

**THE PURPLE SOULSTONE: MATERIAL PACKAGE FOR
TEACHING ENGLISH TO EIGHTH GRADERS THROUGH
GAMIFICATION, AUGMENTED REALITY AND
INTERACTIVE STORYTELLING**

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<p>Tiivistelmä</p> <p>Pelillistämisestä on tullut koko ajan suositumpaa, eikä sen suosio näytä olevan laskussa. Nykyään sitä käytetään niin työelämässä kuin opettamisessakin. Kapp (2012) määrittelee pelillistämisen seuraavasti: peli elementtien käyttämisenä ei-pelillisessä kontekstissa tai ympäristössä, kuten esimerkiksi luokkahuoneessa. Pelillistämisen hyödyt koetaan tekevän oppimisesta paljon mielekkäämpää ja mielenkiintoisempaa (Hamari 2023). Pelillistäminen tuo mukanaan vuorovaikutuksen, jännityksen, osaamisen ja onnistumisen tunteita oppimiseen (Hamari 2023).. Kielenoppimisesta saadaan siis pelillistämistä hyödyntämällä kiinnostavampaa, sillä se motivoi ja lisää mielenkiintoa oppimiseen.</p> <p>Tässä materiaalipaketissa on hyödynnetty pelillistämisen ideaa ja sen avulla pystytty luomaan interaktiivisesta tarinasta peli, jonka avulla voidaan opettaa englantia. Perusopetuksen opetussuunnitelman perusteita (OPH 2016) ja pelillistä toisen kielen oppimista (gameful L2 learning) hyödyntämällä tehtävien luomisessa on rakennettu materiaalipaketti, joka on tarkoitettu 8. Luokalle. Tekstikirjoihin luodut tarinat eivät ole interaktiivisia, ja tähän materiaalipakettiin luotu interaktiivinen tarina pyrkii täyttämään sen aukon. Interaktiivinen tarina on kirjoitettu 8. luokkalaisille sopivalla tyyllillä, jotta he pystyvät seuraamaan tarinaa ja sen kulkua.</p> <p>Tarina on kirjoitettu käyttämällä <i>Twine</i> -ohjelmaa, jonka avulla kuka tahansa pystyy tekemään interaktiivisia tarinoita. Kirjoittamisessa on hyödynnetty Hayes-Rothin (1998) seitsemää opastavaa perustetta, joiden tarkoitus on auttaa luomaan kertomus, joka aktivoi pelaajia/lukijoita. Tarina keskittyy päähenkilön ympärille luotuun interaktiivisuuteen, jonka avulla pelaaja/lukija voi tehdä omia päätöksiä tarinan eri kohdissa.</p> <p>Tarinan rakentamisessa ja lukemisessa/pelaamisessa hyödynnetään tietokoneavusteisen kielen oppimisen (computer-assisted language learning, CALL) ja mobiilivälineavusteisen kielen oppimisen (mobile-assisted language learning, MALL) peruserätyksiä. CALL esiintyy käytettäessä <i>Twine</i> -ohjelmaa tarinaa pelattaessa. MALL on vuorostaan vaihtoehtoinen ratkaisu tarinan lukemiseen/pelaamiseen. Käyttämällä QR koodeja, lisättyä todellisuutta (AR) voidaan hyödyntää interaktiivisen tarinan lukemiseen/pelaamiseen <i>Twine</i>-ohjelman vaihtoehtona. Älylaitteilla QR koodeja voidaan hyödyntää tarinan pelaamiseen/lukemiseen ajasta ja paikasta riippumatta (Gromik 2017). On kuitenkin hyvä huomioda, että vaikka suurin osa tehtävistä on digitaalisessa muodossa, osa tehtävistä tulostettavia.</p>	
Asiasanat Material package, Gamification, Augmented reality, gameful L2 learning, Interactive storytelling, Interactive fiction, Computer-assisted language learning, Mobile-assisted language learning	
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1 INTRODUCTION

The topic for this thesis is combining gamification, augmented reality (AR) and interactive story together to create an extracurricular option to learn more English for eighth grade students. According to Kapp (2012), gamification is using game elements in a non-game environment such as a classroom. Hamari (2023) states, gamification in learning increases the interest in studying, because it gives the learner quick feedback on what they have learned, as such it can become an inspiration to the students to learn more. Gamification brings excitement, interaction and the feeling of success in learning (Hamari 2023) These experiences and feelings enable gamification to bring the learner the possibility of successful learning.

In a sense, the interactive story is the non-game element that has been gamified through the interactions between the user and the story and as Bostan and Marsh mention in 2014, this interaction can be considered user-to-system interaction. As such, using gamification is the main aspect of bringing AR and interactive story together. With the theories of gameful L2 learning, the perspectives and affordances, helping to shape the exercises in this material package, the gamification combines all of them together to create a harmonious system. It can be said that the interactive story is more like a game rather than a traditional written story and as such it has been gamified. As Kapp (2012) states, gamification is more than just badges and points, it is important to note that the story is more than just the story and as such I will refer to the reader as player/reader as the definition of reading the story also fits in with the idea of playing a game.

There is no teaching material that is suitable for all the learners and as such it is difficult to fill that gap. As the textbooks have stories in them, the storytelling might not be interesting or engaging for the students. In the current textbooks and stories, there is no interactivity between the reader and the story and with this thesis I hope to fill that empty gap by creating an interactive story for the students. Storytelling is a way of teaching that is very old and has been used for teaching ever since the first humans learned to communicate. From stories that were told from images drawn on the walls to the current textbooks, the main idea of a story is to teach someone something. In this material package I have created an interactive story that can be used as an extracurricular activity or as an option to the regular textbook for the eighth grade students, using gamification to increase motivation and engage the students to learn better. The eighth grade was chosen as the target group, because of their level of their L2 skills and the fact that there are no teaching materials available that consists of interactive stories that are aimed at the eighth grade students.

As this is a material package, I have created an interactive story for this thesis which follows Hayes-Roth's (1998) seven guiding principles to create an interesting and engaging narrative. Incorporating the exercises with the interactive story will create an alternative way to learn English. The exercises created for this material package were created following the learn requirements for 8th graders which are mentioned in the curriculum (OPS 2016), and also having gameful L2 learning in mind. The exercises range from grammar to reading comprehension exercises.. The interactive story is fantasy by genre, and is mostly main character centred (Hayes-Roth 1998). The word "interactive" comes from the possibility of interacting with the story, the player/reader chooses their own "path" in the story. What this means is that the interactive story branches out at certain points during the story which allows the player/reader the possibility of choice between two or more options.

The interactive story has been created by using the application called *Twine 1*. It is an application which allows anyone to create their own interactive stories. Including computer-assisted language learning (CALL) as another aspect of this thesis, it is

important to note that technology has a massive impact on this thesis. While augmented reality (AR) is more focused on a singular practice in this thesis such as using QR codes to give another way to create the interactive story. The QR codes combined with mobile-assisted language learning (MALL) allow the students to use their mobile devices to access the story. As Gromik (2017) states, MALL works in nearly every environment as long as the students have mobile devices that have the possibility of either downloading the QR code reader application or having the QR code reader built in the device itself.

In the next section of this thesis I am going to define gamification and explain its uses in education. I will also introduce computer-assisted language learning (CALL) and mobile-assisted language learning (MALL). In section 3, I am going to introduce augmented reality (AR) and explain what it is. In section 4, I will introduce the gameful L2 learning. I will explain different perspectives and affordances of gameful L2 learning. In section 5, I will introduce interactivity and interactive storytelling as well as the interactive story. In section 6, I am going to introduce the content of the material package, this includes the contents of the material package, the exercises and the interactive story, and the assessment. In the final section, I am going to discuss and conclude the thesis.

1 <https://twinery.org/>

2 WHAT IS GAMIFICATION?

To be able to define the concept of gamification, it is necessary to define the root of the word gamification (Kapp 2012, 7). The root word *game* needs to be defined. Kapp (2012) defines a game as a system in which a player becomes engaged in playing a game because the instant feedback and constant interaction are based on the challenge of the game, which in turn is defined by the rules, all of which work together to create a system that provokes an emotional reaction, and ultimately, results in a quantifiable outcome within a larger system. As such these individual elements come together to create an event that is larger than the individual elements (Kapp 2012, 9).

During the past decade there have been multiple definitions for gamification. Kapp (2012, 9) mentions that gamification uses elements that are commonly seen as game-like or “fun” to promote learning and engagement. Deterding et al. (2011) define gamification as “the use of video game elements in a non-game environment to improve user experience and engagement.” Nicholson (2011) defines gamification as “the integration of user-centred game design elements in non-game contexts.” As a combination of the earlier definitions, I will define gamification as using game-based elements and mechanics in a non-game environment to engage people, motivate action, and promote learning and problem-solving skills

Gamification goes beyond mere badges, points, and rewards, which are often considered the least significant aspects of this concept (Kapp 2012, 12). Instead of transforming all assignments into games, gamification involves taking out insights from games about how they effectively motivate individuals and then applying these insights to non-game settings. Its primary aim is to influence motivation, enhance skills, shape attitudes, and boost performance (Chapman & Rich 2018).

Unfortunately, the term "gamification" has been somewhat diminished by its association with badges, points, and rewards. The true value of gamification lies in

incorporating elements from games into various contexts, fostering interactivity, encouraging problem-solving, and weaving compelling narratives into the experience. It is essential to recognize that while the idea of gamification is gaining momentum, the fundamental elements of gamification are not new.

2.1 Gamification in education

The practice of Game-informed L2 Teaching and Learning (L2TL) involves applying theories of games and play to the field of L2 teaching and learning. Many effective L2 pedagogical approaches inherently incorporate elements of games, even if they do not explicitly label themselves as such. Valuable insights for Game-informed L2TL can be gleaned from research on how games facilitate L2 learning (Reinhardt 2019, 190-191).

The effectiveness of gamification depends largely on the motivations and gameful dispositions of learners. An L2 learning activity, lesson, or course can be gamified by integrating various elements, including points, rewards, badges, trophies, levels, and leaderboards (Reinhardt 2019, 190-191). According to Bell (2017), gamification contains insights gained from the work of cognitive scientists, adaptive learning, and learning analytics, and from the studies it seems to be able to improve student engagement.

