84 reflection logs were collected during the project period. The answers have been analyzed and coded in light of the research questions in order to form categories and patterns that will say something about the outcome of the action research study. In order to adequately treat the data quantitatively, it is helpful to view it in a qualitative light, as it will be easier to code categories, and subcategories, based on the vast amount of data. It was important that the language and structure of the reflection logs were organized in such a way that it was possible for the students to both understand and to provide thorough answers. If the language had been too academic or used a vocabulary that was too advanced for their level, it would risk losing the voices of the students who would not have understood. Therefore, the language in the reflection log aimed to ensure that most of the students understood what was being asked.

All the reflection logs written by the students have been anonymized for the sake of the students' privacy and are included at in the appendixes. When answering the reflection logs the students were not allowed to communicate with each other, in order not to influence each other's opinions. The students were gathered in the classroom while answering the reflection logs, and were only allowed to leave the classroom or communicate after the reflection logs had been handed in.

3.1.2 The Quantitative Data

As both a step in the action research process, as well as a part of the students' educational development, a written assignment was handed out at the end of the project period. The assignment had to be constructed in such a way that it would benefit the action research while at the same time giving the students a chance to demonstrate their competence and knowledge on the topic. Hence, there was a chance that the educational and research purpose of the tasks would compromise the other. Taking that into consideration, the first and foremost priority of the structure of the written assessment was to give the students a platform where they could demonstrate their knowledge. I will argue that, as the study is triangulated by incorporating reflection logs, as well as by observation, the data collected would not be harmed by the

design and content of the written assessment. Due to the extensive amount of data provided by the reflection logs, the written tests will only be nuancing the findings of the reflection logs and observations.

The level of achievement and grades will not be included in order to ensure the students' privacy. During the test, the students were encouraged to choose the tasks based on their own motivation, where they both could take a more traditional approach to literature, by reviewing and analyzing a set of character, or writing a game analysis. As the students were not allowed to communicate during the written assessment, the choice of task was done individually without any influence from the other students. If the only intent of the assessment was to gather data exclusively relevant to the study, the task would have benefited from being more directed towards the interpretation-process and the transmission from literature knowledge to a video game context.

4.2 Data Analysis

“Analyzing action research data is a continuing process of reducing information to find explanations and patterns” (Burns, 2010, 104). The collected data will be subject to inductive coding, where there were three main categories, each having three subcategories each. The result was three main categories, (1) *expectations*, (2) *understanding*, and (3) *reflection*. The main categories have three subcategories each, represented in figure 4.1 below.

The data will be subject to an emic (insider) approach, where “data is looked at from the perspectives of people closely involved in the research context an analyze their opinions and views exactly as we find them” (Burns, 2010, 107).

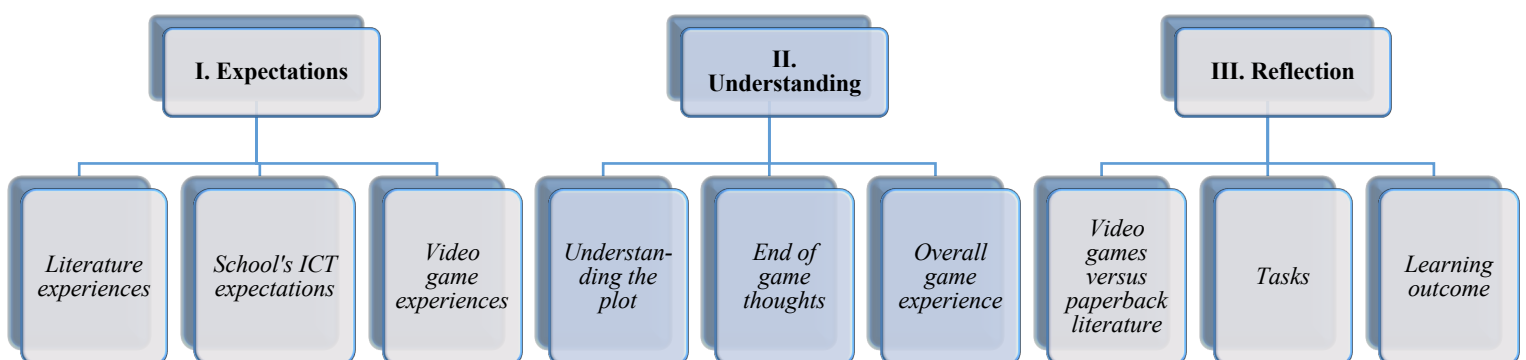


Fig. 4. 1: Main and subcategories of the data analysis

The categories reflect the questions asked in the reflection logs (Appendix IV) and have been categorized according to the three preset phases of the research project. The students filled out three reflection logs each along the research project, for the purpose of documenting their experiences and reflections during the entire process. The categories in figure 4.1. were designed in order to provide data could provide an answer to the research questions. In order to document how students experience the use of narrative video games in the EFL classroom, and how they work when interpreting different modes in the game, their previous experiences and attitudes need to be documented. By documenting reflection logs after the three main categories illustrated in the figure below, it offers a valuable insight into how the students experience the lessons conducted by the teacher, which may, in turn, help structure and organize lessons in a better way.

Main category I, *expectations*, is refers to the previous knowledge and experience the students have when entering the process. The experiences and expectations they have might affect the way they interact with and experience the game. It might also affect the effort they are willing to put down, as well as their engagement. Hence, mapping the students' previous experiences is important. Main category II, *understanding*, wishes to examine how the students experience the gameplay situation, as well as how they interpret and understand the game. I also wished to examine how much of the plot of the story they understood, in order to map any differences and similarities between the understanding of the plot and how they felt about the gameplay process. In the third, and final, category, III. *reflection*, the students were asked to reflect around the process and the activities combined with gameplay. The participants were also asked about their self-experienced learning outcome. All in all, the three categories intended to map and collect data on the students' overall experience of the process, giving them, along the way, a chance to reflect over their own preferences and expectations.

In the next section, I will go through the three main categories in-depth, referring to each category as a *key feature*. When referring to the key features, it will be necessary to divide the various areas of data into subcategories, where more detailed exploration of the collected data will take place. The students who wrote the reflection logs will be referred to as *S* and a given numeral, as they have been anonymized in this study. The number following the students' given numeral refers to the reflection log in question. It is vital to differ between the various reflection logs as they all document different phases in the research project. In this way, it is

easier to follow the students' experiences, and see whether there have been any changes in attitudes and expectations.

4.2.1 Key feature I: Expectations and pre-established knowledge

4.2.1.1 Subcategory I: Previous literature experience

Previous literature experiences largely influence the way the students relate to and interact with literature. When researching how students experience working with video games as an approach to literature, it is important to establish what pre-knowledge the students carry. A bad experience might affect their motivation and relationship to the topic, a good experience, however, can promote further learning and motivation. As discussed in chapter 2.1, recent studies show that there is a lack of engagement when reading literature in the EFL classroom (Habegger-Conti, 2015; Herigstad, 2014), it was vital to document the students' previous experiences to see what their expectations were before the start of the project. The disengagement, often due to the traditional instructional tools used, harms the reading comprehension (Guthrie, 2004; Kaltman, 2019). Hence, in order to thoroughly document how the students' approach and viewed literature, the three question in focus in the initial reflection log were:

Number:	Question:
1	<i>What are your previous experiences with literature?</i>
2	<i>What are your previous experiences with video games?</i>
3	<i>What expectations regarding ICT did you have when applying for this school?</i>
4	<i>What are your expectations/thoughts before playing the video game Gone Home?</i>

Table 4. 1: Initial reflection log questions

It was important to document the students' previous experience and pre-knowledge on the topics of literature and video game. The questions were designed to guide the students' answer towards the aim and research questions of the study. The study was design to research how video games can affect the students experience of and engagement regarding literature by using a narrative video game as an approach. Hence, the questions aim to investigate the attitudes the students have when entering the project period.

The expressed attitudes of the students were divided into three subcategories, *positive*, *neutral*, and *negative* (Figure 4.2). As the aim of the question was to document the attitudes that the students have regarding literature when entering the project, the answers were divided into the three categories. The category *neutral* denotes answers that were neither exclusively positive nor negative but were placed somewhere in the middle of the two. Neutral also includes participants who have written that they have previously read, but not anymore. This categorization is due to the fact that they have not overtly expressed positive or negative attitudes in the moment when the questionnaire was handed out, but they have referred to past experiences instead. One cannot simply assume that this implies that they still read, nor that they do not read anymore. Hence, answers of this nature are categorized as neutral. Nonetheless, these answers are interesting to include as it states something about the literacy background of the students.

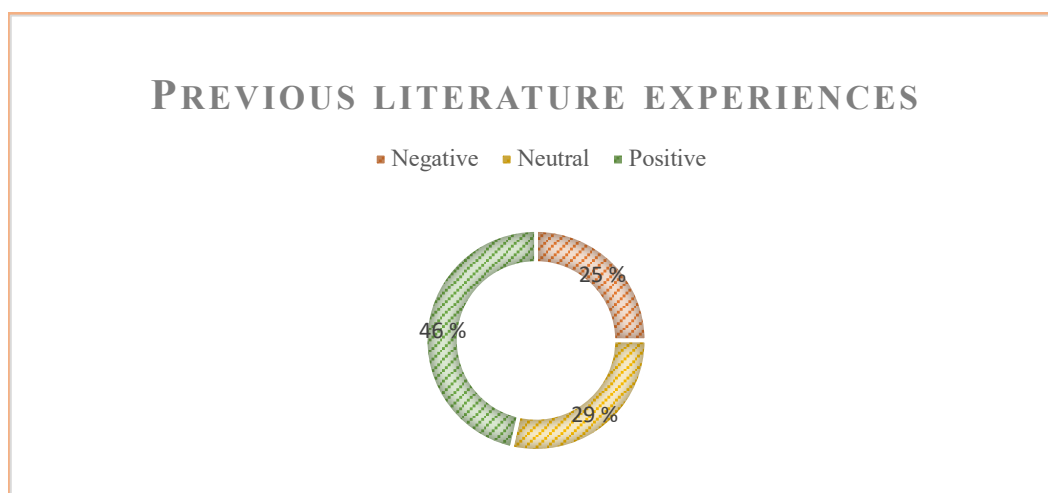


Fig. 4. 2 Previous literature experiences

In figure 4.2, it is illustrated how 46 percent of the class refers to previous literature experiences as positive. However, in total, nearly 50 percent of the students refers to their previous literature experiences as either negative, or neutral. This find supports the claims made in the theoretical background, where students show a lack of engagement and motivation to work with literature (Guthrie, 2004; Kaltman, 2019). In a study proposed by Pettersen and Skrede (2019) where reading habits among teenagers and young adults in Norway was researched, the same tendencies occurred. The number of teenagers and young adults who read books for pleasure during their spare time is declining. This is despite the fact

that the importance of reading and creating good reading habits, is repeated throughout the *Knowledge Promotion (LK06)*.

When decoding the collected data, an abundance of different literature experienced unfolded. Some students expressed that they did not favor reading at school, which would coincide with the experienced attitudes from previous classroom interactions. Whenever referring to the possible start of a literature project, the feedback was a mixed of joy and disappointment (Personal observation, fall 2019). A student stated the following when answering question one, regarding previous literature experiences:

I have tried to read books lately, but I can't seem to entertain myself solely on reading a piece of paper for hours (Reflection log, S9.1).

Does this imply that the student has a negative attitude towards literacy in general, or will the interactiveness of video games give a new and more satisfactory literacy experience? This question will be reviewed in chapter 4.2.2.3, where the student's total experience of the process and the video game is analyzed.

When answering the reflection log, some participants simply refer to reading literature as a process that one can master in the sense of being *trained in the subject*.

Lately I have started to read some more, and find literature quite interesting, but I am far away from trained on the subject (Reflection log, S6.1).

This imposes a view of reading literature that is affected by the continuous goal-orientated assessing of the reading process, rather than reading for the sense or reading in itself. The student views it as a process one can completely master. However, this is not surprising as their efforts and work is constantly evaluated on a scale or in levels of achievement.

“If our modern, global, high-tech and science-driven world does anything, it certainly gives rise to new semiotic domains and transforms old ones at an even faster rate” (Gee, 2003, 19). As a student express, there is a general tendency of interacting more with multimedia and online domains rather than printed text. This theory goes hand in hand with the fact that the target school leads a policy where there are no written textbooks used in the English subject.

In the past few years, I haven't red one full book. I am not that type of a guy. But I'm reading a lot of stuff/news on my phone (Reflection log, S16.1).

This shows how some of today's youth more commonly interact with literature on digital, multimodal devices, rather than reading paperback text in their everyday life. Hence, their previous experiences with literature should not merely denote their interaction with paperback literature but regards a broader literacy definition which leaves room for the new semiotic domains.

Ensslin (2014) defines literature and literary as “artifacts of verbal art in the broadest possible sense, where literariness in the sense of linguistic foregrounding is part of the authorial intention and where human language (spoken or written) plays a significant aesthetic role” (2). According to this definition, the way the student refers to previous literature experiences can be applied in the broadest sense, in the way of interacting with literacy modes, human language, and linguistic foregrounding. Surprisingly, a broad definition of literacy was discovered in one of the respondent's answers under previous literature experiences, as he said:

I've read some books when I was younger. I've written some tasks at school in English and I have watch (sic) so many movies and episodes on Netflix (Reflection log, S13.1).

Students view of the literacy term does not only enclose printed text, but also includes digital texts and movies. It is, nonetheless, interesting to see such a broad view of literacy being applied by a student, as some of the attitudes they expressed were highly influenced by the traditional view of working and assessing literature. Gee (2003) refers to literacy, even as traditionally conceived to only involve print, as not a unitary thing, but a multiple matter. Kress and Mavers (2005) argues that language alone can no longer give us full access to the meanings of most contemporary messages, which are now constituted in several modes: on pages in the mode of *writing* and of *image*; on screens though CD-ROMs and on the Web; in speech, music, image moving or still; in gesture, color and sound track. It seems like the student's attitudes aligns with the idea that literature can be experienced in a variety of multimodal domains. These aspects of literature were also reflected in the frameworks for the future by OECD, and the political platform of the Solberg II government (referred to in chapter 2.2). Writing, watching movies, and even playing video games, can be regarded by some as a way of interacting with literature.

4.2.1.2 Subcategory II: Expectations of the School

It is well known in the local community that the target school of the study is well known for its high level of ICT, as well as the use of video games during lessons. There was therefore a need to look into and map the students' expectations of the level of ICT at the school when starting this project. At the target school, media- and multimodal literacy is highly integrated in the lessons conducted, as well as in the policy of the school itself. A gaming room, multimedia tools, podcast-studios, TV-studios, as well as two employed game pedagogues are some of the ways the school is facilitating for literariness of the twenty-first century (Ensslin, 2014). If students applied to the school based on their use video games and ICT, this might provide a different base for the application of the study, as the students might have a positive inclination of using video games in the literacy education. However, this could, of course, be contradicted, as students have a tendency of choosing a school that is nearby and has easy access.

In figure 4.3, the students' reasoning on why they applied to the school were divided into three main categories, *use of video games*, *use of ICT*, and *closeness/other factors*. These factors were created on the basis of the answers provided by the students. As the reflection logs only included open questions, there were to restrictions or guidelines of what they could answer. Hence, the categories were created in subsequently, as a way to categorize the answers rather than guiding or imposing ideas on the students when they answered the reflection log.

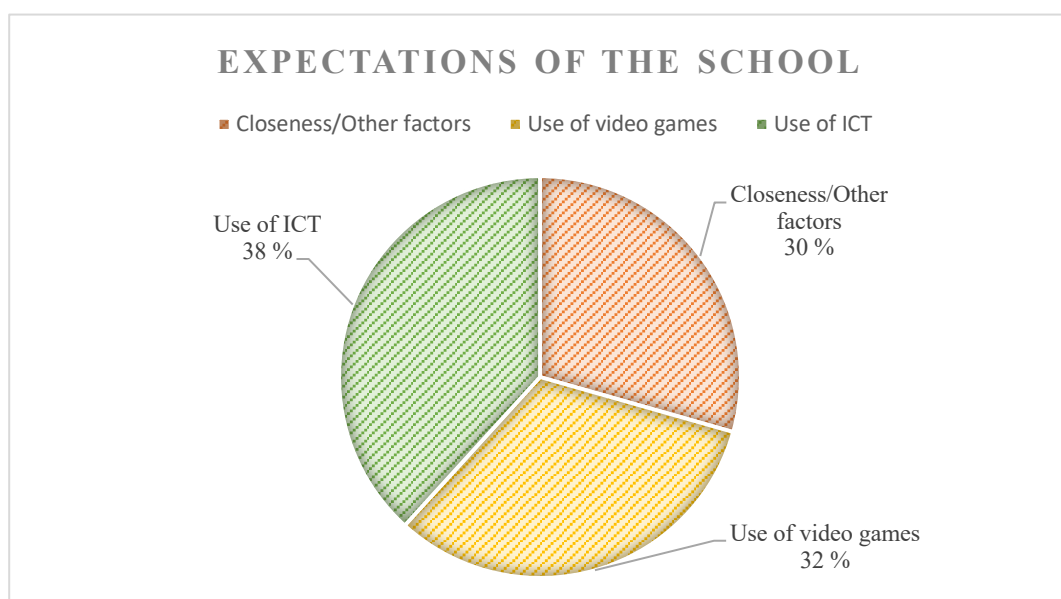


Fig. 4. 3 Expectations of the school

As illustrated in figure 4.3, the deciding factors splay nearly equally between the three categories. Hence, there is not a main tendency of expectations, but rather a composed class of different motivations. Some students either knew of the use of ICT, but claimed it was not the deciding factor, while others mentioned both ICT and gaming as important factors as to why they applied. It was also discovered that some students were disappointed in the lack of video games at the school. When a student had an answer that belonged in more than one category, it was coded in multiple categories. The intention was to see what the main tendencies would be. The result showed that both the use of video games and ICT were two of the main motivations behind applying to the school. This might affect the result of the study, as they most likely were more motivated to use ICT and video games during the lessons.

Despite the fact that the language of the reflection logs was constructed in a way that aimed to be easy to understand, this question caused some trouble when introduced. This was due to the term *ICT* being used, a term that some students met for the first time in this reflection log. However, this was clarified by offering an explanation in Norwegian, ensuring that the explanation was understood by as many as possible. Nonetheless, this caused the students to ask each other, so their answers might have been affected by this.

4.2.1.3 Subcategory III: Video Game Expectations

“In video games players soon learn how to “read” the physical environments they are in to gain clues about how to proceed through them” (Gee, 2003, 109). Hence, it might be interesting to see how the students relate to video games, and whether they have any previous video games experiences in order to see whether the students quickly adapt to the new way of reading literature or not. The students were asked what their previous experiences with games were, as well as what their expectations for the video game *Gone Home* were.

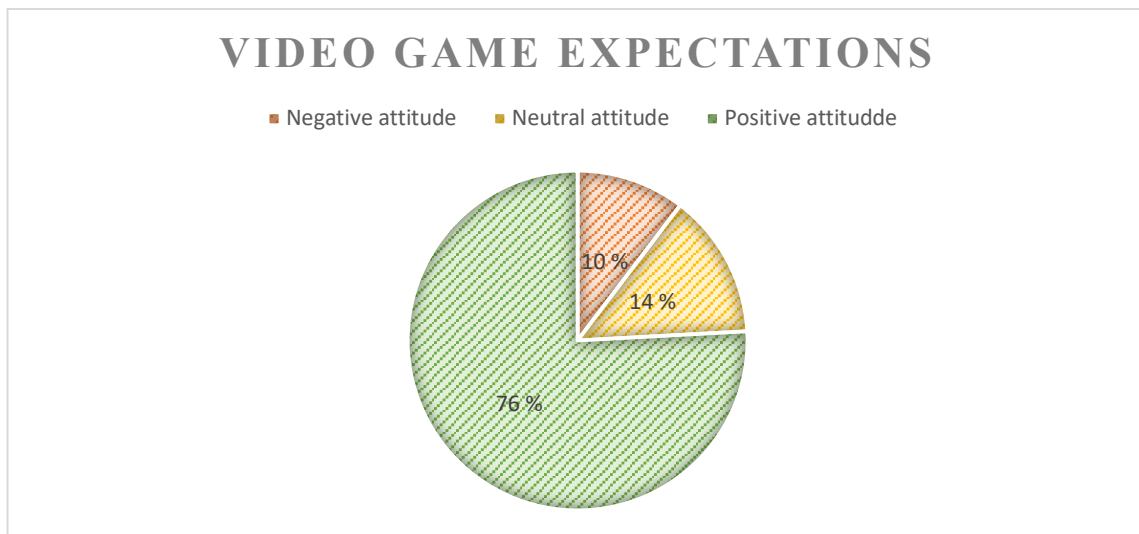


Fig. 4. 4 Video game expectations

In figure 4.4, the attitudes expressed by the students when asked about attitudes towards video games in general, as well as expectations of the video game, *Gone Home* are illustrated. The attitudes expressed are predominately positive, although 9 students (nearly 24 percent of the total) expressed mixed emotions or negative attitudes. However, the positive attitudes expressed might be affected by the context. If the majority express excitement over lessons where they are allowed to interact with video games, the general attitudes and joy of something new might affect more students to feel the same way.

