



Western Norway
University of
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MASTER'S THESIS

Using video games as an approach to the
Aesthetic Reading Experience in the
Norwegian Lower Secondary EFL context

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I confirm that the work is self-prepared and that references/source references to all sources used in the work are provided, cf. Regulation relating to academic studies and examinations at the Western Norway University of Applied Sciences (HVL), § 12-1.

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Chapter 1:

Introduction

This chapter serves as an introduction to the thesis, and aims to provide the reasoning behind it, and argue for how the study contributes to a new area of research. The chapter will present the primary research question for the thesis, as well as two subordinate research questions. The research questions will guide the thesis in its primary focus, which is looking at the potential of video games in Norwegian education to promote aesthetic reading (see Section 1.3). Previous research that is relevant to the study will be presented as part of the theoretical framework (see Section 2.2). Further on in the chapter, there will be a brief introduction regarding how this study relates to the new English Curriculum in the Norwegian educational context.

1.1 Background for the thesis

There are constantly considerable developments happening in our contemporary society. This notion does not in any way exclude the educational context. Developing technologies and methods allows for a multitude of different approaches that can impact teaching practices. Already, those students who partake in the Norwegian school system as of today are going to have vastly different experiences compared to the experiences I had, for example. If we were to investigate different Norwegian classrooms, there is a high probability that we would spot a Smart Board, or similar technology. These technologies were just getting introduced when I was around halfway through lower secondary school and were very much still in the experimental phase. I still remember there being a large degree of enthusiasm and buzz when our teacher would approach our classroom with a rolling table with a tv on it. Students in Norwegian schools are provided with access to different technologies that have an impact on their interaction and participation with educational context, from tablets to computers. There are so many different possibilities when it comes to the use of technology in education, and our knowledge and competence in using them are increasing. However, the use and experimentation of different technologies

in the educational context is very much still in its early stages. We need to figure out what works well, what does not work, and change, tweak, and modify our teaching approaches in the face of new discoveries. We always aim to find ways to improve the ways we teach.

Technology changes the way we interact with literature. The way that society develops should also be reflected in our teaching approaches, and how we choose to utilize different forms of literature. Students in the Norwegian context will have access to a large variety of different kinds of multimodal texts. When it comes to interacting with multimodal texts, we also must be aware of how students interact with and interpret different modes of meaning. This could contribute to making the students more active, as opposed to passive, in the reading process. One key difference between video games and other texts being taught in the educational context is that video games require the player, or reader, to be an active agent through interaction. Video games requires physical input, normally in the form using an interface of some kind to control something observable on a screen. This makes the process of reading a video game different from reading other kinds of literature. Reading in this context would be the equivalent of playing the video game. The narrative driven video game genre has potential when it comes to didactics, by being multimodal text that requires interaction, decision making, and interpretation in different ways than other forms of literature. Through the notion of introducing different forms of literature to students, we can create new ways for them to understand and use English.

Many would consider that the degree of technological aptitude students today possess is ever increasing, and generally quite high. Considering that students are exposed to different technologies at an early stage of development than previous generations, it has perhaps become relevant to refer to these students as being digital natives. How to use different technology is perhaps not something that requires the same amount of devotion as with previous students. How to use these tools properly, and critically is perhaps the most pressing topic in the modern classroom context. It is a part of the educational process that students need to be properly equipped to interact with different forms of multimodality in a beneficiary manner.

1.2 Aim for the thesis

The technological development of our society has altered how people approach literature. The development and changes associated with it have especially had an impact on the generation that have grown up using these different technologies. Research illustrates that young people today tend to spend substantially more time being active online, play video games, and similar activities compared to reading literature (Habegger-Conti, 2015, p.108). This development has had an impact on the educational context, and the approaches teachers choose to utilize in English as a Foreign Language (hereafter referred to as EFL). Because of the decrease in the reading interest of youth over recent years (Habegger-Conti, 2015, P.108), and because reading and teaching literature is a common occurrence in the Norwegian EFL classroom today, I have chosen to focus this thesis on how video games could be an alternative approach to literature and the aesthetic reading experience. This thesis aims for look at how narrative-driven multimodal interactive literature, in the form of video games, could be used in the Norwegian EFL context to facilitate an aesthetic reading experience for the students.

To narrow down the area of focus, the students were provided with the means to play a pre-selected video game, The Lion's Song. The study was conducted on an average sized Norwegian lower secondary class over the course of about two hours.

1.3 Research questions

The research questions of the thesis are:

- I. What potential does narrative-driven multimodal interactive literature have for facilitating an authentic aesthetic reading experience in the Norwegian lower secondary school EFL context?
- II. What previous experiences with, and attitudes towards, video games do Norwegian lower secondary school EFL students express?
- III. How do Norwegian lower secondary school EFL students express their experiences and attitudes with the use of narrative-driven multimodal interactive literature?

The research questions aim to examine the participants' experiences and attitudes with the video game The Lion's Song and look at what connection these aspects can have in relation

to an aesthetic reading experience. This can provide an indication as to if video games provide the participants with the opportunity to have an aesthetic reading experience when encountering a new approach to reading literature.

1.4 Video games and aesthetic reading in the context of the New English Curriculum

The introduction of a new national curriculum brings with it new opportunities for adapting teaching practices to follow contemporary trends in the wider society. In the last couple of years, the emphasis in the *Basic skills* section when it comes to the use of digital tools has been increases from previous iterations. An example of this in in the new English subject curriculum, where it is stated that “Digital tools in English is being able to use digital mediums and resources in order to enhance language learning” (Utdanningsdirektoratet, 2019, own translation). An explicit mention of video games is found in the new English subject curriculum under the competency aims following Vg1, where it states that the students should be able to “discuss and reflect over the form, content, and literary devices in English cultural expressions from different mediums, including music, movies, and video games” (Utdanningsdirektoratet, 2019, own translation). The vagueness when it comes to defining text and literature in the new subject curriculum contributes to providing teachers with the opportunity to using alternative teaching approaches to literature and language learning.

In the Norwegian educational context, it has become apparent that reading is a very important skill for students to have in the Norwegian school context (Aasen et al., 2012, p.246, p.247, p.250.)

It is reasonable to believe that this observation also applies to the Norwegian EFL context. There are also reasons to believe that there are a multitude of factors that influence the reading experience of the individual student in Norwegian classrooms. Aesthetic reading is an approach to reading that focusses on the transactions between the reader and the text during the reading process. It turns its gaze towards the reader and looks at what the reading process itself can promote regarding emotions, attitudes, and ideas (Rosenblatt, 1982, p.269). When looking at the *Core elements* of the new English curriculum under

Encounter with English texts that “Through reflecting, interpreting, and critically evaluate different English texts the pupils shall acquire language and knowledge about culture and society” (Utdanningsdirektoratet, 2019, own translation) Reflection, interpretation, and critical evaluation are some of the core components that make up the aesthetic reading experience. Under the basic skills section, in the Being able to read part, it says “[...] That includes reading and finding information in compound text with conflicting messages and use reading strategies to understand information explicitly and implicitly” (Utdanningsdirektoratet, 2019, own translation). This is more reminiscent of the efferent reading experience, as opposed to the aesthetic reading experience. However, in the same section it states that the development of English reading skills is also “to a large extent being able to reflect and evaluate different types of texts critically” (Utdanningsdirektoratet, 2019, own translation). One of the competence aims after the 10th grade states that the pupil should be able to “read, interpret, and reflect over English fictional literature [...]” (Utdanningsdirektoratet, 2019, own translation). The subject curriculum does not provide explicit teaching approaches or methods, so it is up to the individual teacher to determine how their pupils might best achieve the competence aims presented in the curriculum.

1.5 Research methodology

The data collected for the purpose of this study was gathered from a paper-based questionnaire collected from the participating lower secondary school students. For this study, a mixed-method approach was used, with the primary research method employed being a qualitative approach, though the questionnaire contained both quantitative and qualitative questions. A total of 27 students, all from the same class, participated and completed the content of the study. Of these 27 students, 4 of them did not consent to being part of the data material. This means that the study had 23 participants who consented to being part of the data material.

The questionnaire contained 19 questions, nine closed and ten open-ended, related to the participants’ experiences and attitudes towards video games, and towards their experiences with the chosen video game of the study.

1.6 Outline of the thesis

This thesis is going to be consisting of six separate chapters, including this chapter, as well as the appendices and summary in English and Norwegian at the end. Chapter 2 is going to provide the theoretical framework for the study, where relevant theory will be presented, including theories about video games as literacy, learning principles in video games, co-design, multimodality, and aesthetic reading. Chapter 3 will present and justify the choice of method and research approach for the study. That chapter is also going to discuss potential ethical considerations that were made, as well as give an overview of the participants and the context of the study. Chapter 4 will present the key findings from the study in relation to the theoretical perspectives in Chapter 2, and the research questions presented in this chapter. In Chapter 5 there will be a discussion of the research findings considering the theoretical framework and the research questions. Chapter 6 will provide the conclusion of the key findings, the didactic implications of the findings, and offer suggestions for further research.

Chapter 2:

Theoretical framework

2.1 Chapter introduction

The topic that the study is investigating is the use of video games to promote the aesthetic reading experience in the Norwegian EFL classroom. This chapter will explore the theoretical framework that is used to investigate different aspects of this subject. The theoretical background aims to support the actions taken in the study, as the theoretical concepts presented are going to be influential in the choice of what methods and approaches were applied to the study.

The two central topics that are going to be presented in this chapter are literature in the EFL classroom and the aesthetic reading experience. Firstly, discussions about literature in the EFL classroom are important to present as it frames the use of video games in the classroom context in the curriculum, while also looking towards the future of education using literature. Secondly, the aesthetic reading experience is part of constructing the framework for how the study is conducted and provides a basis for discussion surrounding the use video games when approaching literature in the Norwegian EFL classroom context. How one approaches the text, and what the purpose of the reading experience entails.

The subchapters for each of the overarching topics will provide a more detailed look at how each of the different components of each topic is going to affect the chosen approaches for the study, and how they are relevant in the investigation of how the position of video games as a relatively unique multimodal medium with a could establish opportunities for an aesthetic reading experience.

Through teaching practices, we aim to facilitate a learning process that provides students with a basis for being able to understand, interpret, and critically assess the information they encounter. The teaching material and the methods being applied through the education system are a continual presence in the lives of students and can affect students' attitudes

and motivation relating to different subjects. It is therefore important that the education that the students receive reflects contemporary society, and that it is not an isolated society.

2.2 Previous research

Much of the reading currently present in Norwegian EFL classroom utilize an approach that would be similar the efferent reading process. Where the students are commonly asked to do specific tasks in relation to literature. An example of this would be looking for certain pre-determined markers in the text. The focus of this study is on a different approach to the reading experience, namely the aesthetic reading experience. As far as I know, no previous research in the Norwegian school context have been focussed on the aesthetic reading experience as it connects to Commercial-off-the-shelf (hereafter referred to as COTS) video games. This study, therefor, aims to contribute to this gap in the research regarding literature didactics. However, there have been studies looking at how the use of video games in the classroom can influence the teaching experience. This subchapter is going to briefly present some relevant publications in relation to this.

Research have been done with the aim being to look at teachers' degree of acceptance and attitudes towards game-based learning (Bourgonjon et al., 2013) and how students perceive the use of video game-based learning in the classroom context (Bourgonjon et al., 2010). The first of these two studies looked at the different factors that influenced the degree of acceptance for using COTS video games as tools for teaching in the classroom. The research seemed to indicate that teachers do not think of video games as waste of time, but rather that they did not think that using video games would improve their teaching practices (Bourgonjon et al., 2013, p.13). The second of these two studies looked at how the students themselves perceive the use of video games in the context of the classroom. The results indicated that there are many different factors that have an impact on the students' experiences with using video games in the classroom. These factors include such things as the perception of usefulness, what the ease of use was, what potential for learning opportunities were present, and how the students themselves have personal experience with video games on a more general level (Bourgonjon et al., 2010, p.1152).

Brevik and Hellekjær (2018) analysed reading proficiency, reading comprehension and English as a second language of students who were found to read and write better in their second language as compared to their first language. The study indicated that one of the possibilities for this phenomenon to occur was when the students showed a high degree of interest in English, specifically outside of school. The students who were found to be better in English than their first language spend a large amount of time outside of school being exposed to English, through activities such as listening and reading in English, something that also included playing video games in English (Brevik & Hellekjær, 2018, p.89).

Pia Sundqvist (2019) have conducted studies focusing on the English vocabulary of Swedish lower secondary students. Specifically, among students that had reported that they play COTS games. COTS games differ from other learning games because the focus of COTS games is entertainment, rather than focussing on different aspects of education. Her research indicates that there is a relationship between those who play COTS games and English vocabulary proficiency. Showing that those who play COTS games have a more advanced vocabulary compared to those who did not play these games (Sundqvist, 2019, p.105). Other research also seemed to indicate that there was a positive connection between those who played video games outside of school, and English vocabulary (Sundqvist & Wikstrom, 2015, p.74). This study especially showed a positive relation when it came to boys.

Habegger-Conti (2015) has done contemporary studies on Norwegian students that have indicated that Norwegian students on average spend more time playing video games than they do reading. The study also found that many Norwegian English language teachers reported that their students have negative attitudes towards reading in general and that the teachers found it especially difficult to engage their students in reading longer texts. One of the reasons for this was that the students felt that the reading of texts was forced upon them, as opposed to something which they enjoyed (Habegger-Conti, 2015, p.107). The study illustrated an ongoing trend in Norwegian classrooms where new digital media were used to a greater degree than previously and were used to a greater extent in the Norwegian English language learning context. The claims regarding the technologically skilled generations who have encountered technology through their youth development might be a controversial subject. With the introduction of new media, however, new studies regarding

their effect and perception amongst the participating generations themselves emerge. According to research by Habegger-Conti (2015), it appears that fewer students read English literature, while at the same time the amount of time spent reading, watching, and playing online video games has increased (p.108).

2.3 What are video games?

The focus of this study is on the use of video games in the educational context. To do this, it is important to have a clear idea of what the terminology around video games entail. Using Merriam-Webster as an example, they define video games as: “An electronic game in which players control images on a video screen”. When looking at the evolution of video games since they appeared in the cultural sphere in the 70s, the definition itself has not developed much. When playing video games, one is primarily still utilizing electronic devices to control images on a digital screen through our input of commands on an interface. Video games have, however, evolved substantially in the approximately half-century of their existence. From video games that had simple pixels that could follow basic commands, to enormously complicated images with complex nuances. The appearance of video games in society has also seen changes, to where most video games that are developed today are available to the individual user using their personal electronic device of choice. In contemporary times, video games have firmly planted themselves as a cultural form of expression that stands together with mediums such as literature, radio, movies, and tv.

2.3.1 Video games in the educational context

When considering introducing video games into the educational context, some considerations need to be made beforehand. According to Van Eck (2006), three separate approaches can be taken when considering video games in the classroom. The first is that the students themselves design the game. This is where the learning experience is planned around the design itself. The second is that of games that are developed specifically for the educational context, as opposed to entertainment. The third approach is to integrate COTS games into the educational context. Where one makes games designed for entertainment

purposes and utilizes them as tools for learning (Van Eck, 2006). For the purposes of this study, the focus is going to be put on where video games designed for entertainment purposes are utilized as tools for learning. By utilizing video games primarily meant for personal entertainment one draws upon the experiences of video games developers who engineer engaging, entertaining games with the potential for effective learning of content (Van Eck, 2009, p.180). Video game developers, in common with teachers, focus on teaching the participant the skills they require to succeed in a certain context. As with traditional text reading, learning to play a video game is also a task that takes time and patience to master.

The definition of text literacy presented in the new curriculum allows teachers to approach literacy through various forms of literature and text. “Digital game-based learning is an instructional method that incorporates educational content into video games with the goal of engaging learners” (Kaltman, 2019, p.45). Video games could, therefore, be approached as multimodal literature, as they commonly have a narrative structure based on visual imagery, characters, and sound effects, and allow for a flexible plot to be constructed by the player. However, interpreting and paying attention to the different modes in a video game might be a new experience for many students. Video games being a relatively new concept to be introduced in the educational context, it is also worth keeping in mind that the students possess differing levels of gaming literacy, as with traditional literacy. Students are going to have different levels of proficiency when it comes to playing video games. This challenge provides the same obstacles and opportunities when working with various literacy texts. “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, p.47)

When considering applying a teaching tool to the English learning context, it is always relevant to consider why it was chosen. Do we find relevance in the application of video games in the English learning context solely because we imagine them to be entertaining and engaging for the student when compared to other teaching methods? The engaging aspects and content of commercial games are commonly placed further down in the

hierarchy when compared to the pedagogical aspects and values of video games in the educational context (Skaug et al., 2017). This can lead to both lower engagement and motivation for learning because the expectations and experiences the students have with video games from their contexts do not match the educational context. When introducing an educational tool such as video games to the teaching context, the teacher needs to be vigilant in how the integration into this context is perceived and internalized by the participating students. Playing video games is an activity that many of the students are going to be familiar with, but the opposite is also true, some might never have played a video game before. Setting expectations is therefore going to be important. It becomes the role of the teachers to take advantage of what video games can provide to facilitate the aesthetic reading experience and to connect this back to the subject curriculum. It is worth noting that the video games themselves should not be the sole provider of new knowledge for students but should rather be a place to apply knowledge and experiences (Van Eck, 2009; Skaug et al., 2017). Commercial video games are not designed to teach content in an educational context and will therefore more than likely not be a sufficient teaching tool by themselves but could be combined with other elements of literary didactics similar to other approaches to literature.

2.4 Literature in the digitized age

2.4.1 Defining literature and text in the New Curriculum

Traditionally, the educational approach to literature has primarily been focused on the concept of literacy. Literacy broadly is defined as “reading, writing, book culture, and literacy reading” (Bourgonjon et al., 2015, p.7). Expanding upon this definition one can include that literacy refers to “the experience of reading a text that one recognizes or identifies as such” (Ensslin, 2014, p.2). When looking at the new Norwegian English subject curriculum, it becomes clear they a wide definition of text is used: “oral and written, printed and digital, graphic, and artistic, formal, and informal, fiction and factual, from the present and past” (Utdanningsdirektoratet, 2019, own translation). The definition provided by Ensslin (2014) follows the guidelines provided in the national curriculum. Literature in the Norwegian EFL context does not have to be constrained to the reading of the printed text but could be the

reading of content that is considered appropriate educational material to provide students with at the discretion of the teacher. Using this approach, the curriculum ensures that the interpretation of what constitutes appropriate text to be used in the educational context is left to those using the curriculum in their educational planning processes. It also illustrates a shift away from the traditional definition of text as an exclusively written medium. When discussing terminology related to the terms literature and text it is important to mention that the terms are sometimes used to indicate the same thing. It is interesting, however, to note that the new Norwegian English curriculum exclusively uses the term text when referring to the educational material that the students will be exposed to. This can provide flexibility in the interpretation and argumentation around what texts are used. The term literature, however, is the term being predominantly used and most relevant when discussing the theoretical background in this chapter. It is worth noting that the definition of what is and what is not literature, is becoming more abstract. When working with literature and other forms of visual expression, it opens an enlarged understanding of literature. "Only when we see this multiplicity of literacy, we realize that when we think about reading and writing, we have to think beyond the print" (Gee, 2003, p.14). When considering new literacies, video games appear to be included in this widened definition of literature. Facilitating the use of new literary approaches in the Norwegian EFL classroom is one of the reasons, I believe, that the new curriculum focuses on a wide definition of text as a basis for its competence aims.

2.4.2 The digital natives and immigrants

Generations that experience a large degree of exposure to new digital technologies might be referred to as being natives when it comes to matters of the digital age. Prensky (2001) uses the term *digital natives* when referring to the generation being born into cultures where the digitization process has progressed substantially, and where the young people growing up are being exposed to these technologies at a relatively early stage of their development. Prensky (2001) claims that the digital natives of tomorrow possess sets of skills and traits that the educational system has proved slow in adapting to (p.1). The collective adoption of new ideas among the educational collective is not accelerating in conjunction with the development of societal shifts. The methods and material appear to be behind the

developmental curve, something that may lead to the students encountering something that they experience as unfamiliar (Prensky, 2001, p.4). The introduction of new content, material, and methods might be a difficult process. Teachers might experience more and more that the students often possess a degree of technical proficiency that exceeds that of their own. Teachers might attempt to employ new technologies in their teaching approaches but will often find themselves in new and unfamiliar environments, which is why Prensky (2001, p.4) refers to them as *digital immigrants*. The interaction between the native and immigrant might lead to misunderstandings and miscommunications. For example, concerning the usage of alternative learning approaches, such as the use of movies, tv-series, and video games as approaches to increase the degree of English proficiency students possess. Looking at it differently, perhaps one is attributing a generation with attributes, traits, and characteristics that they do not possess. It is perhaps incorrect to imagine that an entire generation is going to possess a certain degree of digital proficiency simply because the access to technology has increased in the last half-century. How much of a digital native someone is going to depend on their exposure to the technology and their interest in becoming proficient in it, same as with other subjects. It is possible to consider that the application of video games as teaching tools might be caused by the teachers themselves not being experienced within the medium, and therefore not feeling like they can provide an appropriate teaching environment for their students.

2.4.4 Co-design

When approaching reading literature, it becomes relevant to consider the position of the reader in the exchange. This relates to the notion that questions if reader is found to be an active agent in the meaning making process, or if they are seen as being passive observers. Gee (2007) presents the concept of co-design when approaching video games in the educational context. This idea points to that when the reader becomes an active participant in the reading process, then the reader's engagement is enhanced through the establishment of ownership of the subject matter (p.30). Video games are going to require input differently compared to traditional written literature. Participation in the encounter with the mechanics of video games when more immersion and more reader engagement is required to progress. This is one of the core principles as to why the multimodal and

interactive nature of video games provides opportunities for an aesthetic reading experience in different ways than other literature. The concept is that the aesthetic reading experience is an immersive experience where ideas about the reader's experience, emotions, and perceptions are explored in their encounter with the reading material. When the required input from the reader increases, then the potential for immersion and reader engagement increases. The requirement of interaction present in video games to progress elevates the player past that of a passive consumer. In most video games, the interaction of the player with the game is going to invoke a response from the video game. Through this method of interactivity, the player becomes a co-designer of the game. The player forges experiences through the actions they take in the game, and an engaged participant is essential to motivate students to learn (Gee, 2007, p.31). Gee (2003) is firm in his opinion that “meaning and knowledge are built up through various modalities, not just words” (p.111). The interaction of the reader in the interpretation process when encountering different modes is vital in the forming of meaning.