Bell (2017) states that the first demonstration of gamification in the “serious” world was military, where training personnel has been carried out through war games for centuries and without losing a single life. Bell (2017) mentions that many consider *Chaturanga* to be the first war game, and that it was played in India in the seventh century with similarities to modern chess. The game pieces represented foot soldiers, elephants, and chariots and they moved on a playing board much to the likeness of a chessboard. Moving on to the present day, with the average American child between the ages of 8 and 18 playing video games for seven hours weekly, it is obvious that

video games do occupy students' attention and interest (Gentile & Walsh 2002; Bell 2017). Considering how much children play around with their mobile devices, it seems clear that games are important as a tool to create interesting, engaging and motivating material for learning.

According to Bell (2017), an acceptable working hypothesis is that elements inherent to games can be added into materials development to improve student learning outcomes. This is also usually referred to as gameful design. Materials structured with game aspects in mind could allow students to learn how to use abstract ideas in qualitative and meaningful ways through working with reasonable ideas contextually as well as symbolically (diSessa 1982; Bell 2017).

Reinhardt (2019) states that the term "gamification" presents a challenge because it suggests that an activity was devoid of game-like characteristics before being gamified, which may not always be the case. A more useful and Computer-Assisted Language Learning (CALL)-friendly way to conceptualise gamification is as a 'game-as-method.' This aligns with other metaphors, such as tutor, tool, and ecology, used to describe CALL pedagogical practices. According to Reinhardt (2019), a game can take on the role of an educational tool when the language woven into its structure becomes the subject of learning, with the game itself serving as the teacher. It also operates as a learning instrument when it becomes the vehicle for acquiring knowledge, engaging learners who actively employ the game to gain new perspectives on issues or challenges. Furthermore, gaming can form an ecology when viewed as a form of literacy practice, encompassing diverse elements such as players, non-playable characters (NPCs), gameplay, participation in gaming communities, associated discourses, supplementary texts, the game world itself, and the broader context of play (Reinhardt 2019). Gamification is essentially the intentional use of game design elements into systems and contexts that are not traditionally considered games, such as courses, lessons, and activities. As a result, it infuses a gameful aspect into these contexts.

2.2 Computer-assisted language learning

Computer-assisted language learning (CALL) is a methodology for instructing and acquiring foreign or second languages, employing computers, computer-based tools, and information technology to deliver, reinforce, and evaluate the learning materials.

Over the past two to three decades, language learning has emerged as highly dynamic and popular within education for the integration of learning technologies (Hubbard & Levy 2016; Schmid 2017). During this period, Computer-Assisted Language Learning (CALL) has solidified its position as an innovative field encompassing both research and practical applications. It has given rise to a multitude of peer-reviewed journals, annual conferences, and national and international organisations dedicated to its advancement (Schmid 2017). CALL courses and modules have now become an integral part of academic programs worldwide, spanning undergraduate and graduate levels, as well as both taught and research-oriented doctoral degrees (Schmid and Whyte, 2014; Whyte, 2015; Schmid 2017). Notably, in the past decade, there has been a significant amount of distance and online CALL courses, reflecting the evolving landscape of education.

Technology has assumed a central role in training language teachers, with digital literacy and learning technologies forming a core part of teacher training courses at all educational levels, both in public and private sectors. Today, a majority of language teaching positions require a solid understanding of the theory and practice of learning technologies, as well as proficiency in digital literacy skills (Thomas, Reinders & Hauer 2013). The emergence of Web 2.0 technologies and applications, including platforms like blogs, wikis, podcasting, photo and video sharing, has brought about a significant shift (Thomas, Reinders & Warschauer 2014). This change extends beyond conventional content consumption to include active participation from learners themselves. Learners now possess the capacity to not only consume but also produce content and learning materials, ushering in a new era of learner-generated educational resources (Thomas, Reinders & Hauer 2013).

According to Thomas et al. (2013), Computer-Assisted Language Learning (CALL) has progressed to function at the convergence of language education and technological advancements. Its foundations incorporate a wide spectrum of disciplines such as psychology, sociology, natural language processing, linguistics, artificial intelligence, human-computer interaction, and computer science. This multidisciplinary approach is harnessed for the development of pedagogical and technological innovations within CALL (Thomas, Reinders & Hauer 2013). In the present-day CALL environments, learners have the opportunity to enhance their technology and digital literacy skills. Thomas, Reinders and Hauer (2013) state that these environments enable collaboration with language learners from different cultures, fostering a deeper understanding of cross-cultural communication within our increasingly globalised world. Such experiences not only make language learning easier but also promote intercultural competence. It also needs to be noted that The proficiency of language teachers in CALL stands as a pivotal aspect influencing the successful integration of CALL methodologies (Hubbard 2008; Kessler 2006; Son 2004, 2014). Hence, there is a pressing concern surrounding the insufficient readiness of numerous language teachers to proficiently leverage CALL tools or confidently discern and appraise viable CALL approaches (Son & Windeatt 2017).

2.3 Mobile-assisted language learning

As individuals, people have the power to create digital content directly from their surroundings or access online forums and social networking sites to share resources that were previously not easily available to them but are pertinent to the message they want to convey. This flexibility means creating and accessing information can occur at any time and from anywhere, offering mobile users the freedom to choose when and where they engage with content. This concept is at the heart of mobile-assisted language learning (MALL) (Gromik, 2017).

MALL has opened up an ever-expanding realm of learning possibilities. However, selecting the most appropriate technology can be a challenge. Researchers are exploring various devices for educational purposes, ranging from electronic dictionaries to iPods (O'Brien & Hegelheimer, 2007), and even gaming consoles like the Nintendo DS Lite (Kondo et al., 2012) (Gromik, 2017). Educators, as consumers, stand to gain by understanding how to effectively utilise cell phones and their features to provide more relevant and engaging learning experiences for their students. This not only involves developing an awareness and appreciation of their students' technology competencies but also acquiring the skills to seamlessly integrate technology into the learning environment (Gromik, 2017).

Friedman (2005) noted that the availability of affordable technology created an environment where learners could access internet resources and data, which they could adapt to their specific needs and then share with peers online, at their convenience. This environment gave rise to mobile learning, a way of accessing learning content through a mobile device, a paradigm shift accommodating new learning needs and preferences (Gromik, 2017). According to Ballard (2007), ubiquitous learning (u-learning) represents a subset of mobile learning, emphasising the integration of technology into the environment. Mobile-Assisted Language Learning (MALL) builds on this concept by linking portability with the capacity to utilise technology at any time, directly or indirectly accessing the internet, to facilitate independent learning (Wu, Wu, Chen, Kao, Lin, & Huang, 2012). Research on MALL usage in classrooms involves activities beyond traditional classroom settings, employing computers, mobile devices, and software to engage students in inquiry-based learning (Gromik, 2017).

3 AUGMENTED REALITY

Noor (2016) defines augmented reality (AR) as the portrayal of the surrounding reality with a blend of real and virtual elements, effectively crafting a novel environment (Noor 2016; Aveleyra, Racero & Toba 2018). This concept, as per Noor (2016), merges various devices with both virtual and existing physical information to create a unified reality. AR essentially intertwines material reality with virtual holograms, presenting users with these holograms integrated into their real-world surroundings. Fundamentally, augmented reality embodies the fusion of tangible real-world objects and elements from the virtual realm (Noor 2016; Aveleyra, Racero & Toba 2018).

Rampolla and Kipper (2012) state that augmented Reality (AR) stands as a variant of Virtual Environment (VE), commonly referred to as Virtual Reality (VR). In VR, users are wholly immersed in a synthetic environment, where they cannot perceive the actual surroundings. In contrast, Augmented Reality involves the overlay of digital or computer-generated elements, such as images, audio, video, and tactile sensations, onto a real-world environment in real-time. Technically, AR has the potential to enhance all five senses, but its predominant contemporary application is visual. Unlike Virtual Reality, Augmented Reality permits users to maintain awareness of the genuine world while integrating virtual objects into or superimposing them onto the real environment (Rampolla & Kipper 2012; Jaros 2018; Prodromou 2019). In essence, AR serves to complement reality rather than supplant it, representing a middle ground between entirely synthetic and wholly real experiences..

Expanding on the fundamental definition and capabilities of Augmented Reality (AR), Rampolla and Kipper (2012) elaborate on the three essential characteristics that define true AR:

1. Integration of Real and Virtual Data: AR seamlessly merges actual, physical information with digital or virtual content. It creates a harmonious blend, where virtual elements interact with and enrich the real-world environment.
2. Real-Time Interactivity: AR is inherently interactive and operates in real time. It responds to user input and adapts to changing circumstances, enabling dynamic engagement with the augmented environment.
3. 3D Spatial Environment: AR primarily functions within a three-dimensional (3D) spatial context. It leverages the spatial attributes of the physical world to provide depth and dimension to the augmented experience.

Augmented Reality's core essence lies in its ability to visually present information that users would otherwise remain unaware of. Just as vast amounts of data are transmitted across various wireless frequencies in the background, we, as individuals, would remain oblivious to this information were it not for devices like mobile phones, tablets, and laptops that bring this data into our visual awareness (Rampolla & Kipper 2012; Jaros 2018; Prodromou 2019). Augmented Reality, much like other graphical interfaces, empowers us to access and perceive useful information in real-time, no matter where we are.

Rampolla and Kipper (2012) also state that it is important to note that Augmented Reality is not a singular technology but a combination of several technologies working together to convey digital information within our visual field. AR represents an immensely captivating and nearly endless collection of technology-enhanced experiences that contribute to the creation of the real-time Web (Rampolla & Kipper 2012).

4 GAMEFUL L2 LEARNING

The field of second language acquisition (SLA) delves into the processes through which individuals learn or acquire second or foreign languages. This exploration occurs within a range encompassing naturalistic and formally instructed contexts, irrespective of whether technology plays a role (Reinhardt 2019). The insights garnered from SLA research play a pivotal role in shaping practices related to Second Language Teaching and Learning (L2TL), and conversely, L2TL practices inform the direction of SLA research. Situated primarily within the domain of applied linguistics, SLA stands as an interdisciplinary field, drawing from and adapting theoretical and methodological frameworks rooted in various social sciences and humanities, such as psychology, sociology, anthropology, linguistics, modern languages, and the learning sciences (Reinhardt 2019).

According to Reinhardt (2019), each SLA perspective usually carries ontological implications, which means it is underpinned by a corresponding theory regarding the fundamental nature of 'language' and 'learning.' Furthermore, each perspective entails epistemological and methodological implications, describing a particular approach to understanding and validating the existence of language and its acquisition (Reinhardt 2012). This diversity in SLA theoretical perspectives has resulted in a variety of methodologies, contributing to many approaches that some view as advantageous for the field, while others perceive it as excessive (see Lantolf 1996; Seidlhofer 2003).