Some answers in this category state a mixed opinion, where they express one attitude towards video games in general and another attitude towards video games in an educational context. It was interesting to see how the students valued video games based on the context. The answers of the students who expressed multiple attitudes were mainly coded on the basis of the attitudes they expressed towards video games in an educational context, as this was the context they would be working and interacting with the game in. The large amount of positive answers might also signal that the students interpreted the question towards the answers they thought the teacher might wish to hear, as were positive towards using video games in the class room, despite not playing video games at home. Nonetheless, students who do not play video games at home might still have enjoyed doing it at school, if only for the variation it represents.

When reviewing the different attitudes expressed when asked about literature compared to the attitudes expressed when asked about literature, there is a significant difference. Only 13

students (nearly 46 percent) of the students expressed positive attitudes towards literature, juxtaposed to 22 students (76 percent) who expressed positive attitudes towards video games. There is a 30 percent difference between the amount students who have positive attitudes towards literature compared to video games. This could be a sign of a paradigm shift, a new way of viewing literature, or can be viewed in the light of the context in which the two most commonly appear. Video games are usually connected to leisure and enjoyment, whilst literature, although it can be read for pure entertainment, is often worked with in an educational context, as a part of *Bildung* (see chapter 2.5, and 2.7).

4.2.2 Key feature II: Understanding and overall experience

During the second phase of the project period, students completed a second reflection log, where they registered their experiences with the game as the research project evolved. The open questions referred to the understanding of the plot, their thoughts about the end of the game, and the overall game experience (see Appendix IV, part II). The questions for the second reflection log was designed with the intention to go further into *how* the students experience the process as a whole, and what they think of the game itself. The study aims to research the experiences of working with different medias of literature, as well as looking into tools students use when working with the media. Hence, it is beneficial to document how they approach and understand the game during the process.

Number:	Question:
1	<i>What happened in the game?</i>
2	<i>What did you think of the end of the game?</i>
3	<i>Did you like or dislike the game? State your reasons.</i>

Table 4. 2 Second reflection log questions

4.2.2.1 Subcategory I: Understanding of the plot

In the first question of the second reflection log, the students were asked about what they understood of the plot. The nature of this question was the importance of documenting what the students understood of the game, as they were both facing a new plot as well as a new way of reading literature. The plot can be discovered in a multiplicity of ways, the easiest way

would, of course, be by looking it up online by either reading a summary or watching a run through of the game. As in paperback literature, there are always ways to lessen the workload by taking shortcuts. My intention was that the students discovered the plot themselves the best they could. Another way to finish the game quickly was to do a speed run. In this way, the student would find the item that triggered the ending quickly. The drawback of this, however, is that the student would not fully discover the different narratives before finishing the game. Hence, it was necessary to ask the students to briefly explain what happened in the game. This was important not only to reveal who did a speed run, but also to map the number of students who had troubles understanding the plot despite putting in the effort. It would therefore be interesting to see if the students who had discovered more of the plot had a different experience than the students who did not understand/find the clues and evidence hidden in the game before triggering the final item.

Time in *Gone Home* is often layered and entangled and making sense of the world requires players to conceive of time thematically and relationally (Pavlounis, 2016, 582). Hence, understanding the different entangled narratives that can be found might be a challenge. This was reflected in the observation where three students were looking up clues online. One student did not understand and completely discover the full plot of the game, so she looked it up online in order to fully understand it before answering the reflection log. Another student watched a *Gone Home explained video* on YouTube. This can be similar to reading a summary or analysis of a game before writing about it. It might be affected by the power bias and the wish not to seem unknowledgeable (personal observation, November 16th, 2018). It can be discussed whether this is a positive addition, in the sense a researcher would to research before writing a paper, or if it harms the natural interpretation process of a student.

4.2.2.2 *Subcategory II: End of the game-thoughts*

“When we talk about different readings of the same text, we tend to refer to different interpretations in the sense of hermeneutic processes. Different playings of a game, conversely, tend to result in entirely different games” (Ensslin, 2014, 28). It is interesting to see if there is a correlation between the students who were disappointed of the end of the game and what their overall game experience was. Usually, a story leads up to a big reveal, or a major plot twist based on clues given out beforehand, and what the reader reads out of the

literary environment. In *Gone Home*, the player/reader is almost misled when predicting based on the clues they found. If the player experiences the final event in the video game as disappointing, will this negatively affect the overall experience? The comparison of the sets of attitudes will be further reviewed in chapter 4.2.2.3.

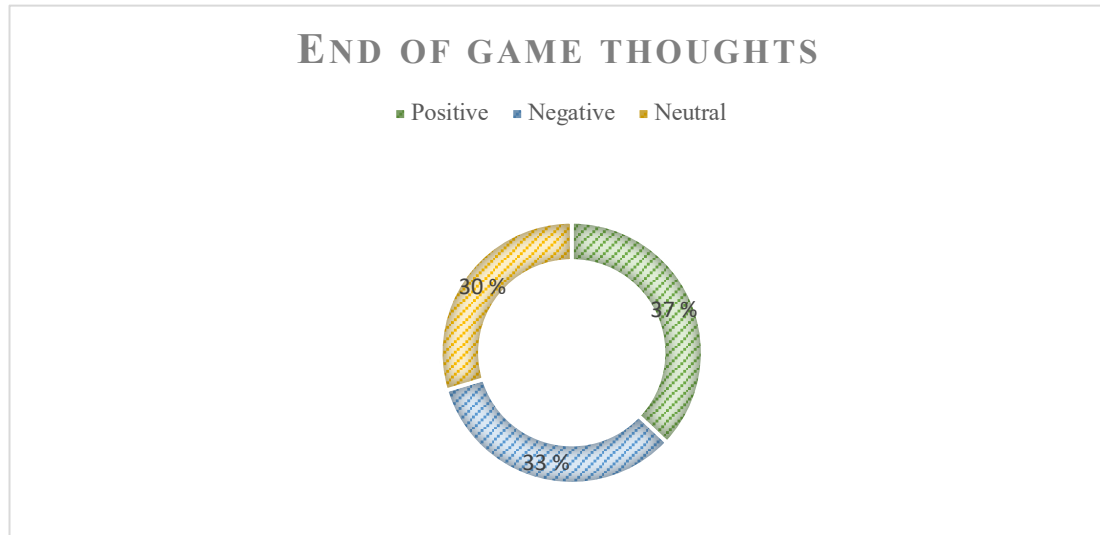


Fig. 4. 5 End of game thoughts

Games “seek to undermine the expectations brought toward them by players in order to entertain, or, rather, engage players, in a (self-)critical and/or satirical way” (Ensslin, 2014, 29). The students who believed something horrible had happened, and predicted a something of a crime scene at the end, expressed their disappointment of the ending. Pavlounis (2016) views the ending of *Gone Home* as the phase where the player discovers “the true stories of the house, the space becomes coherent, familiar, and navigable. Horror tropes, such as flickering lights or red dye stains that can be mistaken for blood, are all revealed to be red herrings, and though the house may never be fully comforting, it is certainly less threatening and ominous by the end” (587). Hence, the architecture and visual effects of *Gone Home* is similar to what students might recognize from the horror genre, yet it reveals something of the *coming of age* (see chapter 2.8.1) genre instead.

When writing the initial reflection log, documenting previous video game experiences, one group stood out as they claimed to be experienced gamers. The same group was the first group who finished the game, doing a so-called speed-run. In the second reflection log, one of the students reflected over this by saying:

I finished the game the easy way, but it was a fun way to finish as well. The other way is to find all the information about the family (Reflection log, S13.2).

The *easy way* in this context, refers to triggering the final item without discovering the different narratives. There was never a competition to finish the game first - yet this group saw it as their mission to do so. However, during this project, this group worked as the confident professionals in the classroom. When their classmates need help finding clues and solutions, I had barely turned around to help them before a member of the group had run over to help them. It was almost difficult to calm down their excitement (personal observation, November 16th, 2018).

4.2.2.3 Subcategory III: Overall game experience

It is important to ask what the overall experience was. It is interesting to contrast it to their expectations as well as understanding of the game. If they disliked the process, was it because of the tasks? Was the storyline not good/entertaining enough, or was it merely them disliking video games in general? By asking these questions it is easier to minimize the margins of error and securing that the students are able to express their experience in a tidy manner.

Answers that were not exclusively positive or negative were classified as neutral. The answers in this category mostly consists of participants who were confused of the end of the game. This could either be caused by triggering the final item too early, or not finding/understanding the clues.

I liked the game. [...] I thought the end was kind of abrupt, and I feel like we should have been able to learn more about the story. And I kind of didn't understand why it ended there (Reflection log, S9.2).

This student expressed positive attitudes towards the overall process, although did not understand the ending. To get a better understanding of the motivation and thought process, it is interesting to shed light on the answer the student provided to the question regarding the plot.

In the game, a character named Kaitlin Greenbriar returns from a trip to Europe, to then be alarmed by the fact she can't find her family. The consumer, us, who plays as the character Kaitlin, search the house for clues about where they were. (Reflection log, S9.2)

By comparing these two answers, the student appears to have had triggered the final item at an early stage, hence, experiencing the ending as “abrupt” (ibid). This claim is supported by

the brief and shallow explanation of the plot itself, as students who have had discovered the majority of the plot by the time, they found the final item gave a more descriptive plot review. Nonetheless, the student regarded the learning process as positive, stating that he liked the game, which might support the theory that the video game might gain positive reviews due to the novelty effect (chapter 4.2.1.3).

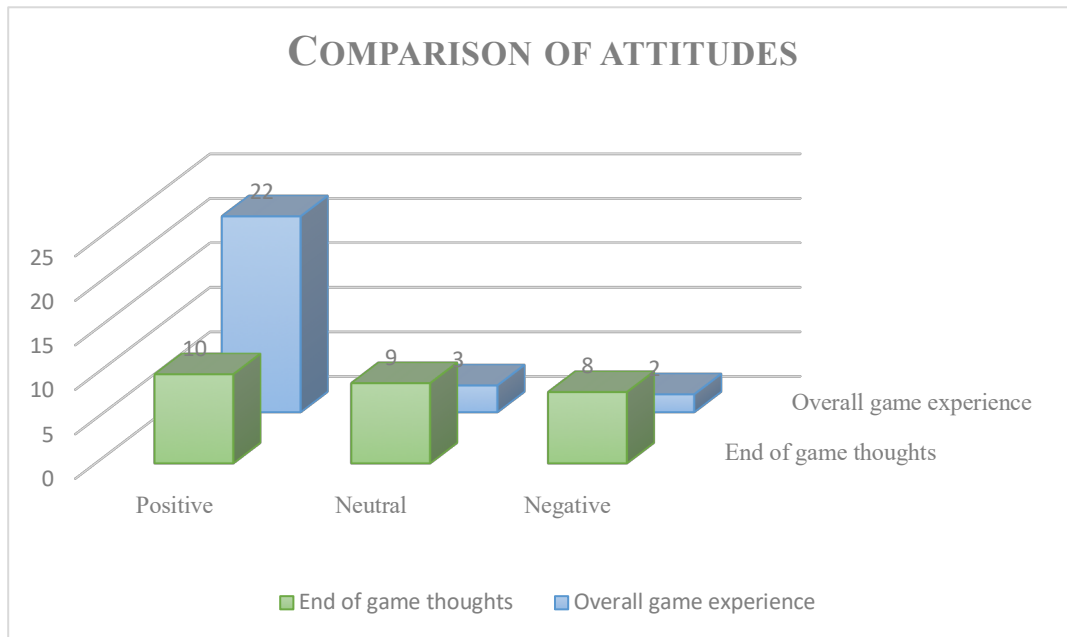


Fig. 4. 6 Comparison of attitudes

As we can see in figure 4.6, there is no significant correlation between the students who disliked the ending of the game, and the students who disliked the game in general. 22 students (approximately 75 percent of the total) enjoyed the overall game experience. However, by taking a closer look into the students answering that they did not enjoy the game or the ending, there is only one common denominator. This student gave a similar explanation to the ending as S.9 (ref. previous paragraph) and explained that “there was not enough action” (Reflection log, S5.3). In the previous reflection logs, the student stated that he had played a lot of video games in the past and enjoyed the process (ibid). Hence, the expectations set before the process might be based on the previous experiences of interacting with video games as a source of leisure. The fact that there is only one common denominator between the students who disliked the ending and the game itself illustrates that there is no direct correlation between the students who disliked the ending of the game, and the students who disliked the overall game experience.

It was pointed out (Reflection log, S.14.2) that it was hard to understand the context of the game, and some were unsure whether or not they learned anything from the gameplay sessions. In these situations, it is important to evaluate whether the tasks given in combination with the game are good enough in order to provide the students with a good understanding of the game. Another plausible reason could also be that the student simply disliked the gaming sessions. The same students who were unsure of whether or not she learned anything also stated in the initial reflective journal entry that despite believing that video games could be “a fun way to learn”, she did “not actually like to play video game” (Reflection log, S14.2).

4.2.3 Key feature III: Final reflection

The final reflection log is, as the name states, at the very end of the project period. At this stage, the students would have had enough time to work with the game and tasks to form a full picture of the project and their experience. The questions asked in the final reflection log are stated in table 4.3. The design of the questions aims to mainly concern the meta-stage of video games in EFL classroom, rather than the content of *Gone Home*. It was important to take a step back and review the process as a whole in order to assess what impact the video game *Gone Home* had in itself, and how it relates to the process of playing video games in the classroom. Although these questions do not directly ask the students to describe the research process, it gives them a platform to share what they thought of the educational tools used. The tasks students were given, were similar to those they would meet when working with printed literature (ch. 3.3.5).

Number:	Question:
1	<i>Do you prefer working with video games or paperback literature? How was your experience working with video games as literature compared to reading a paperback novel? State your reasons.</i>
2	<i>What, if anything, do you feel that you have learned during this process?</i>
3	<i>What do you think of the tasks handed out when playing the game? (Tracking tasks, 1995 Archeology, Character Trackers, and the final written assignment)</i>

Table 4. 3 Final reflection log questions

4.2.3.1 Subcategory I: Video games versus paperback literature

In the initial reflection log, only 46 percent of the students expressed positive attitudes towards literature, compared to 76 percent who expressed positive attitudes towards video games (chapter 4.2.1), it would be interesting to research what the students' preference is at the end of the project period. As both *Gone Home* and paperback literature represented different kinds of multimodal texts, students were given the opportunity to state their preference between the two.

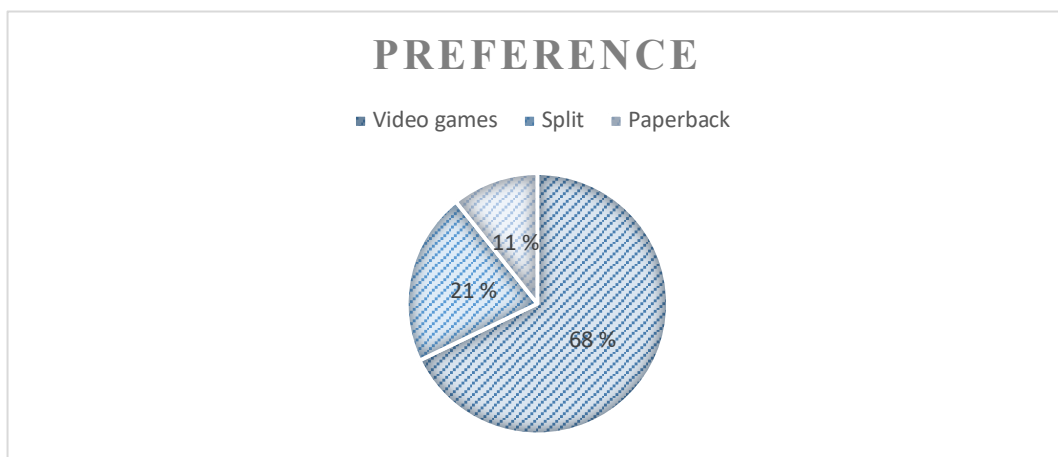


Fig. 4. 7 Preferences

a. Preference I: *Paperback literature*

“I am a reader by heart, so forever paperback! It is just something about having a book in your hand that is a “need” for me, and I know that I would have learned a lot by reading books if that was our task” (Reflection log, S29.3). Students who claim they prefer working with paperback literature rather than video games, either point out that they did not learn anything from working with video games (Reflection log, S21.3), or that they despite liking video games, likes to “physically be able to hold a book (29). Paperback literature refers to literature as printed text in the form of a book (see chapter 2.6). Students who claimed they preferred to work with paperback literature rather than video games, either pointed out that they did not learn anything from working with video games (Reflection log, S21.3), or that they, despite liking video games, liked to “physically be able to hold a book (Reflection log, S29.3). Students who do not struggle with the motivation or engagement it takes to work with traditional literature, find it easier to partake in the interpretation-process in the classroom. Hence, they do not struggle to devote the time and energy it takes to read literature (ch. 2.3, *literacy engagement*).

As expected, some students hold paperback literature very close to heart, so it would be interesting to see whether this new way of reading has affected their relationship with digital interactive literature versus paperback novels. Another interesting factor is the fact that the school generally does not use printed textbooks, as the teachers are free to create their own reading list in accordance to the national curricula. In the wake of this modernization, students have expressed their wishes to use printed textbooks again as they find it difficult and tiring to read everything of a computer screen.

b. Preference II: Split opinions

Surprisingly, five of the students (approximately 17 percent) expressed that they wished to work with paperback literature as a next step in the literature project.

I think I will learn more about literature when I read a paperback novel because I learn more when I read (Reflection log, S27.3).

This formulation is interesting because it seems like the student's views the reading processes taking place in video games and paperback novels as two separate processes. This correlates to the tradition of literature being mainly printed and read on paper, and it disregards the reading process that takes place during gameplay. Some students expressed that while they did enjoy working with video games, they would like a "dual" approach to literary teaching. Some students pointed out that despite of them not liking the game (due to the mechanisms, amount of text, or the end), they appreciated the concept of using video games as a part of their education. The students often pointed out that they enjoyed playing the game, but that they looked forward going back to "normal" teaching (Reflection log, S22.3). Video games should not exclusively be the source and means of literary education, and, as many students point out, reading printed literature has its advantages that should not be omitted.

c. Preference III: Video Games

When stating why they prefer video games, a lot of students pointed out the interactive aspect of gameplay as one of the essential qualities. This support

The fact that I am playing and experiencing the storyline instead of reading words on some pieces of paper makes a difference to me (Reflection log, S19.3).

Some students even point out that they prefer working with video games because they do not like to read (Reflection log, S1.32). As discussed in chapter 2.7, Kaltman (2019) argues that

text is perceived in a different way in video games in the sense that they appear in smaller sections and often in combination with visual effects. In *Gone Home*, text is often presented in the form of a handwritten letter or a journal entry, distracting the player from the amount of text they are reading.

