

**POINT, CLICK, LEARN, REPEAT: A TEACHING PACKAGE  
UTILIZING OLD SCHOOL RUNESCAPE FOR CURRICULAR  
LANGUAGE LEARNING**

Teemu Tuomainen  
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Department of Language and  
Communication Studies  
University of Jyväskylä  
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<p>Tiivistelmä – Abstract</p> <p>Digitaaliset pelit ovat nousseet maailmanlaajuisesti suosituksi ajanvietteeksi ja niiden potentiaali kielten oppimisessa on tunnustettu jo pitkään. Digitaalisten pelien vaikutuksia oppimistuloksiin on tutkittu niin ikään jo vuosikymmeniä ja niistä on saatu positiivisia tuloksia. Digitaaliset pelit voidaan jakaa kahteen pääryhmään: oppimistarkoituksiin suunniteltuihin peleihin sekä kaupallisiin viihdepeleihin. Erityisesti kaupallisiin peleihin lukeutuvat MMORPG-pelit (massively multiplayer online role-playing game) on todettu hyödyllisiksi englannin kielen oppimisessa. Kaupallisia pelejä ei olla kuitenkaan juuri hyödynnetty koulujen opetussuunnitelmissa, vaikka ne ovat motivoivia ja tehokkaita oppimisen välineitä. Tämä johtuu muun muassa siitä, että valmiita, kaupallisia digitaalisia pelejä hyödyntäviä paketteja on vähän ja niissä ei ole otettu huomioon opetussuunnitelmien vaatimuksia ja tavoitteita.</p> <p>Kaupallisia pelejä hyödyntävää opetusta kutsutaan peliavusteiseksi (game-enhanced) opetukseksi. Tämän tutkielman tarkoitus on auttaa tuomaan esiin peliavusteisen opetuksen hyötyjä ja vahvuuksia sekä havainnollistamaan, miten pedagogisella ohjauksella voidaan huomioida peliavusteisen opetuksen heikot kohdat. Tutkielma tuo myös esiin digitaalisen lukutaidon merkityksen oppimisen mahdollistajana.</p> <p>Tämän materiaalipaketin tarkoitus on tarjota kouluopetukseen integroitavissa oleva, viiden oppitunnin mittainen opetuspaketti, joka perustuu MMORPG-peleihin lukeutuvaan Old School RuneScapeen. Paketin sisältö on suunnattu kahdeksaluokkalaisten oppilaille ja se sopii 7-9-luokkalaisten opetussuunnitelman englannin kielen oppimistavoitteisiin. Materiaalipaketti hyödyntää Old School RuneScapesta löytyviä tehtäviä, jotka saavat pelaajat uppoutumaan pelin maailmaan ja sen tarinoihin sekä harjoittelemaan kanssakäymistä niin pelin sisäisten hahmojen kuin tovereidensa kanssa. Paketin muut tehtävät tukevat oppimista keskittyen alueisiin, joita itse pelin pelaaminen ei kehitä. Näin materiaalipaketti muodostaa kokonaisvaltaisen oppimiskokemuksen, jonka tehtäviä voi muokata vastaamaan juuri oman opetusryhmän tarpeita.</p>	
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# 1 Introduction

The topic of this thesis is the use of video games, especially games meant for entertainment, in language teaching and learning. The aim of the thesis is to provide a material package for curricular use based on utilizing a video game as a platform for teaching and learning English. Using an immersive platform, such as a video game, is often a highly motivating way of learning for students, regardless of age and gender. Learning through repetition, understanding vocabulary through the game's context, and solving problems are all factors that aid the learners' language skills. As Mäyrä (2008) states, games and academic study share the same way of captivating players and learners: they are attracted by challenges, trying out different strategies, solving problems and then reviewing results in order to progress further. On these grounds it would be beneficial to combine gameplay and school into one effective process. Learning a language can happen in both games that are designed for language learning and in games that are designed for entertainment purposes. This thesis utilizes a commercial video game, Old School RuneScape of the massively multiplayer online role-playing game (MMORPG) genre, which was not designed as a tool for language learning but is in fact felicitous for that purpose. The reasoning behind this choice of game is discussed in detail in chapter 4.

Currently the use of video games in L2 teaching is marginal at best and while there exist video games that are specifically intended for language learning, the most popular games are commercial games. This indicates that playing commercial video games is more motivating than playing those intended for language learning. Therefore, I chose to use a commercial video game to ensure a motivating experience in a motivating environment for players to learn English. The package will include tasks that take place during lessons and others that require playing outside of the classroom, and homework exercises.

Over the last few years, there has been a small rise in the amount of available material packages in the form of theses. While the small number of material packages using commercial video games has increased, there are still areas and games that have not been harnessed into language learning and teaching. For instance, Körkkö and Oksanen (2022) provided a comprehensive material package for extracurricular second language learning. There has not, however, been many material packages meant for curricular use. I will open the previous studies more in chapter 3.

In chapter 2, I will explain the notion of digital games, and describe some ways they can be categorized, and their players. In chapter 3, I will review important perspectives and theories in the field of second language acquisition in digital environments and games, before introducing Old School RuneScape in chapter 4. Chapter 5 explains the framework used in the material package, including the goals and structure it contains. This thesis aims to provide an example and basis for the future expansion of video games into curricular language learning. Hopefully, there will be more to come after this thesis as well.

## 2 Digital games

### 2.1 Views on digital games

Traditional games share many aspects with modern digital games and are often described in the same manner. Juul (2005) proposes that the notion of a game contains six features by stating that “a game is a rule-based system with a variable and quantifiable outcome, where different outcomes are assigned different values, the player exerts effort in order to influence the outcome, the player feels emotionally attached to the outcome, and the consequences of the activity are negotiable”. Juul’s model thus applies to all games, not only digital games. However, many video games are or include a modified version of traditional games that have been around for centuries (Juul 2005). As Juul (2005) adds, computers and consoles act as the medium that enables the playing of digital games. Even though digital games and traditional games have many similarities, Peterson (2013: 19–20) explains that digital games have four key features that help distinguish them from other games: graphics (visual display), interface (apparatus and on-screen features), player activity (actions entailed by gameplay), and algorithm (programmed controls for earlier features).

The study of digital games, particularly in the 21st century, has been controlled by two theories: narratology and ludology (Juul 2005; Reinhardt, 2019). In narratology, games can be viewed from a narrative perspective (Peterson 2013: 17; Reinhardt 2019: 79) and as stories where players are immersed in the game’s storyline and play a part in it as well as witnessing the stories unfold (Peterson 2013: 17). This is supported by the fact that many games have narrative aspects, such as detailed storylines, characters with rich backgrounds, and worlds filled with mythologies, which all enable the players to interact with the narratives (Reinhardt 2019: 82). Peterson (2013) notes that there are contradicting views on whether the games’ narratives can be viewed in the same manner as drama or theater, or if games should be viewed as a separate field and focus on the players instead of narratives, as in turn many games do not have a storyline or a plot.

Ludology views games not as stories or through narratives, but rather as a separate area of study (Juul 2005) and as being rule-based entities (Reinhardt 2019: 79). The relationship between the game’s rules and the player is the focal point of interest in

ludology, as players must learn rules and play by them to be able to reach their goals (Reinhardt 2019: 79). The rules of the games thus create the gameplay, as every possible action is enabled by the rules, which in turn determine the consequences of the player's actions (Reinhardt 2019: 79). However, Peterson (2013: 19) notes that the notion of game studies could serve as an umbrella that merges both narratology and ludology together as there are digital games that do not have a story in the traditional sense, but they can still have narrative aspects that can be analyzed by utilizing narratology.

## 2.2 Types of digital games

Digital games can be categorized in multiple ways, depending on the use and purpose of the games or by their genres, for example. When examined from the purpose point of view, a major line can be drawn between commercial games for entertainment purposes and educational games. While both types of games can be used for the same purpose of teaching and learning languages, the main difference can be found in the games' design. Educational games are specifically designed to be used for learning and they utilize pedagogical research in their development (Reinhardt and Sykes 2012: 39) and are often marketed as such (Reinhardt 2019: 4). Commercial or vernacular games, in turn, are designed for entertainment use and do not contain intentional pedagogical aspects. However, commercial digital games can present the players with a large target language user community, along with authentic language use situations that educational games cannot match (Reinhardt and Sykes 2012: 35). Both types of games have been researched extensively, and the results are often beneficial for the development of both game types as well (Reinhardt and Sykes 2012: 46).

Another way of categorizing different digital game types is by genre. A game genre is determined by the games' shared characteristics, mechanics, themes, and player behaviors (Reinhardt 2019: 90). However, some games have attributes that may fall into multiple genres, and therefore genres might prove problematic to pinpoint. Moreover, some games share similar settings or themes, but still fall into different categories by genre due to differing mechanics (Reinhardt 2019: 91). The emergence of so-called hybrid games, in turn,

make it difficult to determine a specific genre for them (Reinhardt 2019: 91). While there exists an abundance of different digital game genres, Reinhardt (2019) notes that there are a few specific genres that are particularly well suited for second and foreign language learning: action, adventure, simulation, strategy, and role-playing.

Action games often focus on movement, such as engaging enemies in battle, surviving hostile environments, and promoting physical coordination. The adventure genre presents the players with the possibility of exploring game worlds, immersing themselves in the storyline, and solving puzzling in-game problems. Action and adventure are closely related genres, and sometimes the distinction between action, adventure, and action-adventure is ambiguous. (Reinhardt 2019: 91-92.)

Simulation games, as the name suggests, have the player simulating a situation, such as the role of a football manager, or managing an entity, such as a city or a society. Simulation games require the ability to plan ahead, learning and abiding by rules, and striving for desired outcomes. Simulation games also share some characteristics with the strategy genre, which focus on preparing to defeat the opposing party by planning a winning strategy over the duration of the gameplay. (Reinhardt 2019: 93).

As Reinhardt (2019: 92) notes, role-playing games (RPGs) characteristically revolve around the played character and its development, collaborating with other players or in-game characters, and completing quests. RPGs that can be played online by several players at the same time are called massively multiplayer online RPGs (MMORPG). A fantasy-themed world is a common feature in role-playing games and MMORPGs, including Old School RuneScape.