4.1 Different perspectives on gameful L2 learning

The field of language learning, particularly second language (L2) learning, has been greatly enriched by the incorporation of game-based methodologies. These innovative approaches offer varied perspectives on how games can enhance language acquisition. Gameful L2 delves into three distinct viewpoints: the

Structural-Behaviorist view, the Psycho-Cognitive view, and the Social-Informed perspective, each shedding light on the gameful L2 learning process.

4.1.1 The Structural-Behaviorist View of Gameful L2 Learning

Reinhardt (2019) states that the Structural-Behaviorist perspective emphasises a systematic approach to language acquisition within a gaming context. It underscores three fundamental aspects:

1. **Comprehension and Production through Translation:** In this view, the act of translating game-specific language is central to L2 learning. Learners engage in interpreting and producing language within the game, which fosters a deeper understanding of the linguistic elements present in the gaming environment.
2. **Repeated Exposure to Language Structures:** Consistent exposure to the structural components of language is a key facet of the Structural-Behaviorist approach. This includes becoming acquainted with the sounds, words, and grammar used in the game. The repetition and immersion in these elements are believed to reinforce language acquisition.
3. **Positive and Negative Reinforcement:** Positive and negative reinforcement mechanisms, in the form of rewards and penalties, play a pivotal role in this perspective. Gamification elements serve as motivators, incentivizing learners to engage with the language more effectively.

The three fundamental approaches enable students to learn English while playing. Comprehending and producing language through translation encourages the learner to have a deeper understanding of the game-specific language. Having an understanding of the game fosters engagement and this motivates the learner to play more and learn more. Depending on the game genre, the specific language in these games are different from academic and vernacular language. As an example, fantasy games in general usually have their own languages, such as a mythical dragon speaking in dragon tongue or elves speaking elvish. It is also important to note that

in fantasy language, there is magic and other magical elements and the vocabulary used might be completely different from daily life language use.

Consistent exposure to the game-specific language increases the language acquisition. Being exposed to the language constantly allows the learner to become more familiar with the language, and this enables the learner's language learning. In the story written for this thesis, the rewards given to the reader is the progression of the story. While in gamification rewards and penalties are quite common, especially in competition, the story in this thesis does not encourage competition, and as such there is no rewards or penalties in doing the exercises faster or slower. Competition works well sometimes, but it depends on how well the teacher knows their students.

4.1.2 The Psycho-Cognitive View of Gameful L2 Learning

The Psycho-Cognitive perspective delves into the cognitive aspects of gameful L2 learning, highlighting the following features (Reinhardt 2019; Doughty 2012; Chapelle 1997):

1. Immersion in in-game content which means that learners are encouraged to immerse themselves in in-game content that contains partially comprehensible language use. This immersion is facilitated through interactions with in-game narratives and game-related practices rich in various discourses.
2. Noticing lexico-grammar differences which means that a critical element of this perspective is the recognition of lexico-grammar that may differ from the player's existing understanding. This noticing of variations serves as a form of cognitive stimulation, prompting learners to explore language nuances.
3. Negotiation for meaning which means language learners are given the opportunity to negotiate meaning with in-game content and characters, and potentially with other players. This active engagement promotes a deeper understanding of the language's functional context.
4. Opportunities for responsive language production that stands for the idea of the psycho-cognitive view advocates for providing learners with

opportunities to produce language and receive responsive feedback from the game, fostering a more interactive and dynamic learning experience.

Immersion in the game content requires the partially understandable language, without any foundation in the language makes the experience less immersive. Having a partial understanding of the context allows the learner to make guesses for the lexical items that they do not know, and usually not fully understanding a game does not break the immersion as long as the learner understands what the context is. This understanding is created with the interaction of the narrative and the practices. Noticing lexico-grammar differences is important as the recognition of certain lexico.grammatical structures might differ from player to player. Noticing these differences create cognitive stimulation, which in turn engages the learner to explore the language. In some game genres, the player is able to have a conversation with the non-playable characters (NPCs), and with other players, and they can interact with the environment in different ways. This interaction between the player and the game content creates opportunities for responsive language production, and this increases engagement and this allows the player to learn more about the language in a more practical context.

4.1.3 Social-Informed Perspectives on Gameful L2 Learning

The Social-Informed perspective focuses on the social dimensions of gameful L2 learning, emphasising the following aspects (Reinhardt 2019; Atkinson 2011; Gee 2004):

1. Interaction with game discourses: Learners are encouraged to interact with the game's embedded and emergent discourses, which are an integral part of gameplay. These discourses are closely tied to the context of the game and contribute to the development of language skills.
2. Enacting roles and developing identities: In this perspective, learners take on specific roles and develop identities, whether as a game player, an avatar, or a character within the game. These roles facilitate language acquisition and social integration within the gaming community.

3. Negotiation with other players: Language learning extends to negotiation with other players, encompassing not only ideational meaning but also interpersonal, pragmatic, and cultural aspects. This social engagement enriches the language learning experience.
4. Participation in gameful social practices: Participation in gameful social practices entails not only learning how to play the game but also being recognized as a legitimate player.

This perspective aligns with the notion that language learning is inherently social and that recognition within the gaming community is a valuable component of L2 acquisition. While some games are made for a single player experience, there are a lot of games that incorporate different aspects of teamwork and other elements of cooperation. For example, in *World of Warcraft*, the social aspect of the game can be seen when people group up together to challenge difficult quests, quests are tasks in the game that the players complete for rewards, such as defeating stronger monsters, and some of these quests cannot be done alone. According to Gee (2006), these groups can be called “cross-functional teams”. Each of the players in the group have their own roles that they are responsible for, and without working together the challenges cannot be overcome. The language learning takes place within the social situation and the interaction between the players. The players participate in a practical situation to use the language to overcome the difficulties they face, and these situations allow the players to increase their language acquisition by participating in the conversations and cooperation. This also extends to the real life working experience, as people specialise in different tasks, they cooperate with others with different specialisations during their work, and they come together to work towards common goals (Gee 2006).

4.1.4 Ecological perspectives on gameful L2 learning

The ecological perspective serves as an encompassing term for various interconnected approaches that view language and learning as intricate processes intricately tied to their context and environment. These processes are inherently both cognitive and social in nature. While the ecological view often aligns with

social-informed approaches due to its emphasis on the social dimension, it is frequently considered separately because it explicitly takes a stance on learning as a phenomenon that is both social and cognitive. In some cases, it is even proposed that the ecological perspective offers a novel paradigm that transcends the traditional social versus cognitive debate (Lafford 2009; Chapelle 2009; Reinhardt 2012).

From an ecological perspective, learning and language use are seen as intricate, systemic, and non-linear processes that emerge over time. Language itself has evolved from the dynamic and interactive relationships between humans and their surrounding environments. The ecological view aligns with a usage-based understanding of language, exemplified by the work of Tomasello (2003), where learning is driven by domain-general cognitive mechanisms like entrenchment, pattern recognition, and statistical learning. This perspective acknowledges that language structure emerges over time and is contextually situated, bridging the gap between cognitive and socio-cognitive interpretations (Reinhardt 2012; Reinhardt 2019).

4.2 Affordances of gameful L2 learning

According to Reinhardt (2019), the ecological notion of affordance, affordances within language learning encompass the dual perception of opportunities and hurdles that learners identify within their learning environment while learning a language (Gibson 2014, provides a valuable starting point for comprehending the concept of gameful L2 learning. This is because a game mechanic can be seen as a dynamic and actionable behaviour, and the concept's potentiality and contingent nature align with the distinctive qualities of games as ergodic and emergent. In other words, games need to be played to be fully realised.

4.2.1 Contextualized language learning

The process of learning language within games, particularly the connections between form, meaning, and function, can be facilitated by game narratives that

offer clear graphic and linguistic contextual cues while maintaining thematic coherence (Ellis 2003; Calleja 2007; Neville 2010). According to Reinhardt (2019) vocabulary used for storytelling or crafting personal narratives may be acquired more effortlessly and remembered longer compared to language devoid of narrative context. While certain game-specific vocabulary may be infrequent and limited to certain contexts, the act of embedding it within narratives can contribute to a broader language learning experience and heightened language awareness.

Players may be able to use their gaming skills and literacy to aid in acquiring new vocabulary. However, the converse situation, involving learning new rules through a new language, can be more challenging. As stated by Reinhardt in 2019, the motivation that propels players to engage with and play games can significantly influence the language learning process. Additionally, the heightened emotional responses generated by gameplay dynamics and various play styles may lead to greater attention to the language used to express those experiences. On the flip side, these heightened emotions may also induce anxiety and inhibit the learning process.

4.2.2 Time for L2 use and learning

The utilisation of game-controlled time mechanics can provide the essential time required for effective understanding, processing, and generation of language. When learners have control over the pace of their learning within the game, it can enhance their sense of agency and promote reflective awareness (Juul 2001; Juul 2005; Reinhardt 2019). Repeatability within the game context offers additional chances for comprehension, clarification, reflection, or the creation of the correct response. On the other hand, adding time pressure into game designs can stimulate the production of language output, fostering fluency and automaticity in the learning process (deHaan 2005; Reinhardt 2019)

4.2.3 Spaces for sheltered practice

In the realm of second language (L2) learning, proficiency may be more efficiently cultivated within game environments where the consequences of taking risks are

relatively low, minimising potential embarrassment or face-saving risks (Gee 2003: Reinhardt 2019). According to Bandura (1995), structured guidance and support within games can bolster learners' self-assurance and independence. This is achieved by allowing for incremental mastery, where small victories are repeated and celebrated, contributing to the development of confidence. The instructional components provided within game tutorials and practice sessions often prove more motivating and productive for learning compared to non-game-based tutorials. Anonymity and the opportunity for learners to engage in identity play protect their true identities, fostering a more comfortable and engaging learning environment. According to Wattana (2014), multiplayer game designs, with their inherent collaborative dynamics, can stimulate learning through apprenticeship. They create conditions for learning through observation and instructional modelling while providing a safety net for learners (Reinhardt 2019). Pedagogically mediating a game by incorporating modifications and supplementary materials can enhance the learning experience by reducing inhibitory responses and creating a more supportive learning environment (Hwang et al. 2017).