It seems like the way students experience working with video games as literature is highly influenced by the way they have encountered literacy learning/teaching prior to the study. This hypothesis is based on statements that the students made related to video games and how the very same arguments can be used when talking about paperback literature. Gee (2003) explains how the reader identifies the underlying structure of a new domain, and transfer previously acquired knowledge from another domain to solve the problems he or she is facing (ch. 2.7). It is interesting to see how some students use similar techniques when working with a video game as when reading printed literature yet identifies it as two separate processes.

I spent all day yesterday trying to figure out Gone home. It's not like you miss out on words in a book, because they are already literary carved in a piece of paper. But in video games, you could play forever discovering new things! It was also a relief that I did not have to sit down and read a book for hours (Reflection log, 24.3).

In the quote, the student differed between the time spent searching for clues in a book compared to the time spent playing a game. Although the process of looking for clues and answers in the video game, *Gone Home* appear to be quite similar, as it involves reading large amounts of text and sorting out relevant information, the student contrasts it to the process taking place when reading printed literature. Although the processes are similar, the combination of text, visual modes, and the interactive aspect plays a key difference (Kaltman 2001; Gee, 2003).

A lot of students seem to highlight the benefits of video games *and* paperback literature. The aim of the study was not that the students would choose video games over paperback literature but was rather that printed *and* interactive literature can be used simultaneously and in correlation with each other in order to engage and achieve learning for as many students as possible.

When you're told "to read a book you doesn't (sic) enjoy it", "it feels like an assignment [...] but when you play a video game [...] it feels more like a recommendation (Reflection log, S7.3).

Furthermore, some students claim they struggle to see “the bigger picture” (Reflection log, S12.3) when reading a book as opposed to when playing a video game. This refers back to one of the aims of the action research which was to find and approach that would make the students better equipped and more confident when facing printed literature.

4.2.3.2 Subcategory II: Self-experienced learning outcome

As some students in previous reflection logs claimed that they did not experience any learning outcome, it made me curious as to whether more students experienced this process as beneficial for their learning, or simply just as a break from their usual education. Nonetheless, it is important to bear in mind that the students’ metacognitive thinking may not be fully developed yet, and they may therefore find it difficult to clearly state whether they learned something or not.

When asking about the students’ experienced learning outcome, it was with the intention to see whether the students experienced any education value in the project, rather than just a *fun* break. In these answers it became apparent that the students experienced learning in different areas. It was therefore necessary to divide this category in to seven different sub-sections, depending on what the students expressed their learning outcome to be. The main subcategories are culture and society (1), improved skills (2), literacy learning (3), motivation (4), video games’ area of use (5), vocabulary (6), and no experienced learning outcome (7). In order to clarify the different sections, and the content in them I will mention a few main characteristics that belongs to each subsection.

Subcategory	Key traits
Culture and society	<i>Sexual orientation, architecture, societal elements</i>
Improved skills	<i>Drawing logical connections, rational thinking, creativity, increase oral proficiency</i>
Literacy learning	<i>Finding clues, analysis, literary devices, connecting and using evidence</i>
Motivation	<i>Increased reading-motivation, differentiated school work, motivated to speak English</i>

Video games' area of use	<i>New media in a school context, engagement, novelty effect</i>
Vocabulary	<i>Oral and written improvement, everyday language, new vocabulary</i>
No experienced learning outcome	<i>Did not experience any learning, disengagement, demotivation, feeling of meaninglessness</i>

Table 4. 4: Subcategories and key traits of self-experienced learning outcome

In the subcategory (3) literacy learning, answers that were related to the literacy practice were placed. This could be answers referring to analysis, writing texts, reading novels and other literary devices. In the subcategory (2) improved skills, students reported that they experienced an improvement in rational thinking and making connections. These skills are often related to “real-life work”-skills (Reflection log, S24.3) they deem important rather than focusing on how these skills can be applied to a literary context. This is interesting as the skills are obtained and improved through an encounter with interactive multimodal literature.

When reviewing the amount of answers that were classified under each subcategory, the distribution is illustrated in figure 4.8. This shows that nearly one third of the students experienced a learning outcome in literacy education.

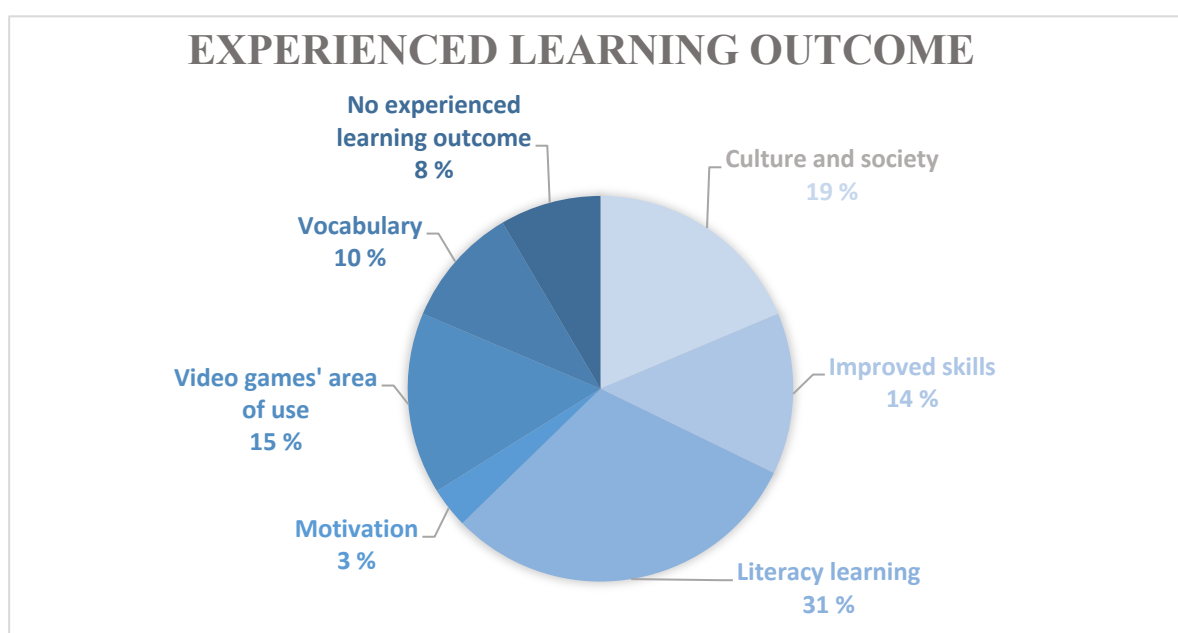


Fig. 4. 8: Experienced learning outcome

One student (Reflection log, S17.3) expressed at one point that she did not experience that she had “learned so much”, but at the same time expressed that her “vocabulary has become better”. This statement may signal that the students measure their experienced learning outcome in actual obtained measurable facts, while improvement in an already obtained skill falls outside this category (Reflection log, S27.3; S5.3). Their understanding of what usually is placed within the frames of a self-evaluation log might affect the answers given. One student claimed she did not benefit from the game, and that her fluency in English was already well developed. However, there was a huge improvement in the written text at the end of the project period, compared to previous written work. She was able to incorporate visual and textual evidence, as well as there was an improvement in vocabulary (Reflection log, S11.3). This might signal that some students’ insight and self-evaluation might not be developed enough to give a correct reflection of the learning outcome. Hence, the specification of *self-experienced* learning outcome was necessary.

4.2.3.3 Subcategory III: Tasks

“Children cannot learn in a deep way if they have no opportunities to practice what they are learning. They cannot learn deeply only by being told things outside the context of embodied actions” (Gee, 2003, 68). The importance of the tasks combined with gameplay is to guide the students through the gameplay, and to help the students who do a speed-run, either purposely or accidentally, to still get an idea of the different narratives taking place. Fenner and Ørevik (2018) states that learning materials influences the ways in which students encounter the subject, as both medium and text genre have a certain bearing on ways in which a curricular topic is presented. Hence, the learning materials given should not only reflect the content which they are working with but should also take into consideration the medium in use. This is especially critical in this setting, as the medium and approach to the topic might be new to many students.

“Emphasizing on content and comprehension equally, [...] foster(s) motivational development, which provides the impetus for integration of new knowledge” (Guthrie, 2004, 8). The tasks given in combination with gameplay can either make or break their learning outcomes and overall experience of the game itself. The tasks the students had to complete while playing the game aimed to offer additional support and guide the students towards a

way of thinking that enables interpretative thinking. However, there is always a chance that the students experience the tasks to be “boring” or too controlling, not leaving them enough freedom to create their own understanding of the game. Hence, getting feedback from the students gives a better picture of what they think worked, and what did not. It is also important in order to make further adjustments and improvements

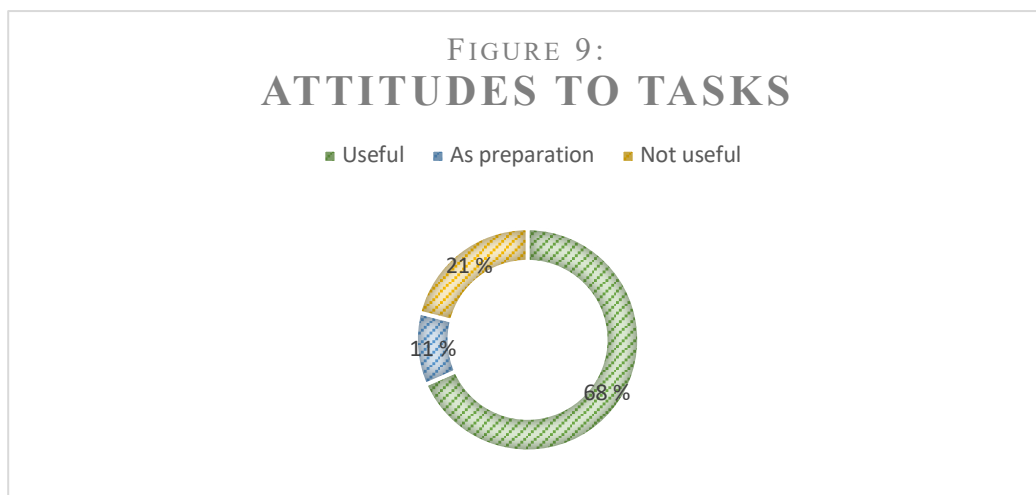


Fig. 4. 9: Attitudes to tasks

Kostelníková (2001) emphasizes how the expressed opinion and the discussion of the text can have a positive influence on the learners’ self-esteem when they realize that they are able to express feelings and ideas in the foreign language. The discussion of the video game was an element a great number of students commented on. The majority wished that there had been even more discussion, as they wanted to learn “more about theories surrounding the characters” (Reflection log, S26.3).

Some students seemed to measure the value of the tasks up against how useful they were during the final written test (11 percent). This reflects a mindset the majority of the students have, as work done prior to an assessment is measured and evaluated based on its relevance during the test situation, rather than a learning goal in itself. Tasks are often given as a direct mean to guide them and provide them with specific knowledge. The character tracker tasks (Appendix V) are an example of this, as it provides the students with specific direct facts and knowledge that could be directly applied to the final assessment. During this task, some students seemed to gain increased ownership of the characters in the game, as suddenly, when discussing the minor characters, they are referred to as relatives of the one playing the game, using pronouns such as (your sister) and (you) (personal observation, November 6th, 2018).

The archeology task (Appendix V, part III) offers the students contextual knowledge which is more abstractly connected to the deeper understanding of the game. Due to the nature of the tasks, the tasks were either favored or strongly disliked. While some students liked the constructiveness, others deemed them to be “not relevant” (Reflection log, S9.3).

It appears that students who, prior to the study, had performed at a lower level of achievement experienced it harder to catch on to and connecting the clues. It is therefore important that the teacher is visible and present in the gaming process, ensuring that the students are able to master the game mechanics. Students who struggle reading large amounts of text may also struggle. The game presents a large number of artifacts that holds various amounts of text, letters, journal entries, receipts, prescriptions etc. Despite this, the tasks might benefit this group of students the most, helping them categorize and structure the large amount of information they face during gameplay.

The general consensus (68 percent) seems to be that the students were pleased with the tasks. One student even pointed out that, “if it wasn’t for the tasks I wouldn’t have learned much” (Reflection log, S20.3), and that the tasks helped them know “what to focus on” (Reflection log, S2.3). Nonetheless, students seem to comment that the tasks were too extensive, and that is restricted the gameplay too much. This illustrates the fine balance the tasks have as they have the difficult job of combining the leisure of gameplay with the school’s educational objective.

4.2.4 Key feature 4: Written tests

The tests were assessed and graded before I reviewed the reflection journals as I did not want to risk being influenced by their experience and thoughts while assessing their final written work. In this way, I would see if there was a correspondence between their experience and their written product.

Generally, there are mainly two groups of students who are the most active (Personal observation, 2018). There is the usual group, boys and girls who are highly ambitious and wishes to get as good of a grade as possible. They are as active as always, asking and exploring - trying to get as much out of both the game and my knowledge as a teacher as possible. Then there is another group. The group that are usually quiet, a bit harder to engage,

and even harder to keep track of. They are the ones who likes to work with their hood up, listening to music, mostly working in peace. It is hard to tell whether they are actually working independently, or just avoiding being seen and possibly questioned by the teacher. During this project, this group have been just as active as the first group. Although their questions are a bit different in nature. While the first groups' questions are fairly similar as to what they would ask, questions relating to interpretations, formalities and language. The questions of the second group differ in the sense that they are more technical. They are asking if they could incorporate «gaming language», if they could express their own opinions when choosing a task. It is also in this group that the majority chose to work with the first of two possible tasks: A game review.

4.3 Summary of key findings

In this chapter, I have presented the collected data from the action research study performed during the fall 2018. The participants were first grade students at an upper secondary school, and they submitted three reflection logs each before, during, and after the project. These reflection logs were filled out individually by each student and aimed to document how the students' opinions and experiences of using the video game, *Gone Home*, as an approach to literature were. I also aimed to research how the students' incorporated different interpretation-processes when playing the video game, and whether these carried any similarities to those used when working with traditional monomodal literature. In my final research question, I wanted to explore the ways the teachers can work in order to facilitate learning by using video game as an approach to literature.

The data collected through the reflection logs and written assessment was supplemented by observations made during the project period. The observations would take place both during conversations I had with the students, as well as observing them work independently and in groups. During the coding of the data, the answers and attitudes collected were divided into three main categories, each having three subcategories each. This was done in order to neatly address the answers provided. These three main categories each reflects the students' thoughts and experiences at three separate stages during the research project, (1) *expectations*, (2) *understanding*, and (3) *final reflection*. The main- and subcategories reflect the research questions presented in chapter 1.2.

The majority of the student expressed positive attitudes both before, during, and after the project period, yet a great deal of students emphasized the fact that they would prefer this approach in combination with other learning methods, and not as an exclusive approach to literature.

Videogames are social, paperback novel aren't. This is an important point because if something's social, you may talk to each other in English. This even makes you better at oral speaking. What [Ingrid] Elise did is good because she combined literature and videogames. This makes a perfect combination to earn better English skills.

(Reflection log, S.13.3)

The most significant finding of the project is found in chapter 4.2.3.2, under *experienced learning outcomes*. Despite receiving a wide range of different opinions throughout the process, one third of the students experienced a learning outcome in *literacy education*. This indicates that the skills achieved both within the use of narrative video games, and within reading monomodal literature are interchangeable to some degree. By using video games as an approach to literature, allowing the students to interact with the text in a new way, the understanding and idea of literature is affected. This may be due to the characteristics of the video game, and the ability to prepare students for literature essentials, as well as incorporating previous experiences (Gee, 2003; Ensslin, 2014; Kaltman, 2019).

There is a possibility that the positive results of the study can be contributed to the novelty effect. This effect refers to the general positive attitudes involved when new technology is used. Hence, by introducing a new media for learning literature, the excitement of something new affect their engagement, motivation, and overall experience. The novelty effect comes into play when the students' positive attitudes first and foremost comes from the video game being a "break" from traditional classroom education, rather than from the use and exploration of the video game itself. As one student expressed, "I enjoyed this little "pause" in-between all the schoolwork" (Reflection log, S24.3).

The teacher should facilitate and ensure that learning takes place, and that the video-game session do not *only* become a source of leisure. This can be achieved by making well-educated, didactically grounded choices, both in regard to the time spent on each task, as well as how to structure the gameplay (Beck, 2011; McFarlane, 2003). As illustrated in the second reflection log, subcategory II *end of game thoughts*, some students triggered the final item at

an early stage, thereby losing out on important information. As I had played the game beforehand, I was aware how to do a speed-run of the game beforehand and concluded that the students who triggered the final item too soon, should not be stopped. Similar to how some students will start reading a book by looking at the final chapter to see how it ends, a speed-run is something that is impossible to avoid if some level of independence should be kept. The decision to allow the students to play the game on their own terms was based on the fact that I wanted the students to maintain a sense of autonomy, and of being independently able to navigate through the game without too many restrictions. The students already had tasks that steered them towards certain narratives and objects, and if I were to set further restrictions, it might have harmed their engagement and curiosity of exploring an empty house. However, in hindsight I realized that this might have harmed the overall experience, as they found the ending abrupt and confusing (see chapter 4.2.1.2).

Chapter five:

CONCLUSION

The final chapter includes a brief summary and conclusion of the research project, as well as pedagogical implications. It also addresses limitations and recommendations for further research. In the thesis, the use of the narrative video game, *Gone Home*, as an approach to literacy teaching in an VG1 EFL classroom has been examined, along with its implications and benefits. The purpose of the study was to gain more insight of the use of video games, and the use of video games as an approach to literature. The research project an opportunity to express and document the implementation of video games in the EFL literacy teaching.

5.1 Summary and conclusions

The purpose of the study was to investigate the implementation of multimodal literature, with special attention to the video game *Gone Home*, in literary teaching in the EFL classroom. The research project, which took place over the period of four weeks in October/November 2018, aimed to explore and document the students' experience when working with the narrative game, *Gone Home*. The participants, a class of 29 students in first grade at an upper secondary school in Bergen, all agreed to the collection of data during the project period. Different multimodal aspects were examined, and students had the chance to individually express the areas where they experienced progress and learning. Through observations, reflection logs, and a written assessment, the study could document and examine the way the students worked with the narrative video game, *Gone Home*, and whether it is applicable to the EFL classroom.

The theoretical foundation of the research project was presented in chapter two. In this chapter, the content and modes of a multimodal text was explored, as well as the students' learning and *Bildung* in a digitized society. Lastly, the nature and context of the narrative video games was discussed, hereunder with special attention to the video game in use, *Gone Home*.

In the preceding chapter, chapter three, the methodology of the study was accounted for. By applying action research methodology, using subsequently observation and reflection journals as the main sources of data collection, the participants' experience and performance in during the research period was thoroughly accounted for. The reasoning behind the methods used, was the idea of being able to more adequately document the application of the

video game, *Gone Home*, in literacy teaching, by examining both the effect on the students, while at the same time acting as a teacher in charge of not only the project, but the class itself. The reflection journals intended to give the students their own platform to individually assess the project and being able to express the experienced benefits and drawbacks. This was supplied by observation notes, where I, as a teacher and a researcher, would be able to document and juxtapose the reflection journals with the observed interaction and behavior of the students.

In chapter four, the collected data was analyzed and synthesized in order to discover patterns and categories. Analyzing action research data is a continuing process of producing information to find explanation and patterns (Burns, 2010). As a result of the analysis-process, the research was split in to three main categories, each containing three subcategories each. The three main categories each elucidate three pre-set phases of the study, (1) *expectations*, (2) *understanding*, and (3) *reflections*. The qualitative analysis in chapter four, illustrated the general tendencies of the application of the video game, *Gone Home*, in the VG1-classroom at the target school.

5.1.1 Conclusions from the research

As mentioned above, the data analyzed and synthesized in chapter four, represents the expectations, experiences and reflections of the students at three pre-set phases during the research project. The main focus of the study has been to examine the applicability of the video game, *Gone Home*, in literacy teaching in the EFL classroom. In the paragraphs below, I will review my research questions in light of the key findings and theoretical background.

How do students experience the use of the narrative video game Gone Home as an approach to literature in the EFL classroom?