There are plenty of ways to categorize games, and interestingly, Egenfeldt-Nielsen (2012) categorizes games without a specific goal or goals as process-oriented games. In process-oriented games the aim is not to complete a story or a gameplay plot, but rather to play to develop their character or to expand or enhance their dominion depending on the game in question. In other words, these games do not have specific end goals, but rather reward players for continued playing. Many MMORPGs and simulation games could thus be placed in this category of games. Old School RuneScape is an example of a process-oriented game.

## 2.3 Players of digital games

Digital games have become a popular pastime activity and are enjoyed universally around the world by hundreds of millions of players (Reinhardt 2019: 20). Reinhardt (2019: 20) distinguishes two main types of players of digital games: a gamer and a player. He states that a gamer prefers games that require more time, skills, and monetary resources and that gamers' social interactions with others revolve more around the world of digital games. Players, on the other hand, enjoy lighter and more casual games. As the use of video games has become more popular than ever, the distinction between a casual player and a more serious gamer has in turn become more ambiguous.

In addition to the world that the game's story takes place in, games also affect the players outside of the virtual world. As Egenfeldt-Nielsen et al. (2012: 30) point out, the effects of gaming are not restricted within the game itself. Rather, real-life aspects such as time consumption, mood, behavior, and monetary issues are known to be associated with gaming. Whether these aspects and their effect on the players can be interpreted as good or bad, depends on the individual. It is worth noting, though, that gaming usually means replacing other activities with it, and thus does not necessarily entail more time usage compared to other forms of entertainment. Likewise, the mood-affecting effects of video games are profoundly similar to those effects consumers experience when watching sports or shows for entertainment.

### 3 Digital games and language learning

In this chapter I will discuss different perspectives on language learning and the relationship between digital games and language learning. First, I will explain the notions of computer-assisted language learning and digital literacy, as well as second language acquisition. Second, I will present the main theoretical perspectives around second language acquisition, and how languages can be learned by using digital games as a medium.

#### 3.1 From CALL to digital learning

Computer-assisted language learning or CALL has been molded by language pedagogy, SLA (second language acquisition) and the development of computers (Davies, Otto & Rüschoff 2012: 20). CALL as a field of research has existed for well over half a century and has been thoroughly recorded (Davies, Otto & Rüschoff 2012: 19). For example, Son (2014: 123) addresses the need to implement coursework based on CALL into classrooms. In a study conducted with teachers who had taken a CALL course, Son found that while computerization has significantly affected the participants' teaching and provided them with an abundance of ideas on how to implement CALL in the classroom, some teachers were either reluctant to carry out CALL based tasks in their teaching or found the school curriculum overly confined with no room to execute experimental activities related to CALL (Son 2014: 146).

While CALL has been the prevalent focus of research in applied linguistics, the spotlight has been increasingly shifting towards the notion of digital literacies, which is concerned with the colloquial linguistic practices people use digitally and the effects they

have on the language (Jones 2016). The study of digital literacies, unlike CALL, is not solely focused on language learning, but instead focuses on the participation of language and computer users with their target groups and how they use the language (Jones 2016). In addition, the field of digital literacies is interested in the vernacular language use that happens in digital environments outside of the classroom setting, such as social media platforms and video games (Jones 2016).

According to Jones (2016), learners are expected to use the target language when playing massively multiplayer online games to be able to learn how to operate in and with them. Moreover, Jones notes that video games often promote language use outside of the game, as learner-players tend to participate in other game-related activities, such as following social media influencers who play the same game or by reading and writing on game-related online community forums. In addition to learning the target language, participating in these practices enhances the digital literacy skills of the learner-players.

Zimmerman (2008) discusses an even more specific notion of gaming literacy. Gaming literacy focuses on how games can be harnessed to aid learning outside of games and understanding, creating, and renegotiating meanings. These include, for instance, learning problem-solving skills by understanding different systems and using those skills later in other systems or exploiting game rules and mechanics to create new ways of playing. (Zimmerman 2008).

These various types of literacies that can be learned and enhanced through the playing of digital games fit well in the 2014 National Core Curriculum for Basic Education. The Core Curriculum 2014 includes an increased focus on multiliteracies to boost the students' reading comprehension and overall willingness to read (Halinen, Harmanen & Mattila 2015: 138). Multiliteracy in the Core Curriculum 2014 is based on the idea that in order for the students to understand, generate, and assess text in various different forms, including written, spoken, and digital texts, all school subjects should promote literacy learning by providing the students with appropriate means for it (Halinen et al. 2015: 142–143).



### 3.2 Theoretical perspectives on gameful second language learning

The field of second language acquisition (SLA) is focused on the acquisition and learning of second or foreign languages (Reinhardt 2019: 102). As Reinhardt (2019) states, SLA and L2TL (second and foreign language teaching and learning) are intertwined and influence practices in both fields of study. Moreover, even though SLA consists of several different views and approaches, Reinhardt argues that the three main perspectives are structural, cognitive, and sociocultural.

The structural view allows learners to focus on the structured attributes of languages, such as grammar and vocabulary translations (Reinhardt 2019: 104). One of the most important methods of language teaching in the structural view is grammar translation (Reinhardt 2019: 104). An example of utilizing the structural view in gameful language learning is to have the learner-players to match pre-studied vocabulary forms with meaning when they play a game (Reinhardt 2019: 104). Because Old School RuneScape is significantly vocabulary focused as each item and object in the game can be seen in writing by hovering the cursor over it, learner-gamers are bound to be exposed to translating vocabulary, as well as high amounts of repetition and reinforcement. In addition, Reinhardt (2019: 103) notes that to learn a language, the learner is required to develop literacy. The same way, to learn a language using a digital game, the learner must be able to engage meaningful structures by decoding and encoding messages in the game, thus developing digital game literacy (Reinhardt 2019: 105-106). Developing digital game literacy could in turn help learner-players to adapt to new games efficiently, both in and out of the classroom environment.

The psycholinguistic-cognitive view sees language as the user's portrayal and form of communication that evolves through interactions with environment and other language users (Reinhardt 2019: 106). As Reinhardt (2019) argues, from a cognitive perspective learning languages engages the learner's mind, making it work like a processor in a computer. A game and its mechanics and rules are learned through trial and error by actively engaging with the game. Moreover, he argues that learning through games involves purposeful interaction in-game, such as immersion with in-game language, negotiation of

grammatical and vocabulary-related content with other player-learners and using the language in accordance with the game itself (Reinhardt 2019: 107).

The sociocultural view of learning languages through gaming gravitates around in-game discourses, identities that can be negotiated and rehearsed as well as taking part in sociocultural processes, such as learning how to play (Reinhardt 2019: 109). Thus, belonging to a group that allows learners to socialize and participate in communal activities is essential to the learners' language skills development. Old School RuneScape, being an MMORPG, allows learner-players to interact with both in-game content and other players in meaningful ways, utilizing negotiation of player roles, cultural and linguistic meanings and working together towards a common goal.

### 3.2.1 Learning languages through video games

Peterson (2013: 91-92) discusses the use of video games, especially simulation games and MMORPGs in language learning, and their positive and negative aspects. As he states, using video games with pedagogical intentions and integrated in the curriculum can provide important learning benefits for learners (see Figure 1). Peterson's positive aspects in the use of simulation games in language learning include, for example, the suitability for learners with intermediate language skill levels, tremendous vocabulary development, and, with properly implemented auxiliary tasks, positively affecting learner attitudes and collaboration using the target language. The negative findings in using simulation games in language learning include a general difficulty of gameplay for students with no previous experience in gaming, as well as for learners with insufficient language skill levels (Peterson 2013).

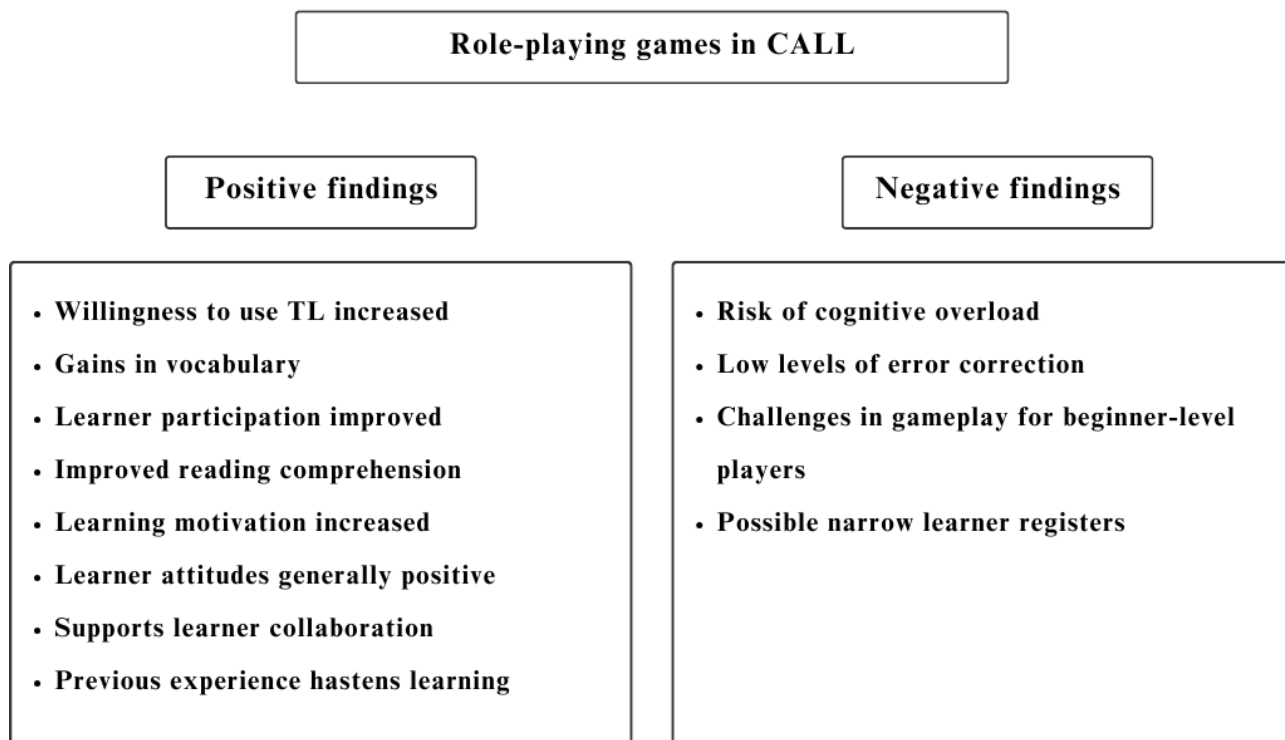


Figure 1 Positive and negative effects of role-playing games on learning (adapted from Peterson 2013: 93).