4.2.4 Goal-oriented learning and feedback

Designs that centre around specific goals in games can be highly effective for learning, as they empower players with a sense of agency and autonomy. This means players feel in control while being guided and supported in their learning journey. According to Purushotma et al. (2009), thoughtfully designed supplemental materials that are learner-focused can enhance, rather than conflict with, the player's goal-oriented mechanics in game designs as such these materials complement the player-driven learning approach. The design of a game's interface, whether it's an informal game or an educational one, should support constructive usage. This includes aligning with second language (L2) learning objectives, offering access to additional resources like translations or captions, and allowing players to manage their own pace of learning (Reinhardt 2019). Timely, relevant, and instructional feedback within the gaming experience can foster L2 learning and maintain motivation. Such feedback is immediately beneficial and doesn't serve as a distraction or punitive element. Reinhardt (2019) states. The effectiveness of

feedback regarding language form, whether it's more impactful when integrated within communication, may hinge on the learner-player's inclination towards a gameful approach. A player with a focus on learning may not mind, and might even prefer, some explicit focus on the language's structure and form. (Reinhardt 2019).

5 INTERACTIVE STORYTELLING

To understand the fundamentals behind interactive storytelling, interactivity needs to be defined. There are multiple ways to define interactivity. I have chosen three different definitions for interactivity. These three definitions explain interactivity and how it works in different situations. The first definition is interactivity as the relatedness of messages, the next one is interactivity in virtual environments, and the last definition, three levels of interactivity. The interactive story combines the three definitions. First, the interactivity of relatedness can be seen in the story as computer-mediated communication between the story and the player/reader (Bostan & Marsh 2014). Next, the interactivity in virtual environments, while the story is not very complex in its form, it requires an Internet connection if it is to be played through *Twine*. The story does not have complex attributes as such it is bare bones click an option to proceed (Bostan & Marsh). In the last definition, three levels of interactivity, the story follows the idea of user-to-system interactivity. After all, the story is a game, it follows the idea of computer-based interaction (Bostan & Marsh 2014), I will explain more about this in the three levels of interactivity section. In the last part, I will introduce and define interactive fiction in this chapter.

5.1 Interactivity as relatedness of messages

Interactivity is in no way unique to media and can even be considered its central characteristic (Lievrouw & Livingstone 2002; Bostan & Marsh 2014). The term itself has been overused because different fields of study have defined interactivity from their perspectives and associated it with various terms: choice variety, connectedness, control, directionality, experience and responsiveness, hypertextuality, participation, rapidity and speed, and synchronicity (Rafaeli & Ariel 2007; Bostan & Marsh 2014). In a gaming environment, interactivity is the result of a computer-mediated communication process and an effect of player actions (Bostan & Marsh 2014). As mentioned by Rafaeli (1988), interactivity is an under-defined concept that has barely any consensus on its meaning and it is not located in the element of the medium or user perceptions, rather it is in the relatedness of transmitted messages with previous exchanges of information where sender and receiver roles become interchangeable. In this context, it can be said that messages transmitted by a computer game are relevant to the previous exchanges of information or the former actions of the player, although the complexity of this relatedness differs from keeping track of game scores to interactive storytelling systems that analyse player actions during the game for a personalised experience (Bostan & Marsh 2014).

5.2 Interactivity in virtual environments

According to Steuer (1992), interactivity in virtual environments consists of three main elements: speed, range, and mapping. Speed is the response time of the virtual world; range stands for how many aspects can be manipulated by the user, and mapping is a function of the types of controllers that can be used to interact with the virtual environment (Bostan & Marsh 2014). The aim of computer games is to give instant feedback to player actions but the response time usually depends on the hardware specifications of the personal computer if it is a video game and on the Internet connection bandwidth if it is an online video game. (Bostan & Marsh 2014).

It also needs to be noted that today, a lot of newer video games can be also considered to be online video games, because they require an Internet connection even if the player plays the game as a single-player game. Bostan and Marsh (2014) mention that the range of attributes that players can manipulate greatly differs, from the movement of simple objects in a game to massive multiplayer gaming environments with thousands of objects and players to interact with. As examples for the earlier mentioned game and gaming environment, a simple game could be a *Pong game*¹ and a massive multiplayer gaming environment could be any massively multiplayer online game, such as *World of Warcraft* or *Final Fantasy XIV*. The mapping or the controllers used to interact with the game ranges from keyboard and mouse to different game controllers, these also include specialised input devices such as joysticks or racing wheels (Bostan & Marsh 2014). Today both consoles and PCs can be controlled with all sorts of input devices as such the devices are mostly interchangeable.

¹ <https://www.ponggame.org/>

5.3 Three levels of interactivity

The three levels of interactivity are identified as user-to-user (interpersonal), user-to-content (user-to-documents), and user-to-system (user-to-computer) interactivity (Szuprowicz 1995; Jensen 1998; McMillan 2002, Bostan & Marsh 2014). User-to-user interactions are categorised into four groups: feedback, monologue, mutual discourse, and responsive dialogue, depending on the level of receiver control on the messages and the direction of communication. User-to-documents interactions are also categorised into four groups: content-on-demand, content exchange, co-created content, and packaged content, based on the level of receiver control on the messages and the nature of the audience. User-to-system interactions are categorised into four groups: adaptive interaction, computer-based interaction, flow, and human-based interaction, according to the centre of control and the nature of the interface (Bostan & Marsh 2014).

User-to-user interaction is mainly composed of non-verbal and verbal communication forms such as facial expressions, gestures, etc., and these forms are mediated through one or more of the five senses. From a gaming perspective, it has two different forms: player-to-player interactions in multiplayer games and communication between players and non-playable characters (NPC). Player-to-player interactions allow players to have more control over their mutual interactions in which the sender and receiver roles the players have are usually indistinguishable. While player-to-NPC interactions are usually seen in form of monologues or responsive dialogue, depending on the level of the AI of the NPC (Bostan & Marsh 2014).

In user-to-content interactions, traditional games are shipped to stores as packed content, while online games can be bought from various online gaming platforms, such as *Steam*, *GOG Galaxy*, and *Epic Games Store*, these platforms allow the users to buy games or their add-ons, also known as downloadable content (DLC), track their achievements and chat with other users. Content exchange can be experienced in some of the games in a form of modifying the game content (modding), these games allow the users to create new content or change the current content by using tools or scripting languages. These modifications can change the gameplaying process by changing the game mechanics, the virtual environment, or the appearance or characteristics of the 3D objects and characters. Interactive storytelling is closest to user-to-content interactions, as the player is modifying the content simultaneously as they play or read the story (Bostan & Marsh 2014).

The user-to-system interactivity or Human-Computer Interaction (HCI) aims to improve the interactions between the user and a computer. Games today can be considered computer-based interaction where the player makes their decisions based on the presented information. The interfaces, such as gaming consoles, gamepads, and personal computers, are used to interact with a computer game. These interfaces are generally not transparent but apparent. This transparency can be seen in immersive 3D environments where VR (virtual reality) headsets or other specialised

equipment, such as controllers for VR games, attempt to eliminate the connection to the real world from the user and to immerse the user in the virtual environment. However, Castranova (2017) argued that, regardless of the transparency of the interface, our minds do not wish to separate media from reality if the media image is pleasant or motivating at a deep psychological level (Bostan & Marsh 2014). This can be considered a reasonable explanation since some players tend to lose themselves in the gaming environment. They experience the flow state described as “activities that provide a sense of discovery, a creative feeling of transporting the person into a new reality or previously undreamed-of states of consciousness” (Csikszentmihalyi 1990). Interactions within the virtual world, such as exploring and travelling, and the 3D objects, such as armour and weapons, are also part of user-to-system interactions (Bostan & Marsh 2014).

5.4 Interactive fiction

Interactive fiction is about narratives that have branching storylines, where narrative segments and dialogues are intertwined with choices made by the player/reader, influencing the progression of the story (Buendgens-Kosten 2021). The story written for this material package does have branching storylines that gives the player/reader a choice in multiple situations, however, in the end and in certain points the storyline comes together as the complexity of branching narratives can escalate quickly and make the story massive. To manage the ever-expanding story nodes, using authoring software like *Twine 2* can be very helpful. However, it's important to recognize that proficiency in using such software is merely one aspect of creating exceptional interactive fiction (Buendgens-Kosten 2021).

Interactive fiction offers two crucial elements that are often absent in contemporary storytelling media such as books, theatre, movies, and television: "autonomy," denoting the capacity to act and evolve independently, and "interactivity," signifying the ability to actively listen, think, and intelligently respond to the audience (the

user) (Stern, 1998, p. 16) as can be seen in the story when the user reads the story and when the story branches and gives the user options on which route to take.

According to Montfort (2003), interactive fiction encompasses the following characteristics: 1. The presence of a potential narrative, which is a system that generates narrative during interaction. 2. A simulation of an environment or world. 3. A framework of rules within which an outcome is pursued, also known as a game (Kozdras, Haunstetter & King 2006). The interactive story works similarly to a game. It has its own rules that the player/reader has to conform to, and it has its own fictional or nonfictional world, and by interacting with the story, the player/reader can change the narrative. Interaction within the story allows the player/reader to participate in the generation of the narrative, and this allows the player/reader to decide how to play the game within its own rules.

Gee (2005) also highlights that the principles underlying video games, with a focus on situated embodied learning and thinking, serve as exemplary models for the types of learning that could and should be integrated into educational settings. He asserts that, when provided with the right conditions, learning can be a motivating and enjoyable experience for individuals. Gee (2005) points out that successful video games incorporate effective techniques that make the process of learning enjoyable. He explains that games utilise a crucial element, interactivity, which captivates players in a manner that surpasses traditional books (Kozdras, Haunstetter & King 2006).

Hayes-Roth (1998) also addresses this issue, emphasising that creators of interactive fiction should aspire to offer players the same artistic fulfilment found in great works of traditional media like books, films, and theatre: namely, feelings of joy, rapture, and enlightenment (p. 12). Regarding joy, she elaborated that the interactive story system should elicit a sense of elevated pleasure in participants. The system should aim to inspire rapture by captivating the participant, momentarily diverting their attention from the real world. In terms of enlightenment, Hayes-Roth explained that the system should engage participants in aspects of thought, understanding, or

emotion. Her premise in 1998 was that these experiential qualities could be achieved by designing story systems centred around "interactive characters." Thus, in her view, interactivity could bring about joy (motivation through enjoyment), rapture (engagement), and enlightenment (learning) (Kozdras, Haunstetter & King 2006).