According to the data analyzed and reviewed in the preceding chapter, approximately 76 percent of the students (figure 4.4) expressed positive attitudes towards the use of video games before gameplay. Compared to the expressed positive attitudes towards previous literature experiences, where only 46 percent referred to their previous literature experiences as positive. Despite the fact that the majority of the class regarded their previous video games experiences as positive, this did in no way ensure that the project would be a success. While students often encounter literature in a educational context, video games are often connected to leisure. However, it is this fundamental joy that most students have when working with

video games that is at the very heart of this study. The aim of the study was to research whether the positive attitudes connected to video games can be used as an approach to literature in order to improve the engagement and understanding of literature in the EFL classroom.

The number of students who were positive towards video games prior to the start of the study, seemed to remain steady, as the overall positive game experience placed at approximately 75 percent (figure 4.6). This illustrates that the implementation of video games as an approach to literature was successful, as it managed to keep the students' level of engagement and motivation throughout the process. Another key finding of the study was discovered in the category *experienced learning outcome*, where approximately one third of the students reported on increased learning in literacy education. The attitudes collected from the reflection logs agreed with the observations I made throughout the process. Despite the fact that some students did not initially agree with the mix of tasks and gameplay, they were quick to accept the lesson plans and adapted to the new way of working with literature quickly. Even to this day (May 2019), my students approach me and asks when they will be allowed to play more games in class, as they enjoyed our sessions during the fall of 2018 tremendously. However, the use of video games as an approach to literature should be supported both by didactic and pedagogic principles, as well as the skills they acquire through gameplay should be transferrable to other literature media.

Do the students use similar tools when working with the interactive video game Gone Home, as when working with literature?

Video games cannot work entirely as a replacement of the traditional literacy approach, but can rather be an engaging way of entry, broadening the view of what literature and literacy in the 21st digital century can be. Nonetheless, it can, at times, illustrate transferrable characteristics that can be applied to when engaging with traditional, paperback-literature. The way the student's approach and interpreted the data they collected through gameplay, illustrates similarities to the way students would approach a traditional interpretation-process through the gathering of evidence, whether is it digital or textual. However, it is important to be aware of that literacy education in the EFL classroom should be a mix of different media, and not entirely rely on one source of information. By exposing students to a spread of different forms and genres of texts expressed through different media,

they are given a chance to not only developing opinions and attitudes but are at the same time learning how to approach the different media apparent in today's society.

Through observation and reviewing their answers on the written text, there were multiple similarities in the ways the students worked with video games compared to literature. The students worked in systematic ways by taking notes and writing down where they found the information, while they were searching the house for clues. Similarly, to how students would reference a page when using evidence in written text, the students wrote where they found the information when they incorporated it into the text. However, the main difference was in the way the students experienced the process, as they viewed reading printed literature as a different process compared to playing the game. As Nielsen (2006) discovered how the reading pattern changes when reading an online text, there might be the same tendency of skimming through the multimodal texts displayed in the game in order to define its relevance to the tasks or the narrative. The students might have viewed reading multimodal versus monomodal texts as two separate processes due to the fact that they do not practice a definition of literature that includes multiple forms of online and interactive texts. It could also be due to the fact that the information presented in the game is subsided by visual and interactive factors, which makes the text appear in another way than it would if it were printed.

What does the teacher have to keep in mind when working with video games in an educational context?

The potential behind the use of video games is great if it is grounded in pedagogic and didactic principles. Games are expressions of culture to such a degree that it should be implemented in their education. Despite contrary belief, not all students have a large competence in video games. The teacher has to create a classroom situation that enables all students to partake in the video game session. The teacher's responsibility is the presence in the classroom and making sure that the learning and competence aims the teacher wishes to achieve are followed through and are not overruled by the video game itself. The teacher should reflect over what could work in each class and adjust to the students in the class. Only in this way, can video games be implemented in a good way.

I approached this thesis study as an inexperienced teacher who had little knowledge of the world of video games. This was done intentionally as I wished to see whether the use of video games in education required such a high level of video game competence that only experienced teachers and *gamers* could partake in it, or if it was achievable for everyone. By being able to comprehend and transfer the video game sessions to my own classroom, the nature of the video game played a great part. The teacher who conducts the lesson must know the game and be able to identify some areas that might have learning potential. However, the competence of the students, and the value of mastering a game in cooperation with the students should not be underestimated, as new situations for learning and discovery might take place. Nonetheless, the teacher must dare to approach and implement new multimodal media in class and *Gone Home* might be a good place to start.

The tasks handed out in relation to the gameplay, worked as a tool to navigate the students towards gathering specific evidence, and forming different theories. *Gone Home* contains of multiple layers of narratives and might appear confusing and overwhelming at first. Despite this, as students were drawn back to the reality of the context the game appeared in, as educational tool in a lesson, the tasks were not exclusively popular. The tasks were experienced as being too controlling by some students, and not leaving them with enough time to create their own opinions and interpretations. When handing out tasks to an entire class, there is always the possibility that the task would not suit everyone, either by the level of difficulty, or based on what the task is asking the students to do. It should also be questioned whether the tasks took into account the level of interaction and multimodality the students were facing, and whether the tasks were suitable for the context they appeared in.

5.2 Practical Implications of Findings

The primary objects of this thesis were to research the attitudes and experiences among students at an upper secondary school when using the video game, *Gone Home*, as an approach to literacy and literature in the EFL classroom. The main focal points were their experiences, what processes and tools they enabled, as well as how the teacher can facilitate the use of narrative video games as an educational tool. The study aims to raise awareness amongst teachers of new multimodal learning tools, and the benefits of drawback of its

implementation in the EFL classroom, with special focus on video games as an approach to L2 literacy learning.

The target school had already facilitated ICT learning and the use of video game, by providing the students with a "gaming room", as well as the necessary equipment to play the game both at school and at home. This means that the students could download and use the game individually on their computer, without any expenses on their behalf. As the school has a learning environment that encourages the use of video games in education, the threshold for conducting lessons using video games is unusually low. The school has also employed two game pedagogues, whose job is to discover, adapt, and assist the use of video games in the education. Teachers who face the new media without similar support, might experience it as a more challenging process.

The video games that are being used in the classroom, should be designed in such a way that teachers who do not have a special competence or interest for video games should be able to access and use video games. The game does not rely on advanced game mechanics, and there is no other way to finish the game than by triggering the final item. It is important that the video games implemented in the education are easily accessible and understandable, even for unexperienced teachers, if not, the use and future of video games in the EFL classroom will stagnate.

5.2.1 Limitations

At times, the language used in *Gone Home*, in the tasks, and in reflection logs was too advanced for some of the students. This meant that they either skipped the task or expressed their displeasure of the difficult language. The term ICT used in reflection log I (Appendix IV) should have been clarified before handing out the initial reflection log, as many students did not have knowledge of the term beforehand, and therefore needed a thorough explanation. During this explanation, the students might have been affected by each other, or the wording of my explanation, which, in turn, might have affected their answers to the question in focus.

When doing action research, the question of validity and objectivity comes into place. As in any study, being completely unbiased is impossible, yet the challenge of bias is even greater in action research studies (see chapter 3.7, *possible limitations*). The students' and

teacher's wish to see the action and project proceed could have influenced their experience and feedback of the study.

Another limitation is the fact that the attitudes and experiences of the students should have been tracked for a longer period of time in order to thoroughly document and track their experiences. It would have been interesting to see whether the attitudes persisted, or if they were affected by the joy of using a video game.

5.2.2 Recommendations for Further Research

The study can serve as a basis for further research in different areas, as contains a broad scope of research. The selection of media and the selection of video games applied to a learning context demands further research, if a steady research basis behind the application of video games in the EFL classroom can be established. What happens when you apply video games as a tool over time? Or a younger age? Could letting the students have a say in the selection of video games affect the process negatively or positively? Will the wish for more autonomy facilitate a better learning situation, and are the student competent enough to make such a decision?

The "novelty effect" definitely plays a role in this study, hence, the importance of longitudinal studies that assess the introduction of new technologies and methodologies in the classroom after the novelty excitement period is over may be an important next step. Does the newfound sense of engagement and interaction with narrative video games as literature fade over time, or does it remain as an exciting approach to the topic? By reviewing the use of video games over a longer time period, and in multiple classes, it would give a more definite answer to the long-term implementation of video games in the EFL classroom.

The action research study was limited to one VG1 class at a school that is well known for its common use of technological learning methods and tools. Although the students' expectations of the school were documented, and only showed that approximately one third of the students applied to the school on the basis of the use of ICT, it might, nonetheless, be interesting to apply the same study to a school where more traditional learning methods are common. The students of the target school do not use school books for the majority of the subjects and are therefore used to the interaction and interpretation of authentic sources, whereas students who are used to relying on textbooks, might find the transition more difficult.

The number of participants could be expanded, and by doing so, reviewing and comparing a larger variety of age groups both domestically and internationally. Including vocational studies could also provide a different basis for how youths work with the video game, and if the understanding and reflection contrasts. Other aspects of game play could also be examined, both by looking at topics within the game itself, or by looking at the development of tools and skills through the use of video games. More experienced teachers might have a different view of the structuring, execution and evaluation of the video game-process, and might accentuate other aspects of the learning process. This also brings the attention to the attitudes among teachers towards the implementation of video games, where the opinions splay.

Today's teacher training program does not focus on the use of video games in the classroom. As the national curricula is changing, digital competence should be implemented to a higher degree thorough the training of new teachers. In this way, the classrooms of tomorrow, will reflect the competence and skills needed to thrive in the digitized society. The teacher education should reflect the state of the digital classroom and the digitalization of the EFL *Bildung*.

It might also be interesting to research further how students with different learning restrictions experience gameplay. How does the large amount of visual and textual clues affect the reading process? Students with dyslexia are often offered tools that helps with the reading and writing process. These tools might be hard to incorporate into gameplay. Nonetheless, as it was possible to play the game with journal entries being read out loud, this might work in the same way as *TextPilot* (see chapter 1.5 abbreviations) does in regard to helping the student read and discover errors. In a study performed by Nielsen (2006) (see chapter 2.7), the eye movement of digital text readers were tracked, and one of the key findings was that the reader simply skimmed the first two paragraphs before deciding whether it had any relevance. The same study might be interesting to perform of readers playing narrative video games, as they have to navigate through large amounts of texts, both relevant and irrelevant. Do students read differently when reading and looking for clues in video games?

5.3 Concluding remarks

In this thesis the application of the video game, *Gone Home*, as an approach to literature in the EFL classroom has been researched. This research project sprung out of the general tendency of negativity and lack of motivation expressed by students when working with literature. As the key findings state, implementing video games in the education might be an important tool to recognize the reality the students are facing. You do not have to be a *gamer* in order to use video games in the education, but you might need a bit of courage.

Serafini (2015) states that anyone who cannot handle multimodality is illiterate. In today's digitized society, the students need to be equipped with a set of tools and skills which prepares them to sufficiently read and decode multimodal texts in a variety of shapes and forms. It is time to modernize the EFL teaching practice and meet the students' needs. By implementing video games, it gives the students access to authentic language use. In these situations, they are producing their own meaning and interpretation, whilst at the same time feeling some sense of joy over the fact that they are allowed to play video games during school hours. Nonetheless, it should be stated that hardly any learning tools are universally applicable to all students and all classroom contexts, so the process documented in this thesis might have to be adjusted hereafter according to the contextual situation. Regardless, it is believed that video games and multimodal texts can facilitate for deeper learning and create a sense of joy and originality in the EFL literacy teaching.

Learning a new language also means being able to decode information from a variety of multimodal sources. L2 learning goes beyond the learning of syntax, grammar, and phonetics, but requires an understanding and ability to interpret the connotations and modes of the language. It requires access to sources of authentic language use, where students have to chance but to engage and decode the modes. Only in this way will the students be given a chance to adequately use the target language in a competent way.

When reviewing the gathered data, the tendency of that literature picked out and worked with in cooperation with teachers carry higher value than literature chosen and read by the students themselves arose. There is a need to disarm reading literature in the EFL classroom, in order to lessen the pressure some students seem to experience. When introducing the different forms of literature, it does not imply that the students should enjoy every media, but rather

give students a chance to face and form an opinion of the different texts. This means that some students might dislike the use of video games, which should be accepted on the same terms as some students might not enjoy working with novels, short stories, or factual texts. Games do not offer a magical solution the crisis of the status of literature in today's educational system, but rather suggest an alternative approach and an insight to interactive media which is true to the reality the students face.

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Appendix I: NSD Approval



NSD sin vurdering

Prosjekttittel

Multimodal literacy in the EFL classroom: narrative video games

Referansenummer

516772

Registrert

05.09.2018 av Ingrid Elise Hamm - Ingrid.Hamm@student.uib.no

Behandlingsansvarlig institusjon

Universitetet i Bergen / Det humanistiske fakultet / Institutt for fremmedspråk

Prosjektansvarlig (vitenskapelig ansatt/veileder eller stipendiat)

Aud Solbjørg Skulstad, Aud.Skulstad@uib.no, tlf: 55584835

Type prosjekt

Studentprosjekt, masterstudium

Kontaktinformasjon, student

Ingrid Elise Hamm, qaq001@uib.no, tlf: 48362102

Prosjektperiode

01.09.2018 - 15.05.2019

Status

01.11.2018 - Vurdert

Vurdering (1)

01.11.2018 - 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 01.11.2018, 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 15.05.2019.

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 finner 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 og samtykker 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 behandlingen ved planlagt avslutning for å avklare om behandlingen av personopplysningene er avsluttet.

Lykke til med prosjektet!

Kontaktperson hos NSD: Belinda Gloppen Helle Tlf. Personverntjenester: 55 58 21 17 (tast 1)

Appendix II: Student Approval Form

Forespørsel om deltakelse i forskningsprosjektet



«*Dataspill som litteratur i engelskundervisningen*»

Bakgrunn og formål

Dette er et spørsmål til deg om å delta i et forskningsprosjekt hvor formålet er å forske på bruk av dataspill i undervisningen, her med fokus på Engelsk-undervisning på VG1. I dette skrivet gis informasjon om målene for prosjektet og hva deltakelse vil innebære for deg.

Formålet er å se hvordan bruk av dataspill i undervisningen kan påvirke elevers oppfattelse av Engelsk (fremmedspråklig) litteratur. Forskningsprosjektet vil finne sted i Engelsk-undervisningen, og vil foregå på engelsk.

Dette er en masteroppgave i Engelsk didaktikk ved Integreert lektorutdanning ved Universitetet i Bergen.

Du får spørsmål om å delta i forskningsprosjektet da du er en del av klassen som ønskes som deltakere. Læreren vil i dette tilfellet fungere i to roller, både som lærer i klassen og som forsker. Denne henvendelsen deles ut til samtlige i klassen.

Hva innebærer det for deg å delta?

Studien innebærer at læreren også fungerer som en forsker, og skal observere og samle inn data under undervisningen. Dette innebærer at læreren også vil være en forsker, som skal observere hvordan dataspill kan brukes som en tilnærming til litteratur i klasserommet. Det vil derfor foregå observasjon av hvordan elevene jobber med fagstoff, oppgaver og dataspill. Det vil også bli bedt om at elevene fører en logg, for å dokumentere opplevelser og holdninger

underveis. Loggen vil ikke bli vurdert som en del av vurderingssituasjonen til elevene. Jeg ønsker også å benytte meg av utdrag fra elevoppgaver. Disse vil bli anonymisert.

Det er frivillig å delta

Det er frivillig å delta i prosjektet. Hvis du velger å delta, kan du når som helst trekke deg uten å oppgi noen grunn. Alle opplysninger om deg vil da bli anonymisert. Det vil ikke ha noen negative konsekvenser for deg hvis du ikke vil delta eller senere velger å trekke deg.

Det vil ikke påvirke ditt forhold til skolen eller lærer, karakterer eller fremtidige vurderinger.

Hva skjer med informasjonen om deg?

Opplysningene om deg vil bare bli brukt til formålene du har blitt har fortalt om i dette skrivet. Opplysningene vil bli behandlet konfidensielt og i samsvar med personvernregelverket. Navnet og kontaktopplysningene dine vil erstattes med en kode som lagres på egen navneliste adskilt fra øvrige data. Deltakerne i forskningsprosjektet vil bli anonymisert, og vil ikke kunne gjenkjennes i publikasjon.

Prosjektet skal etter planen avsluttes *15. Mai 2019*. Personopplysninger vil slettes når forskningsprosjektet er avsluttet.

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
- å sende klage til personvernombudet eller Datatilsynet om behandlingen av dine personopplysninger.

Hva gir oss rett til å behandle personopplysninger om deg?

Vi behandler opplysninger om deg basert på ditt samtykke.

På oppdrag fra Institutt for fremmedspråk ved Universitetet i Bergen har NSD – Norsk senter for forskningsdata AS vurdert at behandlingen av personopplysninger i dette prosjektet er i samsvar med personvernregelverket.

Hvor kan jeg finne ut mer?

Hvis du har spørsmål til studien, eller ønsker å benytte deg av dine rettigheter, ta kontakt med:

- Institutt for fremmedspråk ved Universitetet i Bergen ved Ingrid Elise Hamm, prosjektansvarlig (ingrid.hamm@uib.no), Aud Solbjørg Skulstad, veileder (Aud.Skulstad@uib.no), og Andre Storto, veileder (Andre.Storto@uib.no).
- Vårt personvernombud: Norsk senter for forskningsdata
- NSD – Norsk senter for forskningsdata AS, på epost (personverntjenester@nsd.no) eller telefon: 55 58 21 17.

Med vennlig hilsen

Ingrid Elise Hamm

Samtykkeerklæring

Jeg har mottatt og forstått informasjon om prosjektet *Dataspill som litteratur*, og har fått anledning til å stille spørsmål. Jeg samtykker til:

- å dele anonymisert skriftlig arbeid
- å dele oppgavetekster fra heldagsprøver
- å være en del av observerings situasjonen i klasserommet

Jeg har mottatt informasjon om studien og er villig til å delta.

(Navn i blokkbokstaver)

(Signert av prosjektdeltaker, dato)

Appendix III: Approval form sent to the school's administration

*Til rektor ved ***** Videregående skole*

Forespørsel om å utføre forskning: «Multimodal literacy in the upper secondary EFL classroom: Narrative video games»

Bakgrunn og formål

Som masterstudent i fremmedspråk med fordypning i Engelsk didaktikk ved Universitetet i Bergen, ønsker jeg å gjennomføre et forskningsarbeid ved deres skole. I prosjektet så ønsker jeg å undersøke hvordan læreren jobber med multimodale tekster, herunder dataspill, i fremmedspråk-undervisningen. Masteroppgaven skjer under veiledning av Aud Solbjørg Skulstad, førsteamanuensis i engelsk fagdidaktikk ved UiB og Andre Coutinho Storto.

Hva innebærer studien?

Forskningsprosjektet vil finne sted i engelsk-undervisningen som en integrert del av undervisningsplanen. Det vil hovedsakelig foregå på engelsk. I dette prosjektet vil det foregå aksjonsforskning. Dette innebærer at jeg som lærer også vil være en forsker, med utgangspunkt i profesjonsutvikling. Det vil derfor foregå observasjon av hvordan elevene jobber med fagstoff, oppgaver og dataspill. Jeg ønsker også å inkludere spørreskjema og elevoppgaver for å kartlegge holdninger og elevenes opplevelser. For å oppsummere så ønsker jeg å samle inn data ved å:

- Sende ut spørreskjema til elever. Dette vil ta omtrent 15 minutter å svare på.
- Spørreskjema delt ut til utvalgte lærere i Engelsk. Varighet: 15 minutter.
- Drive aksjonsforskning gjennom observasjon og gjennomføre undervisningsopplegg i min klasse.

Frivillig og anonym deltakelse

Lærere og elever vil bli informert om at det er frivillig deltakelse på intervju og

spørreundersøkelse. Ettersom det vil bli utført aksjonsforskning i klasserommet, så vil det også bli delt ut samtykkeskjema hvor elevene må skrive under. Personopplysninger vil bli behandlet konfidensielt, og deltakerne i forskningsprosjektet vil bli anonymisert, og vil ikke kunne gjenkjennes i publikasjon. Prosjektet vil etter planen bli avsluttet i Mai 2019. Data samlet inn under spørreundersøkelse og intervju vil bli slettet etter dette. Prosjektet er meldt til, og godkjent av Personvernombudet for Forskning, Norsk Samfunnsfaglig Datatjeneste A/S.