The use of role-playing games, specifically MMORPGs, has been a major focal point in computer-assisted language learning research (Peterson 2013: 92). Peterson (2013) notes that commercial MMORPGs have been found to be appropriate and beneficial tools in language learning, whether incorporated in the curriculum or as a pastime hobby. As seen in Figure 1, MMORPGs are linked with several benefits regarding language skills, including the rise of willingness to use target language in communication, expanded learner vocabulary, enhancement of reading comprehension and learning motivation, and improving learners' attitudes toward language learning. However, it should be noted that using MMORPGs in language learning does not entail correction of grammatical errors and may leave the learners with narrow registers (Peterson 2013: 92). In addition, the amount of sessions utilizing video games should be limited in order not to overload the learners'

cognitive resources (Peterson 2013: 93). Thus, it is important to address these problems with appropriate supportive tasks, guidance, and recourse for learners.

While the use of MMORPGs has both positive and negative aspects, the research suggests that the positive effects are noticeable even after a few game-based sessions (Peterson 2013). Moreover, the positive effects outweigh the negative effects, and as complementary tasks can be used to target the shortcomings to create a balanced whole, the use of MMORPGs in curricular language teaching and learning should be seriously considered.

In addition to enhanced learning attitudes, general joy in learning, and becoming more open to engaging in communicative activities in the target language (Peterson 2013), video games present learner-players with a platform to use language in a purposeful, goal-oriented way (Reinhardt 2019: 175). Whether the games are designed for L2 learning or are commercial games, there is, depending on the game in question, an end goal or multiple goals that immerse the players with the game's narratives and language (Reinhardt 2019: 175).

Lai, Ni and Zhao (2012: 186–187) discuss the use of commercial off the shelf (COTS) games in language learning. They identify three kinds of platforms that have been used for language learning. These platforms include video games, MMORPGs, and collaborative virtual environments. Interestingly, Lai, Ni and Zhao separate MMORPGs from other video games, as they state that the aforementioned platforms have different characteristics and thus can be utilized for different types of teaching objectives. Reinhardt (2019: 9–10) lists the use of commercial video games not originally meant for language learning under the term game-enhanced second and foreign language teaching and learning (L2TL).

To aid second language learning, learners should be able to feel safe and comfortable to exhibit willingness to participate in both playing and communicating in the target language. Reinhardt (2019: 176) notes that the learners should be provided with a chance for a metaphorical “Sheltered Practice” to achieve a learning situation where learners are not afraid of failure nor pecked back by anxiety. This can be achieved, for instance, by engaging in gaming with a group of friends or classmates or, if the playing happens in a multiplayer situation, anonymously or under an alias or a character name.

### 3.2.2 Gameful second and foreign language teaching and learning

Reinhardt (2019) has written comprehensively on gameful second and foreign language teaching and learning. He has categorized three distinct but closely related notions of gameful L2TL: game-enhanced, game-informed, and game-based teaching and learning.

Game-enhanced L2TL is the use of commercial video games in foreign language learning (Reinhardt 2019: 141). For learning to happen effectively while engaging in a gaming session, game-enhanced L2TL should be mediated pedagogically. A lesson where video games are used to learn L2 should have a pedagogically based framework and be supported by exercises or materials that cater to the needs of the learner-players. In an ideal situation, the instructor has evaluated the game's learning potential, and designed materials that are aimed to help learners to understand what their focus should be on. The materials around the game can be designed to complement areas that the game cannot offer for more efficient learning outcomes. (Reinhardt 2019: 144.) Understanding what they are expected to do and achieve when executing tasks is important for the learner-gamers. Reinhardt (2019) notes that both briefing and debriefing are essential in game-enhanced language learning. Briefing the learners includes the explanation of expectations and guidelines to be followed. In turn, debriefing allows the learners to review what they have done and learned during the tasks (Reinhardt 2019: 143).

Game-informed L2TL practices apply game-related theories to second language teaching and are closely related to gamification, which means utilizing the elements of games in learning practices (Reinhardt 2019: 173, 190). However, game-informed practices differ from gamification by having gameful components that do not stand out instantly and are common in language learning (Reinhardt 2019: 173). Reinhardt (2019) argues that efficient teaching must be game-informed, or at least must contain playful aspects. This underlines the prevalent importance of motivating language learning and teaching. Contextualization is an essential component in game-informed second language learning practices, utilizing thematic, goal-oriented narratives that help learners to be immersed in learning and guiding them toward wanted learning milestones (Reinhardt 2019: 175).

Game-informed L2TL can happen regardless of time and location, autonomously or with guidance, but still recognizes the importance of duration of lessons and places of learning, such as the traditional classroom setting (Reinhardt 2019: 182).

Game-based L2TL makes use of pedagogically structured educational video games (Reinhardt 2019: 194), as opposed to game-enhanced L2TL, which is based on the use of commercial games, as discussed earlier. The users are in most cases also aware of the fact that they are playing a video game meant for language learning, even if the playing would not take place in a classroom (Reinhardt 2019: 194). The games designed for educational use usually draw from research on gameful L2 acquisition and focus on aspects that specifically promote language learning goals, while trying to include aspects of motivating gameplay (Reinhardt 2019: 220).

Any of the mentioned notions could act as the basis of a teaching experiment. However, as game-informed and game-based activities are not uncommon in curricular language courses, the promotion of game-enhanced activities in the classroom environment is well-founded. This material package is an example of gameful second and foreign language teaching and learning, and more specifically of game-enhanced L2TL.

### 3.3 Previous studies

This chapter contains a selection of studies in the field of digital games and language learning. Each of them is relevant for this material package, and help the reader to understand how digital games can be and are beneficial for language learning whether the gaming happens in a curricular or an extracurricular setting, and the considerations that gameful L2TL entails.

Sundqvist and Sylvén (2012) showed that playing video games helps the players in second language acquisition. They based their study on three different studies by Sylvén (2004), Sundqvist (2009), and Sundqvist and Sylvén (2010), respectively. The studies focused on the pastime hobbies of primary school students and how they affect the students' English language acquisition. Sundqvist and Sylvén found that playing video games in particular is helpful in English language learning. The findings showed that while the overall language

levels of girls were higher than the boys' language levels, the boys had had greater gains in vocabulary, which was likely the result of them spending more time in their English language pastime hobbies. Another aspect that explained the boys' gaming usually focused on MMORPGs, which require more effort both cognitively and linguistically than the girls' favorite genre, single player games that are played offline. In addition, Sundqvist and Sylvén's study concluded that learners with lower language skills do not tend to be associated with gaming.

Peterson (2013) studied player interactions in the target language and learner attitudes toward a commercial MMORPG. His study involved participants with intermediate English language skills with no previous experience of playing the MMORPG in question. The study involved a briefing phase for learning to play the game before moving on to the actual gameplay sessions. The participants' in-game interaction was recorded, observed, and then analyzed by the researcher. The findings supported the use of MMORPGs in language learning, as the game evoked the players' willingness to communicate in the target language.

Eskelinen (2019) studied games as an informal language learning environment and provided insight on the opportunities games provide regarding language learning. Gaming happens largely outside of educational curricula and thus games are generally a medium of informal language learning (Eskelinen 2019: 21). In her study she found that gaming is a distinctive motivational factor to learn English. The respondents felt that to be able to make progress in the game, they needed to learn English. This was true as well in order to be able to feel immersed in the game and enjoy it properly.

Körkkö and Oksanen (2022) discussed the use of commercial video games in L2 learning. They explored the use of games of different genres for ESL teachers and provided a multi-genre, extra-curricular material package for students aged 18 and over. They produced a material package mainly intended for extracurricular learning that consists of four short playing sessions followed by out-of-the-game exercises. Each game represented a different video game genre to give the learners a taste of a few possible options. Körkkö and Oksanen's material package consisted of tasks that included behavioristic and reflective exercises. While their material package provides a range of opportunities to try various

game genres, the short playing time might leave the level of immersion comparatively shallow.

Juvonen (2022) provided a material package for elementary-level language learning. While her material package is strongly inspired by the quests in two MMORPGs, *RuneScape* and *World of Warcraft*, it is based on activities that happen outside of the games and in the classroom. It is worth noting that *RuneScape* is different from Old School Runescape, which is used in the present thesis. The activities included in Juvonen's material package require the learners to use their imagination to be immersed in a fantasy world, assuming the roles of adventurers while their teacher acts as the quest-giver. Juvonen's game-informed material package is a great example of utilizing gameful second and foreign language teaching and learning in curricular settings.

Scholz (2022) studied digital game-based language learning (DGBLL) that happens outside the school setting. He explains that DGBLL can happen without instruction and mediation, if the gameplay is linked with language, and that the key characteristics of DGBLL include language goals, interaction with either the game or other players, feedback for the player, an immersive context, and the motivation to engage in playing the game. Scholz introduces the three key issues in DGBLL: DGBLL proficiency, novelty and the appropriate methodologies in extracurricular DGBLL.

Scholz (2022: 133) notes that DGBLL proficiency can cause issues for both the instructors and the learners, as playing outside a mediated environment requires awareness of potential games to be used in DGBLL, and their mechanics. Knowledge of digital gaming helps choosing a suitable game that is beneficial for learners and can be harnessed for sufficient language teaching and learning with proper in-game tasks. In turn, DGBLL novelty is concerned with the abundance of video games. As Scholz (2022: 134) states, choosing an appropriate game can be problematic, as players can lose interest in it easily and be interested in other, more popular games, or the game can be made inaccessible and thus cannot be utilized. A suitable game for DGBLL purposes can be chosen with proper proficiency.