Hayes-Roth (1998) formulated seven guiding principles, referred to here as essential traits (to avoid confusion with Gee's principles), that clarify how to craft character-driven interactive narratives, offering participants the qualities of joy, rapture, and enlightenment:

1. **Protagonist-Centred Interaction:** Within an interactive story system, the "player" takes charge of the protagonist's actions and engages with other characters.
2. **Plot-Driven Interactions:** Interactions are seamlessly woven into a well-constructed plot. The player's choices play a pivotal role in the narrative's design, leading to joy through immersive participation in a meticulously designed storyline.
3. **Active and Meaningful Participation:** Active and purposeful involvement of the participant is encouraged.
4. **Abundance of Interactions:** Numerous interactions and a multitude of potential scene combinations are made available.
5. **Player-Directed Interaction:** The participant decides when and with whom to engage. Characters initiate, propose, and request interactions, allowing the participant to make choices.
6. **Choice-Consequential Narratives:** Choices made by the participant influence the trajectory of the story. The pre-established plot accommodates individual choices, resulting in story experiences that are both artistically crafted and individually realised. These choices linger with the player as they progress through the narrative.
7. **Character-Guided Storytelling:** The participant's narrative journey is partially steered by the actions of other semi-autonomous characters, who immerse the player in a series of adventures. This approach, led by the "storymaster,"

ensures that the participant's experience is consistently joyful, rapturous, and enlightening, whether on their initial visit or subsequent ones.

In this thesis, the interactive story follows the theories of Hayes-Roth (1998). After all, the player/reader acts as the protagonist of the story while there are no other players in the story, the player/reader is the main protagonist. The interaction between the plot and the player/reader of the story is meaningful and the player/reader's choices affect the story in how it is played. The player/reader is in an active role throughout the narrative, as the one who makes the choices on how to proceed. Throughout the interactive story, the player/reader makes multiple choices that influence the direction of the story, however, the story's plot merges in some of the chapters instead of branching out. The story follows a plot that progresses through the chapters and the choices the player/reader makes only have an effect within the chapters but not with the pre-created plotline. The story also has non-playable characters (NPC) that guide the player/reader, however, these NPC have rather minor roles in the game.

2 (<https://www.Twinery.org/>)

6 SKELETON OF THE MATERIAL PACKAGE

This material package focuses on teaching English through an interactive story which can also be considered as a game. The main elements of learning in this material package are gamification, gameful L2 learning, computer-assisted language learning (CALL), mobile-assisted language learning (MALL). CALL and MALL can

be seen in the material package through the usage of applications such as *Twine* to play/read the interactive story. The idea of game-informed L2TL practice is the informed application of theories of games and play to the practice of L2 teaching and learning and this has been added to the gamification part of the theoretical background. In this thesis, the interactive story is written with the theories of Hayes-Roth (1998) in mind. Hayes-Roth (1998) has created seven guiding principles that are used in this thesis to create an interesting and engaging narrative and as the interactive story is created using the guiding principles such as protagonist-centred interaction as the story is centred towards the player/reader. Active and meaningful participation and choice-consequential narratives are also included in the interactive story, and there are also exercises that allow the player/reader to participate in the story to create an interaction between the user and the system (Bostan & Marsh 2014), and the interactive story allows the player/reader to choose between different branches of the story which changes the story in certain points of the story. This allows the player/reader to have a certain aspect of choice within the story.

6.1 Aim and target group of the material package

The aim of this material package is to create an extracurricular activity or an option for the regular textbooks for the students to learn English. This material package also works as a self-study option if the students can self-regulate and do the exercises. The material package is aimed at the eighth grade, because there is no teaching materials about an interactive story and this thesis is created to fill that gap, and also the required level of L2 of eighth graders are adequate to learn from an interactive story of this level. The story is between the basic level (A2) and the intermediate level (B1). The story in this material package is written in an easy-to-understand form. The material package also includes vocabulary and grammar activities and tasks that teach the students English according to the current curriculum (OPS 2016). The material package includes an interactive story that has been written for educational purposes and can be adapted to different age groups. The story itself is an interactive fiction that will branch out at certain points of the story, however, the

branches will join together for certain important parts of the story. The story has been written in a simple-to-understand form for students, in the eighth grade, who are interested in learning more about English, especially in a fantasy setting. The exercises in the material package follow the current curriculum and aim to create additional exercises for the students combining a variety of different kinds of exercises. Using the gameful L2 learning as part of the exercise creation for this material package, the focus is on the different perspectives and affordances.

6.2 Content and the assessment of the material package

This material package includes a fantasy story. This story follows the player/reader as the main character of the story. The story begins in a tavern where the player/reader learns about the Purple Soulstone and begins their journey to find it. There are a total of five chapters in the story and in every chapter except the second, the player/reader is given a choice to interact with the story. These choices shape the narrative and they are what make the story interactive. The story narrative merges together in chapter 2, and in chapter 3.3, 4.4 and finally in chapter 5. While the story gives the choice of branching out inside the chapters, there is only one ending.

There are multiple different types of exercises, for example, there are communication exercises, reading comprehension, and grammar exercises, all of which are integrated into the story. In each of the chapters, there are exercises that have something to do with the situation in the story. For example, in chapter one, there is a door that has a lock with four chains that needs to be unlocked, and so an exercise has been added there to unlock the chains. There are a total of 38 different kinds of exercises throughout the chapters that have been created for this material package. However, the player/reader will not be doing all of the exercises as some of the exercises are in different branches of the story. The students also write a learning journal after each chapter for self-reflection about what they did and what they learned after that part of the story. The exercises follow the current curriculum (OPH

2016) as to what an eighth grader is supposed to learn during the eighth grade. Some of the exercises are digital while some of the exercises have to be printed out. There is also an exercise about the culture of other English-speaking countries. In this cultural exercise, the students are to search for information about the culture of English-speaking countries and they are to create a presentation about what they have found. These presentations will be presented to the rest of the class, and the other students will give feedback to their peers, the teacher will also give feedback to the presenter. The teacher can decide how to assess the presentations, whether it is assessed in oral or written form.

This material package follows the concept of formative assessment, which aims to continuously track student learning and offer consistent feedback to both educators and learners. Serving as an assessment for learning, when crafted thoughtfully, it empowers students to recognize their strengths and areas for improvement. Moreover, it nurtures the development of students' self-regulatory abilities, aiding them in better managing their educational journey with more structure and purpose. Additionally, it equips faculty with valuable insights into the specific areas where students encounter challenges, allowing for the implementation of adequate support measures.

Popham (2008) defined Formative Assessment (FA) as a deliberate procedure wherein educators employ evidence from assessments to refine their ongoing instruction to facilitate student learning. This perspective underscores the notion that an assessment becomes formative when it serves as a basis for informing instructional decisions and practices. Therefore according to Kaur (2023) the crucial factor of whether an assessment is formative lies in how it is utilised, rather than its inherent type. Basically, as long as practitioners utilise an assessment to adapt and enhance their instructional approaches, any assessment tool can be categorised as formative, regardless of its original intended purpose (kaur 2023). As such it is important to continuously assess the students' learning during the lessons. The formative assessment in this material package is through the learning journal that the students write after the lessons. At the end of the story, there is a self-reflection

which requires the students to summarise their learning using the journal they have written during the lessons. The teacher will assess the learning journals of the students throughout the lessons and chapters as well.

7 DISCUSSION

The reason I chose fantasy as the genre for my interactive story is that I believe that it would be more interesting for eighth graders and that it would motivate them to learn English when compared to the fixed style of the textbooks and exercises there are in the workbooks.. As the story itself is from a different genre compared to the fictional story they have in their textbooks, the motivation to learn might be enhanced during the interactive story. A fantasy story might interest them as much as it interested me, the writer of the story. Using the guiding principles of Hayes-Roth (1998) as an example, the interactive story is a main character centred story where the story follows the main character/characters depending on the size of the groups. The plot of the story is driven by the interactions of the player/reader as they have to decide what to do in the story as the story branches at certain points. This also combines with meaningful interaction, as the player/reader is engaged in the story. The exercises also give the player/reader a reason to finish the tasks at hand if they wish to continue the story. While the story is guided by the narrator, the choices the player/reader makes are their own.

The exercises created for the story are similar to the exercises that eighth graders do during their regular lessons, however, with the addition of the interactive story. The exercises have been created with the current curriculum in mind, while this allows a

massive amount of possibilities. The exercises were also created with gameful L2 learning in mind, by using the aforementioned gameful L2 perspectives and affordances. This allowed me to create multiple different kinds of exercises as can be seen in the exercises list appendix.

The idea of using *Twine* turned out to be rather problematic, as the exercises could not be added to the interactive story through the application. This is an issue with the interactive story, the interactive part works well but adding the exercises to it does not. Using *Google Classroom* so as to have a copy of the exercises for all the students did work, however, adding this to the story could not be done. Exercises could not be added to *Twine* through links. This made the AR part more difficult to create, however, this can be overcome by using physical forms of the exercises instead of using digital versions. The story itself can still be in the form of the interactive story but some of the exercises in this material package would need to be in physical form. Another issue with *Twine* seems to be that the application does not allow the user to play/read the story through a phone. This issue might create problems for teachers and schools that do not have the necessary resources to play/read the interactive story. This would also require more research about the application itself. In the end, I managed to find a way to play the game using a website called *itch.io*, this website is created for people that create independent video games. Using the website as the medium, I created the interactive story as a game that can be accessed by using the password I added to the interactive story part. However, the problem with the exercises still stands, there is no way to integrate the exercises into the game itself, so this requires for the teacher to handle the story and the exercises. For the self-study option, this is more difficult as the student can just play the game without doing any of the exercises, and this would require a massive amount of self-regulation for an eighth grader.

Augmented reality (AR) in this material package can be seen through using a mobile device, or other digital handheld device to open QR codes that allow the students to read and play the interactive story. It needs to be noted that it might be easier for a teacher to create the QR codes for the story and exercises as some of the exercises

have to be in physical form such as in paper. AR does not go well with the current system if using *Twine*. AR has its own advantages when it is done through QR codes and the interactive story can also be told through those codes without a problem, this is an alternative to the aforementioned application called *Twine*. However, this also requires for the teacher to create their own QR codes for the interactive story, it would require for the teacher to chop up the story into parts. For example, using *Google sites* as the medium for the interactive story. This would allow the teacher to create their own version of the interactive story and it would also be easier to give the exercises to the students, especially if the exercises are in physical form except for some of the exercises that are available only in digital form.

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MATERIAL PACKAGE

Interactive story: The Purple Soulstone

Text = This indicates an exercise.

[choice] = In *Twine*, there can be different paths in the story as it is an interactive story → the students choose which way they want to go.

This text here is in plain text form with links included for some of the exercises.