Med dette så håper jeg på positivt svar. Dersom det er ytterligere spørsmål, er du velkommen til å ta kontakt med meg på e-post: Ingrid.Hamm@uib.no

Vennlig hilsen,
Ingrid Elise Hamm

Samtykke til forskningsarbeid ved *****

Jeg gir med dette tillatelse til at Ingrid Elise Hamm kan gjennomføre aksjonsforskning i forbindelse med sin masteroppgave i Engelsk didaktikk skoleåret 2018/2019.

(Dato og signatur)

Appendix IV: Reflection logs templates

Template Reflection log II.I: Expectations

1. What are your previous experiences with literature?
2. What are your previous experiences with video games?
3. What expectations regarding ICT did you have when applying for this school?
4. What are your expectations/thoughts before playing the video game *Gone Home*?

Template Reflection log II.II: Understanding

1. What happened in the game?
2. What did you think of the end of the game?
3. Did you like or dislike the game? State your reasons.

Template Reflection log II.III: Final Reflection

1. Do you prefer working with video games or paperback literature? How was your experience working with video games as literature compared to reading a paperback novel? State your reasons.
2. What, if anything, do you feel that you have learned during this process?
3. What do you think of the tasks handed out when playing the game? (Tracking tasks, 1995 Archeology, Character Trackers and the final written assignment)

Appendix V: Gone Home tasks

Part I: Tracking tasks

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
(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?		

Timeline

Combining evidence from both the porch and the foyer, fill in the appropriate date and corresponding screenshot in the spaces provided.

Event	Exact Date	Screenshot Evidence
Katie leaves for Europe		
Family moves to new house		
Katie returns from Europe		

Part II: Creative writing

Writing

Consider the information you have discovered in the porch and foyer. Write a short text where you speculate about how the story will unfold (max. 300 words).

Part III: In-depth study

Fordypningsoppgaver – Gone Home

Disse 4 oppgavene bør gis etter at elevene har hatt mulighet til å utforske spillet utover de to første rommene. Oppgavene er laget slik at de dekker et spekter av tema som bør appellere til elever med ulike typer interesser. Av den grunn bør elevene selv få velge den oppgaven som treffer de best.

Elevene velger EN oppgave som de fordyper seg i. Hver oppgave krever ca. 3-4 timers arbeid i og utenfor spillet.

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).

1. 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?

2. 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 VI: Written assessment

PART TWO: WRITTEN ASSESSMENT

Choose **one** of the tasks:

Task A: Game Review “Gone Home”

Write a game review. You should include elements such as: characters, plot, point of view, narrator, setting, music, etc. You should also discuss the following points.

- There is some debate in the gaming world as to whether “Gone Home” is a game at all. Do you feel it is a game? Why or why not? If it is not a game, what is it?
- What elements excited or bored you?
- Did you like how the game ended? Were you surprised? Disappointed? Would you recommend it?

Remember to include evidence (screenshots etc.) collected from the game to support your arguments. When including evidence, remember to state its relevance and to incorporate it into the text. If you’ve used other articles as sources, remember to cite them in the text as well as in the literature list.

OR:

Task B: Character analysis

Pick two characters from the video game *Gone Home*. You should discuss the characters and compare them to each other.

- How does their story relate to the game? What role do they play?
- How do their stories intertwine? What is their relationship? How do their stories affect one another?
- 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?

Remember to include evidence (screenshots etc.) collected from the game to support your arguments. When including evidence, remember to state its relevance and to incorporate it into the text. If you’ve used other articles as sources, remember to cite them in the text as well as in the literature list.

Appendix VII: Reflection log answers

Reflection logs 1: Expectations

REFLECTION LOG S.1.1

PART ONE:

Before you start, answer the questions below individually:

1. What are your previous experiences with literature?
 - I have read a lot in school, but not that much in my spare time. I read a lot more before, but lately I just do not have enough time for this.

2. What are your previous experiences with video games?
 - I do like to play videogames, but I do not play it often. Actually I am not sure why I do not play it much, but sometimes I play it with my friend. I have not played videogames much in school.

3. What expectations regarding ICT did you have when applying for this school?
 - I just thought that we were going to use the computer much. That our books were online and that we were supposed to write at our computer, but I did not know that we could play videogames during school time.

4. What are your expectations/thoughts before playing the video game *Gone Home*?
 - I hope and believe that it will be fun, because we are doing something else, but I do not know much about the game tho.

REFLECTION LOG S.2.1

1. What are your previous experiences with literature?

My previous experiences with literature are that I like to read books. I used to read a lot when I was younger, including english books, but in the last few years the amount of reading has subsided because I have less time.

2. What are your previous experiences with video games?

I have played many different video games. I play mostly PC games, but on other consoles as well. The games I usually play are english.

3. What expectations regarding ICT did you have when applying for this school?

I did not expect much regarding ICT. I had heard that classes sometimes played games, but I did not really think we would do that.

4. What are your expectations/thoughts before playing the video game Gone Home?

I have heard there are mixed opinions about the game, and that it won some prize. Apparently, some people claim that it is not a game because you just have to figure out where your family is. There is no other gameplay than to go around and read letters, notes etcetera. Others love it because of its story and because it is a new kind of game.

REFLECTION LOG S.3.1

PART ONE:

Before you start, answer the questions below individually:

1. What are your previous experiences with literature?
 - I have some experiences with different literature. Some I have got in school and some I have got on my free time. Every summer I like reading books, some of the ones I have read have been in English.

2. What are your previous experiences with video games?
 - I have experiences with video games from home, as I grew up I always liked to play videogames with my friends. In school we did not have a lot of the same experience. In primary school we did play this one game, I think for 2 weeks, called “dragon box”. This was a sort of math game, but math has always been one of my favourite subjects, so I did find the game a bit monotonous. However, the fact that we did play a game during school hours was very rare, so it did entertain me during class, and the fact that it was an internet competition made it more exciting.

3. What expectations regarding ICT did you have when applying for this school?
 - I did have a lot of different expectations. The fact that we would not use books during the lessons made me uncertain about applying. I did think the transition from having books to everything on a computer would be a lot harder than it turned out to be. In my old school we did not have the finest equipment available, and a lot of our school work was on papers. We did not have a lot of knowledge about ICT, along with our teachers.

4. What are your expectations/thoughts before playing the video game *Gone Home*?
 - I have not heard about the game before and I find it interesting that we will use this much time on a videogame. My hopes are that I will learn English without thinking too much.
 -

REFLECTION LOG S.4.1

PART ONE:

Before you start, answer the questions below individually:

1. What are your previous experiences with literature?

I don't read too much, but when I do its mostly fictional books. I've read a lot of comics in the past, but I don't read them too much anymore. I've had most of my experience with literature through movies, where I mostly enjoy fictional, sci-fi movies.

2. What are your previous experiences with video games?

I have a lot of experience with video games. I got my first Nintendo DS at the age of 3, with games such as Super Mario. I've also played on other Nintendo consoles, including the N64, GameCube, Wii, Wii U and Switch. Since 2011 I've found myself mostly playing on PC. The game I play the most is a game called Rocket League, which is a team-based car-soccer game. I think games have played a part when it comes to my English, as tutorials and communication happens mostly through English.

3. What expectations regarding ICT did you have when applying for this school?

I was expecting a few games throughout the 3 years of school here and to take notes/do assignments on a computer.

4. What are your expectations/thoughts before playing the video game *Gone Home*?

I don't really have any expectations, as I don't even know what the game is about, or what kind of a game it is.

REFLECTION LOG S.5.1

1. What are your previous experiences with literature?

I am not too fond of reading. I mostly do it when I am forced to, but I can understand why people enjoy it.

2. What are your previous experiences with video games?

In the past I spent a lot of time playing video games, but now I rarely play video games. I play video games on my phone when I do not have internet, but other than that I do not play video games often.

3. What expectations regarding ICT did you have when applying for this school?

I visited the school, and they told us that they played video games in class, but I heard from a 3rd grader that they rarely do it. I expected us to use computers a lot in class, and those expectations have certainly been met.

4. What are your expectations/thoughts before playing the video game *Gone Home*?

I do not know anything about the game, but I expect it to be fun as I enjoy playing video games.

PART ONE:

Before you start, answer the questions below individually:

1. What are your previous experiences with literature?
 - I don't have a lot of previous experience when it comes to literature, except the general subject from primary and middle school. Lately I have started to read some more, and find literature quite interesting, but I am far away from trained on the subject.

2. What are your previous experiences with video games?
 - I have not played a lot of videogames through my previous years. I had a period where I played some games on the internet at my spare time, but I won't consider that as a gaming period. And I have never played it as teaching either.

3. What expectations regarding ICT did you have when applying for this school?
 - I was aware of it, but it wasn't the reason why I applied. Even though I knew that it would be smart, because the technology and ICT are the future, and for me to learn how to handle and use it in my schoolwork could be useful.

4. What are your expectations/thoughts before playing the video game *Gone Home*?
 - I don't know what the play is or how it works, but I believe that it in some way can make me learn something or reflect around things that happens. So I am excited to try it, and see how it works and what I can learn from it.

REFLECTION LOG S.7.1

PART ONE:

Before you start, answer the questions below individually:

1. What are your previous experiences with literature?

I have read a lot books series before I have read some of the English classics like Huckleberry Finn. I enjoy reading if it's an intriguing story or I can learn something I'm interested in

2. What are your previous experiences with video games?

I have played a lot of different video games thru time, I have played some learning games, this learning games was some child learning games. I have played one game wite the school that we participated in a composition.

3. What expectations regarding ICT did you have when applying for this school?

I learn that this was a very modern school and that they used a lot of PC instead of pen and paper. I am not a big fan of pen and paper writing.

4. What are your expectations/thoughts before playing the video game *Gone Home*?

I haven't seen anting, but my expectation is that I am going to learn something about English literature or learn some English and have fun.

PART ONE:

Before you start, answer the questions below individually:

1. What are your previous experiences with literature?
I have written a lot of texts and assignments at my old school and we have focused on it a lot in Norwegian class, so I know how to build up certain types of texts and some important factors in literature.
2. What are your previous experiences with video games?
I don't play a lot of video games, so I'm rather inexperienced.
3. What expectations regarding ICT did you have when applying for this school?
When I applied for this school, I knew that computers and ICT would be a bigger part of my everyday live than before.. Sometimes, when I have to study for tests and the "book" is online, it gets a little hard, but it doesn't bother me that much and most of the time I really like it.
4. What are your expectations/thoughts before playing the video game *Gone Home*?
I don't have knowledge of the game, so I don't know what to expect really. It will probably be a lot of fun and it's an unusual way of learning for me, but I really enjoyed it last time we played.

PART ONE:

Before you start, answer the questions below individually:

1. What are your previous experiences with literature?

I've read some books when I was younger, like Harry Potter books and stuff. Otherwise I've watched A LOT of movies and TV shows. I would definitely say that I enjoy watching movies and TV shows more than reading books, unfortunately. I have tried to read books lately, but I can't seem to entertain myself solely on reading a piece of paper for hours. Back in primary and secondary school, we analyzed a lot of texts and novels. We mostly did this in secondary school, where I felt like all our Norwegian classes were focused on analyzing texts, novels, movies, you name it.

2. What are your previous experiences with video games?

If we travel back a couple of years, I spent a lot, and I mean A LOT of my time on video games. At one point my obsession with video games created this bubble where it was the only thing I would think about. At school my thoughts would be "I wanna play (video game) right now!", and I would be focusing because I was thinking about the game. The most time I've spent on one video game must be Black Ops 2, where I had around 450 hours of playtime. Other than that I've played free games, a lot of purchased games for platforms like PC, Playstation 2, Playstation 3, Playstation 4, Nintendo DS and more. When I didn't play a game back then, I would very often be watching YouTube videos of people playing video games. I was definitely addicted.

3. What expectations regarding ICT did you have when applying for this school?

I was thinking that we were going to play games, or something. I thought there would be more gaming and stuff like that if I took the media study in the school. And I still stand strong with this.

4. What are your expectations/thoughts before playing the video game *Gone Home*?

I think it will be a scary game, at least a little. I have played horror games before, and I have watched YouTube videos on horror games like Amnesia etc. I think it is a thrill, so I expect to have fun.

Reflection log PART ONE:

Before you start, answer the questions below individually:

1. What are your previous experiences with literature?

I read books regularly.

2. What are your previous experiences with video games?

I play a lot of games and have fun doing so.

3. What expectations regarding ICT did you have when applying for this school?

I did not expect anything from them.

4. What are your expectations/thoughts before playing the video game Gone Home?

I'm excited, I wonder what it's about. I think the game will be thrilling and come with a lot of puzzle making, which eventually will lead to a great end. It thinks the game will go through a realistic story and contain a lot of twists and side plots. I think this can be a very good way of learning English because we have a great time playing it. This makes us excited and then willing to learn.

REFLECTION LOG S.11.1

PART ONE:

Before you start, answer the questions below individually:

1. What are your previous experiences with literature?
Other than the things we have learned in school I have just read a little bit at home.
2. What are your previous experiences with video games?
None, other than the Sims.
3. What expectations regarding ICT did you have when applying for this school?
My expectations regarding ICT for this school weren't that high because I know there are always some technical difficulties and when there are a thousand people in the school it's hard to maintain great ICT service all the time. After starting at [REDACTED] though I have found that it is quite good.
4. What are your expectations/thoughts before playing the video game *Gone Home*?
I don't know what to expect from the video game. Maybe something where we have to read.

REFLECTION LOG S.12.1

PART ONE:

Before you start, answer the questions below individually:

1. What are your previous experiences with literature?

I have no experiences with literature.

2. What are your previous experiences with video games?

I do not play a lot of video games, but I have played sims.

3. What expectations regarding ICT did you have when applying for this school?

At middle school we all had computers, so I was pretty used to ICT. But when I applied to [REDACTED] I thought it was a school with high technology, but I was used to it. So it was not a big change.

4. What are your expectations/thoughts before playing the video game *Gone Home*?

I think it will be fun to play the video game *Gone Home*, last time we played a video game at school it was really fun. I hope I learn more English while playing the game.

Part One

1. What are your previous experiences with literature?

I've read some books when I was younger. I've written some tasks at school in English and I have watched so many movies and episodes on Netflix. When I was younger I also watched a lot of TV programs. I do prefer movies instead of books because I get a better understanding of the theme when it's oral.

2. What are your previous experiences with video games?

I have many thousands of hours of playing video games, so apparently yes. I have played video games my whole life. I have played all of the most common games. League of Legends, Counter Strike Global Offensive, Minecraft and Player's Unknown Battlegrounds are some of them. I haven't played video games in school before so I am really excited about this.

3. What expectations regarding ICT did you have when applying for this school?

I've been told that the teachers in this school used gaming as a way to study. When I heard that, it really made me excited. My expectations were that I would get use for some of my ICT skills that I have achieved over the years and that I would learn more about ICT.

4. What are your expectations/thoughts before playing the video game Gone Home?

I am really excited to play it. I've never played it before. I got high expectations, I do hope the game has a story line.

REFLECTION LOG S.14.1

PART ONE:

Before you start, answer the questions below individually:

1. What are your previous experiences with literature?
We have worked with literature since first grade. I have good experience with books and reading. I have wrote literature texts for a long time.
2. What are your previous experiences with video games?
I have never played so much video games, specially not at school. I am not doing it at home, because I think it is boring. I haven't played it at school either.
3. What expectations regarding ICT did you have when applying for this school?
I choose this school, because I know it has good technology. I am like a grandma with technology, and have problems with technology everywhere. I need to learn how to work with pc, and that is the reason I choose [REDACTED].
4. What are your expectations/thoughts before playing the video game *Gone Home*?
I do not actually like to play video games, but I like the game we played last time. I think this is going to be a fun way to learn.

REFLECTION LOG S.15.1

PART ONE:

Before you start, answer the questions below individually:

1. What are your previous experiences with literature?

In the past few years, i haven't red one full book.. I am not that type of a guy. But i'm reading a lot of stuff/news on my phone.

2. What are your previous experiences with video games?

I have quit good experiences with videogames. For 2 years ago, I was a lowkey hardcore gamer.. Nothing bad at all, it's just fun! I mean that some video games could be educational for students in high school.

3. What expectations regarding ICT did you have when applying for this school?

I am a very interested in technology. So when i heard that [REDACTED] was very up to date with ICT, I new it was gonna be 3 fun/interesting years with a lot of technology.

4. What are your expectations/thoughts before playing the video game *Gone Home*?

The game “Gone Home” sounds fun and interesting. I think it will be good for students to do something unusual instead off old school learning.

REFLECTION LOG S.16.1

PART ONE:

Before you start, answer the questions below individually:

1. What are your previous experiences with literature?
 - In secondary school we read some books and analyzed them. We read “the kite runner” and did a huge analyze of the book. In Norwegian we have also read a few books and analyzed them as well. We also learned a little bit about a few authors in English, but these writers were not from the literature history.

2. What are your previous experiences with video games?
 - I have not played any videogames in class, but when I was younger we played “Dragon box” to learn some mathematics. A few years ago, I also help a friend of my family to write her master task in videogames. Therefore, my brother and I had to play some math games on some apps and tell her how they effected our learning.

3. What expectations regarding ICT did you have when applying for this school?
 - When we heard about the school they said that they use videogames in many classes. At first, I thought it was a bit strange, but I was looking forwarded to play some games and learn more by playing games. We have not really used the game room, except last week, but hopefully we are going to use the room more the next years.
 - I did expect that we used our computers a lot in class, as we do now.

4. What are your expectations/thoughts before playing the video game *Gone Home*?
 - I expect it to be a little bit hard, but that we can understand the game, and equally learn more English form it.

PART ONE:

Before you start, answer the questions below individually:

1. What are your previous experiences with literature?
My previous experiences with literature are just that I am reading it some days in a week to improve my vocabulary and sometimes just for fun. We also read a lot at school. Especially when we were younger in the middle school. When we got grades, we had task with books. So once, we read to books and compared them and presented it.
2. What are your previous experiences with video games?
I have not so many experiences with video games. I can't remember that we did it at school and I have not a special interest for it. But I do like it when we are playing at school.
3. What expectations regarding ICT did you have when applying for this school?
Out of what I have read before, I know that [REDACTED] is a very technologic school. I did not know that we were supposed to use our computer all the time to schoolbooks, I really want book in addition and not just internet When I was here at the "Besøksdagen", they said that they play often play video games when they are learning. I like it, but it is not always I feel I have learned something about it.
4. What are your expectations/thoughts before playing the video game *Gone Home*?
My expectations before playing the video game "Gone Home" are that it is a bit scary video game. Maybe we are going to help someone to travel home and on the road we have to do many tasks.

REFLECTION NOTE – PART ONE

1. What are your previous experiences with literature?
In lower secondary school, we learn a lot about indigenous people, human rights, violence of human rights and freedom fighters. I don't know if this has something with literature.
2. What are your previous experiences with video games?
I don't have any experiences with video games.
3. What expectations regarding ICT did you have when applying for this school?
My expectations applying to this school was to use the PC/MAC a lot. Don't have many books, and use more technology
4. What are your expectations/thoughts before playing the video game Gone Home?
I think the video game "Gone Home" is going to be fun to play, and a little bit scary.

REFLECTION LOG S.19.1

PART ONE:

Before you start, answer the questions below individually:

1. What are your previous experiences with literature?

In the English subject, we did not work a lot with fictionairy literature in middle-school. We did work with a lot of factual texts, but we also had a look at some classic fictionairy literature. At home, I have read a couple of English books – I do generally love English as a language and I have no problem reading English books in my sparetime.

2. What are your previous experiences with video games?

From 6th to late 8th grade, people could look at me as a “true gamer”. I have always liked video games, since the very beginning. All the way from the Nintendo DS and the Wii, to hardcore computergaming – and now – ps4 gaming. All games I play are in English. I think this video game experience has had a great impact at my English language – both my oral English, and my written English!