Scholz (2022: 135) also pointed out the importance of the learner's role in choosing the appropriate methodologies for extramural DGBLL. He underlines that to obtain a



sufficient level of motivation and results, the learner should be able to engage in gaming at the time and location of their choosing, without the presence of the instructor. This makes the tracking of learners' journey difficult and expensive, as tracking the learning process requires expensive technology and does not remove the need for mediation. Scholz (2022: 137) concludes that the use of streaming services in raising the level of proficiency can be helpful in extramural DGBLL, as it lessens the need for instruction and can act as a participatory action instead of actual gaming.

Video games have largely been found to be both motivating for players and great for language learning. As gaming has grown in popularity, more and more players have become learners, often without specifically meaning to do so. As this chapter has demonstrated, video games have long been recognized as a valuable medium for language learning, but often as a place for informal learning or as an extracurricular activity. This thesis aims to help implement game-enhanced language teaching and learning into curricular language teaching. By providing a basis which to draw from, playing video games in the classroom as a part of completing a course is a step closer.

## 4 Old School RuneScape

Choosing a game for the purpose of language learning is an important decision that entails understanding the key characteristics and mechanics of potential games. In this chapter I will explain what Old School RuneScape is and why it was selected for this material package.

Old School RuneScape (OSRS) is a version of the fantasy massively multiplayer role-playing game RuneScape (released in 2001 by Jagex), based on the game's source code from 2007. Since its launch in 2013, Old School RuneScape and RuneScape have been separated as two different games. While RuneScape has been developed into a more modern game with extensive changes to game mechanics, gameplay, and graphics, OSRS has stayed true to the mechanics and graphics of the 2007 source code.

### 4.1 Gameplay

Old School RuneScape allows players to enter and explore a medieval-themed fantasy world of Gielinor. Gielinor includes a plethora of different environments, cities, islands, and dungeons, as well as various non-playable characters (NPCs) and monsters. The key trinity of gameplay elements in OSRS include in-game skills, combat, and quests. The game mechanics in OSRS are rather simplistic, as the played character is controlled with the mouse by simply pointing and clicking the mouse. This applies to all actions within the game, including moving, taking actions, and selecting different in-game options. The camera view is centered on the character, as seen in Figure 2, and the viewing angle can be adjusted 360 degrees around the character.



Figure 2 The camera view focuses on the player's character.

Skills are a central part of the player's character. There are 23 different skills in total, with eight skills being accessible to members only. Each skill can be leveled up from 1 to 99 by the player by repeating different actions that yield experience points towards skills. The only exception is the hitpoints skill that starts at level 10. The skills can be divided into four groups. These groups are combat skills such as attack and magic, production skills like cooking and smithing, gathering skills like mining and woodcutting, and utility skills such as firemaking and thieving. The character's level, also known as combat level, is automatically calculated using the character's combat skill levels. By leveling up in-game skills, the players can access new areas, quests, and be able to craft new items in the game. Players can access skill guides and check their skill levels from the skill tab, as shown in Figure 3.



Figure 3 There are 23 skills in total, with 15 skills available for free-to-play players.

Combat in OSRS is a way for the players to do quests, gain combat skill experience or gather loot from fallen enemies. Most of the combat happens in a player versus environment (PVE) form, but there are certain designated areas in the game world where player versus player (PVP) combat can occur. The combat controls are simple, and the player's options in combat are limited compared to many other MMORPGs.

Quests in OSRS are the main way for the players to understand the lore of Gielinor. While it is possible to play the game without completing quests, they bring forth the rich history and stories of Gielinor for players to enjoy. The simplest quests involve gathering baking supplies and making a cake and can be done by beginner level characters, and the most complex ones require multiple high-level skills, gathering rare items and the ability to

beat very powerful foes in tactically complex fights. In the same way, the language skills needed to be able to complete quests differ depending on the quest in question. The simpler ones contain language that is easier to understand, while the most advanced quests require better knowledge, for instance, on vocabulary and idioms in order for the player to follow the plotlines. Thus, the game has content for players with vastly different language skills and can be enjoyed regardless of one's competence in English.

## 4.2 Reasons for choosing Old School RuneScape

As I stated in the previous chapter, OSRS has areas, skills, items, and quests that can be accessed by paying a monthly fee for a membership. However, the free-to-play side of OSRS offers enough content for hours of game time. As a free-to-play game, OSRS is a justified pick for this material package since it requires no funds from schools to be used. In addition, the system requirements for running the game on one's computer are fairly meager. Therefore, the school or the students are not obligated to invest in high-end hardware to participate in the teaching experience. This helps implement the material package into the school curriculum.

If a game is difficult to play and the rules are complex, the players' attention is focused on learning the mechanics and their working memory is already burdened before any language learning has taken place (Reinhardt 2019: 107). Therefore, another aspect backing the use of OSRS as a means to learn a foreign language is its simple control mechanics. Even those students who have little to no experience in playing video games are very likely to acquire the skills needed to play the game. The game also has a mandatory tutorial section after a new character is created, thus allowing novice players to familiarize themselves with the game in a safe in-game environment. Learning the game's controls and rules quickly aids learning, as after understanding the gameplay they can focus on the language. Furthermore, as also mentioned in the previous chapter, the language used in OSRS offers appropriate challenges to learners with different language competency levels. Items, environmental objects, monsters, and almost anything in the game offers visual affirmation as the objects' names can be seen by hovering the cursor over it. This helps

players to learn a vast vocabulary through repetition, ranging from animal names to blacksmithing supplies and beyond. Translating vocabulary and the repetition of both grammatical and vocabulary aspects in the game fall into the structural-behaviorist view of language learning (Reinhardt 2019: 137). Being able to see the objects in question supports vocabulary learning. Figures 4 and 5 show an example on how the game combines the written word with a picture of the item in question. Figures 4 and 5 also show, respectively, the requirements for acquiring specific items, such as level 32 smithing and 1 bar of steel to make a steel mace and a fishing rod, fishing bait and level 10 fishing to catch a herring.

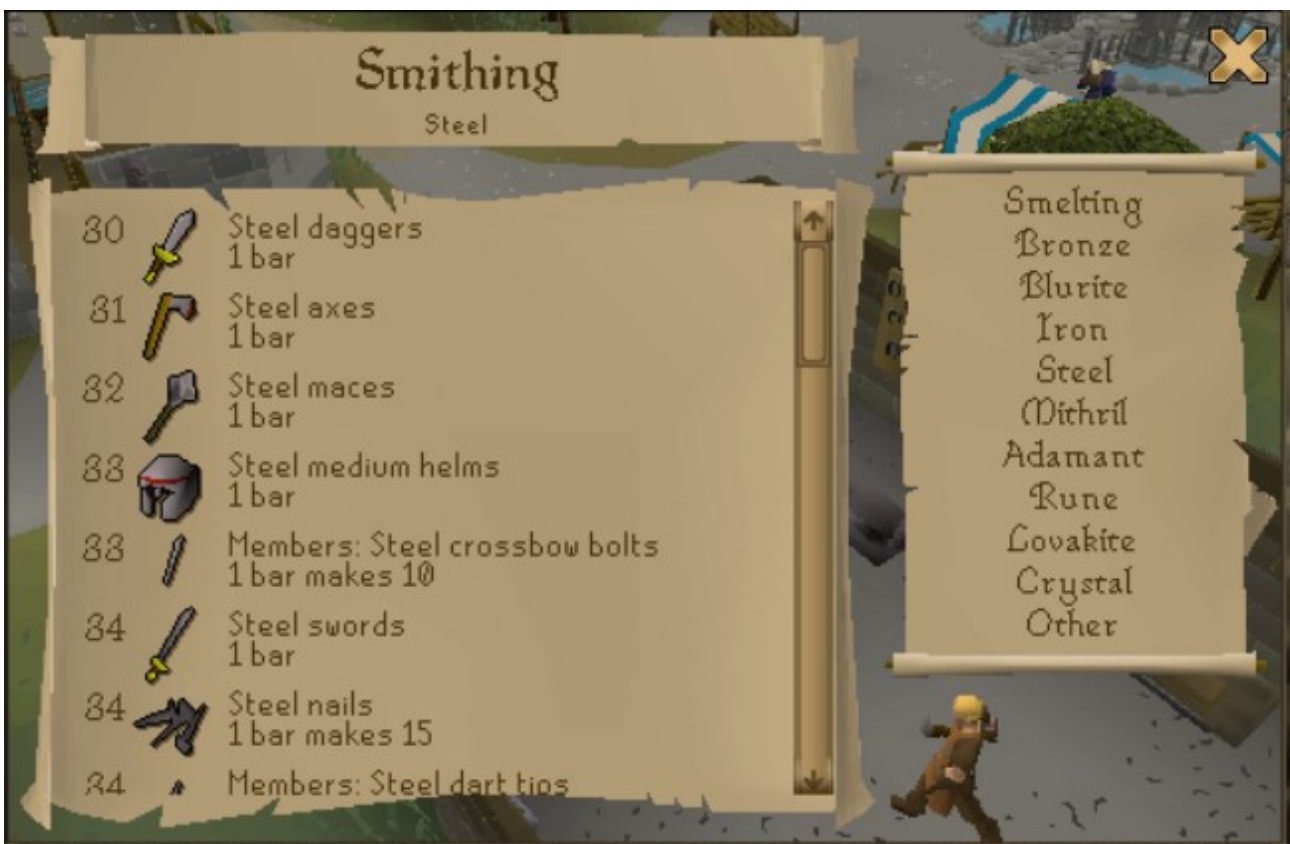


Figure 4 The ingredient requirements for creating items are shown by opening the skill guides.