2.4.5 Multimodality: modes of meaning

Video games as described through their definition, and by looking at how we use them, are multimodal in their nature. “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 et al. 2015, p.10). In this, the importance and precedence of multimodal literacy are highlighted. Multimodality is the use of different modes to create meaning. These modes often include items such as images, drawing, writing, and sounds. Through digital media, the existence of different modes of meaning can be represented in the same context. According to Kress (2010), one of the reasons for the increase in the use of multimodal texts is that it can be difficult for a concept to be described using individual modes of meaning. There are advantages and disadvantages, limitations, and benefits, to each mode one chooses to use. Serafini (2014) provides the option of using two different lenses when looking at multimodality. The first one is to look at multimodality as the sum of its parts, looking at each of the modes individually to analyse what message it conveys. The second is to

examine the way that the different modes combine to create new meaning. The different modes combine to form either a unified or conflicting message presented for the individual to decode. Extracting meaning from the different modes depends first on the presentations of the modes themselves, and second on our experience with the practice and people who in some way relate to the message. "Each mode does a different semiotic work and communicates or represents meaning in different ways" (Serafini, 2014, p.15). The student's degree of multimodal proficiency becomes more important in contemporary society as it becomes more digitized, and the way we encounter modes diversifies. When looking at educational texts, Serafini (2014) mentions that as the students get older, fewer illustrations and more dense-text work is presented to them. However, to develop students' multimodal proficiency, it is a necessity that the students are being exposed to different modes in different contexts. One can assume that the student's proficiency in decoding multimodal texts increases with age. Taking this into consideration, it would make sense to expect the students to be presented with more complex multimodal texts as they get older, not less. Different modes of meaning can have a massive effect on the interpretation process of students and contextualize their knowledge of literature and literary devices. Analysing texts in an educational context is not a new concept but applying literacy knowledge to multimodal mediums through the analysis of different modes might offer new approaches to literature.

As seen in the definition of literature and text in the new curriculum, the approaches that we have when encountering literature is changing and developing with the cultural and technological movements in wider society. "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, p.6). A text that is written in the contemporary age rarely exists in a purely textual mode. The reader is far more likely to encounter a multimodal text when viewing digital literature. Ensslin (2014) argues that "Digital literature operates based on 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 technology" (p.32). It is becoming an increasingly important topic to increase the awareness students possess regarding the fluidity of digital literature compared to printed text. However, the nature of a medium being fluid also allows for it to be updated

regularly when new information becomes available. The unique properties of video games allow for a definition of *Literary gaming* as “a hybrid subgroup of creative media that has both readerly and playerly characteristics” (Ensslin, 2014, p.1). Literary gaming is going to demand of the reader different skill sets, proficiencies, and competence compared to traditional literature. That lives under the assumption that video games by themselves provide motivated students when it comes to the learning context. Motivation and how students approach different types of literature is going to vary a great deal between individuals, and their responses cannot always be anticipated.

2.5 The Aesthetic reading experience

2.5.2 Reader response

The act of reading consists of more than just approaching the text to gather information from the literary medium. Iser (1972) presents the idea that literature is transformed and becomes an imagined art piece in the encounter between text and reader every time it is read (p.280). The response from the reader in this encounter is what becomes the guide for the reader towards the aesthetic reading experience. “[...] it will always be the process of anticipation and retrospection that leads to the formation of the virtual dimensions, which in turn transforms the text into an experience for the reader (Iser, 1972, p.286). When approaching the act of reading a text, the reader is entering the act together with their previous experiences, and with a set of expectations depending on what it is they are faced with. The reading experience is not something that can happen in a vacuum, but rather, is determined by where the act takes place, the surroundings, the appearance, the reader’s expertise, and their previous experiences. We might not always take these factors into account when approaching reading a text, but they are still factors that might be considered when looking at the reading experience as a complete event. When using this thought in the educational context, it becomes evident that there are many factors that are worth considering. How teachers approach teaching different aspects of literature, and what expectations is set for the students participating in the experience is going to influence their reading experience to some extent. Many aspects of the reading experience can be thought out and considered before the act itself, but there are also considerations to be made as it

relates to what comes after the act. Iser (1972) states that “The reader is forced to reveal aspects of himself to experience a reality which is different from his own” (1972, p.286-287). Every participant of an aesthetic reading experience is going to come out of the act having different thoughts, emotions, attitudes, and experiences. It becomes important to consider the aesthetic reading experience to be an individual and personal transaction between the reader and the text. The aesthetic reading experience is a subjective one, and it might have unforeseen and unexpected value, depending on the individual. Through this, the reading experience provides opportunities for retrospective reflection and discussion for the participants.

2.5.1 Transactional reading

When looking at the aesthetic reading experience, it considers the act of reading to be based on a transactional relationship between the reader and the text. Rosenblatt (1978) presents the Transactional Theory, that establishes two separate approaches to the reading experience. The first of these approaches, the efferent reading approach, is utilized when the primary aim for the reader is the search for knowledge or information when reading a text. This is considered a denotative approach to reading texts and is commonly used in the educational context by assigning before-, during-, and post-reading tasks. The second approach, the aesthetic reading approach, places an emphasis on the act of reading and the reading experience itself, and the experiences that the reader has while reading, and after reading a text (Rosenblatt, 1995, p.32-33). The aesthetic reading experience is a more connotative approach to reading than compared to the efferent approach. The aesthetic reading experience is viewed as an active process that is done while reading a text, through which the reading can establish a meaningful transaction with the text (Rosenblatt, 1978). “The reader must have the experience, must “live through” what is being created during the reading” (Rosenblatt 1995, p.33). We bring with us our experiences when reading text, and through these experiences, we enter a transaction with the text, that can potentially establish a meaningful aesthetic reading experience for the participant. It is in this process of transaction between the reader and text that the aesthetic reading experience takes form. The relationship between text and reader is not a static entity, and both play their important roles when it comes to the meaning that the text has to the individual. These two different

approaches to the reading experience appear quite different, but they do not need to be viewed as opposites or incompatible with each other. Most experiences that individuals have when reading texts, and other forms of literature, is most likely going to be some manner of combination of these two approaches. They do not exist dichotomously, but rather their utilization depends on the reader's objective with the reading experience.

Chapter 3:

Methodology

3.1 Chapter introduction

This chapter will provide a presentation of the methodological considerations that were made in relation to conducting the study, and the analysis of the results. The methodology provides the framework for the structure of the study and provides the study with a clear direction. The methods that were used for the study were chosen because they were found to be beneficial when considering the research questions and the aims for the study. This chapter is going to contain information relating to the participants of the study, as well as provide the context for the study. This chapter is also going to explain the analysis procedure that was chosen for looking at the results gathered from the questionnaire.

3.2 Context and the participants

3.2.1 Conducting the study and choice of participants

When conducting a study consisting of participants from Norwegian schools, there are two important considerations that need to be made. These considerations are relating firstly as to whom the participants are going to be, and secondly how they were going to be able to play a chosen video game. The first step in this process was to contact the principal of a local lower secondary school to inquire about the possibility of conducting a study on some of their students with their permission. The initial contact was done via email, followed by an in-person meeting. The principal got in contact with the different English teachers at their school. Through a conversation with one of the English teachers at the school, we agreed on the details of the study, including the date, place, and time for the study to be conducted.

The second consideration is relating to how students in the Norwegian lower secondary school contexts go about playing video games. Different counties and municipalities in Norway have different approaches concerning what technologies their students have access

to at any given time. In the part of Norway that the study was conducted, all the lower secondary students should, theoretically, have access to a Chromebook for educational purposes. One important thing to note regarding this is that it is not possible to install video games on Chromebook. I established contact with another nearby school to ask if I could utilize their computer lab for the purpose of conducting this study. That school allowed for this and granted me access to prepare beforehand. The computer lab only had enough computers and audio equipment to allow for half of the participants to play the video game at any given time. The participants were therefore divided into pairs and took turns playing the video game.

The questionnaire was completed by a total of 27 lower secondary school students. Of these participants, 4 chose to not participate in the study. This leaves the total number of participants as a part of this study at 23

3.2.2 Choice of language for the questionnaire

During the conversations I had with the English teacher we concluded that it would be in the best interest of the study if the questionnaire was written in Norwegian, as opposed to English. The consequence of this was that the answers that were received from the participating students were also going to be in Norwegian. The English teacher mentioned that choosing to do the questionnaire in English would possibly have a negative impact on the answers I would receive from the participants. They mentioned that some of the students would struggle with the questionnaire due to the degree of English proficiency that would be required for the completion of the questionnaire. Together, we concluded that having the questionnaire in Norwegian would provide the most detailed and complete answers from the participants. The questionnaire being completed in Norwegian would mean that the answers provided by the participants would be in a different language than the one that the study is focused towards. The study aims to examine topics in the Norwegian EFL classroom. This, however, is not going to impact the implications of the study. The study aims to look at the aesthetic reading experience in the context of video games, and not the degree of English proficiency that the participants possess. The language

does not, however, become irrelevant by this statement, but it does not devalue the answers provided by the participants.

When using a different language in the data collection process compared to the one used as the purpose of the study, there are some considerations to be made. The most important being to realize the limitations and opportunities presented by the different languages. In the questionnaire, I have chosen to use the terms *opplevelse* and *erfaring* when asking the participants about their “experiences”. The Norwegian terms are based on the terminology presented by Gadamer (2010), who uses *Erlebnis* and *Erfahrung* to describe the same phenomenon (p.92, p.387). Both *opplevelse* and *erfaring* are translated into the English *experience*. To experience is something that occurs all the time in the daily dealing of our lives. Dewey (1934) differentiates between *experiencing* something and having *an experience*. Most things we experience in our lives does not become an experience. An experience comes through fulfilment after an individual has experienced something in a manner that they deem satisfactory and consummatory way. An experience is something that occurs individually and is a subjective event. There is a degree of completeness to an experience, that combines all the parts of the experience in a fulfilling unity of the intellectual and the emotional.

3.2.3 Instructions provided to the participants

At various times during the process of conducting the study the participants were provided with information and instructions. The first bit of information they were provided with was that the questionnaire they were going to be completing was divided into three separate parts. The first part of the questionnaire was to be completed after they had been seated in pairs in front of a computer, but before they had started playing the video game. The second part was to be completed when they had reached the point in the game where the text “Day 3” had appeared. The third, and last, part of the questionnaire was to be completed when they had completed playing the video game. The second bit of information provided to the participants was concerning allocated playing time. The video game that they were going to play through is divided into four separate days following the narrative of the story. Each participant played thorough two separate days interchangeably. For example, the

participant that played through the first day also played the third day. The latter two days are slightly longer in playtime and content compared to the first two days. Pausing the video game for the purposes of the second part of the questionnaire would mean that the participants would have played through slightly less than half of the total length of the part of the video game that they were supposed to play.

During the first part of the questionnaire, for Question 7, the participants were instructed to look at the main menu of the video games, and to put on headphones so that they could hear the music playing. Each pair had to share a single set of headphones. When the participants were finished playing through the video game, they were instructed on how to enter a menu that appears after the credits. Most of the pairs were assisted by me in this process. The participants were specifically instructed to enter and look at this menu for the purpose of Question 16, which will be described further on in this chapter.

3.3 Choice of research method and material

3.3.1 Qualitative and quantitative, a mixed-method approach

When planning a research project, it is common to distinguish between two separate and contrasting paradigms when it comes to the method in which the data is collected. These two paradigms are of a quantitative and qualitative nature (Dikilitaş & Griffiths, 2017, p.61). A paradigm, according to Kuhn (1962, p.23) is a way of looking at or researching a certain phenomenon, a world view, a view of what counts and what does not count as accepted or scientific knowledge. By presenting these two contrasting research methods as different paradigms within data collection, we acknowledge that their purposes, applicability, and reasons for being used differ greatly. While on one side quantitative data is usually deployed with the purpose of collecting data that can be analysed with an aim of generalizing the results to be applied to larger or smaller groups of people. Opposed to that is qualitative data collection, which is commonly used with the aim of collecting and analysing more in-depth data collected normally from fewer participants.

Even though the two paradigms are contrasting in their use, applicability, and area of suitable application, it is worth noting that does not mean that either the quantitative or the

qualitative research design approach is superior to the other. Each paradigm is applicable to a different set of scenarios depending on what one is researching. Both paradigms provide their own strengths and weaknesses depending on what one wants to research, but it is also possible to realize the potential of both to establish and place the data within a context where the two paradigms are used to complement each other (Dikilitaş & Griffiths, 2017, p.62)

As noted previously, there primarily exist two contrasting paradigms within the research design. There exists, however, the third approach. Next to the quantitative and qualitative research paradigms is the mixed-method paradigm. “Mixed-method research focuses on collecting, analysing, and mixing both quantitative and qualitative data in a single study [...]” (Cohen et al., 2017, p.32). This method provides an option to shed light on research questions that are not exclusively able to be answered using a quantitative or qualitative approach. One of the central ideas for utilizing a mixed-method research approach is that it could “provide a better understanding of research problems and questions than either approach on its own” (Cohen et al., 2017, p.32). When applying a mixed-method research design, it is not necessary to design the research with the intent that the two different paradigms should constitute an equal portion of the material. It is, on the other hand, common that one of the approaches exists to complement the other. A mixed-method research approach can aid in increasing the usefulness and credibility of the results by “focussing on the whole and its constituent parts and cause and effect” (Cohen et al., 2017, p.33). A mixed-method research approach was used in this study for this reason. To establish a complete picture of the qualitative data provided by the participants, it is put in the context of the quantitative data. In the case of this study, the quantitative section of the questionnaire is utilized to complement the finding of the qualitative responses.

The selection of the research paradigm is made based on the participant's ability to contribute relevantly and validate data to the study. This study focuses on the aesthetic reading process in the context of a multimodal interactive medium, represented by a video game. Utilizing a mixed-method approach was deemed appropriate as a way of analysing the participants' experiences, opinions, and perspectives relating to using video games as a facilitator for aesthetic reading of the video game. In the case of this study, the quantitative

section of the questionnaire is utilized to complement the finding of the qualitative responses. The reason is the qualitative data that the participants provided are more likely to provide insight into their experiences, attitudes, opinions, and perspectives. The qualitative data collected from this study comes from open-ended questions present in the questionnaire. The quantitative data collected from the questionnaire was done to look at and analyse the participants' more general thoughts and feelings around their thoughts and feelings about video games and their experience on the day of the project. Analysing the quantitative responses in this manner means that the data collected from the participants can be statistically analysed and the results can be used to display the frequency of a given phenomenon. This in combination with the qualitative will provide a solid foundation for the analysis of the responses.

3.3.2 Choice of video game – The Lion's Song

The video game chosen for this study is The Lion's Song by Mi'pu'mi Games GmbH. The game is divided into several individual chapters or episodes, each focussing on different characters and settings eventually converging in the final section of the video game. The study is focused specifically on the first episode, Episode 1 - Silence. There are several reasons why this game was chosen for the purposes of the study. The first reason was the practical aspects of how the study was to be conducted. The second reason has to do with how the video game could facilitate an aesthetic reading experience that could be put into words by the participants.

When choosing a video game to be used for a study such as this, there are several purely practical matters to consider. The first consideration that was made was that of length. I had approximately two hours together with the participants, which meant that the video game could not be very long indeed. The Lion's song Episode 1 - Silence takes approximately an hour to complete, with some variation depending on the individual. The second consideration is that of cost. The Lion's Song Episode 1 - Silence is free to download through the video game service "Steam". Playing through the subsequent episodes would demand an expanded cost and additional time committed. The third consideration is that of the operational aspects of playing a video game in general. To make sure that the participants

can complete the video game regardless of their degree of proficiency with video games, the video game itself must be simple and easy to understand. The Lion's Song is what would be categorized as a point-and-click game, where the primary interactivity comes from the participant clicking on things in the game using a mouse. The game itself does not require a high degree of proficiency with video games in general and would be easy to comprehend and learn. An additional consideration is the language use in the video game, specifically in relation to the degree of English reading proficient that would be required for playing the game. The Lion's Song used a relatively simple vocabulary that would not be viewed as problematic for lower secondary Norwegian EFL students.

There are also other considerations to be made when selecting a game than just the practical aspects. The selected video game also needs to facilitate the ability to extract from a study containing it the information desired from the research. The Lion's Song have very clear multimodal component contained within it, similarly to most other video games. The video game incorporates these modes in a simple, yet effective, manner. The Lion's Song is not the most technically wonderful or revolutionary game. It is, however, capable of using its modes of meaning in an effective manner. The most notable of which is the use of sound and music throughout the game. The use of simple animations and imagery also assists in the meaning-making process because it allows for the focus of attention on things that matter greatly.

At its core, The Lion's Song is about the player deciding what narrative choices the main character should take. The game often presents the player a variety of different choices to choose from when it comes to the defining moments in the narrative. Through interactivity in this manner, the focus is shifted from what choices the character made, to what the player made. This puts the ownership and responsibility of consequences on the player as opposed to the characters themselves. Through this combination of interactivity and multimodality, the aim is to facilitate an aesthetic reading experience that the participants will be able to explain in a manner benefiting the study.

3.3.3 Questionnaires

One benefit of using questionnaires is that they can be used to answer a wide array of questions in the form of standardized or open responses. Another is that questionnaires are often easy for the participants to complete, they are quick to complete, and they normally have a relatively high degree of validity and reliability. "The questionnaire is a widely used and useful instrument for collecting survey information". (Cohen et al., 2017, p.471). A strength of administering a questionnaire for this study is that it can be used to look at participants' personal experiences, attitudes, opinions, and perspectives. These abstract notions would be difficult to analyse through different methods of research. By using open-ended questions, it provides the opportunity for the participant to provide answers relating to both factual and attitudinal information.

3.3.4 Limitations of using a questionnaire

Using questionnaires can be an effective way to gather data on many participants in a relatively short span of time. However, using questionnaires that is made to be straightforward to understand and answer for the participant might lead to them provided the study with superficial data material (Dörnyei, 2007, p.115). When using a questionnaire for data gathering, it is important to consider if the participants understand the questions to a sufficient degree to be able to answer the question in a satisfactory manner. If the participants were unable to understand the questions that were asked, then their ability to answer them drastically decreases. The degree of complexity of the questions in the questionnaire used for the study vary, from some of them being relatively straightforward to answer, to other requiring reflection and more thought. If the participants of a questionnaire ever find themselves faced with a situation where they find the complexity of the questions to be too great, then the likelihood of gathering good data from them diminishes. The participant could at that point decide that the questionnaire is simply not worth the effort for them to complete it.

A limitation of questionnaires is that the formulations of open-ended questions need to be considered to not attempt to influence the participant. Some degree of bias is often unavoidable when attempting to create a questionnaire that aims to answer the research questions that were established prior to the completion of the questionnaire.

If something comes up later in the development of the study that was not thought of prior to the participants completing the study, it is difficult to retroactively go back as gain access to the participants again if nothing was agreed upon beforehand. If some of the answers were particularly unclear, or fascinating, then it is difficult to get a clarification as to the meaning of the answer provided by the participant. A common limitation of questionnaires is that there is often a lack of in-depth answers, as well as the option for follow-up examinations. Some studies follow questionnaires with interviews, but this was not done for the purpose of this study.

3.3.5 General information about the questionnaire

As mentioned briefly in Section 3.2.3, the questionnaire is divided into three separate parts. The first part of the questionnaire was completed by the participants after launching the video game, but before they had started to play the video game. The second part of the questionnaire was completed by the participants during a designated break halfway through the playing session. The third, and final part, of the questionnaire was completed by the participants after they had finished playing through the video game and exited to the designated menu.

3.3.6 The quantitative parts of the questionnaire

The purpose of the qualitative segments of the questionnaire is primarily to answer the research question “What previous experience with, and attitudes towards, video games do Norwegian lower secondary school students express?”. The different parts of the questionnaire were completed at separate times. Most of the qualitative data was collected before the participants of the study had started to play the video game. All the qualitative questions had the option for the participant to provide their own answers, separate from the options that were present. None of the participants chose to utilize this option throughout the questionnaire.

The questionnaire starts with asking the participants if they enjoy playing video games. Specifically, the question asked the participants to provide their opinion of the statement “I

like to play video games” on a Likert scale. This question provides an overview of some of the attitudes that the participants have towards video games on a general level.

The next question asks the participants to show “How often do you play video games”. This question serves as a demographic question that provides more general information about the usual habits, experiences, and degree of exposure that the participants have in relation to video games. This question and its options are both open and limited in nature. The question is open to interpretation of the part of the participants because it lacks key words such as “usually”, “recently”, and it lacks a time frame. The answers provided therefore depends on how the participants interpret it.

The three questions that followed were all checklist questions. Where the participants were presented with different alternatives and were asked to check the boxes that were most relevant to them. Question 3 asks the participants “If you have played video games before, where have you played?” By the nature of the question, it excludes those participants that do not normally play video games. However, the question can be the source of some conflict. As even those who stated that they did not play video games answered where they had previously played. Indicating that there exists a slight mismatch in the questions in relation to the previous experience of the participants. The options for this question were “At school, in education”, “At school, outside of education”, “At home”, “At the home of others”, and “Designated locations for video games”. This is seen to cover most of the prevalent options as to where playing video games appears as an activity. The participants again had the option to define an answer themselves. Question 4 asks the participants to check the boxes for the video games genres that they have played. This question can also be interpreted as the video games genres that the participants usually frequent. The options for this question were gathered primarily through my own personal experience with video games. The list covers the most common genres. Question 5 asks the participants to say something about “If you have played video games previously, with whom have you played?”. This question looks at to what degree does the participants have experiences with video games linked to a social dimension. It also became apparent that this study was going to have added to it a social dimension, because the participants played together in pairs. They were not, however, encouraged to converse with their partner. These questions simply aim to receive information relating to the video game playing habits of the demographic of the

participants, while also providing the participants with an introduction to the topic of the study at a general level. The last quantitative question of the first part of the questionnaire is Question 6. This question asked the participants “When you are playing a video game, to what degree do you want to be able to affect the video game? (Through choices that have an impact on the narrative). The method of answering this question was using a Likert scale. The question presents the premise of narrative-driven choices as a part of the video game. The interpretation of the question is going to be dependent on the participant’s experience and exposure to certain gameplay mechanics present in different video games, and certain genres of video games. If the participant answering has played these certain types of video games, then they would probably understand the concept being presented in the question. If not, then the concept might be strange or alien. Because of this, the option of “I don’t know” is presented as an option in the questionnaire.