3. What expectations regarding ICT did you have when applying for this school?

I did not really have any major expectations regarding ICT when I applied for [REDACTED]. However, I did know that it is a school of recources, and that it is modern, and has video games in the learning program. So, I could say that I did expect to play some video games here and there in different subjects. I also expected that the internet would be good at school.

4. What are your expectations/thoughts before playing the video game *Gone Home*?

My first thoughts were that the game looked like some Halloween stuff. It gave me the late October Halloween vibes. I am excited to see what we can learn from playing this game, and I also look forward to play some video games!

REFLECTION LOG S.20.1

PART ONE:

Before you start, answer the questions below individually:

1. What are your previous experiences with literature?

We have gone thru it in the English and the Norwegian on Rå. I don't remeber that much. But it wasn't boring, but it wasn't fun either.

2. What are your previous experiences with video games?

I don't think that we have played that much video games, or that I can remember. We probably played a math game of some sort on Rå, but I think it was boring and I didn't learn anything.

3. What expectations regarding ICT did you have when applying for this school?

We had a Chromebook that we had the whole middle grade, but it wasn't hard to apply for this school. I just went in on Vigo. We had a teacher that helped us while we applied for the schools we wanted.

4. What are your expectations/thoughts before playing the video game *Gone Home*?

By the looks of it, it seems like it is a scary game, but I don't think you would want us to play something we find scary. So I hope that it will be fun and that I probably may learn some English as well.

PART ONE:

Before you start, answer the questions below individually:

1. What are your previous experiences with literature?
 - When I was younger I read a lot of books, for me I have much experiences with classical, but also with Science fiction. For me literature is something I read a lot when I am on holiday, but not when I am home since I do not have the time. My favorite piece of literature is “The art of war” by Sun Zhu.

2. What are your previous experiences with video games?
 - I played a lot when I was younger, but now I focus on training, so I do not play video games any more. I do play from time to time, but not as much as I used to play.

3. What expectations regarding ICT did you have when applying for this school?
 - I had some since it is a very technological school and I had heard that they played a lot. I did not really have to much expectations, but some.

4. What are your expectations/thoughts before playing the video game *Gone Home*?
 - I think it is a game where we are going around a house to find clues about what has happened there, I think it will be fun once I get the hang of the game mechanics and how they work.

REFLECTION LOG S.22.1

PART ONE:

Before you start, answer the questions below individually:

1. What are your previous experiences with literature?
I do not have experiences with literature.

2. What are your previous experiences with video games?
I do not have any experiences with videogames, I am not a gamer. The last video game I played, was the one we played at school.

3. What expectations regarding ICT did you have when applying for this school?
In middle school we got computers, and we used them a lot in the lessons. I thought [REDACTED] would be a school with high technology, and we were told that they were playing video games in the lessons. But that was not the reason why I wanted to go to this school.

4. What are your expectations/thoughts before playing the video game *Gone Home*?
I just hope it is fun, and that I learn something. I think I will enjoy it, because last time we played a game in the English lesson it was a lot of fun.

REFLECTION LOG S. 23.1

PART ONE: MATHILDE

Before you start, answer the questions below individually:

1. What are your previous experiences with literature?
 - I am not a big fan of writing and reading, but I read a lot around fifth grade. In middle school, I did not read very much at home, but we read some books at the school.
2. What are your previous experiences with video games?
 - I have not played video games in connection with school before, but I have played a little bit of it home, like 123 spill if that counts. I have also played some PlayStation, although it is not that much.
3. What expectations regarding ICT did you have when applying for this school?
 - I have no idea of what this is, and I do not think it was something I read.
4. What are your expectations/thoughts before playing the video game *Gone Home*?
 - I am very excited about playing the game, and I look forward to it.
 - I like that we can do different thing in school and not just read and do tasks. It is also a great opportunity to practice our English if we are reading and speaking during the game.

REFLECTION LOG S.24.1

PART ONE:

Before you start, answer the questions below individually:

1. What are your previous experiences with literature?
 - I am not a big fan of writing and reading, but I read a lot around fifth grade. In middle school, I did not read very much at home, but we read some books at the school.
2. What are your previous experiences with video games?
 - I have not played video games in connection with school before, but I have played a little bit of it home, like 123 spill if that counts. I have also played some PlayStation, although it is not that much.
3. What expectations regarding ICT did you have when applying for this school?
 - I have no idea of what this is, and I do not think it was something I read.
4. What are your expectations/thoughts before playing the video game *Gone Home*?
 - I am very excited about playing the game, and I look forward to it.
 - I like that we can do different thing in school and not just read and do tasks. It is also a great opportunity to practice our English if we are reading and speaking during the game.

REFLECTION LOG S.25.1

PART ONE:

Before you start, answer the questions below individually:

1. What are your previous experiences with literature?
I don't read much literature. I listen to sound books sometimes. I have not read many books. I can be related to my dyslexia.

2. What are your previous experiences with video games?
I have a lot of experience with video game. I play English video games. With some text you must read. But I don't know how this effects my English skills. But I have no experience on video games in school.

3. What expectations regarding ICT did you have when applying for this school?
I expected fewer books than at my last school. I expected more computer writing in school. And I believed that we would play some video games.

4. What are your expectations/thoughts before playing the video game *Gone Home*?
I have not played this genre of video game before and I am exited to tri it. I am excited to see how we will play and how we will be graded.

REFLECTION LOG S.26.1

PART ONE:

Before you start, answer the questions below individually:

1. What are your previous experiences with literature?
 - Not much. The school I was in just used focused on the learning book, not literature. I have not even read a book in English at school, only in freetime.

2. What are your previous experiences with video games?
 - I haven't gamed as much video games compared to my friends but I have played video games like: FIFA, Black ops, Fortnite, Wii Sport and Ape Buzz. I believe that I didn't play video games that often since I would usually travel to my cabin in the weekend and spend time with my friends plus training in the weekday.

3. What expectations regarding ICT did you have when applying for this school?
 - I did not think much about starting at a school witch was heavy around education regarding the use of computers. Its however nice to learn how to use a computer since many off working places need people who can use pc.

4. What are your expectations/thoughts before playing the video game *Gone Home*?
 - I do have high expectations since I've not played video games in school time before and certainly not think that gaming could help you learn. I also think that it's fun and exciting doing something that you are not used to.

REFLECTION LOG S.27.1

1. I have not analyzed english literatur, but i have analysed norwegian books. I like to read books, but i read mostly in Norwegian.
2. I have played some videogames like MIinecraft and Team fortress 2, but that is in my spare time. I have not played videogames in school. I like to play videogames, but I am getting embarrassed realy quick.
3. I did not expect much. just that we are going to use the computer to work on and to play some videogames
4. My expectation before playing *Gone Home* is that it will be fun and informative. I think you have to go around in a house and search after clues

REFLECTION LOG S.28.1

PART ONE:

Before you start, answer the questions below individually:

1. What are your previous experiences with literature?
 - I have written literature texts for many years. I do not like to read books and texts anymore, but when I was younger I read all the time.
2. What are your previous experiences with video games?
 - I do not have experience with video games, gaming has never been one of my hobbies, but I think it can be fun to play.
3. What expectations regarding ICT did you have when applying for this school?
 - I applied for [REDACTED] because I like the school and I wanted to get new friends. Also, it is very close to my house, and I heard the teachers are very good. I did not think about the ICT. I knew that [REDACTED] was a digital school when I applied, but that was not important to me.
4. What are your expectations/thoughts before playing the video game *Gone Home*?
 - I think *Gone Home* is going to be a fun videogame. It sounds like it is going to be inside a house.

PART ONE:

Before you start, answer the questions below individually:

1. What are your previous experiences with literature?

I read a lot of books in all kinds of genres. And of course, I have met literature in form of movies and so on. So, I will say that I already have much experience with different kinds of literature.

2. What are your previous experiences with video games?

I have only tried easy games that you find on websites, so I don't have a lot experience on this. But I have tried out PlayStation, but I won't call myself a natural on that area.

3. What expectations regarding ICT did you have when applying for this school?

I don't have a lot of ICT experience. I do know something about my own computer, but besides from that, its barely anything. But, I'm still a person that find things out in the end. So, if I have a problem with internet or something isn't working, I often find it out by myself.

4. What are your expectations/thoughts before playing the video game *Gone Home*?

I have played on a computer before, but not this sort of game. I'm excited, it looks like a scary game so I'm wondering how I will react to things while playing it.

Reflection logs 2: Understanding

REFLECTION LOG S.1.2

PART TWO

Answer part two when you have finished the game.

1. What happened in the game?
Katie came home from Europe and started to investigate the house. She tried to find out where her family was. There were clues all around the house, and after a while she found out that her parents were celebrating their anniversary day, and her sister had gone to her girlfriend, Lonnie.
2. What did you think of the end of the game?
I liked that there was a happy ending, but it was a very boring ending. I thought that we were supposed to solve some kind of mysterious or something, but it was actually nothing special that had happen.
3. Did you like or dislike the game? State your reasons.
I liked the game, because it was very exiting. It was a little bit scary, and that made it even more fun. But as I said earlier, the ending was a bit disappointing. It were also really much text to read, and some of the text were handwritten which made it hard to understand.

REFLECTION LOG S.2.2

1. What happened in the game?

Katie came home from a trip to find that noone was home. She started investigating around the house to find out where everybody was. Slowly, one piece at a time, you find out what has happened. Many of the clues lead the player to speculate and question what it means. In the end you find out that the parents are celebrating their anniversary and Sam had gone to get Lonnie and find a place for them. The only goal in the game is to figure out what has happened, and to get to know the family.

2. What did you think of the end of the game?

I liked that there was a happy ending. Nevertheless, I was a bit disappointed. The whole game felt to me like it was leading up to that something terrible that had happened to the family, but it was nothing extraordinary that had happened.

3. Did you like or dislike the game? State your reasons.

I liked the game. I loved the old-fashioned look of the house. I also loved the atmosphere. Even though I knew it was not a horror game, it was scary going around thanks to the atmosphere. I truly felt like there was some presence in the house, just like Lonnie. Every room I entered was dark, and Sam talked about ghosts and there were books about ghosts that helped create that atmosphere. One negative side was that there was also a lot of reading that got a bit tiring after a while, especially considering that some of the handwriting was difficult to read. All in all, I enjoyed the game.

REFLECTION LOG S.3.2

PART TWO

Answer part two when you have finished the game.

1. What happened in the game?

Katie returns to her new home in Abour Hill 1. She returns to an empty house and started collecting clues to find out where her family went. As she discovers the many roomes of the familys new house she discoveres secrets of the family.

2. What did you think of the end of the game?

I think it was quite sudden. Whe found her sisters secret but we did not figure out what happened to Katies family.

3. Did you like or dislike the game? State your reasons.

I did like the game. The formulation of the game was very realistic, it felt like you where walking into someone elses home. This mabye the way Katie felt.

REFLECTION LOG S.4.2

PART TWO

Answer part two when you have finished the game.

1. What happened in the game?

After Kaitlyn left, Sam became lonely. Nobody wanted to be with her and she was called “The Psychohouse girl”. Eventually she met Lonnie, who she became friends with. After some time they realized they were in love, but Lonnie was leaving to join the military. She dropped out last second, and they ran away, Sam bringing as much stuff as she could.

2. What did you think of the end of the game?

I think the ending was pretty good. I thought it was nice to have a happy ending, especially after all the hints suggesting otherwise.

3. Did you like or dislike the game? State your reasons.

I didn't really like the game, mostly because it isn't my style, and it felt sort of slow. Some “quality of life” improvements would be to increase the movement speed and to have the map show you what items you have found in the different rooms. Didn't really dislike the game either though, but as I said, not my style.

REFLECTION LOG S.5.2

Answer part two when you have finished the game.

1. What happened in the game?

I went around searching for clues. Katie was overseas, and moved back to their family's new house. She tries to figure out what happened when she was away. She figures out that Sam has been hanging out with Loonie. Sam's parents found out about their relationship, and could not cope with the fact that Sam was lesbian. Sam eventually left the house to start a new life with Loonie. Shortly before Katie returned her parents left for a vacation/ business trip, so she was alone in the house.

After exploring for a while I eventually found a secret door containing keys to the attic. After I clicked a book lying on a table in the attic the game ended.

2. What did you think of the end of the game?

The ending was a bit weird. I clicked on a book, and did not get to know the background information, so if we could get to know what had happened in the house somehow it would have been better.

3. Did you like or dislike the game? State your reasons.

I did not like it. There was not enough action. It would have been nice with a few jumpscare, or just something to spice it up. It almost felt as if I was just carelessly walking around, with no apparent clues. I really struggled finding keys, and without keys the game is basically impossible to complete.

REFLECTION LOG S.6.2

Not present.

REFLECTION LOG S.7.2

PART TWO

Answer part two when you have finished the game.

1. What happened in the game?

In the game Kati comes home from Europe and finds her house empty, when you go around exploring the house you will gather clues to why your sister and parents are not in the house. You will find notes and other clues of what happened there before you got there.

2. What did you think of the end of the game?

I think the story was very nice and exiting to discover, but there is a single item that finishes the game, and if you get that before you discover the rest of the story. I think it rinses the experience of the story.

3. Did you like or dislike the game? State your reasons.

I think it was fun to explore the house and uncover the story of what happened, and I think its was a good story. So, I got really invested in the story, so I think it was a good game and I had a great time playing the story and the game.

REFLECTION LOG S.8.2

PART TWO

Answer part two when you have finished the game.

1. What happened in the game?

In the last part of the game I revealed a lot of the secrets and questions I got through the first time we played. I discovered the rest of the house and found keys and lock combinations to reveal more information. In the game I play a girl, Katie, that just returned from a year of college abroad. She comes home and finds that the house is empty. Her parents are on an anniversary trip and she doesn't know where her sister is at first. As the game continues, we find out more about her sister Sam. She ran away with her girlfriend, Lonnie. It seems like she kept it a secret, because all of the notes and pictures of Lonnie is hidden. I think she might have hidden it because her parents are Christian? I found a lot of bibles and it seemed like her father especially was a strict man. And at the time, being lesbian wasn't easy and people would probably judge the Greenbriar family if someone found out.

2. What did you think of the end of the game?

In the end Katie finds out that her sister ran away with her secret girlfriend Lonnie. It seemed like their parents was really against. I think the end of the game really sums up the whole plot and answers most of the questions you get through the game.

3. Did you like or dislike the game? State your reasons.

At first, I was really confused and didn't quite understand what was going on. It was a little hard to understand a lot of the time, and it was hard to find all the hidden letters and notes. I have never played a game like this, but I really liked it.

1. What happened in the game?

In the game, a character named Kaitlin Greenbriar returns from a trip to Europe, to then be alarmed by the fact she can't find her family. The consumer, us, who plays as the character Kaitlin, search the house for clues about where they were.

2. What did you think of the end of the game?

I thought the end was kind of abrupt, and I feel like we should have been able to learn more about the story. And I kind of didn't understand why it ended there.

3. Did you like or dislike the game?

I liked the game, it had a creepy vibe throughout it, which is good for a game. I think it should have had more creepy things happening though, for example sounds of people walking behind you, things moving. There were some but not enough in my opinion. Should also have been more other things like shadows and generally things to keep you entertained while looking for the clues.

REFLECTION LOG S.10.2

Not present.

REFLECTION LOG S.11.2

PART TWO

Answer part two when you have finished the game.

1. What happened in the game?

We investigated the house of a family from the 80s and tried to find out what happened to the youngest sister and looked into the stories of the other family members.

2. What did you think of the end of the game?

Anticlimatic.

3. Did you like or dislike the game? State your reasons.

I thought the game was pretty fun and had an interesting storyline.

REFLECTION LOG S.12.2

PART TWO

Answer part two when you have finished the game.

1. What happened in the game?

We arrived to a house in Abor Hill as Katie. She has been in Amsterdam for a year. When she came home, there were nobody in the house. Sam (her sister) has left and her parents is not there. We are supposed to find tracks in the house, to understand what have happened. We found keys and letters to open new doors or get information about the family. In the end we found out that Sam left Abor Hill with her girlfriend, but we do not get any information about her parents.

2. What did you think of the end of the game?

I think it was good, but a thought it would be scarier and more of a surprise. The end did not come as a surprise, but it was a good reason and understandably.

3. Did you like or dislike the game? State your reasons.

I liked the game a lot. At the start I was really excited to find tracks and stuff. It was a little disappointing in the end, but I think it was a fun game.

Part One

1. What are your previous experiences with literature?

I've read some books when I was younger. I've written some tasks at school in english and I have watch so many movies and episodes on Netflix. When I was younger I also watched a lot of tv programs. I do prefer movies instead of books because I get a better understanding of the theme when it's oral.

2. What are your previous experiences with video games?

I have many thousands hours of playing video games, so apparently yes. I have played video games my whole life. I have played all of the most common games. League of Legends, Counter Strike Global Offensive, Minecraft and Player's Unknown Battlegrounds are some of them. I haven't played video games in school before so I am really excited about this.

3. What expectations regarding ICT did you have when applying for this school?

I've been told that the teachers in this school used gaming as a way to study. When I heard that, it really made me excited. My expectations was that I would get use for some of my ICT skills that i have achieved over the years and that I would learn more about ICT.

4. What are your expectations/thoughts before playing the video game Gone Home?

I am really excited to play it. I've never played it before. I got high expectations, I do hope the game has a story line.

Part Two

1. What happened in the game?

There didn't happen a lot of things in the game. There were few things that were automatic, this makes the player to do more actions in game. I like the storyline in the game. It's pretty mysterious. This makes the game much more interesting to play. You were meant to explore and find out what really happened in the family, but it was an easier way to beat the game.

2. What do you think of the end of the game?

Well I've finished the game the easy way, but it was a fun way to finish as well.

The other way is to find all the information about the family. The end was pretty dramatic. There were a lot of secrets in this family, there was even a secret room under the stairs. In that room there were a table and a drawn star with blood. This could look like a satanic ritual.

Feil! Filnavn er ikke angitt. Here is the "satanic table"

3.

I do like the game. I am an adventures player so trying to find clues and easter eggs is really my thing. There is a lot of secrets and to finish the game you have to play for hours and hours. The game also has a scary sense to it. Something I would like to see is an outdoor area where you could walk and f.eks visit the neighbour and ask them for hints. I would also like to get some more hints than paper sheets all the time, otherwise the game was very exciting as expected.

PART TWO

Answer part two when you have finished the game.

1. What happened in the game?

The game was about a 19 years old girl (that we controlled) who investigated the house. She just got home from a year abroad for studying, and when she came back her family was gone. When we get inside the house, we walk around in the house to collect different things. The point about that, is to find out what happened to her family. Her mother is an immigrant, and her father is some kind of a Satanist. We also find out that her sister has ran away, and that she is a lesbian.

2. What did you think of the end of the game?

The end of the game was that Samantha (her sister) ran away with her girlfriend. I think it was a bit confusing, but it was a good end. I like the end because it fit into the modern community. It was not that normal to talk about being homosexual at that time in the game, but it became more and more normal in the 2000's. My theory is that her parents didn't want her to be with a girl. I didn't find evidence that they were against this, but I think it was hard for them to accept that she likes girls. I found out that her father was a kind of a Satanist, and that could be one of the reasons that he didn't want her to be with a girl. The Satanists take the Bible very seriously, and believe that it should be a man and a woman together.

3. Did you like or dislike the game? State your reasons.

I think the concept of the game is very interesting. To go around in a house and gather letters, evidence, and other stuff to tell a story. It was hard and confusing to understand the story when I played the game. I didn't see the context while I was playing. I think it sounds interesting now after a discussion of what it really was about. I don't think I have learned that much of playing it, but got more confused.

PART TWO

Answer part two when you have finished the game.

1. What happened in the game?
 - The youngest daughter Sam reveals through clues around the house that she is a lesbian. By the end of the game you find out she ran away (which is why she is gone) with her girlfriend, who was supposed to be joining the army but went AWOL with Sam. The parents of the girls are having marriage problems (and are in denial about Sams sexuality) and they go on a couple's therapy retreat, which is why they are gone. Below the surface is another story about how Katie and Sam's father was molested as a child (in 1963, which is why there are so many references to that year) by his uncle Oscar who recently died (Sam & Katie's family inherited the dead uncles house) ... The developers make you think you're going to see Oscars ghost, but you never do, you hear creaks in the house, that's it.