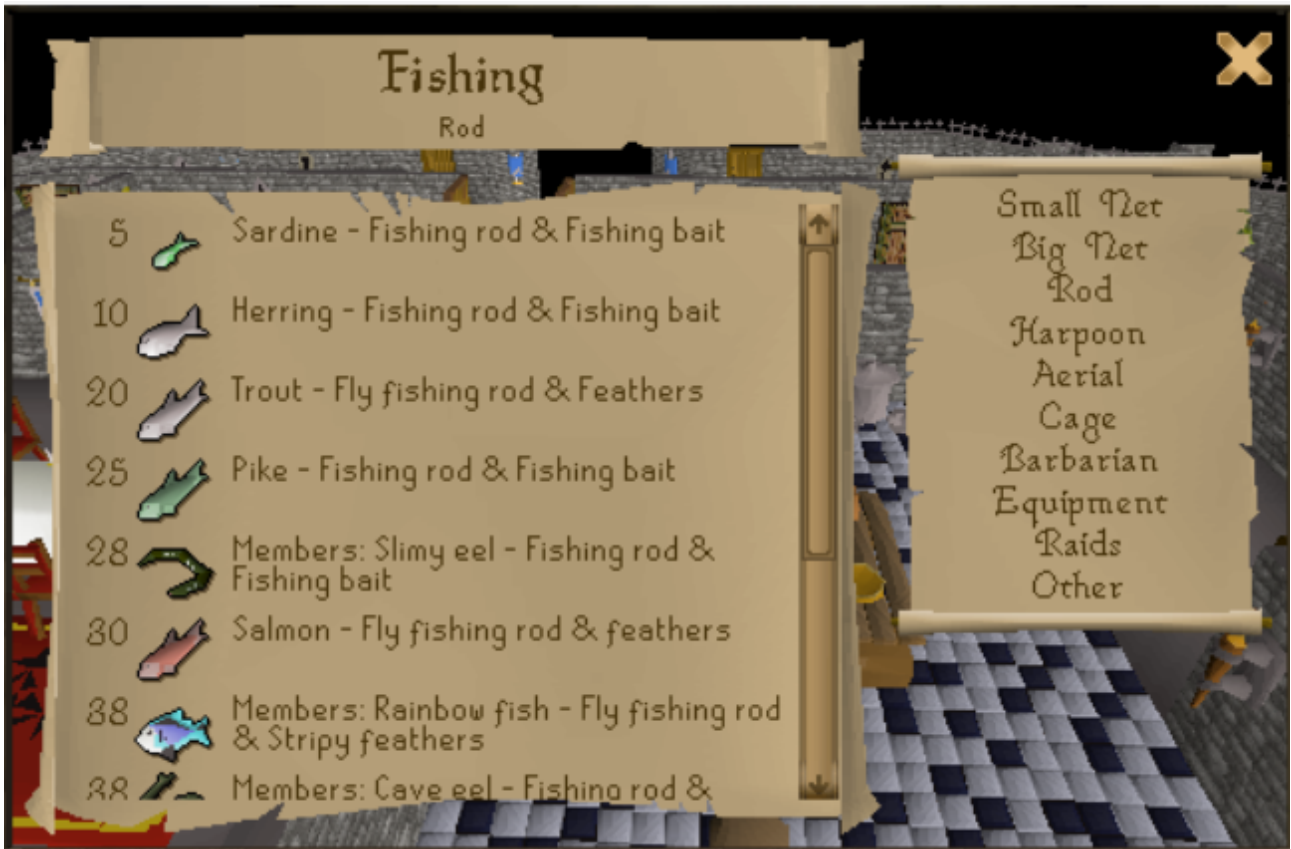


Figure 5 Vocabulary acquisition is reinforced with visual cues.

If making an item requires multiple ingredients and steps to prepare them, the game offers basic instructions on how to make it. For example, baking a bread is a starter level (requires level 1 cooking) action but requires a few steps in order to make it. As seen in Figure 6, the player has to gather the ingredients for the bread by picking grain from a field, using a windmill to turn it into flour, using a water source to fill a vessel with water and after mixing them, find a cooking range to bake the bread. Through the process of repeating these actions in-game, players both gain experience towards leveling skills and gain knowledge on how to operate the in-game mechanics to achieve their goals in the future by developing digital and game literacy skills.

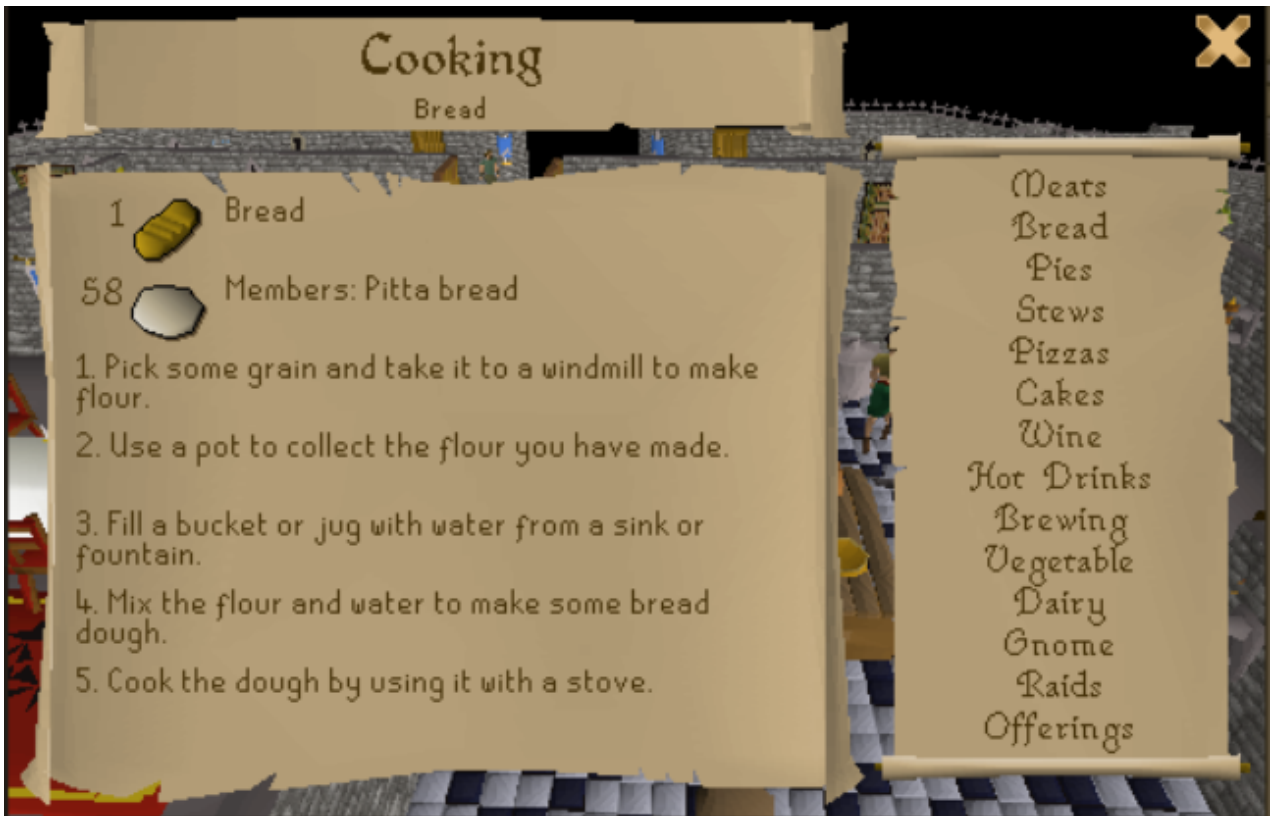


Figure 6 The game contains instructions for some multi-step processes.

In addition, another rather major part of the OSRS gameplay experience is the plethora of quests. Varying in length, difficulty and complexity, the quests offer a diverse experience for players, aiding immersion in the game and providing context towards the lore and history of Gielinor. Much like some skills, items, and areas, there are free-to-play and membership-only quests in OSRS. In addition, most quests have some sort of requirements that the players must meet before being able to start the quests. These requirements may include a specific skill level that helps players to overcome sets of obstacles that await them during the quest, such as forging a special sword for a knight, or passing through dangerous obstacles in a cavernous passage to assassinate an elven king.



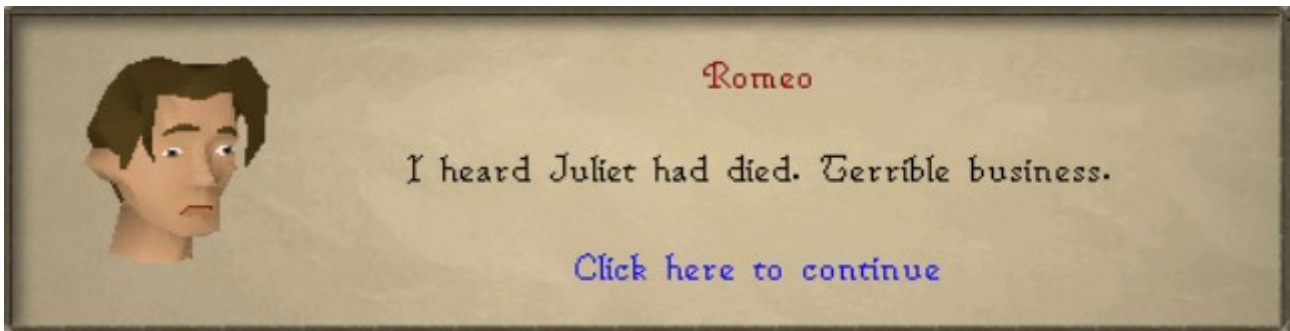


Figure 7 The dialogues with NPCs carry the stories forward.

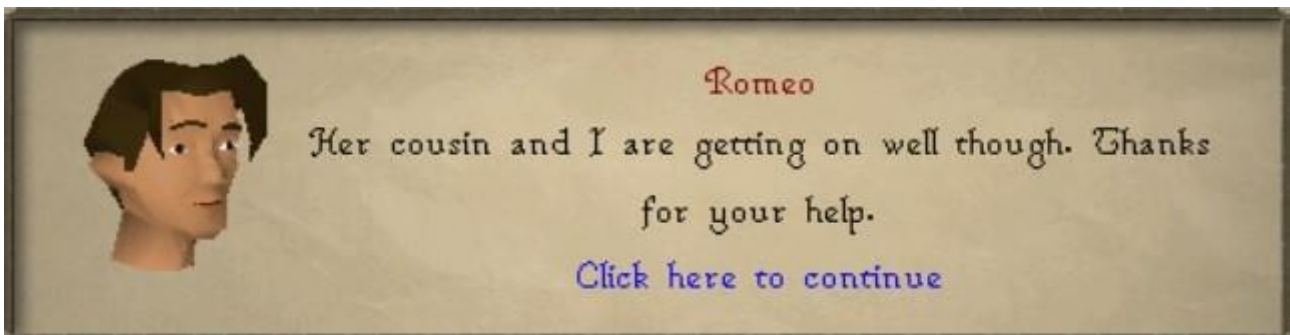


Figure 8 The dialogues are progressed by mouse-clicking.