<https://apetus.itch.io/the-purple-soulstone>

Password for the story: -rP9328yyLMt?b8

Press the button on the right bottom corner to open the game in fullscreen mode.

1 The journey begins

Like many other stories, this one begins in a tavern, in the town of Galia. This tavern is rather famous, many adventurers visit here before they continue their quests or their journey. In the tavern, there is a small round table and around that table, there are four adventurers. Whether they journey alone or with each other depends on their journey.

[Choose how big your group of adventurers is:]

That is very interesting. Let us begin...

The bartender Bob is talking to another group of adventurers and your group happens to hear an interesting rumour about something.

Bob: "... the Purple Soulstone, you say?"

Adventurer 1: "Yep, we heard some rumours that someone found a map to a dungeon where the Soulstone can be found."

Adventurer 2: "He isn't kidding, heard them loud and clear. They say it's in the dungeon near the forest here."

Bob: "Hmph, fools... Do you even know what that thing is? It is a legend, there is no way that rumour could be true..."

Adventurer 1: "Believe it or not, we think it's real, and we are going to the dungeon bit later on."

Adventurer 2: "Yeah, he what said."

The bartender and the adventurers continue to argue about the Soulstone, a long-lost gemstone of an ancient wizard. There are legends and all sorts of tales about the Soulstone, in some of them the Soulstone is said to hold the powers of the mighty wizard and if anyone were to ever find it, they could rule the whole world. Maybe it is also time for your adventure to begin as well... Your journey begins in the same dungeon.

After half an hour of walking, your group of adventurers finally sees the dungeon. Your group of adventures looks for an entrance to the dungeon, only to find an ancient door that was chained shut. It seems each of the chains has a lock on them, you also notice that the chains have something written on them...

1 The four chains

To open the locks you must first unlock the chains.

A

Fill in the verbs in the proper form.

1. Mary always _____ (ostaa) a pound of sugar.

2. The shop assistant _____ (sulkea) the door now.

3. Bob and Eric never _____ (heittää) away glass bottles.

4. Look! John _____ (kantaa) two barrels.

5. Now Mrs Smith (katsoa) out of the window.

B

Fill in the verbs in the proper form.

1. Yesterday evening I (katsoa) TV.

2. I only (harjata) my teeth two times last week.

3. Ben (korjata) his scooter yesterday evening.

4. The rock concert yesterday (alkaa) at 7.30 and (loppua) at 10 o'clock.

5. The accident (tapahtua) last Saturday evening.

C

Choose the correct form.

1. I have/has asked the question.

2. She have/has opened the door.

3. They have/has called us.

4. You have/has carried a backpack.

5. It have/has snowed a lot.

D

Write the verbs in the proper form using had + verb.

1. The students talked about the movie they (katsoa).

2. I was late for school because I (myöhystyä) the bus.

3. We lived in the house that my grandfather (rakentaa).

4. We admired the picture that Marge (maalata).

5. They watered the flowers that they (istuttaa).

After having finished the mystical runes found on each of the chains, the door slowly opens. Inside, your group notices an old wooden chest in the middle of the room. Excited, you sprint to the chest and open it, hoping to find the gemstone inside. Unfortunately, what you find is not what you expected. Inside the chest is an old scroll. The scroll seems to be magically sealed. Maybe someone in the town knows something about old magic scrolls. Your group has to make a decision. → [Story branches here, two choices: town and dungeon diving.]

[1.1 Find help from the town.]

[1.2 Continue deeper inside the dungeon.]

1.1 Back in town

After half an hour trip back to town, your group of adventurers is wondering what they should do. It seems that the smartest idea would be to find someone to ask about the scroll you found. You open your bags and find your maps. The map shows that there is a shop that deals in magical items near the tavern you had visited earlier. Now, how to get there...?

1.1 Map task



How to get to Boggoth's Magical shop? Write down directions to get to the shop from where you are. Are there any other ways to get to the shop?

You have found the Old Boggoth's magical shop. You hear a loud crash as you enter the shop.

Boggoth: "...Goodness, where did that come from?" You see a flying book that is trying to escape the old man's grip.

After a moment of struggle the old wizard manages to trap the book and put it away. He turns at you. He coughs:

Boggoth: "Boggoth at your service, any item magical or not, feel free to bring to me."

You bring out the scroll you found from the dungeon. Boggoth seems greatly interested in the item that you brought him.

Boggoth: "A sealed scroll... how magnificent! A bit of magic here and a bit of magic here." He waves his hand and the scroll opens.

Boggoth: "Well, this is most interesting... This is a spell for a teleportation portal. I can cast the spell for you... for a price. I have a riddle that I have been trying to solve for years..." He gives you a riddle.

1.1 Riddle + discussion

What are riddles? Have you ever done any riddles? Why, why not? What do you think about riddles? Are they easy or difficult?

Old Boggoth's riddle:

You enter a dark room. There is a candle and a lantern. You only have ONE match. Which one do you light first?

Was the riddle difficult or was it easy? Discuss within your group.

Boggoth: "Perfection! You did it!" He mumbles something and a blue portal opens. Well, it seems your next step is rather obvious. However, suddenly the portal sucks your group in.

→ chapter 2

1.1 Small writing task - journal

Write 3-5 sentences about what you have learned and what you have done today.

1.2 Deeper in the dungeon

You chose to put away the scroll and dive deeper into the dungeon. Moving along the narrow paths, your group of adventurers reaches an open area. There is light coming from the walls. You see multiple torches that have been put on opposite sides of the area. You also see a pathway that seems to take you further down. You decide to continue onwards and down the pathway. It is completely dark, and you are facing a problem with how to proceed.

1.2 communication exercise

You go deeper into the dungeon, but it is very dark. Work as a pair or in a group and discuss the questions:

Do you have any items that could be used to light up the dark corridors? How many items can you come up with that can be used for lighting the area up? What do you think of the dark? Are you afraid of the dark? There is a famous song called Fear of the Dark, do you know whose song it is?

Your brilliant minds seem to have managed to find a way to light up the dark pathway downstairs. Excellent. Moving on. You go deeper and you find a room. You notice torch holders in the room and you put your torches into the holders. The room lights up and you see an altar in the middle of the room. You step closer to the altar and you notice it has similar markings that you noticed on the sealed scroll. Perhaps matching the symbols and words does something?

1.2 Flippity matching tile game

Match the words to their correct translation. Example: Head = Pää

Matching Game

You manage to match the words and symbols that you see on the altar. The symbols and words click to their place. All of a sudden the dungeon starts quaking, and the magical scroll suddenly flies up and opens. It creates a blue portal, and as suddenly as the portal comes into existence, it pulls you inside.

→ chapter 2

1.2 Small writing task - journal

Write 3-5 sentences about what you have learned and what you have done today.

2 The island in the middle of nowhere

You notice the sounds of an ocean behind you. You wonder what just happened, and come to realize that the portal had pulled you to another place. You have no clue where you are at the moment. You open your bags and see what exactly you had brought along on this unexpected adventure.

2 The deserted island exercise

You have been stranded on a deserted island. You only have three items in your backpack, you must choose what those items are. Consider that this is a fantasy world and mobile phones and other modern devices don't exist yet. Pick three items that might be useful for you since you are on a deserted island, discuss with your partner or group what items you have. Also discuss why those items are useful in your situation.

Makes you wonder whether the items you brought are of any use. You take a look around the beach and realise that you seem to be on an island. Now, where on earth could this island be?

You notice a bottle that seems to have something inside it rolling in the waves. You pick up the bottle and open it. You find a letter in the bottle and it seems to be written in code.

2 Word scramble exercise using Flippity (Physical form - needs to be printed)

For teachers: This exercise must be printed! For students: In this Word Scramble exercise the students must name the bands and artists to find the missing letters for the answer at the end of the exercise.

Word Scramble

How very interesting... Before you start exploring the island and looking for the castle mentioned in the letter, you hear a very quiet beautiful voice coming from the beach further ahead. You decide to check what makes such a sound. As adventurers, you just can't help yourselves.

After a few hours, the Sun sets and the moonlight lights up the whole island. Your group of adventurers hears the same song under the moonlight near the beach wondering what kind of creature has such a beautiful voice... At first, it is a bit difficult to understand the song but the more you listen to it, you start understanding the words.

2 Fill in the blanks - a song from YouTube

<https://www.youtube.com/watch?v=u9Dg-g7t2l4>

Listen to the YouTube song and try to fill in the blanks. The answers are in the brackets and in bold but these can be removed if needed.

Hello _____, my old friend (**darkness**)

I've come to talk with you again

Because a _____ softly creeping (**vision**)

Left its seeds while I was sleeping

And the vision that was planted in my _____ (**brain**)

Still remains

Within the _____ (sound of silence)

In restless dreams I walked alone

Narrow _____ of cobblestone (streets)

'Neath the halo of a street lamp

I turned my _____ to the cold and damp (collar)

When my eyes were stabbed by the flash of a neon light

That _____ the night (split)

And touched the sound of silence

And in the naked _____ I saw (light)

Ten thousand people, maybe more

People _____ without speaking (talking)

People hearing without _____ (listening)

People writing songs that voices never share

No one dared

_____ the sound of silence (Disturb)

"Fools" said I, "You do not know

Silence like a cancer grows

Hear my _____ that I might teach you (words)

Take my arms that I might reach you"

But my words like silent _____ fell (raindrops)

And echoed in the wells of silence

And the people bowed and prayed

To the neon _____ they made (god)

And the sign flashed out its warning

In the words that it was _____ (forming)

And the sign said, "The words of the prophets

Are written on the _____ walls (subway)

And tenement halls

And _____ in the sounds of silence" (whispered)

Discuss with your pair or within groups: What did you think about the song?

You almost fell into a trap of a terrible creature, a siren! Luckily, you managed to understand enough of the song to break out of the charm of the creature. You decide to run into the trees to escape the song. After walking for a while, you notice a big building made out of stone... Isn't this the castle from the letter? Well, it is time to save whoever was in trouble... As brave adventurers, of course, you decide to find the entrance to the castle...

2 Small writing task - journal

Write 3-5 sentences about what you have learned and what you have done today.

→ chapter 3

3 The castle in the woods

Walking around the castle walls, finding the entrance was no problem for you. The drawbridge on the castle is down already, and the castle itself looks like it has been abandoned for years. Maybe this is the place where you can find the Soulstone you are looking for. You step on the bridge and walk towards the entrance to the castle, however, a blue-ish shield seems to be blocking the way. You look around and you find multiple runes and symbols that seem to power up the shield blocking your way.