2. What did you think of the end of the game?
 - I think the game ended badly. I personally didn't understand the full story, and the end did not help me at all to understand.

3. Did you like or dislike the game? State your reasons.
 - I liked game quite a lot. It's kind of a mystery game. You start making these theories about what's going to happen next, and so on.

REFLECTION LOG S.17.2

PART TWO

Answer part two when you have finished the game.

1. What happened in the game?

After I was finished with the game, I found out that Sam had run away with her girlfriend Lonnie. In the beginning of the game Sam began at a new school where she met this different, cool girl, Lonnie. Lonnie where in the military. They came closer than ever and did different stuff, like going to concerts and dying their hair. Lonnie were shipped off to another location and asked Sam if she wanted to join her. Sam were in doubted at first, but at the end she said yes and went of with Lonnie.

2. What did you think of the end of the game?

Before I ended the game, I thought Sam was kidnaped or killed, so the ending surprised me a little. It was a different ending, but it was a fit for the year 1995.

3. Did you like or dislike the game? State your reasons.

I liked the game because it was fun to be a detective and working on the missing case. The game had so many different clues and items that made the game more realistic and exciting.

PART TWO

Answer part two when you have finished the game.

1. What happened in the game?

We (Katie) come home from a trip from Europe and found out that no one was home. Through Katie, we started to investigate around the house and did find out where everybody was. Slowly piece by piece, we found out what the story was. Many of the clues lead the player to speculate and question what it means. In the end you find out that the parents are celebrating their anniversary and Sam (her sister) had gone to get Lonnie, to find a place for them. The only goal in the game is to figure out what has happened, and to get to know the family.

2. What did you think of the end of the game?

I'm not sure. I didn't understand the whole story, but I liked that there was a happy ending. Nevertheless, it was a bit disappointing that nothing extraordinary happened. The whole game felt to me like it was leading up to that something terrible that had happened to the family, but it never happened.

3. Did you like or dislike the game? State your reasons.

I liked the game. The old-fashion look of the house was very nice, and it created a good atmosphere. Even though I knew it was a horror game and a bit scary, it was fun. It was very fun to explore the house. Something I didn't like was that it was a lot of reading, it got a bit boring after a while, because handwriting was difficult to read. Simultaneous it was difficult to follow the story because you had to explore everything, and maybe you didn't collect the evidence in the right order. All in all, I enjoyed the game, except from that I went a bit nauseous and dizzy.

REFLECTION LOG S.19.2

PART TWO

Answer part two when you have finished the game.

1. What happened in the game?

Katie is the first- person view in the play. Her old sister is Samantha (Sam) is 17-years old. They have move to a new house, and moving boxes is still full of stuff. Katie Is home alone and search around the hose to find something interesting. Searching the house, Katie begins to piece together what happened during her sister. Sam found it difficult to make new friends, but got a friend called Lonnie. After researching more in the hose, I found out the two girls became romantically involved and in the end that they have travel away to be together.

2. What did you think of the end of the game?

I think the end of the game was a happy ending and it was a surprising turning point. I really like the end of the game.

3. Did you like or dislike the game? State your reasons.

In the start of the game I think it was interesting, but I feel we did much the same, and after a while it started to get bored. But the ending was fun and sum up I think the game was fun and interesting.

REFLECTION LOG S.20.2

PART TWO

Answer part two when you have finished the game.

1. What happened in the game?

Katie, the character you play as, return home after a year of vacation around Europe. She is met by an empty house. Here she walks around, gathering information about what happened at home while she was away. She gathers information through picking up certain objects, that trigger “journals” written by Sam, her little sister. Katie explores her new house and finds out more about her own parents’ and sister’s lives.

2. What did you think of the end of the game?

I think the end of the game was very open, and disappointing in a way. I felt like there is yet many things to be discovered, and many questions yet to be answered. However, it may not be a bad ending. The game is still open for further investigations and exploring. For instance, I would like to find out more about Katie and Sam’s grand-uncle and his story...

3. Did you like or dislike the game? State your reasons.

I did like the game. I liked the setting, and the way the game was built up. Like how I proceeded from point and was led around the house. However, I found the story a bit boring... I just expected a game filled with a bit more horror and action. If it would, I think I would enjoy playing the game more!

REFLECTION LOG S.21.2

PART TWO

Answer part two when you have finished the game.

1. What happened in the game?

Kaitlin Greenbriar came home from Europe. The house was empty and she didn't know where their were. Then your mission is to find out what happened. It's a first person game when you are Kaitlin Greenbriar.

2. What did you think of the end of the game?

It was a bit strange. I don't really get why the family were gone. And why they had so many secret rooms and secrets.

3. Did you like or dislike the game? State your reasons.

I like the game because it was something different. It wasn't the shooting games that we teenagers are used to play. And it was interesting, and I found it very found to explore the big house.

PART TWO

Answer part two when you have finished the game.

1. What happened in the game?
 - So, in the end of the game she finds the key in the attic in her sisters' locker. She finds out her sister and her girlfriend, how was enlisted to the army have decided to run away together. You also find out that the parents are have troubles themselves and are on couple consoling. The reason for the mess is that the sister (Sam) and her girlfriend (Lonnie) robbed the place so they could survive on their own.

2. What did you think of the end of the game?
 - I thought the end was god since it gave a really open ending about what could happen next. Personally, I don't see it working out for Sam and Lonnie. Running from everyone in your life is not something that you can do.

3. Did you like or dislike the game? State your reasons.
 - I liked the game since it was planned really well and that it was not a scary game, but added scary features like the storm was a really nice touch.

Part two

1. What happened in the game?

Kaitlin Greenbriar comes home after a year in Europe. She told her parents, Janice and Terrence Greenbriar, that they did not have to pick her up at the airport. When she arrives to the new house, a house the family inherited from Terrence's uncle, the family is not there to welcome her. When she realises no one is home, she decides to explore the house. The house is full of secrets. She finds information through tapes, letters and pictures. The information is about the parent's past, her sister, Samantha, and how she had to find new friends at the school and her complicated relationship with Lonny.

2. What did you think of the end of the game?

In the end Kaitie finds the journal from Sam to her. I like the end because I like happy endings. I am glad Sam and Lonny ended up together after all they went through, and I like the end even though I did not expect the story to end that way.

3. Did you like or dislike the game? State your reasons.

I most like the game, but there are some things that i dislike. I like how the game is. We are walking in a strange house. It is exciting and interesting when you find new rooms and new information. What I disliked, was all the long letters with irrelevant information. But at the same time it was nice to get an impression of how people was related to each other. Sometimes it was too hard to find keys, or codes, but if it was easier it would not be as fun.

REFLECTION LOG S.24.2

PART TWO

Answer part two when you have finished the game.

1. What happened in the game?
 - Katie came home to a new home in Aber Hill 1 after a year in Amsterdam. She came home to an empty house. She starts to collect clues from in the house to discover a secret in the family. She discovered some new secret rooms in the house. After a tour through the house, she started to relives what had happened.

2. What did you think of the end of the game?
 - I was a little bit shocked over the end, I had not managed to see this kind of ending. I was also a little bit disappointed that we did not discover where her family was, like her mom and dad, and what they knew about her sister Sam.

3. Did you like or dislike the game? State your reasons.
 - I did like the game. I think it was fun and a little bit scary. I did get excited every. Time I discovered a new rom or a secret hiding place in the house.

REFLECTION LOG S.25.2

PART TWO

Answer part two when you have finished the game.

1. What happened in the game?

In the game the gamer plays a character called Kaitlin, whom returns to her home. The house is abandoned, and the task is to figure out what has happened to her sister, father and mother. By reading Samantha's (the sister) journals, and finding hidden clues, the gamer can puzzle together the events leading to the empty house. You will then discover that Samantha has left to live with her girlfriend Loni, and that the parents are away on an anniversary trip. The game tries to scare you with hidden passages, no lights, loud sounds and strange clues. This is all an act and as you play, you will find a logical explanation for everything.

2. What did you think of the end of the game?

A part of me wanted it to be more of a mystery and a "aha"- feeling. Despite of that, the ending was just fine.

3. Did you like or dislike the game? State your reasons.

I liked the game home. The game was entertaining, and you had to focus on putting together the clues to understand the previous events. The combination of fear and the unknown made me curious, especially when I was able to move as I wanted.

REFLECTION LOG S.26.2

PART TWO

Answer part two when you have finished the game.

1. What happened in the game?

Katie came home to an empty house. She discovers that her little sister has ran away from home. Because she did not feel respected from her parents, but from her girlfriend who was running away. While their parents are at couple therapy which they try to hide from their children. They claim to be at a wedding anniversary. Therefore it was nobody home in that creepy house.

2. What did you think of the end of the game?

I though what happed in the game. What was the story? I didn't know therefore I had to play the game again. I had an idea of what had happened but in was convinced I did not know the whole story. And I still don't know the whole story.

3. Did you like or dislike the game? State your reasons.

I liked the game, it had a story you had to find out for yourself. It was not just told to you. It was not just playing a game, you had to think. I didn't like some of the clues, since could not find them. Overall I liked the game.

PART TWO

Answer part two when you have finished the game.

1. What happened in the game?

Kati or Kathlyn have just come home to her new house in Portland. She has just been in a facility in Amsterdam. When she arrives her new home, its empty and her sister Sam or Samantha has ran away. In the game you have to go around the house and explore the rooms of the house. In the game I found out that Sam had a girlfriend called Lonnie and that Sam had ran away from home so that she could ran away with Lonnie from the military. Their father Terry was abused by their uncle when he was a little kid and Terry is an author who writes conspiracy theories about things like the government was behind the killing of JFK.

2. What did you think of the end of the game?

The ending was really good. It was a good plot that Sam ran away with her girlfriend Lonnie from the military. Threw the story you stared speculating on what was going on, what Sams motivations was and why she did what she did.

3. Did you like or dislike the game? State your reasons.

No.

REFLECTION LOG S.27.2

1. In the game you search through the house and find clues. You find out that Sam stole all the \$1,000 laserdisc players and ran off with her lover Lonnie, who skipped out of the army at the last minute and left 2 desperate messages trying to get a hold of Sam.

I think the end of the game was surprising. I thought we maybe would find Sam somewhere in the house.

I like the game because I had to find out everything by myself and I had to think when I played.

REFLECTION LOG S.28.2

PART TWO

Answer part two when you have finished the game.

1. What happened in the game?

The main character comes home from a trip. When she gets home, the house is absent, and her family is not anywhere around. She finds out that her sister came out as a lesbian, which led into strife with their parents. The strife is the reason why the house is abandoned.

In the game you are going to solve the mystery of where the family is. You walk around trying to find signs that leads into the answer.

2. What did you think of the end of the game?

In the end of the game, Katie finds out that Samantha ran away with Lonnie. I think the end was not shocking, because Lonnie was Sam's only friend, and they had a relationship. Samantha's parents did not accept that Samantha was a lesbian, so I think she moved out so they could continue their relationship in peace. It was cool to hear Samanthas voice at the end.

3. Did you like or dislike the game? State your reasons.

I have mixed feelings. I did not like or dislike the game, but something in between. I did not quite understand the game, it was a little confusing. But it was exciting, and I was curious to find out the answer. It was interesting and new to play this game for the first time, I have never played a game like this before. The play is atypical because it had no interactivity, it let you search the house on your own.

REFLECTION LOG S.29.2

PART TWO

Answer part two when you have finished the game.

1. What happened in the game?

Kaitlyn (the person we play) comes home and find the house empty. A note is hanging on the door from her little sister Sam, that gives of a weird vibe. So, we start to explore the house and find tapes and notes from Sam life and especially of her relationship with her new girlfriend. In some of the notes u find clues to secret passages and moveable plates with information of Sam's life.

The tapes from Sam is the ones that moves you forward. They tell about how meeting Lonnie, Sam's new girlfriend, changed her (Sam) and in the end made them run away together.

In the game, u also find information of what happened to her parents and why they are not home when Kaitlyn comes home.

2. What did you think of the end of the game?

It was I good ending. I understand that Sam decided to run away with Lonnie, especially when her parents didn't approve.

3. Did you like or dislike the game? State your reasons.

I liked the game because it tricked me. I though the game was going to be scary, so I was very surprised when it all had a logical explanation so it was a good twist.

Reflection log 3: Final Reflection

REFLECTION LOG S.1.3

- Do you prefer working with video games or paperback literature? How was your experience working with video games as literature compared to reading a paperback novel? State your reasons.

I liked working video games compared to reading a paperback novel. It was more work with a videogame, but I still think it was more fun. This is something I could play even though it had nothing to do with school. As well it is something new. I have always just read novels, and analyzed them, but this time it was something new, a videogame.

- What, if anything, do you feel that you have learned during this process?

I have learned that videogames can be so much more than the regular, normal games.

- What do you think of the tasks handed out when playing the game? (Tracking tasks, 1995 Archeology, Character Trackers and the final written assignment)

I liked the tasks. They helped me organize the information I got while playing the game. It was a lot of information and it was nice to just put them somewhere, so I did not forget them. The character trackers could maybe include all the people though, because now I learned a lot about those I picked, but I did not know much about the others.

Reflection Log

I prefer working with video games instead of paperback literature. I think playing a video game is more exciting and makes it more fun to learn. I experienced it as a fresh way of learning that was different from anything I have done in school before. I liked the fact that instead of answering questions by looking in a text, I had to walk around and look for the answers. I was more eager to do the tasks and it made the school work more enjoyable.

I felt I learned a little more about how 1995 was, and I also learned that video games do not necessarily have to be difficult or full of action to be exciting. Looking around the house, you created assumptions of what is going on, and these inner stories made the game a special experience.

I thought the tasks given out while playing the game helped us in the game. They told us what to look for and what we should focus on. Instead of just randomly going around, the game had a purpose. Therefore, I think we took the game more seriously and looked around thoroughly.

REFLECTION LOG S.3.3

Gone Home:

I would say I prefer both. I do think it is fun playing the video games, I also find it useful to read in a book. I thought at first the playing part would just be fun and not so much learning. On a daily basis we use the English language in numerous ... It felt then almost natural to play, write down and read English. I used and improved my language without having to think too much about it. It is fun trying something new. Playing video games is a totally new way for me to learn, I am quite used to read and then write. I think it is fun to try both. Different things suit different people.

I have learned to use my brain in a more creative way. The game includes different clues that you need to remember and glue together later. After reading a lot of conspiracy theories online my brain started remembering all the little clues I found the first time I was playing. I find it interesting how I was able to put together the story thinking of it in English. It never crossed my mind to think of the game speaking Norwegian, I almost felt like I lived inside the game for a while...

At first, I was all about finding out where Sam went and why none of Katie's family was there to greet her home from her trip. Later on, I started on the different assignments, I then had to go over the house a few times. I think we used a lot of our time on our own writing, I would hope we would get the chance to discuss the game while playing it. I do find it good that we are having a written assignment in the end to combine all of our thoughts on the game.

Gone Home: Final Reflection Log

Personally, I much prefer working with video games than paperback literature. Not only do I think it's nice to do something different and unusual for a change, but I also think video games are fun and a good tool for learning. Good learning is in my opinion when someone is immersed and interested in learning, and I think this is often the case for video games. I still think paperback literature can be very useful, especially for growing a large vocabulary, but video games are powerful resources and I would like to see them more used in schools.

Gone Home is a very story-based game, so most of the things I learned while playing were story related. I learned more about what it was like growing up as a lesbian in the 90s, and how bad the view on gay people was during this period. I also learned a bit from the tasks, like finding relevant information.

I thought the tasks were all right. We got to delve deeper into the story and find out about things related to the story that we wouldn't have otherwise. I think the final written assignment is also good, as we get to write a game review, something different to all the short story, novel and movie reviews we've studied and written previously.

REFLECTION LOG S.5.3

Final reflection log

I prefer playing video games over reading as I am not too fond of reading. Although this game is not exactly my favorite game, but I think it is more fun than reading a novel. The game had a storyline so in a way it is quite similar to a novel, but playing a game is more interactive and exciting than reading a paperback novel. While playing *gone home* you can explore freely and see stuff on your screen as opposed to reading, where you use your imagination. I definitely prefer seeing it on a screen.

I do not feel I learned something very specific, but I think my English gradually improves by being exposed to the language. When you read novels it enhances your vocabulary and I think video games can have the same effect. I also learned some facts about historical artifacts after doing the tasks. I also learned that games like *gone home* exist as I have not really heard about a game where you cannot make your own choices.

I have mixed opinions on the tasks. The first task was relevant and was a nice way to learn the basics of the game and present the characters. However, I think the archeology tasks were pointless. I do not get why we have “explain” why the setting takes place in 1995 by taking a look at different artifacts. I can understand why we got the character tracker tasks, but it would have been better if we got a task that encouraged us to get a broader picture of what had happened in the game.

REFLECTION LOG S.6.3

Not present.

REFLECTION LOG S.7.3

1. I prefer working with video games because I feel more a part of the story and a bit how it turns out. Another reason is that its new we haven't played much video games before at school and chance is sometimes good, and it is fun to do something new sometimes. I have read a lot of books before and I think it's fun to read but when you do it because school tells you to read a book you doesn't enjoy it feels like an assignment but when you play a video games because school told you to it feel more like an recommendation in my opinion. So, I think it was much more enjoyable to play the game.
2. I feel like I have learned a bit about how to tell a great story that is intriguing while listening to people who speak English and you need to read a listen to uncover the full story of the game.
3. I think the tracking assignment was a great way for us to not rush thru the game, so we uncover more of the full story and not just found a way to complete the game. The 1995 archeology task was a bit repetitive and a bit too long in my onset opinion I think we needed to find a bit too much, but as an assignment it was good because you could see the level of detail the developers put in to it. The last task I chose A I think was a good task where you could write a lot and discuss how the game had been something I enjoyed.

REFLECTION LOG S.8.3

Written test – Gone home

Part one: Final reflection log

1. I enjoyed working with video games. It was a nice and quite different break from a regular class, where we only read and do tasks. I would not prefer to play video games all the time, because I do like to read paperback novels as well, but I absolutely think it should be used in class from time to time. I think working with video games compared to reading a paperback novel was a really fun and new way of learning. In the game, I got the visuals of the story and it almost felt like I was reading a paperback novel. The concept of playing video games in class is really good and I would like to see it in more classes in the future.
2. I learned how to use a video game as a novel. Another thing I learned was that there are more diverse and interesting ways of learning and reading. In my opinion, using video games at school could really help students that struggle to find motivation to read paperback novels.
3. The tasks we got while playing, made it easier to remember everything we did in the game. It gave me an overlook of what actually happened in the game. The “1995 Archeology” task was a little hard to do, because while playing the game I forgot to take screenshots. My focus was on the game itself and I didn’t take a lot of screenshots, so I had to go back in the game to take pictures while doing the tasks. I really liked the “Character tracker” task and it was really helpful. After completing the task, I had a close description of the characters.

Part one: Final reflection log

I would say I prefer working with video games rather than paperback literature, much because it is far more entertaining to learn through a video game rather than having to only read all the time. We haven't worked with video games that much, if not at all up to this point where we worked with this game and one in another class. Therefore, I felt this was very interesting and quite "nice". I must admit I can get a little bored of only reviewing and working with paperback novels and having to read and analyze it for example.

I feel like I learned more about how video games could be used for school, and how effective it is. Which I definitely noticed. I also learned a little bit more about how it would have seemed a reaction from parents about homosexuality would be in the time this game was based. From there I could look at our society today and then and compare them.

Even though I liked working with this video game and having a new experience, I felt that the tasks that were handed out were a little hard. It's definitely do-able but I felt like we could have gotten some easier or more narrow tasks. The tracking task was okay, it wasn't too hard or too easy. It didn't take long time to find the answers for most of the questions. The 1995 Archeology task was probably the best one, I enjoyed finding more information about certain items and seeing if they actually dated back to 1995. Character Trackers was too big for my taste, I spent a lot of time doing this task, as it isn't that easy to find all names easily. But overall, okay tasks. Better than paperback literature tasks.