Starting and completing quests, or “questing”, requires the players to engage with the quests’ plot and narratives by visiting and talking to the game’s NPCs, as shown in Figures 7 and 8. Engaging in these dialogues allows the player to train their reading comprehension skills and understand the task they are about to undertake by being either told directly what they must do next or given a hint on the matter. As stated earlier, the language used in these dialogues is simpler in easier quests and progressively more complex in the harder ones. In this way, the gameplay supports learning by containing many familiar words, idioms, and understandable dialogue during early gameplay. Moreover, later in the game learners are challenged with more advanced vocabulary and more complex storylines. The immersion in the game’s language and interacting with the environment together with opportunities to produce their own text with the complementary tasks ensure that the goals of the psycholinguistic-cognitive view of gameful L2 learning are met.

This material package leans on the game’s quests. They are used as tasks for the player-learners to complete and enrich both the playing and the learning experience. As the

quests are constructed to hold a story, they are an excellent way for player-learners to show their understanding of the target language as well as problem-solving. As the quests allow the players to engage in discourses, negotiate meanings, and they are working in collaboration with their peers, they are meeting the goals of the sociocultural perspective of L2 learning.

In conclusion, the aforementioned key characteristics of OSRS make it an ideal game for this material package. The game itself is easy to master sufficiently for effective gaming. In addition, the simple mechanics allow the player to start focusing on the language early in the game. Whether the player-learners are near beginner-level users of English or more advanced users of the language, OSRS offers content for hours after hours. It should be noted, though, that like the majority of commercial video games, learning language using OSRS focuses on reading comprehension and problem solving using the target language. Therefore, it is important to include tasks that allow students to practice oral and written language production and tasks that allow students to reflect on what they have learned.

### 4.3 Considerations of Old School RuneScape

Even though OSRS is well suited for language learning as explained earlier, there are limitations and aspects that need to be covered. This chapter explores the problems that might arise and what the instructing teacher has to take into account when preparing and carrying out the teaching experience.

One important issue with carrying out the teaching experience is age-related. To create a Jagex account needed to play OSRS, the players must be at least 13 years old. Therefore, the material package is designed for eighth grade students to suit their language skill level. However, as OSRS is rated 16 by Pan European Game Information (PEGI) for having alcohol-related in-game items, violence, and the possibility for in-game purchases, conducting the teaching experiment requires the consent of the player-students' guardians.

Another matter arises when embarking on the character creation process. When creating a character, players will need an email address, and to come up with a password. Jagex does not recommend sharing an account for account safety concerns, but for

controlled pedagogical sessions this is justified. However, the instructor should address these account safety concerns and encourage the pairs to not share their account information with others.

Time management can cause issues if players get distracted in-game or their possible obstacles are not addressed by the instructor. With clear instructions and providing the players with sufficient help should be enough to keep the player-learners on schedule, but if some steps of an in-game task are not completed in time before the lesson ends, the pair should finish it after school with the other homework tasks to ensure they do not fall behind.

In OSRS, the quest-related interactions with NPCs are dialogue-based texts that are progressed by hovering the cursor over a `Click here to continue` button to get to the next line. This makes story content skipping possible by clicking the button fast to get through the dialogue quicker. Since the material package is about learning English, the quests' storylines are important and the players should be aware of what they are doing, from the point of view of the stories as well. Therefore, the material package includes tasks that focus on reading comprehension. In addition, the instructor can modify the tasks to better suit their ideas of focus points.

As with any MMORPG or online multiplayer game, there are factors caused by other players not part of the learner group that have to be taken into account. OSRS allows the players to interact with other players by offering an option to trade in-game items, by using the general proximity chat or by sending a direct message to a specific player. While this provides a chance for the player-learners to practice their written output and to talk to their in-game friends, it should be recommended that the chat options are turned off during the experiment. This way, distractions outside of the learning situation are restricted and possible abuse by unknown players is eliminated. This is also aided by the game's built-in censorship for foul language, and there is a possibility of adding a player on the `Ignore list` which essentially stops the blocked player from contacting the blocker. It is important that the teacher monitors the in-class gaming sessions closely and is available to the player-learners at all times should the situation necessitate an intervention. In addition, whenever there are homework tasks that require gameplay, the students should be able to feel safe

and that they can contact the teacher if necessary. Turning off the chat option helps towards this end as well.

Moreover, it is recommended that the in-game trading option is disabled during the in-class gameplay. While the trading between players always requires both parties to accept the trade to move items from one player to another, eliminating the option ensures that no player-student can get tricked by an ill-wishing random player. If needed, the players can still purchase items from the game's Grand Exchange, an auction-based marketplace, as well as the in-game stores "operated" by NPCs.

As the playing is done in pairs, the players are able to help one another with different aspects, such as language and gameplay. As Peterson (2013) found in his study, some players might need an extra session to learn a game's mechanics. Even as OSRS has simplistic control mechanics, it should be noted that some students might have minimal or no previous knowledge of games. In these cases, it would be beneficial to pair a more experienced gamer with a less experienced student to aid their video game literacy development. Experienced player-learners can thus act as sort of tutors for gaming. Delegating this part to gamer-students also allows the instructing teacher to focus on the collective monitoring and leading the experiment instead of using their time helping singular students. Moreover, working in pairs allows the players to support each other when attending to the homework tasks.

Another issue might rise when the experiment is concluded. While it is unlikely that all participating students wish to continue playing with the character after the experiment, some may want to do so. In this case, a student who wishes to have the character should first have their pair's blessing to do so, and for account security reasons they should then change the account password. If both students of a pair want to continue playing the game, they should be instructed to create new characters of their own. This is fairer for both parties and, as after the experiment the characters are still relatively low level and only starting their journey in Gielinor, it does not take long to match it with a new character. Playing a familiar part of the game allows player-learners to focus better on the language and they might notice aspects and details that they might have missed earlier.

## 5 Framework of the material package

In this chapter I will explain what the material package is like, why it is needed, what it comprises, what the goals are and how it is put into use in a classroom setting. This chapter will also illuminate the pedagogical framework that the package and its exercises are based on.

### 5.1 The purpose of the material package

The aim of the present material package is to provide language teachers with a material package utilizing a popular MMORPG with simplistic game mechanics to use in curricular language teaching. The target group for this material package are eighth grade students in Finnish primary education with intermediate English language skill levels. While many regular students have experience in video games, there are those who have little to no previous experience on MMORPGs or video games at all. That should not prove to be an obstacle too great, as the use of OSRS can be learned rather quickly. Additionally, in the ideal situation the gaming and the tasks that follow are done in pairs, so those with more experience can help the less experienced students.

The 2014 National Core Curriculum for Basic Education recognizes the growing expansion of English in the students' pastime hobbies and the informal learning environments (EDUFI 2014: 348). The teaching of students in grades 7–9 focuses on multiple sets of goals, such as helping students to find motivating English language content and environments, encouraging students to participate in communicative activities in the target language, and to help students in utilizing different ways of learning English (EDUFI 2014:

349). This thesis provides a material package that meets those goals in a motivating way by utilizing an interesting learning environment in the form of OSRS, and by providing opportunities for peer-to-peer interaction during pair and group work. The present material package promotes learner agency as learner-players are in control of their characters and thus in charge of their learning experience.

## 5.2 The goals of the material package

The goals of this material package include providing language teachers with the means to include gaming in the school curriculum. In addition, the goals include raising the students' video game literacy levels and to help them understand that gaming for fun is meaningful and beneficial. Thus, the material package aims to normalize the use of commercial video games in foreign language teaching and learning. Ideally, the stigma around playing video games is lifted and the importance of learning languages through playing is better understood by all parties.

As a game-enhanced L2TL based entity, the material package's purpose is to allow students to engage in an immersive learning experience to improve their English language skills in a pedagogically mediated setting. As the use of MMORPGs has been found beneficial for language learning (see section 3.3), and OSRS has great potential towards this end (see section 4.2), the present material package helps in achieving the learning goals set for eighth grade students in the 2014 National Core Curriculum for Basic Education.

The game's quests act as structured tasks that necessitate player-learners to utilize their language skills, game literacy skills, and problem-solving skills. To be able to progress in the quests, the students get to translate the narratives with a partner and showcase their reading comprehension and collaborative skills. Creating a learning environment for the students where they get to play and learn without the fear of failure is important. The material package is meant to encourage students to play, learn, and work among and with their peers. Creating a metaphorically sheltered learning space can help the students to better learning outcomes, and even build confidence and determination that expands outside of the classroom (Reinhardt 2019: 176).

Additionally, as the intent of the material package is to use OSRS for language teaching and learning, the main focus is in playing the game. To progress in the game and the tasks set in it, it is important to emphasize the importance of playing in a mediated environment, where the player-learners can have guidance if needed. By creating a safe setting where the players are supported by peers and a teacher to help them, the confidence helps them to try out their problem-solving skills even when playing outside the mediated environment.

### 5.3 The structure of the material package

The material package consists of five lessons, with the first lesson being a preparative briefing lesson that includes the creation of the played character and embarking on the in-game tutorial island. Each lesson will include a gaming session, during which the player-learners are exposed to the target language, and instructed to translate the dialogues with their partner to ensure that they both know what is happening during the quests. Homework tasks in the material package will include both gameplay and written tasks. As the player-learners are mostly using Finnish with each other when they play, the tasks and assignments around the game are in English.