The next qualitative question that the participants encountered was Question 10, which was present in the second part of the questionnaire. This question asked the participants specifically about their experiences with the aspect of taking narrative choices in the video game. The question asks “This is a video game where different choices have an impact on the story. How did you decide on the choices that you made?”. This question has to do with the participant’s experience of contributing to the co-design aspects of the narrative. The options that were presented to the participants were “At random”, “The first option I looked at”, “I followed my gut feeling”, “I reflected thoroughly”, “In the video game, there was something about the use of colours, animation or sounds that made me pick the choices I did”, and “The order that the choices appeared made a difference”. As with many of the previous answers, the option for the participants to define their own reasoning was present. In retrospect, this question would have been better suited as an open-ended question.

The remaining two qualitative questions present in the questionnaire were Question 11 and 17. The first of these were present in the second part of the questionnaire, while the latter was present in the third part of the questionnaire. Both questions in principle asks the same question, that being to rank their experience with the video game using a rating scale going from 1 to 10. The wording of the two questions, however, reflect how far in the progression of the playing experience they had got. Question 11 asks “How would you rank your experience with the game so far? Where 1 is the worst, and 10 is the best”, while Question

17 asks “Overall, how would you rank your experience with the video game? Where 1 is the worst, and 10 is the best”. Using a rating scale in this way allows the participants to quickly provide an overview of their general attitude towards the video game. It does not provide in depth information but is still a valuable metric to look at in connection with the questions and answers surrounding them.

3.3.7 The qualitative parts of the questionnaire

By utilizing a qualitative research approach the aim is to explore the participant's responses on a more detailed and deep level, as compared with quantitative data collection. There are several reasons why choosing to collect qualitative data for this research project was appropriate. The study focussed on the aesthetic reading experience, which centres around the participants' feelings and experiences in encountering the text presented to them. Using a qualitative approach allows for the ability to analyse the personal viewpoints of a relatively small number of participants (Creswell, 2012, p.16). Qualitative data collection allows the participant to provide their own descriptions and explanations prompted by the nature of open-ended questions.

There is a single open-ended question in the first part of the questionnaire, Question7, which is the last question of this part of the questionnaire. The question asks “When looking and listening to the main menu, what do you think the video game is going to be about? (What expectation do you have to the video game)”. This question explicitly aims to look at what the participant’s expectations are for the video game. This is done both to look at what the participants perceive concerning the multimodal aspects of the video game, as well as preparing them for the activity itself. Reflecting around the experience they are partaking in could have the effect of allowing the participants to be better prepared for the task ahead. The question also specifies two different senses, being sight and sound. The modes of meaning associated with these senses will be relevant again further on in the questionnaire.

The qualitative aspect of the study takes up the majority of the second and third part of the questionnaire, excluding the questions mentioned in the quantitative section. Some of the questions asked in the second and third part of the questionnaire were similar, though the answers provided by the participants were usually more general in their description in the

second part of the questionnaire compared to the third part. For this reason, the similar questions will be presented together in this section.

Question number 8 and 15 relate to the experiences that the participants had when interacting with the gameplay mechanics of the video game. Question 8 asks “How do you experience participating in the gameplay mechanics of the video game? (Using the mouse to click on icons)”, while Question 15 asks “How did the gameplay mechanics have an impact on your experience of the video game? (Exploring the game to progress)”. The answers provided by the participants regarding the interactive component of narrative-driven interactive literature becomes a central element of their overall experiences and is therefore viewed as important.

Question 9 asks the participants “How do you experience being able to take choices that makes the story progress? (How do you experience being an active agent in the narrative?). This question relates to the concepts presented in the theoretical framework section. To facilitate the principles of co-design and reader engagement, it is essential that the reader, in this case the individual participant, feel like they are an active agent in the development of the story of the video game. This question aims to answer what the experiences of the participants are in relation to this notion.

The next open-ended question, Question 12, in the second part of the questionnaire follows the ranking scale where the participants ranked their experience from 1 to 10. This question asks the participants about “Why did you choose to rank it as such?”. Question 18 in the third part of the questionnaire is identical to this one. The question is meant to expand upon the ranking they give, providing a reasoning for providing the ranking that they did. This could provide insight into what attitudes the participants have about different aspects of the video game, as the question does not ask them to concentrate on specific aspects of the video game. It is also worth looking at the development of both the rating given at the two different points in the experience, but also if their reasoning for the rating has changed minimally, or in a substantial manner.

Question 13 and 14 are both about different modes of meaning, and how they affected the participant’s experience of the video game. Question 13 asked “How did the images and animations affect your experience of the video game?”, while Question 14 asked “How did

the music and sound effects affect your experience of the video game?”. How the participants perceive and respond to the video game visually and auditory will have a profound impact on their experiences and attitudes regarding the video game. The art direction in the video game is quite stylised and simplistic, meaning that it might not contrast very well if the participants compare it to some of their previous experiences with video games. Appreciating that every game makes choices in relation to the visual presentation is a part of the notion of being literate regarding video games. Therefore, some of the participants might feel that the visual presentation of the video game stands in contrast to their expectations of video games at a general level. Other than the purely visual, the auditive component is a large part of what gives the video game its charm. Auditory cues are often given to the players to indicate or hint towards different purely physical aspects of the video game, but also to differences in mood, emotion, and other aspects of a mental imagery. Through this, the questions are looking at what experiences the participants had when encountering these aspects of the video game.

Question 16 draws parallels slightly back to the first part of the questionnaire, and Question 5, regarding social dimension of playing video games. This question asks, “When you look at the choices other players have made, what do you think?”. The intention of this question was for the participants to view a menu at the end of the video game that shows what percentage of other players chose the various narrative options over the course of playing the video game. This represents the choices of players pulled from the entirety of the lifespan of the video game, and not solely the participants. This question might be slightly confusing because the participants were playing together in pairs. Who “other players” are might therefor become slightly uncertain when approaching the question. The questions also aim to make the participants reflect on the reasoning for their narrative choices, and to see if their opinions match that of a wider audience, and to get their thoughts regarding that.

The final question of the questionnaire, Question 19, simply asks the participants “Do you have any other comments about your experiences with the video game today?”. This is a general question that might provide some additional information regarding their experiences and attitudes towards the video game that they played through.

3.5 Data analysis procedure

For this study, a qualitative content analysis was chosen for looking at the data collected from the open-ended questions. Downe-Wambolt (2009) writes that “content analysis is a research method that provides a systematic and objective means to make valid inferences from verbal, visual, or written data in order to describe and quantify specific phenomena” (p.314). In this study, the comments provided by the participants explaining their experiences and attitudes are being examined. Hsieh and Shannon (2005) again separate qualitative content analysis into three distinct approaches. These approaches being described as the conventional, the direct, and the summative approaches (p.1278). For this study, a conventional content analysis was deemed to be most suited. This is an approach that is appropriate when the study aims to describe a phenomenon, as mentioned, and “when existing theory or research literature on a phenomenon is limited” (Hsieh & Shannon, 2005, p.1279). There exist a relatively small number of studies connected to the use of consumer video games in the English language teaching context, even less so focussed on an aesthetic reading experience approach.

Hsieh and Shannon (2005) states that qualitative content analysis “is defined as a research method for the subjective interpretation of the content of text data through the systemic classification process of coding and identifying themes or patterns” (p.1278). Through this definition, it becomes apparent that when approaching the answers provided by the participants, an approach that focusses of utilizing thematic analysis when coding the data. Thematic analysis is a research approach that provides a certain degree of flexibility to the research. Aiding the researcher in “identifying, analysing, and reporting patterns (themes) within data (Braun & Clarke, 2008, p.79). The theoretical framework for the study is going to impact what assumptions and expectations the researcher is going to enter the analysis with. The analysis and coding process is attempting to be neutral and allow for the participants of the study to come of the pages and provide us with the intended meaning of their answers. The limitations of a questionnaire, however, makes it so that the researcher must create themes for the answers to analyse them appropriately. What is important is that the theoretical framework that form the foundations for the study, and the method

applied to the analysis matches in as far as it explains what we want to examine (Braun & Clarke, 2008, p.80-81).

Before approaching the data material, it is important to consider what it is we mean by a theme. "A theme captures something important about the data in relation to the research question and represents some level of patterned response or meaning within the data set" (Braun & Clarke, 2008, p.82). However, it is also important to consider what constitutes a theme in the context of the data set. To look at this, one must read the data set many times and highlight what is relevant to the research question and exclude data that is seen to be of lesser or little value to the analysis. It is worth mentioning that the number of times something appears does not have to constitute a theme, but such things does not indicate that the information itself contain more value to the analysis. How important a theme becomes does not necessarily constitute something measurable. However, what is important for the analysis is that it contributes something in relation to the research questions (Braun & Clarke, 2008, p.82).

After highlighting certain words or phrases that can be relevant to answering the research question, the next step is to note down initial impressions and thoughts about the relevancy of the data when attempting to answer the research question. The codes that appear from this process are then sorted into different thematic categories relating to how different or similar they were to each other (Hsieh & Shannon, 2005, p.1279). Coding of data material is normally going to depend on if the themes are leaning more towards being data driven, or if they are theory driven. In the first instance, the themes that appear are going to be dependent on the data itself. While the second consists of an approach where the data material is approached with specific questions that one codes around (Braun & Clarke, 2008, p.88). For this study, a combination of the two approaches is used. Firstly, the concepts and ideas presented in the research questions and in the theoretical framework creates boundaries for the coding process, what the focus is. However, the coding of themes also takes into consideration the relevance of the answers provided by the participants themselves. A limitation does not have to be put on the analysis because the answers provide a different outcome compared to what was expected going into the analysis of the data material.

3.5.1 The inclusion of relevant data in the results of the study

In the next chapter, where the data material is presented, some of the questions and their corresponding answers are going to be missing. This mostly concerns some of the qualitative questions. The questions and corresponding answers that were included were those found to be containing relevance when considering the research questions. The process of prioritization was placed on those qualitative questions that best represented what the study aims to examine and answer. Transcripts of all the raw data collected from the study can be found in Section 7.4.

3.5.2 Establishing themes in the data material

For creating themes connected to the coded material, the step-by-step guide presented by Braun & Clarke (2008, p.86-93) was used as a foundation. The use of different themes in the data material is used to increase the knowledge about the phenomenon the study aims to answer. The data material in combination with the theoretical framework and research questions forms the base for both the coding and the themes (Downe-Wambolt, 2009, 316). The research questions determine what the focus is going to be on, which in this case is to look at the answers where the participants reveal aspects of their experiences and attitudes in relation to the video game they played through, as well as to look at the possibility for an authentic aesthetic reading experience.

The initial coding processes started by reading through the qualitative data material and highlighting key words and phrases that could be of relevance regarding the research questions. Then the answers were given codes to correspond with the highlighted words and phrases. This was done to “identify interesting aspects in the data items that may form the basis of repeated patterns (themes) across the data set.” (Braun & Clarke, 2008, p.89). The procedure tries to retrieve the core of the answer provided by the participants, what the nature of the answer is. Looking at the codes used for Question 13 as an example, it illustrates the idea above. Examples of codes could be: “References the art direction of the video game, that It appeared old-fashioned”, “Expresses positive engagement, and talked about how the images an animation made the video game more fun”, and “Compared the

animations of the video game with previous experiences with other video games, specifically Pokémon”. All the examples are from different participants. This was the first step taken in the analysis process after highlighting key words and phrases in the answers themselves.

The next step in the analysis was the creation of a thematic map for the data material, described as Phase 3 by Braun & Clarke (2008, p.89-91). This phase of the process consists of “sorting the different codes into potential themes and collating all the relevant coded data extracts within the identified themes” (Braun & Clarke, 2008, p.89). The thematic map used for the different thematic categories is presented below. The next phase revolves around the refinement of the themes in relation to the data material. Braun & Clarke (2008, p.91) state that there are two different levels involved in Phase 4 of the procedure. The first level involves reading the “extracts for each theme and consider whether they appear to form a coherent pattern” (p.91). The next level involves looking at the themes as it relates to the entirety of the data material and considering the validity of the individual themes presented, and if the initial proposed thematic map makes sense in relation to the research questions and the studied phenomena (Braun & Clarke, 2008, p.91).

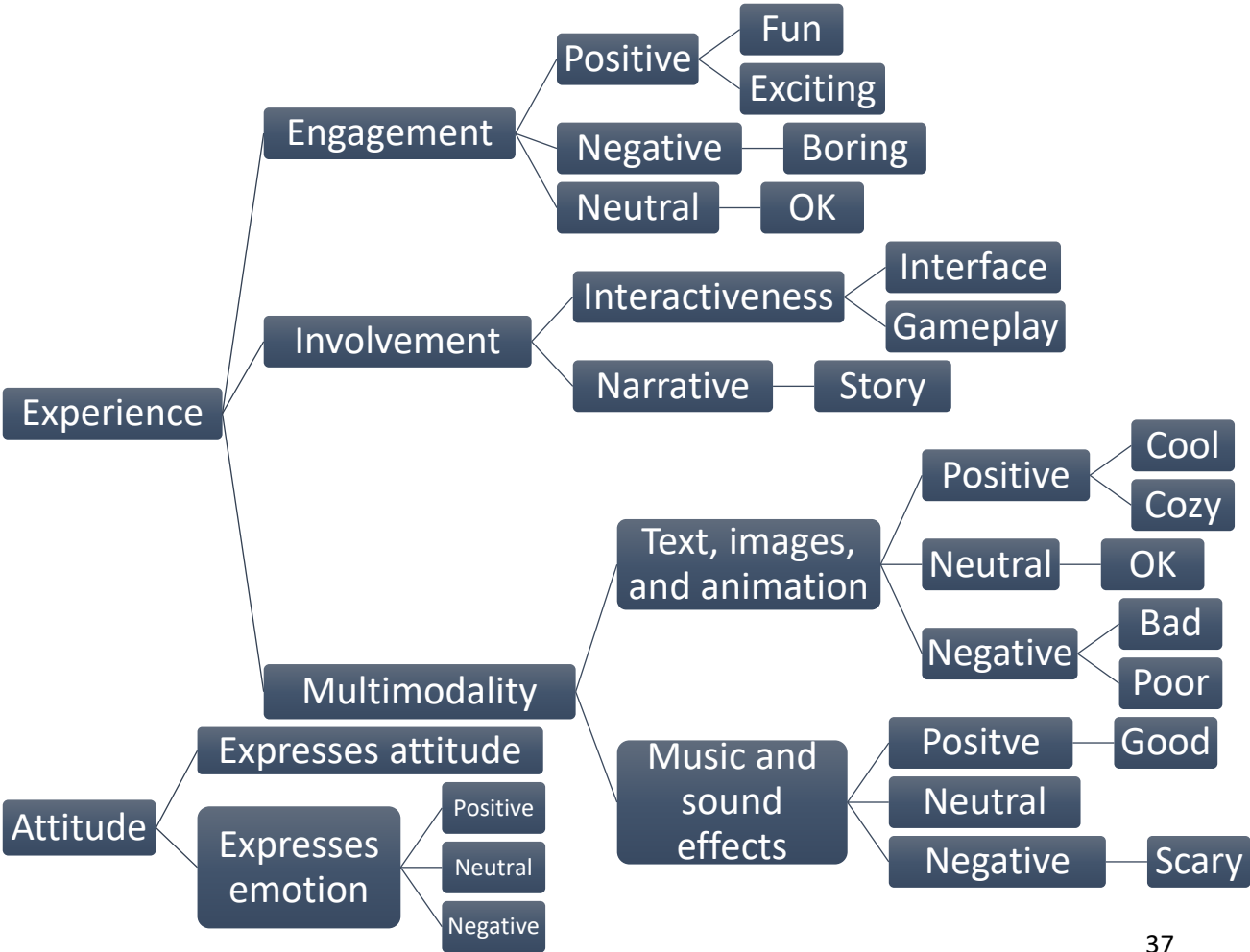


Figure 3 1

3.5.3 Presenting and naming the themes

The final step before presenting the data analysis is the presentation and naming of the different themes present in the data material. Each question was treated separately in the analysis and given individual themes that correspond with the codes given to the answers, and the thematic mapping in relation to the research questions. What follows is going to be a presentation of the different thematic groups that were assigned within each of the questions that were included in the analysis.

Question 8 asked the participants ““How do you experience participating in the gameplay mechanics of the video game? (Using the mouse to click on icons)”. This question was used as a representation for both this question and Question 15, as the answers provided to both proved to be similar. The answers provided by the participants were divided into two different themes. The first theme includes those participants who were found to include comments relating to their personal engagement in their encounter with the gameplay mechanics of the video game. The theme for this would therefore be the “reader engagement in the encounter with video game mechanics” The coding for this thematic category includes those participants who were found to be expressing positive, neutral, and negative engagement because of their experience with the gameplay mechanics of the video game. The theme is examining the attitudes that the participants have based on their experiences. The second theme that was found in relation to this question was where the participants were found to specifically be expressing their experiences with the interactive elements of the video game, specifically the use of the interface of the video game. The theme here would therefore be the “impacts of interactivity and interface on the reading experience”. This looks at how the participants engaged with the notion of interactivity in their encounter with the gameplay mechanics of the video game.

Question 13 asked the participants “How did the images and animations affect your experience of the video game?”. The answers provided by the participants were divided into two different themes. The first theme that was noted was those participants who noted that the images and animations in the video game affected their personal level of engagement towards the video game. This appeared as a continuation of the first thematic category of the previous question. The theme is therefore the same as in the previous question, “reader

engagement in the encounter with video game mechanics". The notion of engagement in the reading process is something that is important concerning co-design and the aesthetic reading experience. It therefore becomes important to examine exactly what it is that the participants are expressing in relation to this. It will be helpful when looking at how they are expressing their experiences. This thematic category also includes those participants that were found to be expressing positive, neutral, and negative levels of engagement in their encounter with the images and animations of the video game. The second theme that was noted was where the participants were found to be referencing their attitudes about the images and animations of the video game. This theme is specifically focussed on how the participants expressed how these elements had an impact on their interaction with the video game. The theme here would be "images, animation, and their impact on interaction when reading interactive literature". How we perceive with our visual senses is going to affect to a large degree our experiences of a medium, which is why this theme becomes interesting when looking at what experiences the participants had with the video game. Some of the participants also expressed how the images and animation of the video game had an impact on how they viewed the video game.

Question 14 asked the participants "How did the music and sound effects affect your experience of the video game?". The answers provided by the participants were divided into three different themes. The first theme includes those participants who were found to express how the music and sound effects of the video game affected their experience with the video game. The theme would therefore become "sound design in video games, and its impact on the reading experience". The theme is intentionally a broad one. This was done because the answers that were provided by the participants were often found to be similar, and not always descriptive enough to establish a more concrete theme. The second theme that became apparent was where the participants specifically expressed their attitudes towards the music and sound effects of the video game that they played. The theme was named "attitudes towards sound design when reading interactive literature". This is an important theme, as it aims to provide additional information in relation to the research questions, that asks about attitudes specifically. The final theme that was found in the answers to this question was where the participants were found to that how the music and sound effects of the video game had an impact on their engagement with the video game.

The theme therefore becomes “sound design and reader engagement”. The engagement process is a part of the overarching idea brought by experience as shown in the thematic map. These answers, however, did not necessarily fall in line with the answers of the first theme for this question. They are, therefore, given their own segment.

Question 18 follows the rating scale and asks ““Why did you choose to rank it as such?”. The answers provided by the participants are all an expression of attitude towards the video game. Therefore, the answers are instead presented with subthemes in relation to what emotion that the participants were found to be expressing. These emotions can be shown to be positive, neutral, and negative. This was done to allow for different aspects of the answers to be presented, and for variety to be expressed. The overarching theme for this question would be “emotional response in an encounter with interactive literature”. The first subtheme was where the participants were found to have both negative and positive attitudes, or in some other ways were found to be neutral in their response. The second subtheme was where the participants expressed negative attitudes in relation to the video game. The answers that were provided for this subtheme were relatively uniform in their response, at least when compared to the previous subtheme and the next. The last subtheme includes those participants who were found to express a positive attitude towards playing the video game.

3.6 Reliability and validity

Concerning the reliability and validity of the study it is important that the research findings represent the phenomenon that the study aims to examine. There needs to be a connection between what is asked of the research questions, and what the analysis of the results entails (Dörnyei, 2007, p.51). The validity of the study looks at to what extent the conclusions of the study are viewed as being legit, or if they are not, while the reliability of the study looks at the methods that were used in obtaining the findings for the study (Creswell, 2012). I have attempted to provide the necessary context that would be needed for the data used in the analysis procedure of the qualitative data. To increase the reliability of the study, I have been as transparent as would be considered reasonably possible and provided information on how the study was conducted.

Concerning the validity of the study, it is important to consider that the researcher interprets the qualitative data, and one must attempt to be as objective and neutral as possible in this presentation, and avoid being influenced by the subjective (Silverman, 2017, p.384). To attempt to reduce the subjectivity of the questions presented to the participants, the questions were primarily discussed together with the supervisor of the project. The questions were also presented to individuals outside of the institution for the purpose of feedback.

For this study, a mixed-method approach was chosen. This makes it so that it becomes possible to see if the information provided by the participants in the quantitative parts falls in line with the answers provided in the qualitative parts. This can be viewed as providing the study with a stronger sense of internal validity. However, a simple approach for displaying this in the data material of this thesis was not found. The only alternative would have been to show the entire answered questionnaire for each individual participant, which became impractical because of the nature of paper-based data collection. An aspect of the study that could be viewed as a problem for internal validity is the fact that participation in the study was entirely voluntary. This, however, is a part of the Norwegian regulations as it relates to research and is therefore viewed as something that cannot be avoided in this context. The external validity of the study is relatively low, considering that the total number of participants in the study is not enough to conclude that the findings could be applied to a larger population. This, however, was not an aim for the study. The study was designed to look at how a specific selection of Norwegian EFL students expressed their experiences and attitudes in relation to the situation they were presented with. For the results to be applied to a larger population, the size and scope of the study would have to be increased.

3.7 Ethical considerations

There are special considerations that need to be made for studies that include participants, especially when those participants are lower secondary school students. The project was sent to the Norwegian Centre for Research Data (NSD) prior to the study being conducted. Through the responses received on the application and subsequent text dialogue with representatives of the organisation, it became apparent that this study did not require

authorization by the NSD. The reason primarily being that the study does not contain any personal information that could be used to identify the participants. Firstly, the questionnaire was completed on paper as opposed to on a computer. Secondly, the participants were assigned a randomized number ranging from one to thirty at the beginning of the study. All the participants were provided with the necessary information by the consent form, as well as provided with contact information if that would be required.