3 Word order exercise, SPOTPA

Form sentences using the words given.

1 hardly, the, feeds, My, ever, cat, sister

2 brother, ironing, sometimes, My, the, does

3 I, vacuuming, never, the, do, alone

4 a, go, with, often, walk, dog, for, We, our

[REDACTED]

5 room, Mondays, usually, She, tidies, her, on

[REDACTED]

6 the, unload, In, the, sometimes, afternoon, dishwasher, we

[REDACTED]

7 after, on, my, I, brother, look, weekends, sometimes, younger

[REDACTED]

8 never, the, She, cooking, does

The blue-ish shield glows a bit stronger for a moment and then disappears. You have done well. It is time to enter the castle. The castle isn't as dark as you would have imagined it to be. After a bit of exploring, you stand before a massive wooden door. You try to pull the door open, but it doesn't even budge. It seems to be locked. You also see two pathways leading to the opposite sides, one to the left, and the other to the right. Brave adventurers, you are given yet again given another choice. To left or right, who knows what you will find.

[3.1 Follow the pathway to the left]

[3.2 Follow the pathway to the right]

3.1 The left hallway

You have chosen the left side. You see multiple old paintings on the walls. It almost feels like they are alive, from how their eyes seem to move as you walk forward. You notice a door at the end of the hallway. The door seems to have multiple locks on it. Near the door, you see a bust statue of a woman. As you step closer to the door, the bust seems to wake up and turns her head towards you.

Woman statue: "Answer my questions, and the door shall open for you."

Well, that was weird. It seems there is no other way to open the door then. You get ready to answer the questions.

3.1 Virtual breakout with locks using Flippity

In this exercise, each lock has a question which needs to be answered. Click a lock and it will give the students a question. Next, the students should click the lamp for a hint so that they can answer the question. The questions in this exercise requires the students to write the sentences or words in the correct possessive form.

Virtual breakout

Woman statue: “You have answered the questions correctly, the door shall open.”

As the statue finishes speaking, the door opens and you decide to enter. The door closes right behind you, and you find yourselves in another hallway. However, this hallway does not have any paintings on the walls, just an empty hallway. At the end of the hallway, you can see a rather big room, as you look around, you notice pots, pans, and other sorts of objects hanging on a rack. You also notice that there is a cutting board with a knife.

3.1 discussion about where you are and what can be found in the kitchen

“At the end of the hallway, you can see a rather big room, as you look around, you notice pots, pans, and other sorts of objects hanging on a rack. You also notice that there is a cutting board with a knife.”

What room could this be? What are the things used for that can be found in this room? Can you think of any other items such as these that could be used in this room? Maybe some electrical appliances? Food ingredients? Name a few of them.

[\(countables - uncountables- pictionary](#) = This worksheet can be used for example, however, it already names all the food ingredients etc., so it would require different questions. Downloading the PDF requires using a Google account or signing in to the ISL collectives site!)

After a while, you decide to check one of the closets. This closet seems different from the other closets, and you decide to open it. You can feel the cold air coming from the closet, and

you notice quite a bit of different ingredients inside. Makes you wonder why would someone leave things like these inside a closet.

3.1 Culture presentation about English-speaking countries (OPH 2016)

The students would search for information about the food culture of other English-speaking countries and they would also give a short explanation about the countries' culture

After a while, you finish what you were doing. You notice that there is a small box on a table that you didn't notice earlier. Curious about the box, you get closer to it and open it. You find a small letter, however, the problem is that you can't seem to be able to read it as it is missing certain words. Luckily, there are clues about what the words could be.

3.1 Fill in the blanks exercise

You find an old letter from someone, but it seems that some of the words are missing...

Dear ...,

I hope this letter finds you in good health and high spirits. As I sit down to pen this missive, my thoughts are filled with the aroma of _____ (äskettäin) baked bread and the sizzle of pans on a bustling _____ (liesi). It is with great pleasure that I write to you, sharing my _____ (intohimo) for the culinary arts.

In this age of fast-paced living and instant gratification, I find solace in the _____ (ajattomat perinteet) of the kitchen. The art of cooking, my dear friend, is a symphony of flavors, textures, and aromas that dance _____ (sopusointuisesti) on the palate. It is a craft that requires patience, dedication, and an unwavering commitment to excellence.

As a chef, my days are spent in a world of _____ (kulinaarinen tutkimusmatka). From the crackling flames of a roaring fire to the delicate precision of knife work, every moment is an _____ (mahdollisuus) to create

something extraordinary. I take pride in sourcing the finest _____ (ainesosat), carefully selecting each one to ensure that only the best finds its way onto the plate.

But it is not just the act of cooking that brings me joy; it is the act of nourishing others. There is a profound satisfaction in seeing the smiles on the faces of those who indulge in my creations. Food has _____ (ainutlaatuinen kyky) to bring people together...

I eagerly await your _____ (vastaus), dear ...

Yours sincerely,

Chef Extraordinaire

Very impressive work! You now know how to open the huge wooden door. Time to head back to the door. → 3.3

3.1 Small writing task - journal

Write 3-5 sentences about what you have learned and what you have done today.

3.2 The right hallway

You have chosen the right side. The walls are empty, and it gives you a weird feeling. Just an empty pathway, but still weird enough to give you a feeling that something is watching you. The weird feeling follows you as you walk down the hallway. At the end of the hallway, you see a door. The door doesn't seem to be locked, you step closer to the door and you notice that there are runes on the door. All of a sudden the runes begin to glow and you hear lists of words coming from the runes.

3.2 Exercise Spot the word that doesn't belong.

After the students are done with the exercise, they can create their own wordlists and give them to others to finish them.

1 (weather conditions)

windy, rainy, cloudy, foggy, greedy

2 (sports)

athletics, referee, badminton, football, skiing

3 (drinks)

Lemonade, beer, juice, buttermilk, matcha

4 (electrical appliances)

oven, refrigerator, freezer, remote controller, faucet

5 (vehicles)

submarine, forklift, bumper, scooter, crane

As you finish removing the words from the lists that do not belong, the door opens and you find yourselves in another hallway. The weird feeling still follows you as you walk down the hallway. There is something that is watching you but you have no idea what and where it could be. A ghost, perhaps?

3.2 Discussion about supernatural

Discuss the following questions with your partner or within a group:

Do you believe in ghosts?

What is the scariest ghost story you know?

Can you recall any strange or unexplained events in your life?

Do you think that there is truth behind superstitions?

What are some superstitions in the United States? Canada? Australia, England? Your country? (You can use your phone to check!)

What's the spookiest thing that has ever happened to you?

After a short break, you decide to continue in the hallway, only to find another door at the end of this hallway. As you step closer to the door, a shadowy figure appears! Hold on... doesn't that shadowy figure look like a cat, as suddenly as it appears, it starts talking.

Mysterious cat: "Meow! It is a pleasure to meet you at last, I have been following you ever since you entered my domain."

... The cat's domain? And here you thought nothing could be weirder than a talking cat.

Mysterious cat: "This is indeed my castle, meow. A wonderful place if I say so myself, but as you see, there is a door I cannot open with my paws, meow. Maybe you can help me, all you have to do is answer some riddles and the door opens, quite easy, meow?"

Well, what else can you do... Time to open the door, let's see some riddles. You see the writing on the door, it has multiple riddles on it.

3.2 Multiple riddles (sphinx-style)

Poor people have it. Rich people need it. If you eat it you die. What is it?

Answer: Nothing

The more you take, the more you leave behind. What are they?

Answer: Footsteps

A cowboy rode into town on Friday, stayed 2 days, then rode out of town on Friday. How did he do that?

Answer: The horse is called Friday.

Mysterious cat: “Wonderful, meow!” And the cat disappears like it never even existed.

The door disappears as well as you answer all the riddles correctly. You step into a room filled with books. A library, it seems. You explore the room and notice a small box in the middle of the library. You open it, and you find a letter inside. You read it and it says that you must play a game of words to open the wooden door that you found when you entered the castle.

3.2 Culture presentation about English-speaking countries (OPS 2016)

The students would create a presentation about the culture of English-speaking countries, and they would also give a short explanation of the history of these countries.

As you finish the thing you were doing, the cat shows up again.

Mysterious cat: “Meow... I see. Follow me, and I shall open the wooden door for you, meow.”

Well, it seems you can't do anything else if you want to open the door. You follow the cat back to the door. → 3.3

3.2 Small writing task - journal

Write 3-5 sentences about what you have learned and what you have done today..

[3.3 The large wooden door]

3.3 The throne room

Perhaps this is finally the place where you can find the Purple Soulstone... You manage to open the large wooden door. You enter and the door closes behind you, you notice that the cat

has disappeared. You find yourselves in a huge banquet hall. You see the red carpet on the floor that reaches the other end of the hall. On both sides of the carpet, there are long wooden tables and at the end of the hall, you can see a throne. It is quiet, almost too quiet. You walk closer to the throne and you notice that there is a tall skeleton sitting on the throne with a crown on its head. The king, perhaps? You notice that the skeleton is holding a scepter, definitely a fine treasure after all the troubles you went through. You step closer and reach for the scepter.

Dun-dun-duuun... It's a trap!

Skeleton king: "Heh heh heh! Fooled you!" He laughs and raises the scepter and waves it at you.

You blackout as the spell hits you. You wonder what just happened. You stand up and observe where you are now. You are in a room with brick walls and there seems to be a door that is locked. It appears that you have been captured by the skeleton king. It seems that you have been captured. It seems that you must find a way out of this room.

3.3 Prison cell escape, escape room exercise

You must escape from the prison the horrible Skeleton King sent you to. You need to find a code that is hidden behind certain items in the room. Good luck escaping!

<https://roomescapemaker.com/u/ape/prisoncellescape>

The door opens as you type the correct code on the keypad. You might wonder, where this kind of keypad came from... It doesn't matter, it is time to move on. You step out and you notice you are in a hallway. There is only one way to go, the stairs. Before you step on the stairs, a shadowy figure approaches you from the stairs. It is a cat.

Mysterious cat: "Meow, have we met before?" It wonders.

Mysterious cat: "No matter, meow. Come now, my friends." The cat waves its paw and asks you to follow it. You follow the cat up the stairs and you find another door blocking your

way. Surprisingly, this one opens normally, it has no locks or anything... You open the door. You see a creature with beautiful golden locks. You have never seen such pretty hair. However... this creature is most likely the ugliest thing you have ever seen in your life. My goodness, it is a goblin.