The lessons in the material package utilize some of the free-to-play quests of OSRS. The quests are generally short and simple but considering that the player-learners are getting to know the game and locations are not familiar to them, the gameplay tasks will take around 30–40 minutes to complete. The auxiliary tasks are designed to complement the areas that the gameplay does not cover, especially oral production, but also written production since the gameplay does not necessitate written interaction. In addition, the tasks are designed to test the player-learners' reading comprehension with reflective tasks to help them better understand the contents of the in-game quests and steps.

As the gameplay is done in pairs, two students share a character. Sharing a character allows the player-learners to work in pairs, which helps problem-solving and is essential for the debriefing exercises that follow the gameplay sessions. This way both students have an exact idea what was done during the session and can participate fully in the tasks. However,

each student can be instructed to create their own character for the experiment if the teacher so wishes. Especially in smaller groups this can be a viable option. Even in situations where each student has created their own characters to play with, the wraparound tasks should be done in pairs or small groups to get the most out of the experience.

While the main part of the material package revolves around playing OSRS, it is of the highest importance to design complementary pre-phase and post-phase to border the game play phase and its tasks. As Reinhardt (2019) notes, the pre-phase ideally includes a preparational instruction part, where the package is introduced to the students. In practice, this means that the contents, instructions, expectations, timeline, and goals are presented to the player-learners. The first lesson of the material package acts as the pre-phase where the students are presented with the schedule and contents of the package. The Tutorial Island allows the students to be introduced to the gameplay and mechanics of the game. The final lesson's task, in turn, allows the students to reflect on what they have learned, both linguistically and what they have learned about game literacy, and to use their knowledge to participate in language production. In addition, the students get to bolster their creativity, and collaboratively work on developing a narrative of their own.



## 6 Conclusion

The idea of learning languages through video games at school, for me, evokes memories of unexciting educational games that are used on the rarest of occasions and neither offer an immersive experience nor feel beneficial for language learning. This image will hopefully change in the near future, as the focus on multiliteracy promotes new ways of learning languages in the curricular context. To this end, there needs to be options that can be utilized to enable the students to experience interesting, immersive, and highly motivational ways of learning, hence the creation of this material package.

The aim of this material package was to create and provide a digital game-based material package that can be integrated into school curricula. The digital game chosen for this project was Old School RuneScape. As I have demonstrated, Old School RuneScape can be harnessed into a comprehensive learning tool for foreign language learners. Together with proper complementary tasks to meet areas that the game itself cannot meet, the result was a five-lesson entity that is both immersive and motivating for the students.

Even though this material package was designed to meet the needs of the students and teachers, as well as the learning goals set in the 2014 National Core Curriculum for Basic Education, it has not been tested in action due to scheduling problems. In the future, it would be beneficial to be able to carry out the lessons and utilize this material package to be able to better understand the strengths and the potential weaknesses of such an arrangement. The results would help greatly in modifying the tasks and structure into an even more effective language learning experience. Another major factor to consider is the quantity of lessons in the package. In the future, perhaps even more lessons could be included in a similar material package.

The present material package is a short introduction to what game-enhanced L2TL can be. But could there be a whole course based on the use of one or multiple video games? As the amount of gameful, game-informed, and game-enhanced teaching approaches grow, we might see actual curricular implementations in the future. Of course, for that to happen there needs to be more options for different games to be used, and different variations of material packages that can be modified in duration and contents, as well as different target groups. Hopefully, we will see more teachers and curricula adopting and utilizing the often overlooked L2TL media that comprises commercial video games.

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## **APPENDICES**

### **APPENDIX 1 - THE MATERIAL PACKAGE**

# Point, click, learn, repeat.



A teaching package utilizing Old  
School RuneScape for curricular  
language learning.



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## Foreword

The aim of this material package is to provide a motivating and immersive learning experience for eighth grade students. It is designed to meet the requirements for eighth grade teaching set in the Finnish 2014 National Core Curriculum for Basic Education, and thus can be integrated as a part of a course. The video game chosen for this material package is Old School RuneScape, a massively multiplayer role-playing game, for its simplistic game mechanics, rich content, and suitability for English language learning.

The material package provides the instructing teacher with tasks based in and on the game, and what to consider when using the material. The tasks in the package can be modified to meet the instructing teachers' own specific teaching needs. They are also welcome to add their own tasks and materials to fit their specific group of learners.

The package contains material for five 45 minute lessons, although it can be used in 75 minute lessons with minimal modifications. The first lesson acts as an introduction to Old School RuneScape, as the instructing teacher presents the contents and goals to the students. The students also get to try the game during the first lesson as they embark on the Tutorial Island before continuing to the actual gameplay area in Gielinor, the world where the events of OSRS take place.



The tasks in the material package are designed to offer a comprehensive learning and playing experience for the player-learners. The gameplay is rich with grammar and vocabulary through narratives and item descriptions, providing the learners with opportunities to enhance their reading comprehension every time they play the game. Moreover, the tasks include written assignments and oral production exercises to complement the learning process.

The requirements for the implementation are low: a computer per a pair of students, an email account for creating a character in Old School RuneScape, the means for note-taking, and the permission of the students' guardians.

It is also highly recommended that the instructing teacher uses the official Old School RuneScape encyclopedia *OSRS Wiki* for accurate and comprehensive quest guides to be able to aid the player-learners should they need help during the quests. The OSRS Wiki's quest guides can be found on <https://oldschool.runescape.wiki/w/Quests/Free-to-play>.

Creating a return folder for the students' written assignments is encouraged. This makes it easier to stay on track of the player-learners progress, as well as ensuring that the tasks are completed. The written assignments are to be turned in individually by the students.

The final task allows the player-learners to showcase their language and game literacy skills by designing their very own quest. The last task can be modified, for example, to contain visual aids created by the students. The desired outcome of this material package is to leave students with improved motivation towards language learning, enhanced vocabulary size, willingness to express themselves in the target language, and improved game literacy.

Happy learning!

# Old School RuneScape: A Teacher's Guide

## Objective:

Overseeing English language learning of students playing Old School RuneScape.

## Duration:

Five lessons of 45 minutes, not including playing outside of classroom.

## Pre-game:

Asking for the permission of the students' guardians to play OSRS, planning a schedule for the use of the material package, and modifying and/or creating tasks if needed.

## During play:

Instructing and guiding the player-learners throughout the gameplay sessions, providing help and feedback when necessary. Players are encouraged to play in **different worlds** to avoid crowding (for example item spawn spots).

## Post-game:

Providing feedback on the gameplay sessions and the final task. Encouraging students to learn by playing in the future.

## Note:

Creating a character in OSRS requires an existing email account. Before the first lesson, students should be instructed to create one if they do not already have one. The teacher can either appoint pairs or let the students pick a partner to play with. To better understand the player-learners, the instructing teachers can play the game themselves by following the steps in this material package.



## Lesson 1

# Tutorial Island

### Objective:

Learning the basics of OSRS's gameplay, and developing game literacy.

### Duration:

45 minute lesson. The gameplay task will be around 30 - 40 minutes. For less experienced players this task might take longer.

### Pre-game tasks:

Forming pairs, listening to instructions, downloading the OSRS launcher on the computer, validating the email address, and creating a character.

### Tasks during play:

Following the Tutorial Island's in-game instructors (NPCs) to learn the basic game mechanisms and completing the Tutorial Island.

### Post-game tasks:

Completing the Tutorial Island after class, if needed. Trying out the game mechanics before next lesson.

### Note:

While the Tutorial Island is fairly straightforward, some player-learners may require supervision during their very first time playing the game. Completing the Tutorial Island beforehand in addition to using *OSRS Wiki's* guide greatly aids guiding the students.



# Tutorial Island

Welcome to Old School RuneScape! Before you get to explore the world of Gielinor, you must complete the Tutorial Island to learn how to play the game. A magical world with many adventures awaits you!

## Note:

The dialogues are progressed with the click of your mouse (pressing the *Click here to continue* button). **Do not** press it too fast so you do not miss important information.

If you have not played OSRS before, choose *Brand New* when the Gielinor Guide asks about your experience.

When you are leaving the Island, and Terrova asks if you wish to become an Iron Man, choose **the option that sends you to the mainland right away!**

## Important characters:

Gielinor Guide

Brynna the Survival Expert

Lev the Master Chef

Quest Guide

Dezzick the Mining Instructor

Vannaka the Combat Instructor

Account Guide

Brother Brace

Paul

Terrova the Magic Instructor

## Instructions:

1. Create an account on the OSRS website, validate the email address, and download the OSRS launcher on your computer.
2. Log in the game and create your character.
3. Talk to the in-game instructors by clicking on them with the mouse.
4. Follow the instructors' instructions, and progress further.
5. If you haven't completed the Tutorial Island by the end of the lesson, finish it at home.

**Homework:** Complete the Tutorial Island, and explore the area of Lumbridge. **Stay there** for the next lesson! **Turn off the chat options** by right-clicking them and choosing *Show none* on **public, private, channel, clan, and trade.**



## Lesson 2

# Cook's Assistant

### Objective:

Enhancing game literacy by learning game mechanics, improving reading comprehension, and practicing oral output.

### Duration:

45 minute lesson. The gameplay task will be around 30 minutes.

### Pre-game tasks:

Make your way to the Lumbridge Castle, where the quest's starting point is.

### Tasks during play:

Translating dialogues during the quest, and taking notes.

### Post-game tasks:

Optional but recommended playing and exploring the world, relocating to the city of Varrock for the next lesson.

### Note:

This quest is a good way for the players to familiarize themselves with the area in and around Lumbridge. While the quest is short and quite simple, it is recommended that the teacher has access to *OSRS Wiki's* guides to offer quick help for the players when needed.



# Cook's Assistant

The Duke of Lumbridge's birthday is fast approaching, and the Castle cook needs help making the cake. The fate of the Duke's birthday now rests on your shoulders!

## Vocabulary list:

duke	herttua
ingredients	ainesosat
pasture	laidun
dairy cow	lypsylehmä
grain	vilja
hopper	suppilo, säiliö
lever	vipu

## Important characters:

The cook

## Instructions:

1. One student plays, the other takes notes. Read the dialogue lines out loud with your partner. Write down the key points! Switch the roles of player and note-taker after 15 minutes.
2. Start the quest by speaking to the cook in the Lumbridge Castle kitchen. You will need a pot and a bucket, which can be found in the kitchen and the basement underneath the kitchen.
3. Use the map for navigating when necessary. Ask the teacher for help if needed!