Another consideration made in relation to the participants is how much of the information about the study itself that is shared with the participants (Dörnyei, 2007, p.65). The participants were not provided with insight into the research questions of the study, but they were given general information about the study through the descriptions in the consent form. When it comes to ethical considerations during the transcribing process, Dörnyei (2007) states that it becomes important to maintain the anonymity and the confidentiality of the participants. For this project, it is not possible to connect the participants of the study to any person, as their identity was never provided in the first place.

Chapter 4:

Research findings

4.1 Chapter introduction

This chapter will present and review the findings of the study. The data was collected through a questionnaire that the participants filled out at different predetermined times. These times being before playing the video game, halfway through playing the video game, and after playing the video game. The chapter is initially going to present the results of the study in the chronological order they appeared. All the questions will be presented first with an English translation of the question, followed by the original Norwegian text that was presented to the participants. Concerning the presentation of the quantitative data, the figures presented will contain translations of the original data material. The original raw data for this can be found as a part of the full questionnaire in Section 7.3. Concerning the presentation of the qualitative findings, the answers presented in this chapter is a translation of the original data provided by the participant. For the original raw data, see Section 7.5.

4.2 Presenting the results of the first part of the questionnaire

4.2.1 Question 1

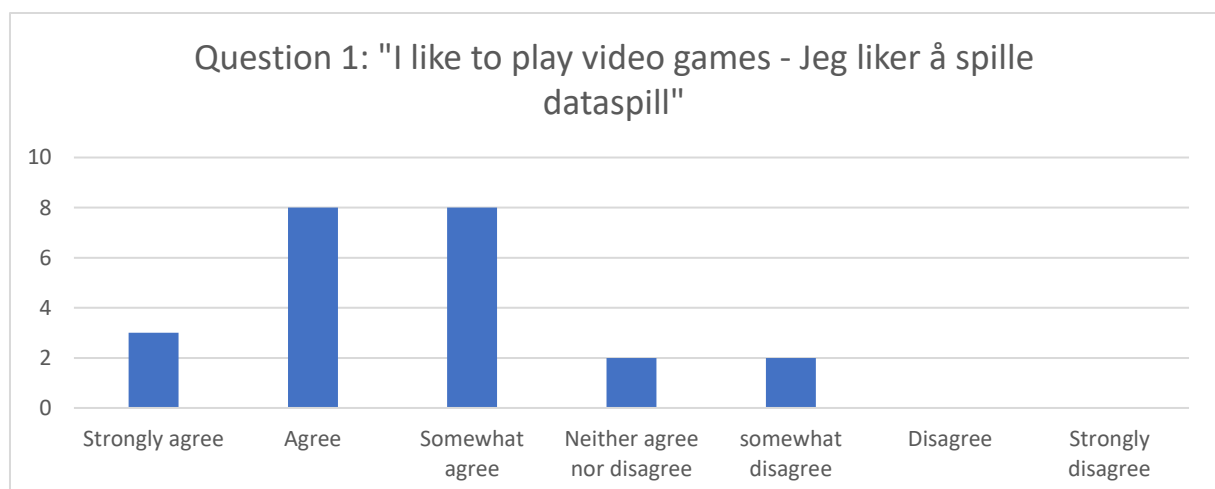


Figure 4 1

The results from this question indicate that most of the participating students have a positive attitude towards video games. 19 out of the total participants of 23 answered in some way that they do enjoy playing video games (Fig 4 1).

4.2.2 Question 2

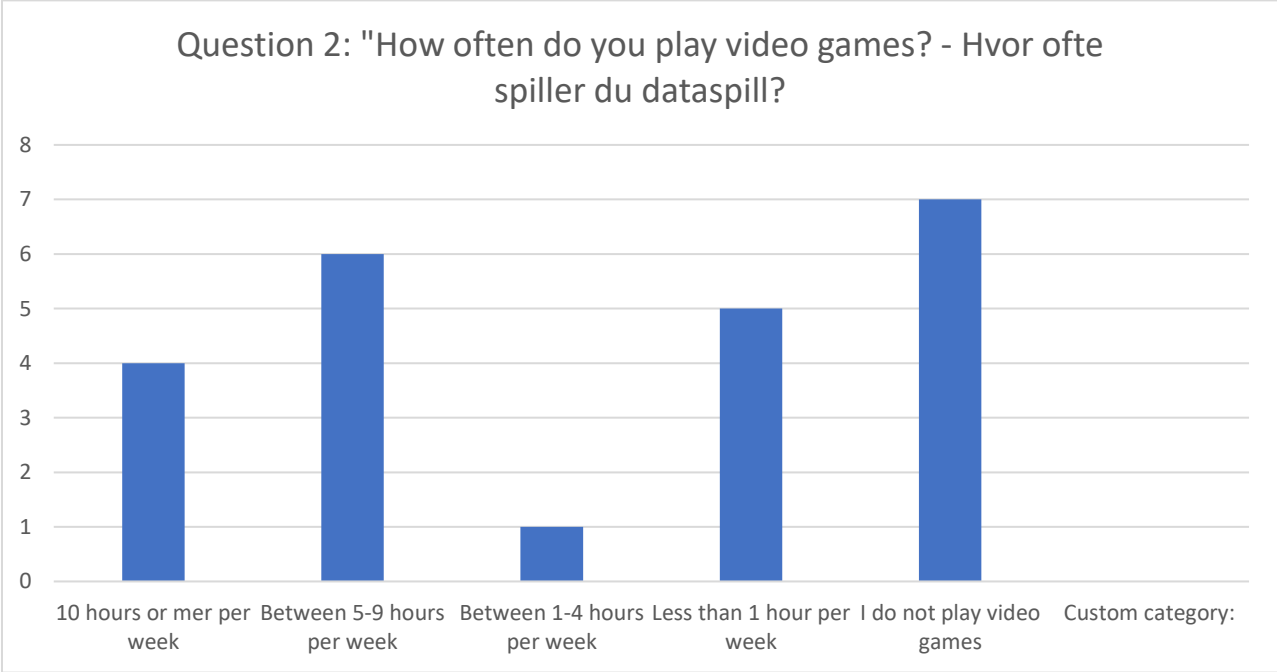


Figure 4 2

The results of this question were quite diverse. The ends of the spectrum were more populated compared to the middle-ground option (Fig 4 2). This indicated that there is a great deal of variation among the participants when it comes to how much time they spend playing video games. From those who regularly spend time playing video games, to those who infrequently or never play video games. Participant 11 was not placed in a category, as they responded with “between 1-4 hours”, “5-9 hours”, and “more than 10 hours per week”.

4.2.3 Question 3

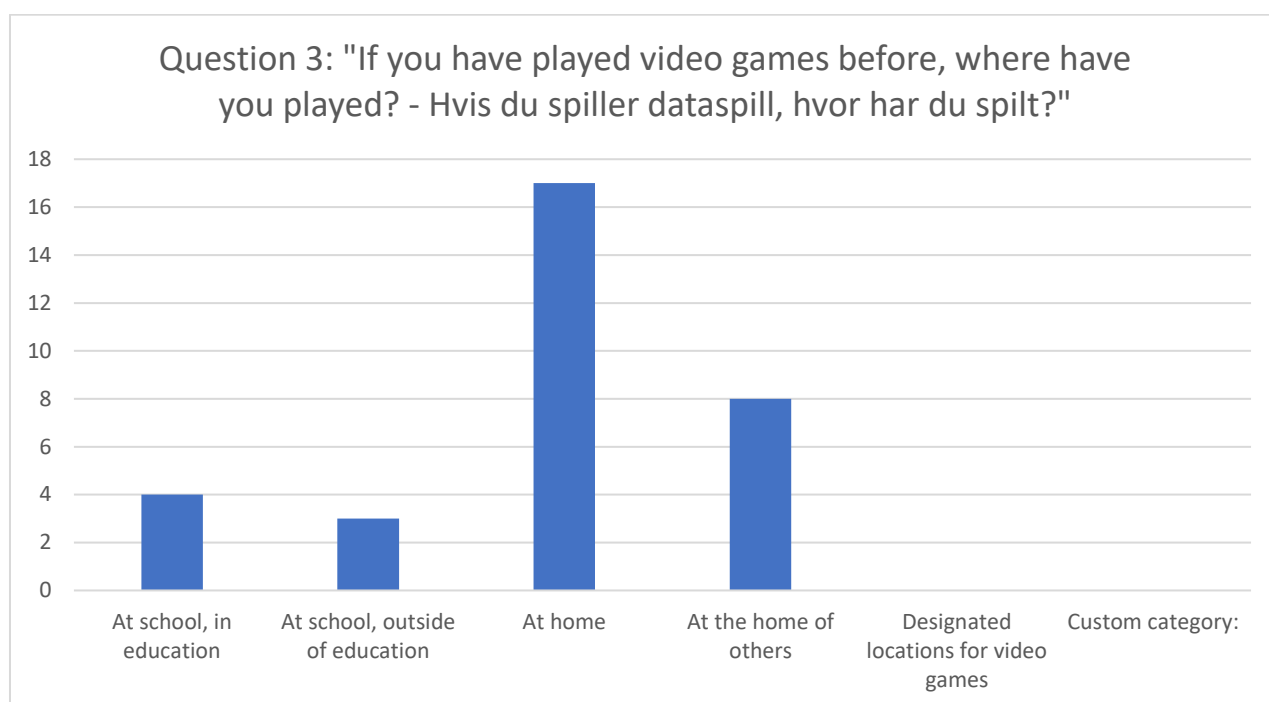


Figure 4 3

The figure shows that the tendency is that the participants usually find themselves playing video games at home. Four of the participants mentioned they had used video games as a component in an educational setting (Fig 4 3). It is unclear to what degree they have been utilized in their education and what types of games have been used. It is also uncertain as to when they have had this experience if it was recently or further back in time. All the participants were from the same class, which is worth considering when applying this data. It does, however, indicate that there are teachers in the Norwegian classroom context who use video games in an educational context.

4.2.4 Question 4

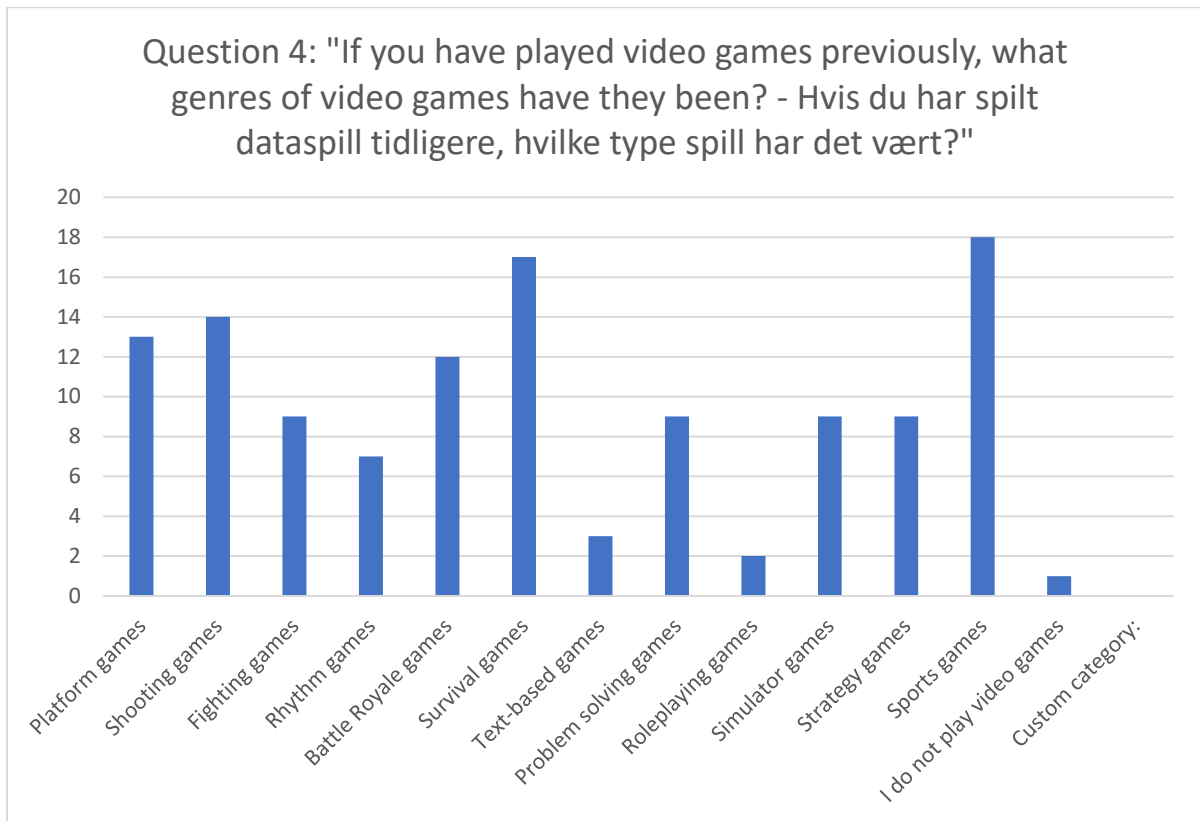


Figure 4 4

This question aims to illustrate to what degree different genres of video games are popular among this group of students. The results indicate that there is a great degree of variety when it comes to the different genres. The most popular genres were sports games with 18 and survival games with 17 participants answering that they played these sorts of games. On the other side of the spectrum, there are role-playing games with 2 and text-based games with 3 participants. The remaining genres seem to congregate around the middle. This graph serves as an overview of what the participants frequent when it comes to different genres. None of the participants chose to use the option of defining their own category of game.

4.2.5 Question 5

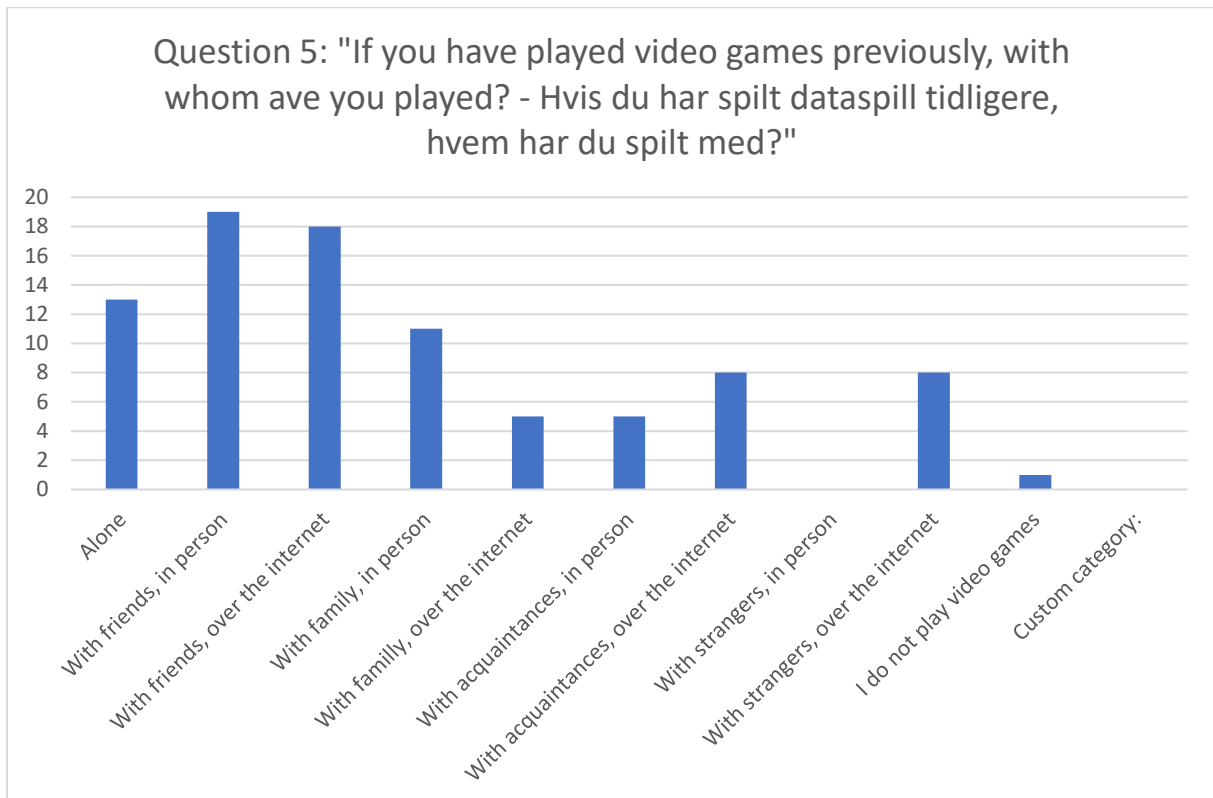


Figure 4 5

The finding indicates that the participating students to an extent play video games together with other people (Fig 4 5). This could indicate that the social aspects are a factor of the playing experience. The results also show that there is a great amount of variety when it comes to who the different participants play together with. While some play together with friends or family, there is also a notable number of participants who answered that they play together with strangers over the internet.

4.2.6 Question 6

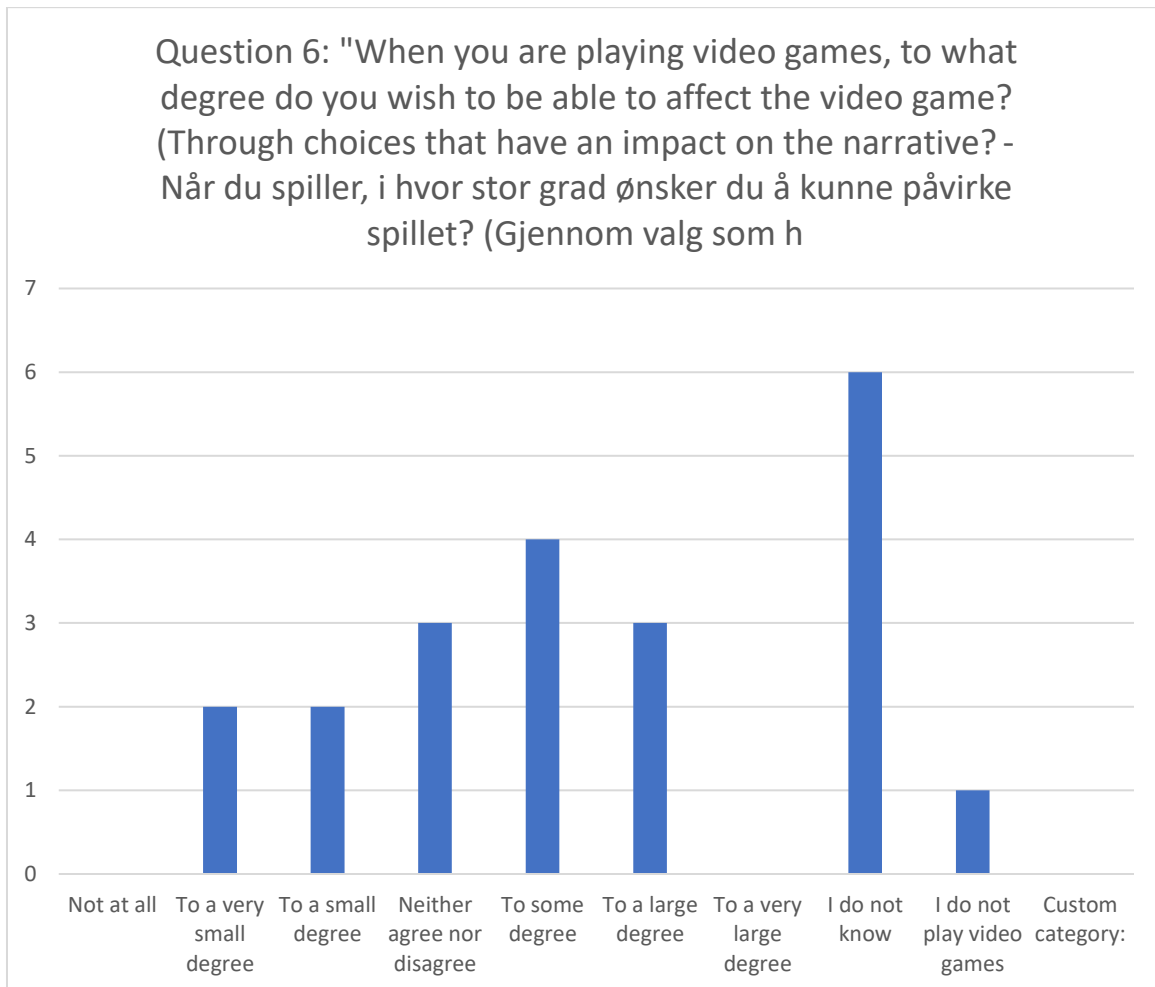


Figure 4 6

This question presents the premise of choices in narrative-driven interactive video games. The most frequent answer for this question was "I don't know" (Fig 4 6), which is an understandable answer to provide for this question. 8 of the participants expressed that they would to some degree want to be able to affect the video game in some manner. 3 were neutral and 4 participants answered that they did not want to be able to affect the games they play. The answers the different participants gave to this answer might also be a consequence of the types of games they usually play or have played in the past. When answering this question, the participants are dependent on their experiences with certain types of games that allow the player to affect the outcomes. If they have not, then the concept might be strange or alien. Participants 11 and 21 were not placed into any of the categories above, as they had crossed out several of the options.

4.3 Presenting the results of the second part of the questionnaire

4.3.1 Question 8

Question 8 asked: “How do you experience participating in the gameplay mechanics of the video game? Using the mouse to click on icons).

The gameplay of a video game is defined as “the features of a computer game, such as its story or the way it is played, rather than the mages or sounds it uses” (Oxford Learners Dictionary). It is the method that the player, in this case the participants, interact with the video game. The video game they played has a rather simplistic set of possibilities for interaction when compared to many other contemporary titles. The only interface the participants have for interaction is the left-click of the mouse. The participants use this method of interaction to press different icons when exploring the images of the video game, or when selecting dialogue options when presented to them. The interactive component is a very important component when considering the inherent nature of video games. When looking at narrative-driven multimodal interactive literature, it is necessary to look at what experiences and attitudes the participants have towards the interactive component.

The gameplay of a video game is defined as “the features of a computer game, such as its story or the way it is played, rather than the mages or sounds it uses” (Oxford Learners Dictionary). It is the method that the player, in this case the participants, interact with the video game. The video game they played has a rather simplistic set of possibilities for interaction when compared to many other contemporary titles. The only interface the participants have for interaction is the left-click of the mouse. The participants use this method of interaction to press different icons when exploring the images of the video game, or when selecting dialogue options when presented to them. The interactive component is a very important component when considering the inherent nature of video games. When looking at narrative-driven multimodal interactive literature, it is necessary to look at what experiences and attitudes the participants have towards the interactive component.