REFLECTION LOG S.10.3

- **Do you prefer working with video games or paperback literature? How was your experience working with video games as literature compared to reading a paperback novel? State your reasons.**

- I prefer working with paperback literature, but changing it up sometimes is good, and this was a interesting way of learning. The difference between working with a game like this and just reading a story is that, we control much more what the story is going to be about. I felt really apart of the story and it makes it more thrilling and fun. This way of telling a story makes everything more real and we need to act to make the story move on. I doubt I would be as fascinated about the story of Sam and her family, if it was written on piece of paper. It was a fun experience, but it takes a long time to understand, and therefor shouldn't we do this all the time, in my opinion.

- **What, if anything, do you feel that you have learned during this process?**
- I have learned to solve puzzles and really seek to find out information about people.

- **What do you think of the tasks handed out when playing the game? (Tracking tasks, 1995 Archeology, Character Trackers and the final written assignment)**

- I was gone for most of the time that we worked with these tasks and I only took part in the first task «Tracking tasks». Doing these tasks in the game made it easier to understand what the story was about. I think I would skip a lot of the information found in the entry of the house if it wasn't for the tracking tasks. Focusing on the basic information in the start of the game made the whole story clearer as we started moving inside the house.

Reflection log

I prefer working with video games because it's more interactive than reading a book. You get to discuss the game and the characters of the game with your classmates and talk about the different theories on what's going to happen in the game and about the different things you found and what they mean.

I thought working with *Gone Home* as literature was really different from former things we have done in English class. I think you got more of an interest in reading the different notes around the house because you wanted to find out what happened in the game, but there were a lot of notes, so it can go either way really. At some point in the game you get sick of reading all of the page long letters and start to ignore them and find out about things on your own.

I personally haven't gotten a lot out of the game besides a break from regular English classes. I don't think it was meant to be used for school and therefore does not serve very many educational purposes. Since I'm already quite fluent in English, it didn't teach me anything valuable

I thought the tasks we were given during and after playing the game made the game even more interesting. You were forced to do more research about the game online and through this found more information and revealed secrets about the game.

REFLECTION LOG S.12.3

Part one: Final Reflection Log

Do you prefer working with video games or paperback literature? How as your experience working with the game as literature compered to reading a paperback novel? Sate your reasons.

- I prefer working with video games. I think it was funny to work with this game, a lot funnier then read a paperback novel. That is because I do not like read. Play a game or watch a movie is so much better. When I read a novel or a book, I do not get the bigger picture. I do not understand what is happening. When we played the game, I understand a lot.

What, if anything, do you feel that you have learned during this process?

- During this process I have learned a lot. I have learned to search more, if I do not find the information. That is really good, because when I am searching on the internet I easily give up. Now I know that I need to be searching a lot more.

What do you think of the tasks handed out when playing the game? (Tracking tasks, 1995 Archaeology, Character trackers and the final written assignment)

- I think that was a good way to help us understand the game even more, because then we had to think about it and find information if we not already knew that.

Reflection log

I do prefer working with video games during class. I have always wanted to play as an activity in school. So, to combined literature and games is no problem for me. The game was fun and exiting et first, but in the long term it was getting kind of boring. As I said it was very fun to use videogames as a form for education. I really think there is much to learn about it and it's a fun way to learn.

Videogames are social, paperback novel aren't. This is an important point because if something's social, you may talk to each other in English. This even makes you better at oral speaking. What Elise did is good because she combined literature and videogames. This makes a perfect combination to earn better English skills.

I have learned how difficult it can be to communicate in English under pressure. I've learned how well videogames can make your day better and to get your mind to think of something else then school. I've how effective it can be to play videogames to upgrade the oral English. I think the tasks are nice because if you have done them you're good for the "final test". The tracking task was maybe the most casual task. In this task you had to find out some basic information, this happened right when the game start. Archeology is a fun task. Here you must do some exploring and try to find some furniture that make the game played in 1995. And the last task is maybe the most difficult, but a fun one. In this task you're going to have a deeper research in some of the characters. This makes it interesting because you get more information and maybe get a better understanding of the storyline.

Final reflection log

When I first heard that we were going to play a video game in class, I was happy. I thought that it would not be that much work, but a lot of fun. I don't actually like to play video games, but it is much better than a "normal" class. This game is more like a story than a game, and that is something I like. You have to look for answers and clues all the time, and play the game more than once to get all the connections. That is why I like to work with this game compare to reading a paperback novel. I think this game is a funny way to work with a story. One bad thing about this game is that it took a long time for me to understand the story and gather the clues. I think I would had learned a lot more English of reading a paperback novel, because than you use time to read the story. In the game you use a lot of time just going around in the house. But we had a lot of exercises after the game, and then I have practised my English a lot.

I think that I have learned more English generally, because we have done some exercises and had group discussions about the game. Than we had to practise our writing skills, and the language. I also have learned things that does not necessarily have to do with the English language. I felt kind of like a cop walking around in the house looking for something suspicious. Like where can we look for clues? What does this letter mean? Is it a connection between people in the family and outside the family?

I like the tasks we have done while playing the game. It is very important to do task to this game. It can be confusing, and than it is great to do tasks and compare it to what your friends thinks. If you gather different answers and different point of view, you can get a containing story. Specially the "Character Trackers" task made me think more about the characters I choose. It forced me to think about the persons and investigate them.

REFLECTION LOG S.15.3

- Do you prefer working with video games or paperback literature? How was your experience working with video games as literature compared to reading a paperback novel? State your reasons.
 - o Many schools specially here in Norway, are analog. Its hand-written tests, tasks and so on. I've only seen two schools here in Bergen that are technologic, and I'm happy to be part of one today. By playing games instead of having ordinary classes, it makes the day much funnier. In my own opinion, I prefer to play games at school. I feel like I'm getting so much out of it instead of reading a long (can be boring) literature on paper. By playing games, the school understand where the society is today, and how to make students learn.

- What, if anything, do you feel that you have learned during this process?
 - o In the process of playing "Gone Home", my understanding to for example analyze a story, have been much better. I find myself to analyze the story easier, than analyze a handwritten text on paper.

- What do you think of the tasks handed out when playing the game? (Tracking tasks, 1995 Archeology, Character Trackers and the final written assignment)
 - o By handing out tasks when playing the game, make the "player" to pay more attention to the game while gaming, and make the person who plays the game understand the story much more and easier.

REFLECTION LOG S.16.3

Reflection log part tree

Do you prefer working with video games or paperback literature? How was your experience working with video games as literature compared to reading a paperback novel? State your reasons.

- I prefer working with video games because it is easier, and I get more motivation by playing a game, than reading. The game was very existing and therefor I wanted to look into it more, not because I had to. When I was working with the game at home it did not feel like work since it was so fun.

What, if anything, do you feel that you have learned during this process?

- I have learned to analyze a game and also learned a lot about writing my own stories. I am more aware of using symbols, dimensions, describing characters and so on, because I understand how important it is to make a story exiting.

What do you think of the tasks handed out when playing the game? (Tracking tasks, 1995 Archeology, Character Trackers and the final written assignment)

- In think the tasks were necessary to understand the game. The task actually made it more fun because you understood the game better. The tasks made the feeling of being a detective easier and this also made playing the games more fun.

REFLECTION LOG S.17.3

PART ONE: FINAL REFLECTION LOG

Answer the following questions in a final reflection log.

It should be at least ½ page long. The reflection log will not be graded.

- Do you prefer working with video games or paperback literature?

How was your experience working with video games as literature compared to reading a paperback novel? State your reasons.

- My opinion is a bit separate. I liked that we played videogames, it is different from our usually lessons. In the other way, I did not feel that I have learned so much about it.

Compared with previous tests, where I have been given a preparing material, like a delay. I feel I learn more about them and the preparations to them.

- What, if anything, do you feel that you have learned during this process?

I think my vocabulary has become better, but I also found it a bit difficult to follow the story in the game.

- What do you think of the tasks handed out when playing the game? (Tracking tasks, 1995 Archeology, Character Trackers and the final written assignment)

I think that is very good that we have tasks we have to hand in. Then we have to do something in the lessons and we also work more with them and probably learn more.

Part one: final reflection log

- I prefer working with video games instead of paperback literature. My experience working with video games as literature has been fun and different. I think it is cool to find other alternatives to learn on, compared to reading a paperback novel.
- I think I have learn a lot of the game Gone Home. For example how it was to fall in love with the **gender/sex/vocation** in the 90's. I also feel I have a better **vision** on the society before.
- I think the tasks we got handed out when playing the game was a bit different than other stander tasks. And it was interesting to answer the question because the tasks was...

Final reflection log: Gone Home

Do you prefer working with video games or paperback literature?

- Honestly, I think I enjoy working with videogames more than paperback literature. Now I do have more experience working with literature, so this was really my first time working with a videogame like this. However, I enjoyed working with it, and I hope I will work with more game related tasks in the future!

How was your experience working with video games as literature compared to reading a paperback novel? State your reasons.

- I find it more exciting, fun and enjoyable to work with games, instead of books for instance. The fact that I am playing and experiencing the storyline instead of reading words on some pieces of paper makes a difference to me. It makes it easier and more fun to understand and remember the content, which makes it easier to work with it later on.

What, if anything, do you feel that you have learned during this process?

- I feel like I have learned two things that will make a difference in my life later on. The first thing is that playing videogames on a Macbook Air is not optimal. Not at all. The second thing I have learned, is that working with videogames makes school a bit more “bearable” and fun!

What do you think of the tasks handed out when playing the game? (Tracking tasks, 1995 Archeology, Character Trackers and the final written assignment)

- I think the tasks were OK. They were a little bit too heavy, to the point where the joy of playing the game disappeared because I had to focus on the subject related details. I feel like it made me miss some parts of the gameplay. Sure, I understand that we are at school and that there is a purpose. However, it may have been better if the tasks were less heavy or different, so that both doing tasks and actually playing the game would be easier.

Reflection log part one

1. Do you prefer working with video games or paperback literature? How was your experience working with video games as literature compared to reading a paperback novel? State your reasons.
2. What, if anything, do you feel that you have learned during this process?
3. What do you think of the tasks handed out when playing the game? (Tracking tasks, 1995 Archeology, Character Trackers and the final written assignment)

1. I definitely prefer working with video games than paperback literature, because it's so much more fun and I learn better with something that I find interesting and fun. I was a little bit sceptic in the start, but when I played the game, I actually wasn't bored. When we work with literature, I feel like the whole class are bored, but when we played Gone Home, the whole class were laughing and some of the girls were even screaming. So, I hope that we will play more games like Gone Home.
2. I've learned that you got to see after the small details, and that they matter. When we played Gone Home, I was more into the exploring stuff that the documents and files. And therefor I had to play the game a lot yesterday, I even looked up summary and articles from the game, so I am more prepared today. And I've learned how the houses were in the 90s, I do know a little, but now I know so much more.
3. If it wasn't for the tasks I wouldn't have learned much. Because I've wouldn't never check out who the mother is, or how long they have lived there. So that was good. But I think we got to many tasks. Because there is so much you got to see and find out in the game, and when you constantly thinking about the tasks that you got to do, you don't really look for the details in the game.

REFLECTION LOG S.21.3

- Do you prefer working with video games or paperback literature?
 - For me I feel like working with video games are more fun, but I feel like I am not learning anything. So, for me paperback literature is better if I want to learn something.

How was your experience working with video games as literature compared to reading a paperback novel? State your reasons.

- I thought it was interesting. It made the experience more fun and I felt like it was easier to get into the game compared to a novel. I still think a novel is better if I want to learn something since, I have to pay a lot more attention to what I am reading.
- What, if anything, do you feel that you have learned during this process?
 - I have learned that for me it is easier to have fun while playing a game, but for myself it is not a great way of learning. I still think we should do it again but maybe not all the time.
- What do you think of the tasks handed out when playing the game? (Tracking tasks, 1995 Archeology, Character Trackers and the final written assignment)
 - I think they were good since they made you pay a little more attention in the game so that you could complete the tasks. They were not too difficult but was still a bit time consuming to get done. Overall very well made.

REFLECTION LOG S.22.3

PART ONE: FINAL REFLECTION LOG

1. I think it is good to vary the lessons. I enjoyed working with the video game, but it would not be as fun if we did it in every lesson. The lessons were not what we are used to, so we were all excited to see what the next lessons would cause. While playing video games, we are learning without thinking about it. We are having fun while we are learning. Reading paperback novels is boring in the long run. Now as we are done gaming, I look forward to going back to “normal” teaching. But I will definitely play more video games in the future!

2. The biggest thing I have learnt, is that not all video games is about shooting and killing. Not only me thought we were going into a haunted house. As we discovered new rooms in the house and it was completely dark, we thought there would come a person or a demon. But it never did, and I was not disappointed about it neither. I think it was a nice way to tell a story through a video game. I have also learned more about how the houses looked like in 1995. Which I do not think I would learn if someone were just describing it to me.

3. Actually, I liked all of the tasks we did. I feel like I got more out of the game when I had to research those things I was going to write about. There is a lot of things I would not learn about the character’s relation to each other if I did not do the tasks.

REFLECTION LOG S.23.3

Reflection log nr. 3

- **Do you prefer working with video games or paperback literature? How was your experience working with video games as literature compared to reading a paperback novel? State your reasons.**

I prefer working with video games rather than paperback literature. That is because I am not a big fan of reading. I can get very bored when I read, but the game captured me. It was fun from the beginning to the end. I found working with the video games very exciting. It was a different way to learn and the game was kind of a novel or a story, but instead of reading it, we lived it. This made me keep my attention at the story and the game. I do not think I would pay that much attention to the book if I was reading a story.

- **What, if anything, do you feel that you have learned during this process?**

I do not feel that I have learned much more than the story of the game. Maybe just to be a better investigator. But it was a fun way to work with the story.

- **What do you think of the task handed out when playing the game?**

I felt the tasks were good. They made me think around the story and helped me organize the story, so I understood it better. The tasks were very relevant for the game and fun to work with. It was a little bit different than normal, but I liked it.

Reflection log

Video games are so much more fun! I spent all day yesterday trying to figure out Gone home. It's not like you miss out on words in a book, because they are already literary carved in a piece of paper. But in video games, you could play forever discovering new things! It was also a relief that I did not have to sit down and read a book for hours. I enjoyed this little "pause" in-between all the schoolwork. And one more thing, video games are stuff people do for fun, and it is meant to be fun. It was without doubt much better than analysing a novel. I feel like I have learned, but not in the typical traditional way. It was more like paying attention and interpret, further away from "school stuff" where you have to know all your facts to do well on tasks. In this game, the only thing that mattered was that you could draw logical connections. I think that could be good for us, because that is in my opinion closer to the real life- work we are heading into after our education. What does it matter if you can read a description on a box, if you are not able to actually see that it does not add up or match the description? I want school to focus more on teaching the students useful information. Video games could be one of those little adjustments that help us focusing more on that.

I think the tasks we got were good starters, and it forced you to go a bit deeper, not just talking about the obvious like what happened to Sam. The tasks were pretty similar to what you would get if we analysed a novel. And I think that this proves that it is possible to use video games in education, and that it does not necessarily have to be a con, although many might think so. Maybe you could be just as good at analysing stories by practicing on video games? Who knows, maybe you will be better because you can visualise it in front of you, because you are used to moving around in the setting of the story?

REFLECTION LOG S.25.3

1. this is the first time I have used a video game instead of a paperback literature. Since I don't know completely what we are doing I prefer the paperback, but when I have done it before I believe I will like a video game much more. I liked the game because it was much more fun to explore, than it is to analyse a book. It was hard to find all the clues in the game just like in a novel. There is still things in the game that I have heard of but not found myself. The game forced to to find things. Not like in a novel. Because in a game you had to find that key or code that lets you continue the story.
2. I have learned that stories is in many thing including video games. I did not think that a video game with a so deep story. I have learned about the period the game is in. and how it was for a gay teen with it this period. I have seen example of how a modern-day alcoholic may live.
3. I did not like all the tasks. I did not understand why we should do all of them. Especially the archeology tasks. I know its impressive that a game has many things from 1990. I read somewhere that the game designer used a furnishing catalogue from the 1990. The other tasks gave me greater insight to the game. Especially the character tracing tasks. I was forced to go back in to the game and discover new things.

Reflection log part 3 [Final]

Working with video games is so, so much more fun than working with paperback literature. I think that the reason why I prefer video games over paperback literature is that I have never played a video game in the classes and that its existing to do something that you haven't don't before. That you don't follow the normal English routines, that you spice things a bit up by doing something that hasn't been done before in an English class. Something I believe is good. It is more fun to work with video games nice you can control the characters and you can explore the game on your own. Along the way in the video game you made theories in your head about what was going on. Compared to when your read you often don't get a full picture of the setting and the plot however in the game you were the one to explore. You were but in the middle of the setting.

I don't necessarily think that I have learned something new during this process, no matter how I do rather think that I improved some of skills. The thing I improved the most was rational, thinking about what have happen, by looking through evidence and listening threw the tapes. It all helps me at my detective skills to find out their motivations and the reason why they had done as they did.

I felt like the task was a bit boring to say the least. It would be more fun to discuss how we interpret the story of the game in our own way. If we discussed more about theories surrounding the characters.

Final Reflection log

I do not know what I prefer. It was cool and fun working with video games, but I learned more about history than literature. I learned something about literature when we did the task. I think I will learn more about literature when I read a paperback novel because I learn more when I read. I like to read books as well. My experience working with video games as literature was new and fun. It is nice to vary the teaching method and learn thing from a new perspective.

I feel I have learned some history and how to work and analyzing a video game. I do not feel I have learned much about literature.

I think the tasks was good. I like the way that you must search close to find the answers on the tasks. You must find information you did not think exist and the tasks gave me more inspiration to play the game. Without the tasks I would have walked around the house and missed many plot and I would have missed the hole story.

REFLECTION LOG S.28.3

Part one

o Do you prefer working with video games or paperback literature? How was your experience working with video games as literature compared to reading a paperback novel? State your reasons. o What, if anything, do you feel that you have learned during this process? o What do you think of the tasks handed out when playing the game? (Tracking tasks, 1995 Archeology, Character Trackers and the final written assignment)

Reflection log

I prefer working with video games. It was a fun and new way to learn, instead of reading paperback novels like we usually do. I get bored with reading.

I learned about families in the 1990's and how they lived, how it was normal for people to react towards gays people. It is sad that Sam and her relationship with her parents got destroyed because she is lesbian. You get an insight on differences between today and before. I think the situation would be handled in a different way if this occurred in 2018.

I think it is good that we were handed out tasks, because then we pay more attention to the game. The tasks made me understand the game more, it was confusing in the beginning. The Character Trackers made it easier to remember the people in the game, it was difficult to remember all the names.

I would like more games like this in the future, and continue with learning things in a fun, different way.

Reflection log

Do you prefer working with video games or paperback literature? How was your experience working with video games as literature compared to reading a paperback novel? State your reasons.

I am a reader by heart, so forever paperback! It is just something about having a book in your hand that is a “need” for me, and I know that I would have learned a lot by reading books if that was our task.

Still, I’m surprised of how much I liked to play videogames. You mixed a feeling of having fun at the same time as you did school work, and that can be hard task. It was also easy to find things again if you needed more information you just had to go back vs. if you had read a book. Then it can take a lot of time to find your examples again. To sum up, books is the best, but for schoolwork I must say that gaming is a good way of learning.

What, if anything, do you feel that you have learned during this process?

They use more of everyday words in the game vs. if u read a book that are a lot stricter. That is good for us to meet more words that we actually will have use for ex. When we are traveling. I will also add, that the game was a good mix of both reading and hearing. To have the chance to both read notes as well as having a person reading it up for you was pretty great.

What do you think of the tasks handed out when playing the game? (Tracking tasks, 1995 Archeology, Character Trackers and the final written assignment)

It was okay. I cannot say that I learned a lot of it, but still we practised English one way or another. So, we learned something. The character trackers task helped a lot on the final written assignment. It summed up the game in a very good way and putted all the pieces together. That I think was the best task we did in this game.

If it was anything to put my finger on, I will would have wanted to go through the tasks. Not like using a very long time on it, but just use the last 10 minutes to look

more into it all. This might have helped us a little and we could have filled out more on character trackers as well.