Homework: Feel free to familiarize yourselves with the game by exploring it. **For the next lesson**, make your way north to the city of **Varrock**.



## Lesson 2

# Cook's Assistant



-  The cook's kitchen
-  Eggs
-  Dairy cows
-  Windmill (next to the grain field)

## Lesson 3

# Romeo and Juliet

### Objective:

Focusing on narratives that carry the story (reading comprehension), learning to use NPCs for quest items (game literacy), and practicing written production of English.

### Duration:

The gameplay task will be around 35 minutes, including dialogue translation.

### Tasks during play:

Translating the dialogues with a partner.

### Post-game tasks:

Obtaining at least 60 coins for the character for the next lesson.  
Writing and returning an assignment.

### Note:

This quest is a good way for the players to familiarize themselves with a new city, Varrock. While the quest is short and quite simple, it is recommended that the teacher has access to *OSRS Wiki's* guides to offer quick help for the players when needed.



# Romeo and Juliet

Two young lovers wish to get married, but Juliet's father is against it. Can you help the pair find a way to be together?

## Vocabulary list:

mansion	kartano
apothecary	apteekkari
potion	sekoitejuoma
coma	kooma
crypt	hautaholvi
accompany	saattaa, olla mukana

## Important characters:

Romeo  
Juliet  
Father Lawrence  
The Apothecary

## Instructions:

1. One student plays, the other takes notes. Translate the dialogues with your partner as you play. Write down the key points! Switch the roles of player and note-taker after 15 minutes.
2. Start the quest by speaking to Romeo in Varrock Square. Follow his instructions to proceed.
3. Use the map for navigating when necessary. Ask the teacher for help if needed!

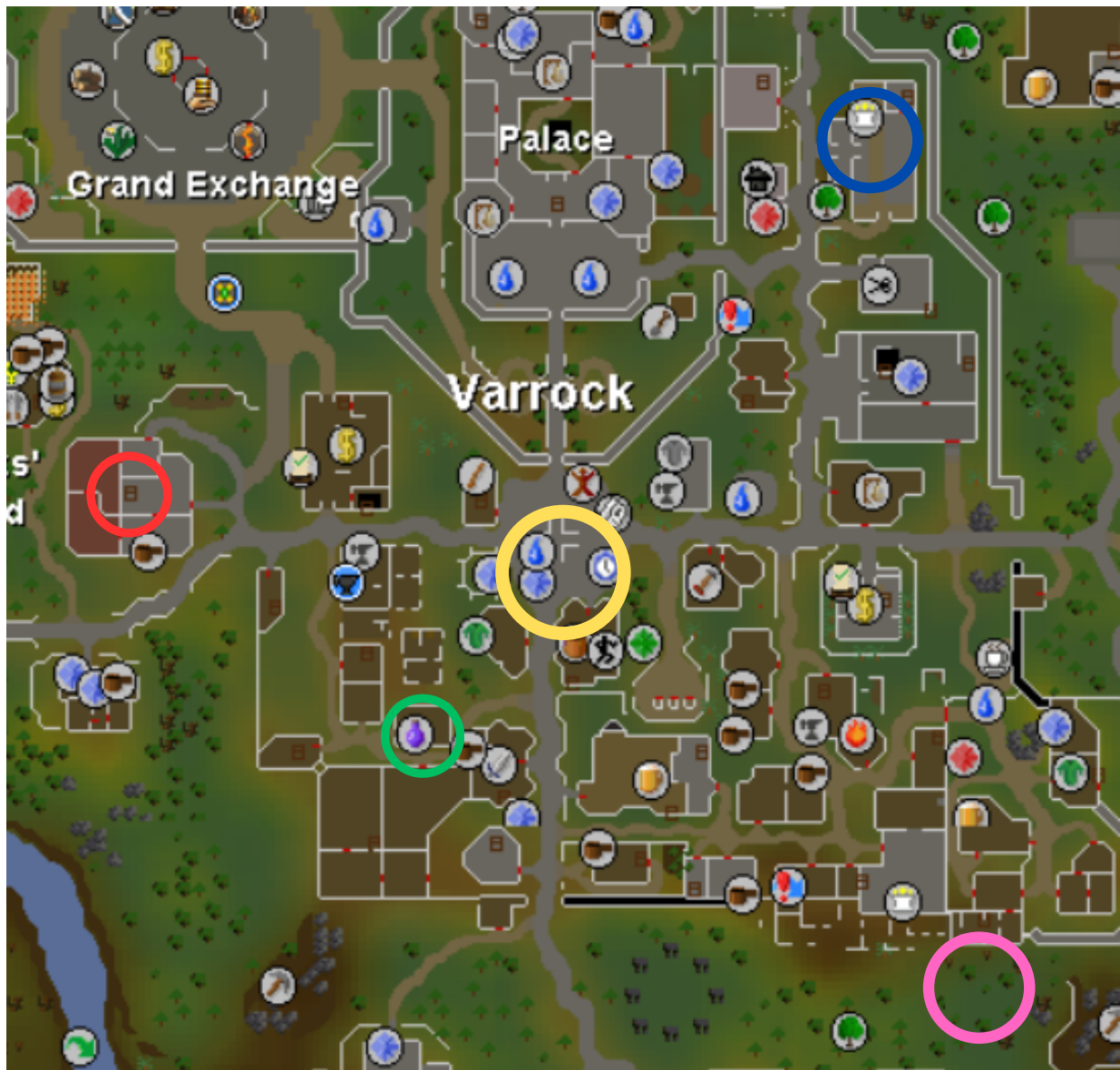
**Homework:** Finish the quest if not completed. Write a summary of the quest in English (100 - 150 words, **each** student writes **their own** text), and submit the text in the return folder.

Obtain at least **60 coins** for your character.



## Lesson 3

# Romeo and Juliet



○ Romeo

○ Apothecary

○ Juliet (upstairs)

○ Cadava berries

○ Father Lawrence

## Lesson 4

# Pirate's Treasure

### Objective:

Focusing on narratives that carry the story (reading comprehension), learning to use NPCs for quest items (game literacy), and practicing written production of English.

### Duration:

The gameplay task will be around 35 minutes, but as there is a lot of traveling, it is likely that some of the players will have to finish the quest outside the class.

### Tasks during play:

Translating the dialogues with a partner, and learning game literacy by being introduced to the game's problem solving tasks.

### Post-game tasks:

Writing and returning an assignment.

### Note:

The instructions for this lesson contain some of the steps needed to take, as it is quicker to help the player-learners with the trickiest part of the quest. The rest they should be able to do without elaborated step-by-step instructions (by making use of the provided maps for help).



# Pirate's Treasure

A pirate called Redbeard Frank knows the location of a treasure. Can you convince him to share the information with you?

## Vocabulary list:

rum	rommi
customs	tulli
plantation	viljelys
apron	esiliina
spade	lapio

## Important characters:

Redbeard Frank  
Zambo the bartender  
Luthas  
Wydin

## Instructions:

1. One student plays, the other takes notes. Translate the dialogues with your partner as you play. Write down the key points! Switch the roles of player and note-taker after 15 minutes.
2. Start the quest by speaking to Redbeard Frank in Port Sarim. Follow his instructions.
3. Talk to the sailors (walk south) on the docks to travel to Karamja.
4. In Karamja, buy the rum from Zambo at the bar.
5. **Note!** You cannot leave Karamja with the rum in your inventory. To smuggle the rum from Karamja, you'll have to ask Luthas for a job and use bananas to hide it in a crate.
6. Back in Port Sarim, ask Wydin for a job to get to the banana crate, and take the rum to Redbeard Frank. Follow his instructions.

You'll need a white apron (on a wall in the fishing store) to access the rum in Wydin's shop in Port Sarim.

A **spade** can be found in Falador, near the park where the treasure is hidden.

**Homework:** Finish the quest. Reflect on the quest and be prepared to discuss it next time with a partner.



## Lesson 4

# Pirate's Treasure



- Yellow circle: Redbeard Frank
- Pink circle: Wydin
- Green circle: Seamen and captain
- Red circle: White apron




- Blue circle: Zambo (rum)
- Red circle: Banana plantation
- Green circle: Luthas
- Pink circle: Customs (ship)

## Lesson 4

# Pirate's Treasure



 Blue Moon Inn (the chest is upstairs)



 Spade

 Treasure



## Lesson 5

# Your Quest

### **Objective:**

Reflecting on what has been learned, revisiting vocabulary, written production, and oral output.

### **Duration:**

5 minutes to do the discussion task. 30 minutes for designing and completing the quest. 10 minutes for presenting the quests for the other groups.

### **Pre-task:**

Reflecting on what has been learned, revisiting vocabulary, written production, and oral output.

### **During task:**

Planning a quest based in the world of OSRS, using learned vocabulary, practicing written production, and presenting your story to others.

### **After task:**

Submit the written task in the return folder.

### **Note:**

The group sizes can be adjusted if so wished. Group size of three pairs was chosen so multiple groups can present their work simultaneously.



# Your Quest

After playing Old School RuneScape and completing a few quests, it is time to plan your own quest. Reflect on what you have learned about Gielinor and design an adventure based on OSRS. Work with your partner.

## Reflection task:

Answer these questions orally with your partner in English:

1. What was easy/hard in the quest *Pirate's Treasure*?
2. Describe the differences in the language used by the quest's characters. What was different? Why do you think there were differences? What effects did the language used have on the characters and the quest?
3. Think about and describe how the following characters would speak: a king, a poet, a wizard, a goblin, a dwarf.

## Instructions:

1. To design your own adventure in the world of Gielinor, think of a plot for your quest.
2. Think of the characters that play a key role in your quest. You can use existing NPCs or come up with your own. Use your own character as the adventurer.
3. Think of the requirements for your quest: skill level requirements, item requirements, locations, enemies to be defeated, etc.
4. Focus on the narratives in the quest, i.e. the lines of the characters that carry the story forward. What kind of language do the characters use?
5. Finish writing down the storyline of your quest.
6. Present your quests to others.