In the third part of the questionnaire, there was a question that acted as a continuation of Question 8. That was Question 15, and that asked: “How did the gameplay mechanics

influence your experience of the video game? (Exploring the game to progress). The answers that were gained from that question were very similar to the questions received for Question 8. For reference to the comments made by the participants, see Section 7.5.2 and Section 7.2.7.

The next category for this question contains answers that referenced the participants own experiences with the gameplay of the video game. The answers in this category often referenced the participant's reaction to the gameplay itself in a descriptive manner.

4.3.1.1 Reader engagement in the encounter with video game mechanics

Participant 29 comments that they thought that it is them as players who are active in the decision-making process of the video game. This thought demonstrates understanding when it comes to the interactive meaning making process and makes the participant an active component of the narrative. They also comment on how it is nice to be able to explore the video game. The nature of this video game puts emphasis on the players ability to explore their environment, though it is limited in scope.

Participant 29: I feel like I could decide what happened. It was nice being able to explore.

Participant 15 mentioned a positive emotion by stating that he or she thought that the gameplay was fun. He or she also states that the gameplay kept them engaged in the video game. The participant tells us that interactivity can aid in increasing engagement in the material. That the video game requires input on the part of the participant to attain progression makes it demand the engagement of the player.

Participant 15: I thought it was quite fun and kept me engaged in the video game

These examples provide an overview of the general attitudes present in this thematic category as it relates to positive engagement. However, not all the comments regarding the gameplay were positive.

Some of the participants were noted as commenting on that the gameplay caused them to have a negative engagement with relation to the video game they played. The two most cited reasons for negative engagement were boredom and a lack of understanding.

Participant 14 commented on the gameplay being boring, and that it was difficult to understand what they should be doing in the video game. It is difficult to estimate if the lack of understanding comes from the side of the gameplay mechanics themselves, or as a part of the narrative storytelling. The video game often provides direct instruction about what the participant should interact with to progress.

Participant 14: I thought it was boring and difficult to understand what I was supposed to do

Participant 11 talks about a separate issue that is still within the same thematic category. He or she talks about how the video game becomes boring when nothing happens when they attempt to interact with the video game. However, they note that the gameplay borders on fun when something happens.

Participant 11: I experienced that the video game was boring at times because nothing was happening, but if something happened when I clicked on the mouse it was bordering on fun.

This comment talks about the limitations of the gameplay mechanics and was also noted by some of the other participants. The nature of the video game does not allow for a huge variety when it comes to the possibilities for interaction. It is also a rather slow-paced video game, which might contrast with the experiences and expectations that the participants enter the experience with.

4.3.1.2 Impacts of interactivity and interface on the reading experience

Participant 4 provided a descriptive answer that serves as a representation for the answers placed in this thematic category, as many of the participants expressed the same experiences. He or she commented that it was positive to be able to control the narrative elements and the exploratory elements of the video game. They also talked about how the

interactive component of the video game added to their experience of immersion with the video game.

Participant 4: I thought it was cool that I could control a part of the game entirely on my own. Clicking on the mouse made me feel as if I was a part of the video game.

This answer is in line with the descriptions provided by many of the other participants. Some of the other participants also state that they thought the gameplay mechanics were an interesting method of interactions. While others commented on the limitations of the gameplay mechanics, while at the same time expressing a positive experience with them.

4.3.2 Question 10

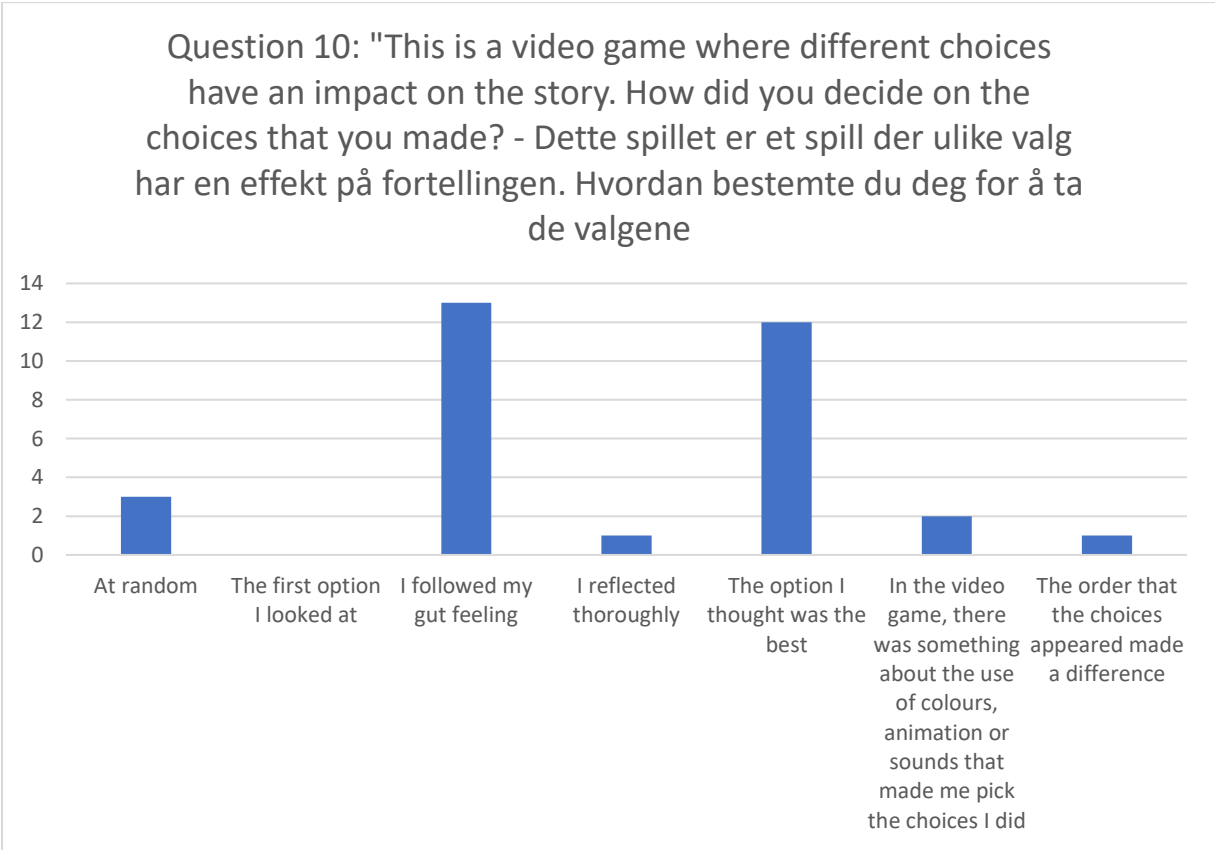


Figure 4 7

The findings show that there are two options that gained significantly more frequency when compared to the others. These options were the participants following their gut feeling and the option they thought was the best (Fig 4.10). 3 participants answered that they chose their answers at random. 2 of the participants indicated that the use of colours, animation,

or sounds in the game got them to choose certain options over others. A single participant answered that the order which the options appeared had any significance in their selection process.

4.3.3 Question 11

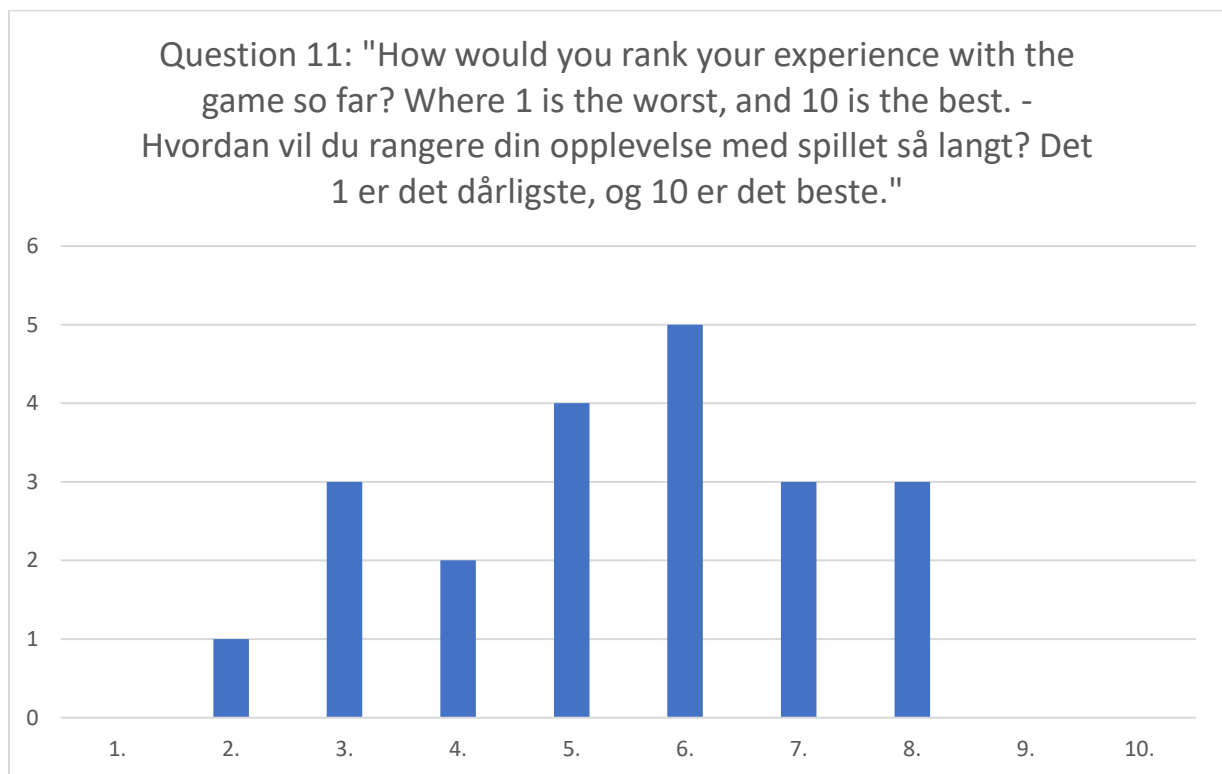


Figure 4 8

The ranking that the participants provided is shown on the x axis, while the frequency is shown on the y axis.

The findings from these questions indicate that the participants rank their experience with the video game so far as slightly above average. The average from these results is 5,4. Most participants were gathered around the centre, while none occupied the extremities. The two most popular categories are 6 and 5. Participant 11 answered 4, 5, 6, and 7. Participant 29 answered 7 and 8. None of these participants were included in the figure.

4.3.4 Question 13

Question 13 asked: “How did the images and animations affect your experience of the video game?”

When considering how images and animation affected the participants experience playing the video game, it is important to look at how these terms are defined. The Norwegian term used in the original question itself is “bilder”, the translation for which becomes image in this context. An image is defined as either “a visual representation of something: such as a picture produced on an electronic display (such as a television or computer screen)” (Merriam-Webster). Animation is defined as “the process of making films, videos and computer games in which drawings, models or images of people and animals seem to move” (Oxford Learner’s Dictionaries). It is worth noting that this definition of animation does not include inanimate objects in their description of movement.

4.3.4.1 Reader engagement in the encounter with video game mechanics

Participant 2 noted that they thought the graphics of the video game were poor, but that he or she thought that the video game was exciting. Deconstructing the meaning of what constitutes poor graphics is difficult. One definition of graphics is “computer graphics are simply images displayed on a computer screen” (Techterms, 2009). When he or she says that these graphics were poor, it is assumed that they mean that they are of a lower quality, or have more pixel density, compared to what they were used to. It appears that despite that, however, they illustrated positivity towards it.

When considering the graphics of the game, Participant 30 commented on there being many disrupting and nasty pixels present in the video game. This is not only a comment on the graphics themselves, but also a comment on the art direction and active choices on the part of the developers. He or she notes that apart from this issue, the images and animation made the video game more exciting.

Participant 30: There were many disturbing nasty pixels. Other than that, it became more exciting.

Both Participant 3 and 9 referenced the mood of the video game, commenting that the images and animations presented appeared old fashioned. This is either a direct reference to the art direction and style of the video game, or a comment regarding the release date of the video game. The video game was released in 2016, so it is not an old game.

Participant 3: The images appeared cosy and old-fashioned, but the animations were ok.

Participant 27 noted that he or she thought that it was a unique game, where the images made the video game more exciting. They commenting that the video game is unique reflects on their expectations and experiences with video games previously. It is a somewhat neutral comment, but the implications of them thinking that the images made the game exciting puts forth the notion of positivity in their comment.

Participant 27: Unique video game and the images made it more exciting.

4.3.4.2 Images, animation, and their impact on interaction when reading interactive literature

(3) The next most popular thematic category that appear shows how the participants directly referenced how the images and animations made the game more enjoyable for them to interact with. This is the participants directly expressing their experiences with this form of narrative-driven multimodal interactive literature. Some of the comments made by the participants were more direct and pointed, when compared to others who used a more descriptive language to explain their experience.

Participant 21: I liked the animations, and they gave me a good playing experience.

The answer provided by participant 21 is a good illustration of this thematic category and what sort of answers were selected for it. The comment expresses positivity regarding the animations specifically, and he or she talks about how it positively affected their playing experience.

Some of the participants referenced how the images and animations used added to the degree of realism they experienced. The video game the participants played through is in large parts focussed on conversations between different characters. Having images to

connect to the characters, and their expressions and outwards emotions can be beneficial when interpreting this part of the narrative. The participant also comments on the multimodal nature of the video game. The different modes allow the player to view the video game in a different way than compared to traditional text literature. The animations also differentiate it from static illustrated works. With these comments, the participants offer insight into both the positive and negative aspects of using multimodal literature in this way.

Participant 24: It became more realistic, but the quality was not very good.

Previously we have also seen comments regarding the graphics. This answer states then the graphics were not of a very high quality, but despite of that, the images and animations added to the degree of realism experienced by the participant.

As mentioned previously, some of the answers appear dichotomous in their nature. Others do the opposite. Participant 25 first made a comment about how the images and animations affected their feelings about the game, but he or she do not state in what way they do this. He or she then comment on that the images and animations fit well together with the video game. This shows that the participant felt that the components of images and animations server their purpose in the video game to a satisfactory degree. Similarly, to some of the previous comments, this may also be an indicator that the participant has some degree of experience with different types of video games. If this is the case, then he or she illustrate the ability to appreciate differences in art direction.

Participant 25: The images and animations affected the feeling of the video game. The way it was drawn and animated was very appropriate for the video game.

Participants 13 provided an answer that can be divided in two. The first section gives a comment relating to the video game containing a relatively few numbers of animations and images. This is a relatively truthful comment. The imagery presented in the video game depends on intricacies within each image to contribute to the experience. The total experience is very dependent on different modes in combination, such as animation together with sound effects. The second section of their comment relates to their opinion that the animations and images, even as simple as they are, adds life to the video game. The notion of life is difficult to comment on, because the intended experience the participant is

attempting to convey can be difficult to interpret. The comment intends the answer to be positive. There is a lack of depth to the answer, which is unfortunate. It would be interesting to look at what he or she intended for their answer to communicate.

Participant 13: In this video game there were a few animations and images, but I felt as if they have life to the video game even though they were simple.

Participant 15 noted that the images and animations in the video game aided their understanding of the video game. This answer can have two different meanings, which can also be viewed in combination. The first being that of the images and animations improved their understanding of the narrative. The second being that the images and animations improved their understanding and engagement with the gameplay mechanics of the video game. Both are interpreted in a positive way.

Participant 15: I got a better understanding of the video game.

4.3.5 Question 14

Question 14 asked: “How did the music and sound effects affect your experience of the video game?”

The video game the participants played through is in large parts focussed on conversations between different characters. Another focus of the video game is revealed in the title of the game itself, namely “The Lion’s Song”. It is a video game about this song, and the protagonist creates it during the section of the game the participants played through. It is, in other words, the focus of the narrative. How the music and the sound effects had an impact on the experiences and attitudes of the participants therefor becomes relevant. It is a central aspect of this piece of narrative-driven multimodal interactive literature.

4.3.5.1 Sound design in video game, and its impact on the reading experience

Some of the participants pointed out that the music and sound effects impacted their experience interacting with the game to a large degree. The answers provided with these participants varied in how they thought it had an impact on their experience.

Participant 17: The sound of the video game affected me to a large degree, because the video game is about music

This is one of the examples of the participants who answered along the lines described. The answer provided by this participant depicts an understanding of the narrative presented. He or she do, however, not comment on if they had a positive, neutral, or negative experience with the music. It is possible that the intended purpose of it was a positive response, as he or she specifically referenced the contents of the video game and through that appears to have a degree of engagement with the material. A descriptive answer present within the same subsection was provided by Participant 25.

Participant 25: The music and sound had a great degree of impact on my experience of the video game. These sounds and the music pull one into the video game more than compared to most video games.

The first part of this answer simply references that the music and sound effects had a large impact regarding their experience of the video game, similarly to previous answers. However, the second part makes the answer quite different from the others. The participant talks about how the sounds and music draws one in more, and in a different way when compared to most games. This participant references immersion as a component of their answer, and how the music and sound effects assist in this experience. He or she then compare this video game with their previous experiences with other video games.

Some of the participants answered the question in a very direct manner. Stating that the music and sound effects had a positive effect on their engagement with or understanding of the video game.

Participant 9: It makes it a little bit more interesting to play the video game.

Not all the answers relating to their experiences with the music and sound effects were explicitly positive. Participant 1 talked about how the music and sound effects gave them a slightly scary vibe. The sound design in this video game is designed to create precisely such a response in many cases. It is a part of the overarching story being told, and the participants referencing it specifically reflects on the successful fulfilment of the intention. Participant 11 commented that he or she did not think that the music and other sound effects affected their playing experience to any degree. It is worth noting that the participant appears in their

response to be slightly questioning, using the words “I think” when answering the question. Them not feeling that the music or sound effects had a particular impact is interesting, simply because these components are such a large part of the video game, and an integral part of the story.

Participant 1: The music and sound effect gave me a slight scary vibe, really.

4.3.5.2 Attitudes towards sound design when reading interactive literature

Many of the participants placed within this thematic category directly referenced how use of music and sound effect made the video game more fun. Participant 6 specifically referenced the progression of the story in their answer. Noting that it was fun to listen to how her (the main character) music was made. This is assumed to reflect on their general attitude regarding their experience with the video game. Meaning that he or she had a positive experience with the story. The other similar answers were more in line with what Participant 14 answered, who noted that the music and sound effects added to the mood of the video game, and that those components made the video game a little bit more fun. There are two components to this answer. The first being that he or she commented on the increase in mood, referencing the atmosphere and general feeling about the game. The second, as mentioned, is their comment on how this makes the video game a little bit more fun.

Participant 14: It creates more mood, which makes it a little bit more fun.

This answer is slightly more descriptive, but is also slightly less positive, when compared to some of the other similar answers.

Participant 15 noted several things in their answer. The first being that the participant talked about how he or she got different thoughts from the sound effects and music. These modes of meaning contribute to shape our perception of what we are viewing, and the participant appears actively aware of this notion. The second being that the participant noted that he or she thought those components added an element of fun to their experience with the video game. The third being that the participant talked about how this impacted positively on their experience with the video game. According to themselves, it did lead to them having a more positive experience because of it.

Participant 15: I had different thoughts about the sound effects and the music that were fun, and I got a better experience with the video game because of it.

4.3.5.3 Sound design and reader engagement

Participant 19 provides a descriptive answer that is used as an example of the answers contained in this thematic category. He or she directly state that the music and sound effects made the video game much more exciting. Again, we can see the difference in adverb usage, as the participant states the degree to which the music and sound effects had an impact on their experience. This is a very positive comment, but that also reflects the answers provided by several of the other participants who remarked upon their degree of excitement. Some were short and to the point by commenting with a single word, others specifically stated if it was the music or the sound effect that had this positive effect on their engagement. Participant 19 provides both.

Participant 19: The music and sound effect made it much more exciting.

4.3.6 Question 17

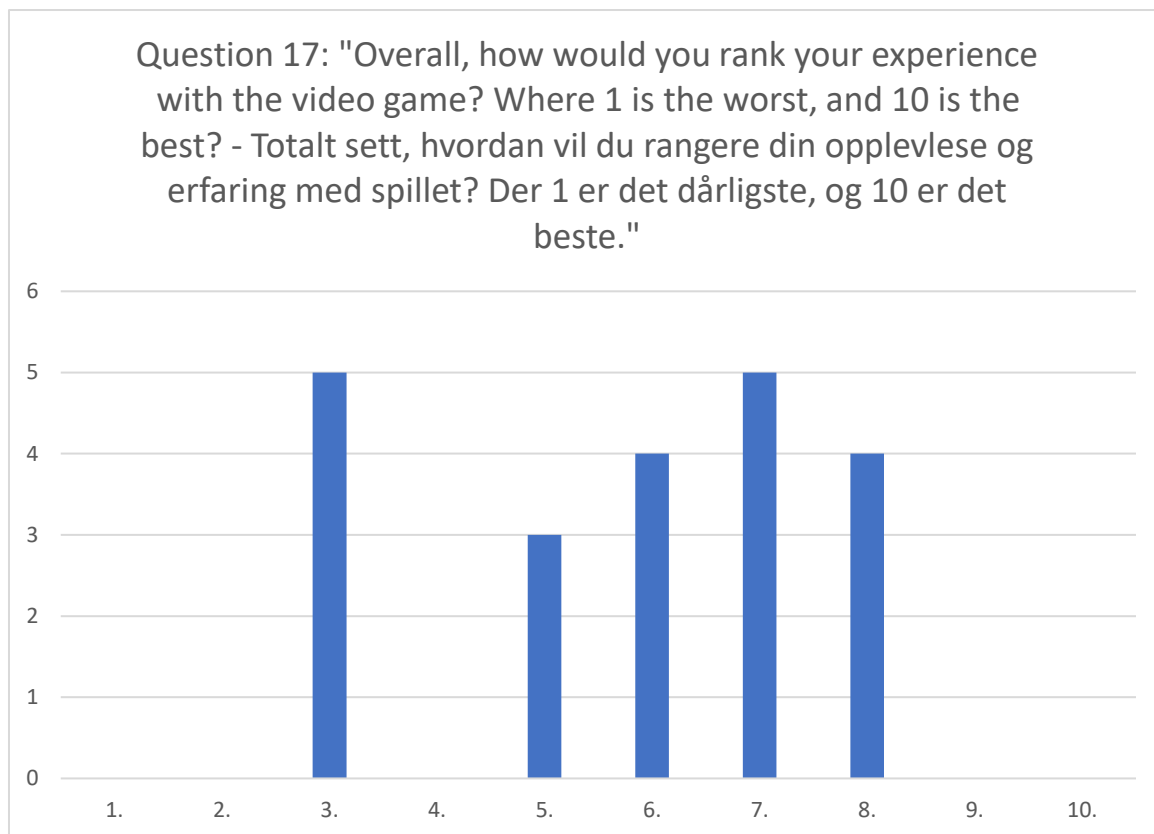


Figure 4 9

The ranking that the participants provided is shown on the x axis, while the frequency is shown on the y axis.

The findings from this question compared to the previous time the question was asked to indicate that the participants have a more collected and shared idea of their experience. In the answers to Question 10, we can see that only 3 of the categories were left unused, these being the extremes 1, 9, and 10. This time, 5 of the categories have no responses. Those who had a below-average experience seem to all be pulled towards giving the video game a ranking of 3. In total, we can see that 3 have gained two participants, 5 and 6 have lost one participant, 7 have gained two participants, and 8 have gained one participant. Categories 3 and 8 share the greatest number of participants at 5. The average has increased by 0,3 from last time to 5,7. Participant 11 chose both 4 and 5. Participant 21 did not complete the third part of the questionnaire. Neither of these two were included in the figure.

4.3.7 Question 18

Question 18 asked: “Why did you choose to rank it as such?”

After provided a ranking of their experience with the video game, they were asked to comment on why they chose to rank it the way they did. This provides insight into both their experiences and attitudes relating to the use of narrative-driven multimodal interactive literature in the context that was presented to them. As with the previous questions, some of the answers provided by the participants were direct, while others were more descriptive. Those answers that illustrate their respective thematic category are highlighted and presented as examples. Many of the answers talk both about the participants attitudes and their experiences with the video game.

4.3.7.1 Emotional response in an encounter with interactive literature

Neutral subtheme

Some of the participants combined both a positive and negative experience or were in other ways found to be neutral in their response. An example of this is the answer provided by Participant 11. He or she commented that they ranked it the way they did because they thought the video game was a little bit boring and did not contain enough action compared to their taste. This response indicates that their expectations coming into the video game influence the attitudes the participants have towards the video game. The comment itself is not by its nature negative but is rather an observation about the perception of the video game.

Participant 11: I chose to rank the video game as such because it was a little bit boring, and it contained a bit too little action compared to my personal taste.

Some of the other participants were more direct in their responses of neutrality. Participant 12 simply stated that they ranked it the way they did because the video game was O.K. This comment reflects some of the other answers found in this thematic category.

Participant 12: Because it was an ok video game.

Negative subtheme

Those who expressed negative attitudes and experiences regarding the video game were relatively uniform in their answers when compared to other answers for this question. The most found answers were regarding their degree of boredom with the video game, or that they did not find it particularly fun.

Participant 1 provided the most illustrative and descriptive answer found in this category. Commenting that they thought that the video game was unbelievably boring, and that they did not understand the meaning of it. It is unclear if they are referring to the meaning of the narrative, or the meaning of the use of narrative-driven multimodal interactive literature in this context. They also commented that this was a video game they stressed to complete, because they thought it was boring. What elements the participant found boring is impossible to pinpoint from this answer, but it seems to have had a great degree of negative impact on their attitude and experience

Participant 1: I thought the video game was incredibly boring and I did not understand the point of it. I felt that it was a video game that one would hurry through because it was so boring.

Some of the other participants also state boredom as the primary reason for providing the ranking that they did. However, none provided a more in-depth explanation of what aspects or parts of the video game they found to be boring. Or if the entire experience in general, or the context, was what they found to be boring.

Positive subtheme

The answers for this were not as similar as those seen in the previous two. To illustrate this, two different comments are going to be presented as examples.

The first example is the answer provided by participant 13. This participant provided the most extensive answer to this question out of all the participant. He or she first states that they lowered their original score, because the ending was not as dramatic as they had hoped. They then use examples of important narrative moments to illustrate that they had a desire to experience more of the story. He or she comments that there are many questions

left unanswered by the end of the story. After that comes a comment about the sound and art design of the video game, and how that had an impact on their experience. The experience with these components were very positive.

Participant 13: I chose to go down a bit because the ending was not as dramatic as I had hoped. We did not get to know more about the well, or who was on the top of it, even if it was a dream. I felt as if there was much of the story that we did not get to see. I liked the sound design and the graphic style of the game very much.

This answer provided an in-depth description that offer the same essence as some of the other answers found with this coding. Not all expressed their positivity towards their experience, however, but rather pointed to a positive attitude towards using narrative-driven multimodal interactive literature as a part of English educational practices. An example of that would be Participant 30, who commented that it was positive to have varied English lessons, and that something like this experience could be fun. However, they also note that the game itself could have been fun. Indicating that they did not have the most positive experience of everyone, but also looked at the potential of this sort of approach to reading text.

Participant 30: Because it would be nice to have varied English lessons, and then something like this could be fun. But still, the video game itself could have been fun.

Chapter 5:

Discussion

5.1 Chapter introduction

In this chapter I will discuss the key findings from the questionnaire considering the themes that were presented in the previous chapter. The chapter is structured based on the research questions, while also focussing on the two central elements of the theoretical background for the study. These elements being the aesthetic reading process, and the other being the notion of co-design as a part of the reading experience of video games. These central themes will be considered the foundation on which to construct the discussion in relation to the research questions. The primary research question aims to look at what potential narrative-driven multimodal literature have for facilitating an authentic reading experience. To examine this, it is necessary to link it to the sub questions. The first being what the participants previous experiences with, and attitudes towards video games were prior to the intervention of the study. The second being how the participants expressed their experiences and attitudes with the use of such narrative-driven multimodal interactive literature.

5.2 How the participants express their experience with interactivity

Gee (2007) writes that “good learning requires that learners feel like active agents, not just passive recipients” (p.30). Narrative-driven multimodal interactive literature, such as the video game the participants of the study played, requires physical input by the individual as a part of the reading experience. Compared to traditional literature, this then requires a different form of involvement from the side of the participant. Involvement is a component of the experience that the participants had with the video game. The notion put forth by Gee (2007) is that when the reader becomes an active participant in the reading process, then the readers engagement is enhanced through the establishment of ownership of the subject matter (p.30). The experiences that the participants expressed in relation to the interactive aspects of the gameplay mechanics becomes apparent in Question 8 of the questionnaire.

Participant 15 thought that the gameplay mechanics of the game “: I thought it was quite fun and kept me engaged in the video game”. Some of the participants express similar experiences concerning the gameplay mechanics. This indicates that the students who had a positive engagement with the gameplay mechanics became more engaged in the video game. It could therefore be argued that when the participants interacted with the video game through the gameplay mechanics, they paid more attention to the narrative, and through that found it more interesting.

Those who expressed negativity towards the gameplay mechanics of the video game were of two different thoughts. The first being that the gameplay of the video game was in some way confusing to them, or hard to understand, the second being expressions of general boredom. An example of both being Participant 14, who stated that “: I thought it was boring and difficult to understand what I was supposed to do”. It is always difficult to have an idea around why the participants might consider an activity such as this to be boring. Not to say that playing video games are innately an engaging experience for everyone. There is a lack of description in most of the answers concerning why. However, the second part of this example illustrates an interesting point. The fact that the participant found understanding what they were supposed to do in video game difficult. Video game, such as with other literacies, requires the participant to have been exposed to them to gain experience and proficiency. By having a lack of understanding of the interactive component of narrative-driven multimodal interactive literature, then the ideas surrounding the active participant falls flat. When considering the correlation between what the participants answered in relation to their previous experience playing video games in general, and their experience with the interactivity of the video game in question, it appears that the previous experience of the participant was not a predictor when answering this question. One possible alternative explanation for the lack of understanding found in certain participants is that the study does not ask about anything relating to the participants degree of English proficiency in any way. As mentioned previously, one of the reasons why the decision was made to have the participants complete the questionnaire in Norwegian was that the English teacher I corresponded with indicated that some of the participants might have difficulties understanding the questionnaire in general and contribute with appropriate answers. A lack of understanding might therefor have a correlation with English proficiency. The video game

often gives very explicit instructions to the player on what it is they are required to do to progress. Then again, it might also be based in a lack of attention or interest.

Related to Question 8, some participants provided answers that indicated that the interactive component of the video game had a large impact on their expressed degree of involvement with the narrative-driven multimodal interactive literature. Such as Participant 4, who stated that “I thought it was cool that I could control a part of the game entirely on my own. Clicking on the mouse made me feel as if I was a part of the video game.” Gee (2007) mentions that the player forges experiences through the actions they take in the game, and that an engaged participant is essential to motivate students to learn (p.31). The video game motivates the player to play it by providing them with means of interactivity, and through that, immersion. Being an active agent in the narrative can create an ownership to the material, something that can only be established through action and interaction. Naturally, the impact that the gameplay mechanics have on the individual is going to be varied. Some of the participants also indicated that there were limitations to the nature of the interactions that were possible within the video game. Complexity concerning gameplay is a balancing act both as a video game developer, and as a person presenting a product to a group of individuals. One of the goals when selecting a game for this study was to ensure that all the participants were able to complete the video game regardless of their previous experiences and exposure to them.

Most of the participants who provided descriptions of their experiences to a certain degree leaned towards the interactive component of the experience being positive. The negative responses are summed up mostly in a single word, boredom. As stated, boredom is difficult to explain because of the limitations of the questionnaire. However, the notion that many of the participants had a positive experience with the interactive component of the video game also begs the question regarding how they interacted with it. Question 10 asked the participants to provide an indication as to how they decided on which option to choose when presented with a narrative choice. Most of the participants either followed their gut feeling or picked the option that they simply thought was the best. These options were often found in combination. This illustrates the idea that being an active agent in the reading process happens immediately upon encountering new reading material.

5.3 How the participants express personal engagement

Concerning the meaning making process, Røskeland & Kallestad (2020) states that “when encountering literature, the reader will attempt to create meaning. But “finding” meaning that could be abstracted from the text, is not necessarily the goal of the reading or what provides a valuable reading experience.” (p.18). This search for meaning was not the focus of this study, as the participants were never explicitly asked to search for anything when playing through the video game. However, the meaning making process is still an important facet of the reading experience. Rosenblatt states that “the reader must have the experience, must “live through” what is being created during the reading” (Rosenblatt 1995, p.33). The participants were asked on two separate occasions to rank their experience, and to provide a reason for the number assigned to it. These times were at the second part of the questionnaire, when they had played half the video game, and at the third part of the questionnaire, after they had completed the video game. This question provides insight into how the participants meet the text, and what experiences they had while playing, and after playing it. The participants were not asked explicitly about the nature of the video game itself. The questions were focussed on their experiences and attitudes. Because looking at the aesthetic reading experience one focuses on the reading experience itself, and the experiences of the reader while reading and after reading the text (Rosenblatt, 1995, p.32-33).

An example of responses that can be connected to this is the answer provided by Participant 13, which was “I chose to go down a bit because the ending was not as dramatic as I had hoped. We did not get to know more about the well, or who was on the top of it, even if it was a dream. I felt as if there was much of the story that we did not get to see. I liked the sound design and the graphic style of the game very much.”. When the participant states that they did lower the ranking, they lowered it to a 7, which is still quite a lot more than the average. This is a participant that previously in the questionnaire answered that he or she plays video games frequently and generally enjoys the activity of playing video games. The participant shows through their answer that the reasoning for their response is connected to their thoughts, emotions, and reflections about the video game. The participants provide specific examples from the video game to illustrate this notion. The participant also

illustrates the idea of expectations and anticipation when encountering the ending of the narrative. Iser (1972) states that the reading process “will always be the process of anticipation and retrospection that leads to the formation of the virtual dimensions, which in turn transforms the text into an experience for the reader (p.286). The expectations surrounding the ending of the narrative of the video game did not meet the expectations of the participant, which in turn leads to them having a slightly negative response. However, this also shows investment on the part of the participant in the narrative. Considering this, when the reader seeks such personal emotions or experiences during the encounter with the text, he or she adopts an aesthetic stance, which focuses on emotions such as private feelings, attitudes, sensations. The reader’s emotions and past experiences thus bring meaning to the text (Rosenblatt, 1994, p. 24- 25). Some of the other participants responded along similar lines with Participant 13 when it came to this question. It is interesting to consider the potential for discussions about the participants experiences with the video game following the answers provided by the questionnaire. This, however, is not suited for discussion here.

When there is a disconnect, or a breakdown in the meaning making process, the effects are that the experience becomes negative for the participant. Participant 1 was one of participants who answered that they did not usually play video games, and he or she entered the study with a slightly negative attitude towards video games in general. Their experience with the video game deteriorated the further into the video game they got. At the halfway point in the playing process, they rated their experience at a 5. Towards the end, this had dropped to 3. One of the reasons were found in the answer they provided to the same question as Participant 13. To this question, Participant 1 answered: “I thought the video game was incredibly boring, and I didn’t understand the meaning of it. I felt it was just a game you stress your way through because it was so boring”. This appears to be what happens when there is a collapse in the transactional exchange between the reader and the material, in this case the video game. It is possible that this response is a part of the notion that many Norwegian students in general have a negative attitude towards reading because it is something they feel is forced upon them, as opposed to something that they enjoy doing (Habegger-Conti, 2015, p.107). Even though this study was a change of scenery for the

participants, one does not get away from the fact that the nature of the experience is grounded in reading of text material.

5.4 How video games could facilitate an aesthetic reading experience

Students often approach reading a text in a passive manner, as opposed to taking the initiative to become an active participant in the meaning making process. Such passive readers rarely seek to create personal meaning through reader, or to decode words and meaning. “When students do read actively, they often read to search for the right answers” (Smith, 2017, p. 26). Teachers often encourage this approach to reading text, by using different methods that approve of a certain interpretation of the reading material. If the reading experience consists of searching through a text for answers to questions, and that becomes the primary purpose, then it becomes impossible for the reader to be “transacting with and/or experience a text with sufficient interpretive insight” (Smith, 2017, p. 27). Fenner (2018) states that the reading experiences must be looked at as if it was a productive skill, as opposed to a receptive skill (p.220). The reader must be look at as the one constructing the meaning of the text, and not the opposite way around. Smith (2012) argues that the focus should be placed on assisting students in the process of creating, or “producing” meaning from text. Through such a process, students become an active participant in the transaction between text and reader. If not, then the predetermined meaning of the text will continue to hold the power in the dynamic between reader and text. We must allow for students to be active, and to facilitate for the individual creation of meaningful interaction (p.63).

A discussed in the Methodology section, the selection of the video game is an important component of determining what experience the participants are going to have. As with the selection of a certain text for any educational purpose, the different aspects of the experience must be considered. Different video games are going to have different ways and methods for the player to interact with them. The Lion’s Song was chosen partially because it is a linear game with exploration elements. If the video game is compared to other literary text or visual media, such as movies and tv-series, the narrative is presented in a predetermined manner. The intention being that each of the participants were going to receive the same information from the video game, and so that it was primarily up to them

to interpret the information presented, and to extract meaning from it. The video game having exploration elements as a part of the gameplay presented to the participants resembles close reading of text, meaning that the participants interpret the clues and cues provided to them to create meaning (Fenner, 2018, p.221).

In looking at the results, the connection between those participants who had a positive reaction towards the different aspects of the video game, and those participants who responded with positivity about their experience is noticeable. These different aspects of the video game were items such as the gameplay, images, animation, music, and sound effects. The opposite of this is also true, where participants who responded negatively towards these aspects of the video game also reported having a negative experience and attitude towards the video game. Something worth noting regarding this is that the participants who responded positively towards the different aspects of the video game did not necessarily correspond to those who reported that they frequently played video games. To illustrate this point, we can observe that for Question 12, Participant 19 stated that their lack of experience with video games did not allow them to judge the video game as good or bad. However, this participant ended up rating their experience as an 8 on the final rating scale. How one approaches an activity is going to be influenced by our previous experiences with similar activities. Our expectations and preconceived notions about an activity, for example playing video games, is going to be influential when it comes to the participant's experience and attitudes. Because the reading of literature "will always be the process of anticipation and retrospection that leads to the formation of the virtual dimensions, which in turn transforms the text into an experience for the reader" (Iser, 1972, p.286).

When taking an aesthetic reading stance, the reader might simply read because of the enjoyment they get from the act of reading itself. In the context of this study, that would compare to the act of playing video games. The enjoyment people get from playing video games is central concept as to why many chose to do it. According to Rosenblatt (1978), "in aesthetic reading, the reader's attention is centered directly on what he is living through during his relationship with that particular text" (p.25). Through the interactive component of video games, the participant becomes an active agent in the transactional relationship between text and reader. As opposed to other types of text, video games often require specific physical interaction to continue in the narrative. This requires the reader to become

more active both on the physical side, but also in the meaning making process. An approach to literature using narrative-driven multimodal interactive literature will enable the reader to achieve a more immersive transactional reading experience. Using *The Lion's Song* as an example, we can see that the interactions provided by the participant creates a response from the video game immediately. The player forges experiences through the actions they take in the game, and an engaged participant is essential to motivate students to learn (Gee, 2007, p.31). By facilitation such an experience, one can facilitate an aesthetic reading experience on the participant's terms. However, the transactional event between the text and reader needs to be facilitated in such a way that the participant feels as an agent in the transaction, and not a passive participant. For this to occur, it is necessary for the participant not to experience negativity in their encounter with different aspects of video games, as this might lead to a breakdown in communication and eventually, the reading experience.

5.5 Video games as an alternate approach to reading literature in the EFL classroom

Using video games in an educational context is not a dichotomous exercise opposite to traditional literature but is rather a distinct approach to the reading experience. Habegger-Conti (2015) suggests we should consider what reading and literature consists of in the twenty-first century reality, and how teaching practices should evolve relative to changes brought forth by the times (p.122). The implication is that new approaches is not necessarily viewed to be a replacement for traditional teaching methods, but as a development in accordance with new information and opportunities in terms of technology.

Four of the participants responded that they had used video games in the educational context previously before the study. It is interesting to note that all the participants, as mentioned in the methodology chapter, were from the same class. This seems to indicate that these students used video games as a part of their education prior to entering lower secondary school. It then becomes relevant to discuss what the possible interpretations of the question might be, and what we consider to be "using video games in the educational context". Preferably, the question should have been altered to solely include COTS games, Commercial-off-the-shelf games, because of what the aim of the consists of. I can remember frequently using video games aimed at young my first years of school, in subjects such as

math and English. I would personally, however, not consider that to be appropriate for the purposes of this question. It is, therefore, uncertain what types of games the participants are referring to when they state that they have participants in teaching practices involving the use of video games. Even though the inclusion of video games in the education context can be enticing for students, it also becomes important for the educator to consider their purpose. Participant 18 remarked in relation to Question 8 that the experience was “More fun than normal English”, indicating that using video games in the educational context can bring enjoyment to student learners. Participant 30 also noted for Question 18 that “It is nice to have varied English lessons [...]”. It is true as Participant 30 states, that the inclusion of video games in the educational context adds variety to the lessons. However, educators must consider that the video games themselves should not be the primary source of learning but should rather be seen in the context of lesson plans and activities surrounding video games, which again needs to be based on the English Curriculum (Van Eck, 2009; Skaug et al., 2017). Using video games in the educational context not a common practice in the Norwegian EFL context as of right now. Video games could provide the participating students with a different approach to reading literature in the classroom context compared to what they would otherwise experience.

Chapter 6:

Conclusion

6.1 Chapter introduction

This final chapter of the thesis is going to provide a conclusion to the research, as well as to provide some pedagogical implications based on the results. It will also address some of the limitations of the study and provide recommendations for further research. In this thesis, the use of narrative-driven multimodal interactive literature as an approach to aesthetic reading in a lower secondary EFL classroom context has been examined, along with some of the implications of doing so. The purpose of this study was to attain more information about students' experiences and attitudes towards the use of video games in general, and the use of video games as literature specifically. This research provides the chance for this venue to be explored further, and to promote the exploration of the use of video games in education.

6.2 Conclusion from the study

The focus of the study has been to look at the experiences and attitudes of lower secondary school students towards a specific video game, *The Lion's Song*, and if their answers give an indication about if the use of narrative-driven multimodal interactive literature can provide an authentic aesthetic reading experience. In the following chapters, I will review the research questions for the study when considering the key findings and theoretical framework.

What potential does narrative-driven multimodal interactive literature have for facilitating an authentic aesthetic reading experience in the Norwegian lower secondary school context?

The participants that were found to have positive experiences with different aspects of the video game, were also found to respond positively to the experience. These participants often indicated that they experienced a great deal of immersion, personal engagement, and that their interaction with the video game in some manner mattered for the outcome of the narrative. Entering the experience with a positive mindset and staying with that mindset

throughout the playing experience leads to the participants having a positive experience and positive attitudes, something that is something to consider when approaching the aesthetic reading experience. Most of the participants who were found to report positively on their experiences with the video game were found to be those participants that reacted positively to the methods of interactivity presented to them. The gameplay mechanics of the video game allowed them to feel like active agents in the transaction between reader and text, and they indicated that they enjoyed being a part of that process, which again leads them to have a greater degree of engagement with the reading experience. When there is established a harmony between the different elements that make up the reading experience, it becomes a positive experience for the reader. Through the mode of interactivity, acted on through the gameplay mechanics of the video game, the participants were allowed to encounter a literary medium in a way that was for many of them a new experience. Many of the participants reported that they possessed limited experience with video games, and through that, a low degree of video game proficiency. Video game, especially COTS games, often focus primarily on the entertainment aspect. The video game that the participants played through is no exception to this. What is focused upon in this study that the ideas mentioned by Rosenblatt (1995) as it relates to the act of reading and the reading experience itself is being applied to an alternative medium, in this case a video game. Going back, Rosenblatt mentioned that “The reader must have the experience, must “live through” what is being created during the reading” (p.33). By being an active agent in the transaction through interactivity and the options presented by the video game, the participant is allowed the opportunity to manifest their own aesthetic reading experience. This is also done through the establishment of ownership. Some of the participants specifically stated that through their interaction and transaction with the video game, they felt as if they were an important part of the meaning making process. They were the ones in control and were able to create meaning through their active choices and interactions.

Those participants that reported a disconnect in their engagement with the video game often stated that boredom was the primary source of their negative experience with the video game. One of the weaknesses of using a questionnaire is that it is not possible to gain a deeper understanding of this phenomenon. It could have been valuable to understand what exactly the source of the reported boredom was. It is possible to point back to Iser

(1972) where he states that “[...] it will always be the process of anticipation and retrospection that leads to the formation of the virtual dimensions, which in turn transforms the text into an experience for the reader (p.286). It will become difficult for the participants to have an aesthetic reading experience if there is conflict between their expectations, their anticipations, and the reality they experience. When a disruption in the transaction between the text and the reader has happened, it could lead to a negative reading experience for the participant. Some of the readers reported that they had a negative experience with the gameplay mechanics, or that they did not understand the gameplay mechanics or the narrative. The responses provided by these participants indicate that the ability of video games to facilitate an aesthetic reading experience is only present for as long as the reader avoids having negative encounters with different aspects of the experience. This is not unique to video games but relates to different forms of literature as well. However, video game specifically does require a certain set of proficiencies when it comes to the interactive elements of the medium, as opposed to many other forms of literature. It is assumed that the video games that the participants had encountered previously were most likely to be COTS games. The participants had received limited information about the study, outside of the notion that they were going to be playing a video game for approximately two hours and answer a questionnaire. Retrospectively, it is possible to imagine that there exists a conflict between what manner of video game they were expecting, and what they ended up playing. The video game itself might not have stricken some of the participants as particularly exciting. Therefore, I believe that establishing clear expectations before playing a video game, as well as presenting potential students with the purpose of the playing would assist in alleviating some of this conflict.

Most of the participants of the study reported having positive opinions about video games (Figure 4.1). The generation that the participants of this study hail from belongs to the *Digital natives*, people that have grown up with a greater degree of access to digital technologies than previously. Habegger-Conti (2015) indicate that fewer students in Norwegian schools are reading literature, preferring to spend their time more on different kinds of digital technologies, including playing video games (p.108). Combined there appears to be the opportunity to introduce a potential teaching approach to Norwegian classrooms that includes a means of reading literature that the students are relatively familiar with and

have a positive attitude towards. Video games appear to have the potential for facilitating an aesthetic reading experience in the Norwegian lower secondary school context, but for this to be realized it is dependent on the readers experiences when it comes to interacting and transacting with the medium. There are possibilities for meaningful reader engagement whilst playing video games in the educational context, but it is dependent on maintaining a positive exchange between the player and the video game.

What are Norwegian lower secondary school EFL students' previous experiences with, and attitudes towards video games?

According to the data collected from the participants, approximately 83% of the participants (Figure 4.1) expressed some degree of positive attitude towards playing video games prior to playing the video game. Even though a solid majority of the participants reported that they had a positive attitude towards video games in general, this did not mean that their attitude towards the project in general, and the selected video game, would manifest the same response. Students often encounter literature in its many forms throughout the educational context, video games on the other hand, are often viewed as a leisure activity, something that is normally pursued outside of the school context. This can create a clash of spheres and create conflict.

The relatively high number of participants who were positive towards video games in general prior to playing the video game of the study (figure 4.8), seemed to decrease towards the middle of the study, before increasing somewhat at the end of the study (figure 4.9). The results illustrates that the implementation of video games to literature needs to be done first after doing some reflection. The attitudes described by the participants as part of the questionnaire provide the reasoning for their opinions. Most of those participants that reported negative scores in relation to their degree of enjoyment cited boredom as the primary reasoning behind the score. There also does not appear to be a difference in the participants' degree of experience with video games that would give an indication of their enjoyment in this regard. Something that can be gathered, is that some of those who were less experienced with video games in general, and cited boredom as a reason, had also stated a lack of understanding in their answers as well.

How do Norwegian lower secondary school EFL students express their experiences and attitudes with the use of narrative-driven multimodal interactive literature?

Playing video game is often viewed as a leisure activity, something that is done for enjoyment and something that entertain us. It does, however, not seem to be the case that video games by their nature appear to elicit enjoyment just because they are video games. Video games covers very diverse spectrum of differences and genres. Certain video games appeal to certain individuals, while other video games are unappealing to some. There exists an entire spectrum of opinions in the sphere of video game culture and expecting everyone to be satisfied with a certain selection is not realistic. As with any educational material that is used in Norwegian classrooms, there needs to be a certain degree of thought and reflection put into the selection process. The same is true when it comes to the topic of selecting video games for use in the context of a classroom. Perhaps even more so concerning COTS games, as their primary designed function is that of entertainment, and not education.

Some of the participants explicitly responded that they felt positive about an alternative teaching strategy. Video games also offer teachers alternatives when it comes to planning and conducting lessons in their practice. As discussed previously, it is assumed that teachers to a very limit degree utilize video games in their teaching practices. Using video games in education also provides opportunities for the students, because we know that different students' response differently to methods and approaches. It could therefore be valuable to experiment with different approaches and see what works, and what does not.

From the study, one can conclude that video game literacy does not serve as an indicator of enjoyment or provides a better base for engagement. A larger indicator, however, was if the participant had a positive attitude towards different aspects of the video game, and an understanding of the different modes of meaning. Those who reported the greater amount of enjoyment were those participants who appreciated the individual pieces of the fiction and art separately. For example, being able to enjoy the choices that the developers made regarding art direction. The Lion's Song does not have the best graphics ever put in a video game, but it does have a certain charm, and those who appreciated it for what it was, were much more likely to report a positive experience overall.

6.3 Didactic implications

Video games by themselves are not a source of learning, especially considering that COTS games are designed to entertain the participants, rather than having educational aspects as their area of focus (Van Eck, 2009; Skaug et al., 2017). It becomes important to reflect on what different kinds of video games can offer when it comes to the competence aims for the subject, which is necessary to justify their use in the first place. Video games, in this way, is just the same as other literature, where teachers choose literature that they perceive as suited for specific context, considering the proficiency level of the students as well as the competence aims. This is one of the reasons why the game chosen for this study was so simple to play, it needs to be accessible, also to those who do not usually play video games frequently. There would not be a point in playing a game that some of the participants would struggle to complete, which is the same thought that should echo in other aspects of teaching practices. On the other hand, if a video game is too simplistic, then the pendulum can swing in the opposite direction. The literature, the video game, needs to be appropriate for the context.

Another consideration when it comes to video games as an approach to literature is to teach students how to develop the proficiency needed to read video games. Video games are multimodal literature, and contains different modes of meaning, such as music, sound effects, images, animation, and interaction. Other literature might require close reading to interpret the text, video games are read differently and interpreted differently. Habegger-Conti (2015) points to critical literacy to read new mediums, that involves the participants trying to find the true meaning of text, and by being active agent in the narrative, the participant influences what is “really being said”, instead of them looking for meaning elsewhere (p.115).

6.4 Potential limitations of the study and suggestions for future research

Because of the limited scope of the study concerning number of participants were relatively low, and the fact that the study focussed on one video game, the study has limitations when it comes to generalisations (Dörnyei, 2007, p.153). The group of participants were all from

the same class, therefore attending the same school. Because of the study containing such a defined group, the findings from the study cannot be used to generalise for a population. This same concept applies to the video game being investigated in the study. The findings only represent the potential for an aesthetic reading experience in the video game *The Lion's Song* and cannot represent the promotion of an aesthetic reading experience in all video games. Further investigation and research on this topic are needed, specifically regarding different approaches and other video games.

The thesis has a wide scope in that it aims to look at the possibility for promoting an aesthetic reading experience using a video game. As far as I know, no previous research has been done in this area in relation to EFL didactics.

It would be relevant to consider different types of video games over a variety of genres when considering this topic. The game used for this study is a point-and-click narrative-driven video game, meaning that there are limitations to the interactive elements that the player can achieve. It would be interesting to see if the aesthetic experience is more prevalent in different video games. The video game in this study is very short, and it would perhaps be relevant to investigate longer video games. Maybe over a longer period, where there are elements of discussion after the playing sessions.

It could be interesting to look at the participants' degree of English proficiency as it relates to their general reported level of understanding of the video game. If they experience more or less mastery with a different approach to reading literature.

Something else that would be interesting to investigate is the potential that video games must enable a social dimension. Many of the participants of this study reported that they to a large extent play video games together with other people. The collaborative aspects, and potential, of video games as part of a social based approach to learning would be fascinating to look at.

Chapter 7:

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English summary

In Norway, our everyday lives are influenced by different types of technological progress because of the development that has occurred within the field of digital technology. Playing video games in Norway has become a relatively normal leisure activity for youth, as well as for adults. Digital resources tend to enter the realm of the educational context following trends in wider society. With the introduction of the new curriculum, it is possible to observe the amount of time and effort that is spent on digital resources and digital skills that should be utilized, and that the students should learn about.

There has been done plenty of research that has looked at different avenues of research within the field of literature didactics, and what approaches would fit the educational context. The starting point for this study was an interest in looking at if the use of video games as an approach to reading literature in the Norwegian EFL context would be something worth doing, with specific emphasis being placed on the aesthetic reading experience.

The project was completed by a class of lower secondary school students in December of 2021, where they played through a video game called *The Lion's Song*, specifically Episode 1 of the video game. 23 out of a total 27 participants consented to their answers from the questionnaire could be analyzed and be written about in this study.

The results seem to indicate that video games could be well suited to promote an aesthetic reading experience if there exists harmony between the player and the video game. If the player has a good experience with the gameplay mechanics of the video game, as well as with other aspects of the video game, then the player can get a more participating experience when they themselves feel as an active agent in the transaction between player and video game. On the other hand, if there is conflict between the player and the video game regarding some aspects of the video game, then that can lead to the player having a negative experience. Most students have a positive attitude towards video games in general, so there exists potential to utilize the medium to form a positive learning and reading experience.

Norwegian summary

I Norge preges vår hverdag stadig mer av teknologiske fremskritt som et resultat av den utviklingen innen det digitale feltet. Å spille dataspill er i Norge blitt en relativ normal aktivitet å drive med på fritiden for mange av landets ungdommer, so vel som voksne. Digitale ressurser har en tendens til å gjøre sin ankomst som innspill I det norske klasserommet etter hvert. Ved innførelsen av nye læreplaner ser man at det legges stor vekt på de digitale ressursene og digitale ferdighetene som elevene besitter, og som de skal lære.

Det er blitt gjort mye ulik forskning som tar for seg forskjellige retningen innenfor litteraturredidaktikk og tilnærminger som man bruker I klasserommet når man nærmer seg ulike tekster. Utgangspunkter for dette studiet var en interesse for å se om bruken av dataspill som en tilnærming til å lese litteratur I engelskundervisning eventuelt kunne ha noe for seg, da spesielt når man tar utgangspunkt I den estetiske leseopplevelsen.

Prosjektet ble gjennomført med en ungdomsskoleklasse I desember 2021, da de fikk spille gjennom et dataspill som heter The Lion's Sons, spesifikt Episode 1 av dette spiller. 23 av de totalt 27 deltagerne valgte at deres svar på en spørreundersøkelse I forbindelse med dette skulle kunne analyseres og skrives om i dette studiet.

Resultatene som ble gjort indikerer at dataspill kan egne seg godt til å promoter en estetisk leseopplevelse, hvis det er etablert en god harmoni mellom spilleren og spillet. Hvis spilleren har en god opplevelse med spilllets mekanismer og annet, så kan spilleren få en mer delaktig opplevelse der de føler at det er de selv som er den aktive parten I utvekslingen. Hvis det oppstår konflikt mellom spilleren og spillet ved noen av delene av spillet, så kan det føre til at spilleren kommer ut av opplevelsen med negative inntrykk. De fleste elever er positivt innstilt overfor dataspill, så da gjør man muligens godt I å utnytte det.

Chapter 8:

Appendix

7.1 Participant Consent form

Comment: Some alterations have been made to the consent form compared to its original appearance. This is because the original consent form provided to the participants was a pdf export from Google Documents, not from Microsoft Word. This primarily concerns the dots for consenting or not consenting, and the layout of the headings.

ID - Kode: _____

- Jeg er kjent med innholdet i informasjonsskrivet og samtykker til at informasjonen jeg gir fra meg kan bli benyttet slik som beskrevet i informasjonsskrivet.
- Jeg er kjent med innholdet i informasjonsskrivet og samtykker ikke til at informasjonen jeg gir fra meg kan bli benyttet slik som beskrevet i informasjonsskrivet.

Informasjonsskriv

Vil du delta i forskningsprosjektet “Estetisk litteraturdidaktisk tilnærming til dataspill i Engelskundervisning”?

Dette er et spørsmål til deg om å delta i et forskningsprosjekt der formålet er å samle inn informasjon om elever sine opplevelser og refleksjoner rundt å jobbe med dataspill som fiksjonstekster i engelsk klasserommet. I dette skrivet gir jeg deg informasjon om hva deltagelse vil innebære for deg.

Formål

Forskningsprosjektet er en del av min masteroppgave på Grunnskolelærerutdanningen 5-10 ved Høgskolen på Vestlandet. Formålet med prosjektet er å finne ut mer om elever sine refleksjoner rundt egne erfaringer og opplevelser med bruk av dataspill som fiksjonstekst i engelskundervisning. Din erfaring og status som en elev i det norske klasserommet som har engelskundervisning er svært verdifull for mitt forskningsprosjekt som fremtidig lærer.

Hvem er ansvarlig for forskningsprosjektet?

Høgskolen på Vestlandet er ansvarlig for prosjektet.

Hvorfor får du spørsmål om å delta?

Jeg har vært i kontakt med rektoren på skolen og læreren din. Jeg har fått tillatelse av dem til å spørre elever i klassen din om dere ønsker å være med på forskningsprosjektet.

Hva innebærer det for deg å delta?

Hvis du velger å delta i prosjektet, innebærer dette at du vil være med på å spille et dataspill og svare på en spørreundersøkelse knyttet til dette spillet.

Spørreskjemaet vil inneholde spørsmål om dine erfaringer med spill generelt, og om dine opplevelser og erfaringer rundt spillet som prosjektet omhandler. Varigheten for spørreundersøkelsen vil være ca. 30 minutter.

Du kommer enten til å spille alene, eller sammen med en annen medelev. Det mest sannsynlige er at du kommer til å spille sammen med en annen medelev. Dere vil da bytte på å spille. Du skal kun spille gjennom første del av spillet. Å spille gjennom denne delen av spillet vil ta ca. 45 - 70 minutter.

Det er frivillig å delta

Det er helt frivillig å delta i prosjektet. Hvis du velger å delta, kan du når som helst trekke samtykket tilbake uten å oppgi noen grunn. Det vil ikke bli samlet inn noen personopplysninger om deg. Det vil ikke ha noen negative konsekvenser for deg hvis du ikke vil delta eller senere velger å trekke deg fra forskningsprosjektet.

Ditt personvern - hvordan oppbevarer og bruker jeg opplysningene dine

Jeg kommer kun til å bruke opplysninger fra deg til formålet som er blitt beskrevet om i dette informasjonsskrivet. Det vil si dine tanker, opplevelser og erfaringer rundt å bruke dataspill i engelskundervisning. Du vil være helt anonym i oppgaven min, der ingen navn på elever eller skoler kommer til å bli nevnt.

Hva skjer med opplysningene dine når vi avslutter forskningsprosjektet?

Prosjektet skal avsluttes i løpet av 2022. Resultatene fra spørreundersøkelsene vil da bli slettet.

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, og
- å sende klage til personvernombud eller Datatilsynet om behandlingen av dine personopplysninger.

Kontakt

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Veileder: Hege Emma Rimmereide

Email: hege.emma.rimmereide@hvl.no

7.2 Numbers provided to the participants

| | | | | |
|----|----|----|----|----|
| 01 | 02 | 03 | 04 | 05 |
| 06 | 07 | 08 | 09 | 10 |
| 11 | 12 | 13 | 14 | 15 |
| 16 | 17 | 18 | 19 | 20 |
| 21 | 22 | 23 | 24 | 25 |
| 26 | 27 | 28 | 29 | 30 |

7.3 Full questionnaire

Comment: This is an illustration of what it looked like. The text itself was imported from Google Documents and can therefore appear different than it did there.

Spørreskjema: Del 1 - Før du spiller

ID - Kode: _____

I denne spørreundersøkelsen finnes det ingen svar som er rett eller galt. Det viktigste er at du prøver å svare så ærlig du kan.

Spørsmål 1:

Jeg liker å spille dataspill

- Veldig enig
- Enig
- Litt enig
- Usikker
- Litt uenig
- Uenig
- Veldig uenig

Spørsmål 2:

Hvor ofte spiller du dataspill?

- 10 timer i uken eller mer
- Mellom 5 - 9 timer i uken
- Mellom 1 - 4 timer i uken
- Mindre enn 1 time i uken
- Spiller ikke
- Egendefinert:

Spørsmål 3:

Hvis du spiller dataspill, hvor har du spilt?

- På skolen, i undervisning
- På skolen, utenfor undervisning
- Hjemme
- Hos andre
- Egne lokaler for spill
- Egendefinert:

Spørsmål 4:

Hvis du har spilt dataspill tidligere, hvilken type spill har det vært?

- Plattformspill
- Skytespill
- Slåssespill
- Rytmespill
- Battle Royale spill
- Overlevelsesspill
- Tekstspill
- Problemløsning
- Rollespill
- Simulatorspill
- Strategispill
- Sportspill

- Har ikke spilt
- Egendefinert:

Spørsmål 5:

Hvis du har spilt dataspill tidligere, hvem har du spilt med?

- Alene
- Med venner, fysisk
- Med venner, over nett
- Med familie, fysisk
- Med familie, over nett
- Med bekjente, fysisk
- Med bekjente, over nett
- Med fremmede, fysisk
- Med fremmede, over nett
- Har ikke spilt
- Egendefinert:

Spørsmål 6:

Når du spiller, i hvor stor grad ønsker du å kunne påvirke spillet?
(Gjennom valg som har en effekt på fortellingen)

- Ikke i det hele tatt
- I svært liten grad
- I liten grad
- Nøytral
- I noen grad
- I stor grad
- I svært stor grad

- Vet ikke
- Har ikke spilt
- Egendefinert:

Spørsmål 7:

Når du ser og hører hovedmenyen i spillet, hva tror du at spillet kommer til å handle om? (Hvilke forventninger har du til spillet)

Spørreskjema: Del 2 - Spillstopp

ID - Kode: _____

Spørsmål 8:

Hvordan opplever du å delta i spillets mekanismer (“gameplay”)?
(Det å bruke musen til å klikke på ikoner)

Spørsmål 9:

Hvordan opplever du det å kunne ta valg i spillet som fører deg videre i fortellingen? (Hvordan opplever du å være en aktiv deltager i fortellingen)

Spørsmål 10:

Dette spillet er et spill der ulike valg har en effekt på fortellingen. Hvordan bestemte du deg for å ta de valgene du tok?

- Tilfeldig
- Det første jeg så
- Fulgte magefølelsen
- Reflekterte grundig
- Det alternativet som jeg syntes, var best
- I spillet var det noe med bruken av farger, animasjoner eller lyder som fikk meg til å velge det alternativet
- Rækkefølgen alternativene ble presentert hadde en betydning
- Egendefinert:

Spørsmål 11:

Hvordan vil du rangere din opplevelse med spillet så langt? Der 1 er det dårligste, og 10 er det beste.

- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10

Spørsmål 12:

Hvorfor valgte du å rangere det slik?

Spørreskjema: Del 3 - Etter du har spilt

ID - Kode: _____

Spørsmål 13:

Hvordan påvirket bilder og animasjon din opplevelse av spillet?

Spørsmål 14:

Hvordan påvirket musikk og lydeffekter din opplevelse av spillet?

Spørsmål 15:

Hvordan hadde spillets mekanismer (“gameplay”) en effekt på din opplevelse av spillet? (Det å utforske spillet for å komme videre).

Spørsmål 16:

Når du ser på hvilke valg andre spillere har gjort, hva tenker du da?

Spørsmål 17:

Totalt sett, hvordan vil du rangere din opplevelse og erfaring med spillet? Der 1 er det dårligste, og 10 er det beste.

- 1

- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10

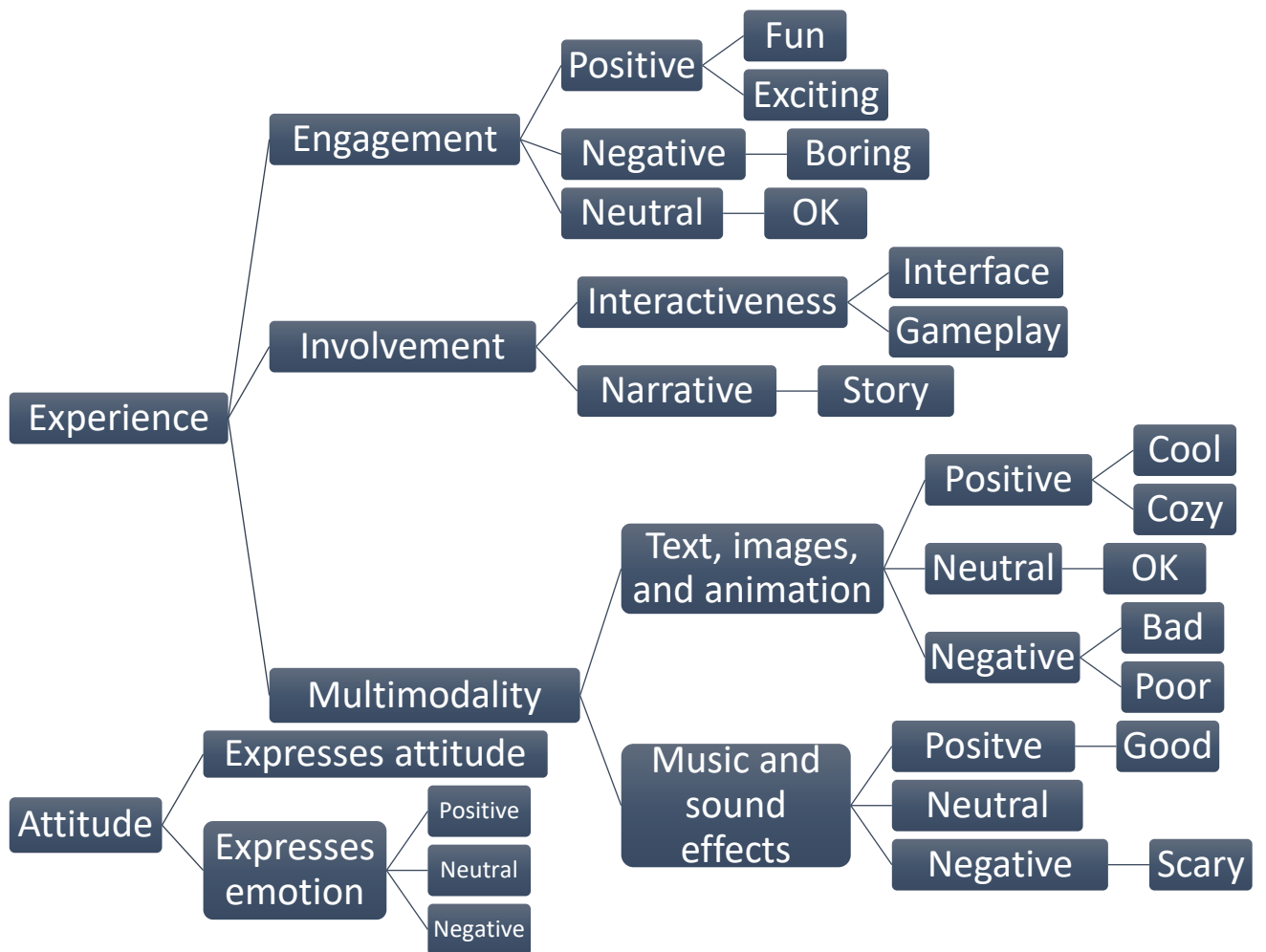
Spørsmål 18:

Hvorfor valgte du å rangere du det slik?

Spørsmål 19:

Har du noen andre kommentarer om dine opplevelser eller erfaringer med spillet i dag?

7.4 Thematic map



7.5 Raw data from the qualitative research

7.5.1 Question 7

| Participant ID | Transcription of the answer provided |
|----------------|--|
| 1 | Utifra når jeg så og hørte hovedmenyen i spillet trodde jeg det kom til å handle om noe historiske greier feks at vi skulle spille et spill hvor du liksom skal overleve en dag på feks 1940-tallet. |
| 2 | Eg tror det blir spennende. Høres ut som et typ quest spill, altså oppgaver lignende |
| 3 | Jeg tror spillet handler om engelsk og at det er et detektiv spill. |
| 4 | Tror spillet høres ut som en skrekkfilm :) |
| 6 | Rollespill, Problemløsning, Skremmende, Engelsk |
| 7 | Jeg tror det kommer til å være et adventure spill. |
| 9 | Folk i en by som skal løse ulike oppgaver |
| 11 | Når jeg ser og hører spillet tror jeg at spillet er et slags detektivspill hvor man skal løse oppgaver. |
| 12 | Jeg tror spillet kommer til å handle om fantasi som et slags eventyr. Forventningene jeg har er at det er et gjennomtenkt spill uten problemer |
| 13 | Jeg ser for meg et story-game siden det er delt inn i episoder. Ved å se på hårfrisuren til karakterene tror jeg at det handler om en litt eldre tidsperiode. Den triste musikken får meg til å tro at det er et rolig og trist spill. |
| 14 | Jeg tror spillet kommer til å handle om at man må ta valg i spillet, kanskje et overlevelsesspill. Jeg forventer det skal stille meg spørsmål som er vanskelig å svare på. |
| 15 | Spennende? Handler sikkert om en spiller og forskjellige oppgaver den må gå igjennom |
| 16 | Når jeg hører og ser spillet er litt gammeldags og vi skal lage en historie på Engelsk |
| 17 | Jeg tror spillet kommer til å handle om et mysterium jeg må løse. |
| 18 | Eventyr |
| 19 | Jeg tror spillet kommer til å handle om gamle dager. Spillerene virker som å gå i klær som ikke er så vanlig å bruke nå lenger. Glimte av byen bak virker som at er en by som ikke er helt moderne. |
| 21 | Jeg tror spillet handler om noe eventyrlig og at det er et |

| | |
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| | utforskningspill. |
| 24 | Det jeg tror spillet kommer til å handle om er at vi må ta valg og kanskje historien endrer seg med valgene vi tar. |
| 25 | Etter å se menyen og musikker tenker jeg det er et slags gammelt historisk spill. Det er delt inn i episoder, så spiller har en ordentlig historie med forskjellige karakterer i hver episode. |
| 27 | En historie som skjedde for lenge siden. Høres spennende ut |
| 28 | Rollespill, spennende, Engelsk. |
| 29 | Jeg tror spillet handler om engelsk og historie kanskje. Musikken høres litt fortryllende og mytologisk ut. |
| 30 | Jeg tror spillet handler om engelsk. Kanskje de handler om musikk. Kanskje en sang siden det heter "The lions song". |

7.5.2 Question 8

| Participant ID | Transcription of the answer provided |
|----------------|---|
| 1 | Synes det er litt stress å måtte sitte å klikke på musen hele tiden. |
| 2 | Jeg opplever det som ganske enkelt. Lett å forstå handlingen. |
| 3 | Jeg opplev er spillets mekanismer som lærerikt, men det er lite interesant. Temaet er ikke så interesant og gjør at spillet blir det også |
| 4 | Jeg synes det er kult at jeg kan styre en del av spillet helt selv. Det å slikke med musen får jeg en følelse av at jeg er med på spillet. |
| 6 | Det var litt kjedelig |
| 7 | Det funker, men det er begrenset hva du kan bestemme |
| 9 | Kult |
| 11 | Jeg opplever spillet som til tider litt kjedelig fordi det ikke skjer noe, men om det skjer noe når vi trykker er det på grensen til gøy. |
| 12 | Fikk deltatt litt, men ikke like mye som ønsket |
| 13 | Det gir deg litt mer innlevelse i spillet. Jeg føler at jeg er mer en del av spillet. Det er jo enda ganske limited ved at så å si alle tingene man kan trykke på bare gir en setning eller to. |
| 14 | Jeg synes det var kjedelig og vanskelig å skjønne hva jeg skulle gjøre |
| 15 | Synes det er ganske gøy og holder meg på en måte engasjert i spillet |

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| 16 | Jeg synes det kan være gøy men fort bli kjedelig når du bare sitter og klikker på musen |
| 17 | Litt kjedelig, men historien begynner å bli spennende. |
| 18 | Gøyere enn vanlig Engelsk |
| 19 | spennende |
| 21 | Spillet har gode mekanismer og jeg er fornøyd med gameplayet |
| 24 | Kjedelig. Var vanskelig noen ganger |
| 25 | Jeg synes det er en interessant måte å spille et spill på. Man kan gjøre mange diverse ting med et spill som slik og jeg tror det har mye potensielle. |
| 27 | Litt unikt å ikke bruke tastatur når man spillet. |
| 28 | Det var ikke så veldig spennende fordi det var nesten det eneste vi kunne gjøre |
| 29 | Jeg føler at jeg kan bestemme hva som skjer. Fint å kunne utforske |
| 30 | Det er litt mye pixler, og litt rart spill. Ellers går det greit, blir litt spennende på slutten av dag 2. |

7.5.3 Question 9

| Participant ID | Transcription of the answer provided |
|----------------|---|
| 1 | Synes den twisten definitivt har vært det gøyeste med hele spillet |
| 2 | Jeg opplever det som ganske enkelt, var ikke vanskelig |
| 3 | At jeg kan ta valg i spillet gjør det gøyere, så jeg slipper å bare sitte å lese hva de skriver |
| 4 | Gøy å kunne bestemme selv hva jeg kan gjøre. |
| 6 | Det er gøy å få være med å bestemme historien selv |
| 7 | Du kan ta valg, men de fleste har ingen effekt. Det er liksom bare en mulig historie |
| 9 | Det blir på en måte en slags historie sammen kan være med på å forme selv. |
| 11 | Når valgene jeg tar faktisk gjør noe opplever jeg spillet som gøy |
| 12 | Jeg likte veldig godt å kunne "taesene" valg som kan få historien til å endre seg. |
| 13 | Hittil føler jeg at valgene har være ganske ubetydelige. Det er bare forskjellige måter å si det samme. Men ved noen valg kan |

| | |
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| | jo man endre spillet helt, og det er det som gjør det gøy. |
| 14 | Jeg synes det var helt OK å ta valg, kjedelig fortelling |
| 15 | Klarer og tenke som om jeg var i spillet da jeg er en aktiv deltager i spillet. |
| 16 | Jeg likte det at jeg fikk velge hvordan fortellingen skal bli. Når det er vi som velger må vi også følge bedre med, så føler man får med seg mer. |
| 17 | Det er veldig spennende, men gjør spillet mye vanskeligere siden du kan ta så mange valg. |
| 18 | gøy |
| 19 | Å kunne ta valg selv gjør det mer interessant |
| 21 | Det er kult. |
| 24 | Det var greit at vi kunne være med på bestemme litt hvordan fortellingen skulle bli |
| 25 | Det er gøy å ha et sklags valg for hvordan historien fortsetter. Det å kunne styre historien og små detaljer er noe jeg liker godt. |
| 27 | Litt kult men syntes valgene måtte forandre litt på historien og ikke bare samtalene |
| 28 | Det var gøy å kunne bestemme litt, men vi fikk ikke bestemme så mye. |
| 29 | Det gjør at jeg føler jeg lager min egen unike fortelling avhengig av hva jeg velger. Jeg lurer på hvordan jeg ender opp |
| 30 | Jeg opplever det ganske interessant. Må bruke hjernen litt og tenke. |

7.5.4 Question 12

| Participant ID | Transcription of the answer provided |
|----------------|---|
| 1 | Jeg valgte å rangere det slik fordi jeg synes egentlig at spillet var veldig kjedelig og fort kunne bli et spill du ikke klarer å følge med i |
| 2 | Det var ganske enkelt å skjønne men liker ikke såne type spill så godt |
| 3 | Som jeg sa var det ikke så spennende |
| 4 | Synes deler av spillet ble beldig kjedelig, men det var noen hendelser som var gøy |
| 6 | Fordi spillet var helt greit/ok |
| 7 | Det fungerer greit som et skole spill, men finnes bedre spill |

| | |
|----|---|
| 9 | Jeg syntes spillet var ganske kjedelig |
| 11 | Jeg valgte å rangere slik fordi spillet kunne det til tider skje veldig lite og det var ikke spesielt gøy. Hvis det faktisk skjedde noe når jeg trykket var spillet gøyere |
| 12 | Det blir beldig kjedelig til slutt, mye av grunnen til det er fordi man ikke gjør så mye annet en å klikke på musen |
| 13 | Jeg synes det er spennende hittil og jeg liker godt stilen til spillet. Story-spill er mine favoritter, spesielt de du kan ta valg i. F.eks. Detroit: Become Human |
| 14 | Jeg synes spillet var kjedelig og det gikk sakte |
| 15 | Den var bra men ble litt forvirrende ettervert |
| 16 | Jeg likte spillet men kan fort bli kjedelig |
| 17 | Selv om at det ikke har skjedd så mye tror jeg at spillet har et stort potensial |
| 18 | Skjønte ikke alt som skjedde |
| 19 | Jeg pleier til vanlig å ikke spille dataspill, så for meg er det litt vanskelig å vite om dette er et bra spill eller ikke. Men fordi jeg ikke pleier å spille og har opplevd et spennende spill, tenker jeg at det må være bra |
| 21 | Spillet er et bra konsept, og har en god storyline, men personlig ble det litt for lite action for at jeg skal gi 10 i rangering. |
| 24 | Jeg synes spillet var kjedelig |
| 25 | Jeg liker spillet og historien den forteller. Lyden og animasjonen har en slags stil som jeg liker veldig godt. |
| 27 | Det er spennende men kunne bli litt mer gøyere |
| 28 | Fordi spillet ikke var så spennende. |
| 29 | Det er kjekt å spille, men ikke det mest spennende, og heller ikke veldig lærerikt for meg. |
| 30 | Fordi det kunne vært bedre lagd og mer interessant. Likevel var det OK. Mye potensial da!! :) |

7.5.5 Question 13

| Participant ID | Transcription of the answer provided |
|----------------|---|
| 1 | Jeg synes egentlig at det var veldig dårlig animasjon, ikke noe som man ikke har sett før |
| 2 | Det var dårlig grafikk, men det var spennende |
| 3 | Bildene virket koselig og gammeldaks, men animasjonen var |

| | |
|----|---|
| | grei |
| 4 | Det påvirket spillet på en positiv måte |
| 6 | Det blir gøyere |
| 7 | Det var ganske bra animasjon den ga litt sånn pokemon følelse |
| 9 | Jeg fikk følelsen av at dette var ganske gammeldags. |
| 11 | Jeg tror animasjonen i spillet gjorde at jeg synes spillet var gøyere |
| 12 | det påvirket meg ikk så mye |
| 13 | Altså, i dette spillet var det få animasjoner og bilder, men selv følte jeg at de ga liv til spillet selv om de var enkle |
| 14 | Det ble mer realistisk, man hadde fjes å forhånde seg til |
| 15 | fikk en bedre forståelse av spillet. |
| 16 | Var lettere og se hva jeg ville gjøre videre i fortelingen |
| 17 | Jeg likte godt stilen, den gjorde spillet ekstra bra |
| 18 | Måten jeg ser spillet på. |
| 19 | Påvirket på en positiv måte |
| 21 | Jeg likte animasjonene og det ga meg en god spillopplevelse |
| 24 | Det ble mer realistisk, men det var ikke kjempe bra kvalitet på bildene og animasjonene |
| 25 | Bildene og animasjonene påvirket følelsen av spillet. Måten det var tegnet og animert på passet veldig godt sammen med spillet. |
| 27 | Unikt spill og bilder som gjøre det spennende |
| 28 | Det var litt gøy når det var animasjon av det som skjedde. |
| 29 | Det gjorde det mer virkelig |
| 30 | Det var litt mye firstyrrende ekle pixler. Ellers gjorde det det mer spennende |

7.5.6 Question 14

| Participant ID | Transcription of the answer provided |
|----------------|--|
| 1 | Musikken og lydeffektene ga meg egentlig bare en litt sånn skummen vibe. |
| 2 | Spenning |
| 3 | Musikken var fin, men lydefektene var veldig høy av og til |
| 4 | Det påvirket også spillet veldig mye |
| 6 | Vi fikk høre hvordan hennes musikk ble til det var gøy |
| 7 | Jeg føler at musikken førte til mer spenning. |
| 9 | Det gjør at det blir litt mer innteresant å spille spillet. |

| | |
|----|---|
| 11 | Jeg tror ikke musikken og de andre lydeffektene påvirket spillopplevelsen min mye. |
| 12 | lydeffektene påvirket meg på en positiv måte |
| 13 | Musikk og lydeffekter er noe av det viktigste når det kommer til spill. Det er disse som gir spillet liv og spenning, for uten de er det bare stillhet. |
| 14 | Det ble mer steming, gjorde det litt gøyere |
| 15 | Fikk forskjellige tanker fra lydeffektene og musikken som var gøy og hentet bedre opplevelse med spillet |
| 16 | Det gjorde fortellingen mer levende. |
| 17 | Ettersom at spillet handlet om musikk påvirket lyden meg til stor grad. |
| 18 | godt på at jeg ser det bedre <i>Comment: godt-går-gjør, becoming "gjør at jeg ser det bedre"</i> |
| 19 | Musikken og lydeffektene gjorde det mye mer spennende |
| 21 | Det var god musikk og det hjalp |
| 24 | Ble litt gøyere |
| 25 | Musikken og lyden hadde også stor påvirkning for opplevelsen av spillet. Disse lydene og musikken trekker en mer inn i spillet på en annen måte enn fleste spill. |
| 27 | fine lyder som fikk mer liv i spillet |
| 28 | Det var gøy med lydeffekter. |
| 29 | Samme som oven |
| 30 | Det var spennende musikk |

7.5.7 Question 15

| Participant ID | Transcription of the answer provided |
|----------------|--|
| 1 | Jeg synes spillet bare var veldig kjedelig fordi man satt bare det og trykket på musen |
| 2 | Lett og enkelt |
| 3 | Det var veldig provoserende npr man ikke fant tingene man skulle inne på rommet. |
| 4 | Det fikk meg til å føle meg ganske god. |
| 6 | Litt for formel men gøy |
| 7 | Spillet mekanismer skapte en mer interessant opplevelse. Jeg likte spesielt statistikken på slutten. |
| 9 | Det var litt irriterende til tider fordi jeg ikke kom meg videre |

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|----|---|
| 11 | Jeg synes spillets mekanismer var ganske kjedelig og gjorde slik at de følte ut som at vi ikke hadde så mange alternativer. |
| 12 | ikke noe spesiet |
| 13 | Uten valgerne man kan ta ville dette mest sannsynlig ikke være et like godt spill. Valgmulighetene er det som får meg til å ville spille videre. Jeg vil gjøre ferdig historien på min egen måte. |
| 14 | Jeg synes ikke det var veldig gøy, det var for kjedelige ting man kunne bestemme |
| 15 | det lot meg være engasjert |
| 16 | Det var gøy men kunne bli kjedelig |
| 17 | Mekanismene gjorde spillet avslappende siden det vare var én knapp du måtte trykke |
| 18 | jeg sa litt bedre |
| 19 | Gjorde meg som spiller engasjert til å spille videre |
| 21 | <i>Comment: This participant had to leave, and therefore, did not complete playing through the video game</i> |
| 24 | Det var ikke kjempe gøy. Tok lang tid ofte |
| 25 | Å bare bruke musen til å klikke rundt på skjermen og valg er en interessant mekanisme. Det gjør at man observerer alt på skjermen grundigere og tenker mer over ting og valg generelt. |
| 27 | Unikt å trykke og komme seg frem på |
| 28 | Litt gøy, men av og til utfordrene. |
| 29 | Man måtte bruke hodet og tenke. |
| 30 | Det var kult, men tok av og til lang tid |

7.5.8 Question 16

| Participant ID | Transcription of the answer provided |
|----------------|---|
| 1 | Jeg har ikke sett hva andre spillere har gjort, men jeg tror fortsatt at jeg hadde tenkt det samme. |
| 2 | Om det er noe mer som jeg kanskje har gått glipp av. |
| 3 | At de kanskje tenkte mer igjennom på hva de svarte |
| 4 | At alle svarer forskjellig |
| 6 | Har ikke sett hva andre har gjort |
| 7 | Jeg tenkte ikke så mye over det. |
| 9 | Jeg så ikke på andre spillere. |
| 11 | Jeg tenker vi tok for det meste gode valg utenom at vi hold navnet til Wilma fra Leos for lenge. |
| 12 | tenker at valgene mine var ok |

| | |
|----|---|
| 13 | Jeg tenker at alle har forskjellige meninger og andre tanker om hva de ville velge. Det er også det som gjør sånne spill kule, det at du kan sammenligne historien din med andres og se hvilke valg de tok. |
| 14 | Jeg ser jeg hadde to som mange hadde, men tre som veldig få hadde. det sier at jeg er litt forskjellig fra andr |
| 15 | kan se hva de tenker og hvilke retting de går. |
| 16 | Litt uenig av å til men gøy og se. |
| 17 | Jeg tenker at jeg gjorde det rette, siden mange svare det samme som meg. |
| 18 | at vi ser spillet annerledes |
| 19 | Tenker at vi alle tenker veldig forskjellig. |
| 21 | <i>Comment: This participant had to leave, and therefore, did not complete playing through the video game</i> |
| 24 | Jeg ser at vi hadde likt som mange andre. |
| 25 | Jeg tenker at alle har forskjellige tanker og ser på spillet annerledes enn andre. Det at små valg og detaljer kan bytte på historien er ganske stilig. |
| 27 | At flere spill bør prøve det samme |
| 28 | Jeg tenker at alle har forskjellige meninger |
| 29 | Det er spennende |
| 30 | Jeg tenker ikke ås mye egentlig. Det er interresant å se forskjellen. |

7.5.9 Question 18

| Participant ID | Transcription of the answer provided |
|----------------|---|
| 1 | Jeg synes spillet var utrolig kjedelig og jeg skjønte egentlig ikke meningen med det. Jeg følte det bare var et spill man stresset med å komme seg gjennom fordi det var så kjedelig. |
| 2 | Følte det var riktig |
| 3 | Det var et helt greit spill litt kjedelig tema. Men helt greit |
| 4 | Synes ikke at det var så innmari kjekt |
| 6 | Det var gøy, men også litt kjedelig |
| 7 | Det var underholdende. |
| 9 | Jeg syntes ikke dette spille var så veldig gøy eller lærerikt. |
| 11 | Jeg valgte å rangere spillet slik fordi det var litt kjedelig og inneholdt litt for lite action i forhold til min smak. |
| 12 | Fordi det var et ok spill |

| | |
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| 13 | Jeg valgte å gå ned litt fordi sluttet var ikke alt for dramatisk som jeg håpet på. Vi fikk også ikke vite noe mer om brønnen og hvem som var på toppen selv om det var en drøm. Jeg føler at det er mye av historien som vi ikke fikk se. Jeg likte veldig godt lyddesignet på spillet og den gafiske stilen. |
| 14 | Det var et kjedelig spill. |
| 15 | Bra spill, likte hele oppsettet men ble litt vanskelig og henge med midt i, også ble det bedre. |
| 16 | Det ble kjedelig etter du hadde spilt litt |
| 17 | Fordi det er det jeg mener. |
| 18 | Siden det var ikke så bra |
| 19 | Noen ganger var det litt vanskelig å vite og skjønne hvordan man skulle komme seg videre |
| 21 | <i>Comment: This participant had to leave, and therefore, did not complete playing through the video game</i> |
| 24 | Jeg synes spillet var kjedelig |
| 25 | Det kunne vært bedre. Historien var generelt ganske greit. Midten syntes jeg var best fordi det var masse som skjedde. Slutten var ikke så veldig spesiell. |
| 27 | litt kulere på slutten |
| 28 | Fordi det var helt greit. Ikke så veldig spennende. |
| 29 | Det var kjekt, men litt kjedelig, og ikke lærerikt for dem som kan engelsk godt. |
| 30 | Fordi det kan være kjekt å ha varierte engelsktimer, og da kan noe lignende som dette være gøy. Men fortsatt kunne selve spillet vært kjekt. |

7.5.10 Question 19

| Participant ID | Transcription of the answer provided |
|----------------|--|
| 1 | Ikke egentlig, føler jeg har fått sagt det jeg mener om spillet. |
| 2 | Nei |
| 3 | nei |
| 4 | Nei |
| 6 | Nei |
| 7 | Nei ikke egentlig |
| 9 | Nei |
| 11 | Bedre enn vanlig engelsk. |
| 12 | nei |

| | |
|----|--|
| 13 | Nei ikke noe spesielt mer enn at jeg føler at historien ble kuttet kort. |
| 14 | Burde vært gøyere ting man kunne endre. |
| 15 | litt sånn lærerikt syns jeg. |
| 16 | Synes den siste fiolin delen var litt lang |
| 17 | <i>Comment: No answer provided</i> |
| 18 | Nei |
| 19 | Har ingen andre kommentarer |
| 21 | <i>Comment: No answer provided</i> |
| 24 | Nei. Kanskje et gøyere spill |
| 25 | Nei. |
| 27 | Nei ikke som jeg kommer på |
| 28 | Nei |
| 29 | Nei |
| 30 | Nei. Det var greit. |