Goblin: "Please leave me alone! What you are looking for is not in this castle." The goblin cries in a girlish voice.

... Dear gods, this is terrifying. You don't see the cat around anymore, it has disappeared. Time to leave, it seems. You are not powerful enough to defeat the terrible skeleton king and you clearly don't want to stay with the horribly ugly goblin with beautiful hair. The cat appears again and gives you a scroll.

Mysterious cat: "Meow, this here lets you escape from this castle. You can also find what you are looking for there, meow." The cat disappears before you can even say anything.

Well, let's see if the cat told the truth. You open the scroll and find some weird scribbles here and there. Is this cat scratch supposed to be writing? You try to figure out the right order of words to cast the spell in the scroll.

3.3 Grammar exercise using conditional sentences

Complete the sentences. Example: If I (win) win in the lottery, I (be) will be rich

1. If I (pärjätä) _____ well in this test, my English grade (parantaa) _____.
2. If I (löytää) _____ your book, I (antaa) _____ it back to you.
3. Peggy (mennä) _____ shopping if she (olla, omistaa) _____ time in the afternoon.

Complete the sentences. Example: If she (omistaa) owned a motorbike, she (olla) would be very cool.

4. If he (olla) _____ more time, he (oppia) _____ aikido.

5. If they (kertoa) _____ their father, he (tulla) _____ very happy.

6. She (viettää) _____ a year in the Australia if it (olla) _____ easier to get a green card.

Complete the sentences. Use the examples from earlier (1-6) to finish the sentences.

7. A week ago, I wanted to ring a friend, but I don't know his phone number.

If I (tietää) _____ his phone number, I (soittaa) _____ him.

8. A friend tells me what she is planning to do. I don't think what she is planning is a good idea.

If I (olla) _____ you, I (kielteinen, tehdä) _____ this.

9. A friend tells me that she wants to hang out with me. I tell her...

If I (olla) _____ more time, I (kielteinen, olla) _____ this busy.

10. My brother feels like he is getting the flu. I tell him ...

You (kielteinen, saada) _____ the flu if you (syödä) _____ more healthy.

Once you manage to get all the sentences correct, the spell activates and teleports you somewhere else. → chapter 4

3.3 Small writing task - journal

Write 3-5 sentences about what you have learned and what you have done today.

4 Where on earth is this?

Time for yet another adventure. The only question is, where are you? You stand on a massive stone platform and all you can see is darkness and twinkling stars around you. You decide to explore the platform a bit more. After a while, you find three statues in the middle of the platform. The statues are made of the same material as the platform it seems. Each of the statues is different, one of them looks like it has a sword and a shield and also it seems to be equipped with plate armour. Next to it is a statue that has a staff and it is wearing robes, this statue also has a pointy hat. A wizard's hat, perhaps? The last statue seems to wear leather armour and it also has a bow and a quiver. As you step closer, you notice that each of the statues is guarding an entrance. Entrance to where you wonder. You must choose which statue you want to approach.

4 Culture Kahoot! -exercise

<https://create.kahoot.it/details/cd19f0bb-2091-4bb5-8ec0-d1da71a0ede3>

[4.1 Knight statue]

[4.2 Mage statue]

[4.3 Archer statue]

4.1 Knight statue

You chose to approach the knight statue. As you approach the statue, you notice that the other statues disappear and you find yourselves in a large hall. You notice that the statue is standing on the other side of the hall. You look around and notice that there are floating candles that light up the whole hall. As curious as you are, you step closer to the statue. For a moment, it starts to glow, and then it appears to begin moving toward you. You blink and the next thing you see is a glimpse into the knight's past.

4.1 Knight madlib story

The students choose 11 words that will be in the story.

The knight's past

A long time ago there lived a 1 _____ (adj.) knight. This 2 _____ (adj.) knight was very 3 _____ (adj.). He liked 4 _____ (adj) things and because of this others thought the knight was 5 _____ (adj.). But nothing could stop him from liking those things, not even his 6 _____ (adj.) lord. One 7 _____ (adj.) day, the knight saw a 8 _____ princess. The 9 _____ (adj.) knight believed himself to be 10 _____. The princess was not interested in the knight. This made the knight promise the 11 _____ (adj) princess that he would find the Purple Soulstone and bring it to the princess. Time went by and the knight who made the promise was slowly forgotten. At some point in time, there were rumors that the knight had found the Soulstone...

What an interesting past the knight has. You notice that the knight statue is gone and there is something on the floor. You approach it, it seems to be some sort of a key. You grab it, and as you take it, you see a door suddenly appear in front of you. Well, sounds like a normal Tuesday for adventurers. You use the key to open the door. As you open the door, you see a portal inside the door. It seems quite clear what you are going to do next... You jump into the portal. → Next part of chapter 4 = 4.4

4.1 Small writing task - journal

Write 3-5 sentences about what you have learned and what you have done today.

4.2 Mage statue

You chose to approach the mage statue. As you approach the statue, you notice that the other statues have disappeared and you find yourselves in front of a tall tower. A mage's tower, perhaps? You see an open entrance and step into the tower. You notice the floating books and the weird furniture you can expect in a tower of a mage. You can't find the mage statue in the tower, however, you see a frog, a surprisingly big frog with a pointy hat waving its wand and trying to catch the floating books. It notices you and waves its wand at you. It seems to be telling you something.

4.2 Mage madlib story

The students choose 11 words that will be in the story.

The mage's past

In a far, far away kingdom, lived a 1 _____ (adj.) mage. This 2 _____ mage was rather famous for his 3 _____ mage tower. The 4 _____ tower was built from 5 _____ (noun). Everyone knew that the mage was a little bit 6 _____ (adj.). One day, the 7 _____ (adj.) mage decided to upgrade his 8 _____ (adj.) tower. Only to realize that the 9 _____ tower could only be upgraded by looking for a 10 _____ (adj.) 11 _____ (noun).

The mage searched for almost a decade before he heard of the Purple Soulstone. The mage became obsessed with the idea of having the most powerful jewel known to man. The mage began to search for it, and searched for decades but never found it. Only to find a castle in the middle of nowhere...

Well, that certainly was a blast from the past. The frog is gone, as are all the furniture and the books. The tower is completely dark inside. However, there is a small glowing golden glyph on the other side of the room where the frog was earlier. You step closer to the glyph, and as you approach it, it turns into a portal. A portal, huh? Well, there is only one thing to do. Run away screaming? Well, no, as adventurers, of course, you step right into the portal. → 4.4

4.2 Small writing task - journal

Write 3-5 sentences about what you have learned and what you have done today.

4.3 Archer statue

You approach the archer statue. As you approach the statue, you notice that the other statues have disappeared and you find yourselves in the middle of an archery range in a forest. There are three targets and they all seem to be a certain distance away from each other. You notice that the statue you saw earlier is standing at the beginning of the archery range, and it looks like it is about to fire its arrow. You step closer to it, but nothing happens. Once you reach the beginning of the archery range, something magical happens, and suddenly it feels like you know the story of this archer.

4.3 Archer madlib story

The students choose 11 words that will be in the story.

Archer's past

Once upon a time there lived a 1 _____ (adj.) hunter who was well-known for his 2 _____ (adj.) skills in archery. One 3 _____ (adj.) the 4 _____ (adj.) hunter noticed a 5 _____ (animal). It was the most 6 _____ (adj.) creature the hunter had ever seen. The 7 _____ (adj.) hunter thought that hunting such a 8 _____ (adj.) creature would make all the other hunters envy him. So began the 9 _____ (adj.) hunt of the creature. Years passed and the skills of the 10 _____ (adj.) hunter grew. But not once, could he catch the 11 _____ (adj.) creature with his bow. One night, however, the creature was sleeping next to a pond, and the hunter managed to hit the creature with his arrows while it slept. The creature screeched and disappeared in a puff of smoke, leaving the hunter wide-eyed and confused as if he had forgotten what he had been doing for years. Lost in his thoughts he stumbled upon a castle...

Well, that was an interesting past to say the least. You blink and you notice that the archer statue has fired its arrow and it has hit all three targets. Magical indeed. You notice something glowing at the farthest target. As you reach the target, the arrow suddenly changes into a portal. Well, we all know what that means for curious adventurers. You step into the portal.

→ 4.4

4.3 Small writing task - journal

Write 3-5 sentences about what you have learned and what you have done today.

4.4 All paths lead to the same place, how disappointing

As you open your eyes after having stepped into the portal, you notice you are in a big room filled with all sorts of equipment, tools and weapons. You also notice that behind you there are three similar spots that seem to be the portals... how disappointing, apparently all the portals lead to the same place. Wow, now that is boring, at least you hoped that choosing a different statue might have brought you somewhere else instead. Oh well, you are here now. As you wonder about the portals, you notice a chest. It has been reinforced with gold or something similar. You step closer to the chest and notice that it has a lock. Ha, I bet you thought it finally would have been easier, but no.

4.4 Crossword puzzle that opens the lock (Physical form - needs to be printed)

Crossword puzzle

As you finally manage to open the lock, you choose to open the chest. However, to your disappointment, there is no gemstone in the chest. What you find is an old book that seems to fall apart with a touch. But as if you as adventurers would come about that, you pick up the book and open it. You begin to read the book and learn that this book is all about breaking a horrible curse placed upon a forgotten princess. Well, you might as well try to break it, what is the worst that could happen...

4.4 Word search exercise (Physical form - needs to be printed)

Word search

The whole room starts to shake as you manage to break the curse. After a while the shaking stops but nothing else happens. Now what, you wonder. You gather yourself and look around again, this time you notice that the other end of the room has changed. The room seems to go on and on, almost like it has no end. Well, as adventurers what else can you even do but go on and see what happens? After walking for a while, there seems to be a somewhat translucent wall ahead of you and it seems like you can just pass through. Yeeeeeah, if that is not a trap... Well, who cares, you walk through the wall and find yourself back at the castle at the same room where you found the ugly goblin. This time, however, there is no goblin there but a beautiful woman. Well, that is interesting if nothing else. → Chapter 5

4.4 Small writing task - journal

Write 3-5 sentences about what you have learned and what you have done today.

5 Is this the end of our journey?

The woman turns to you and stares at you for a while before she manages to say something.

Mysterious woman: "I greet you again, we have met before though, I doubt you will recognize me as our last meeting was quite different."

She says with tears in her eyes. Uh, what is going on?

Mysterious woman: "My name is Gwendoline Whitehall. You are in my father's castle. Although, it might not seem to be ours anymore... you must have met the skeleton and somehow managed to escape his dungeon..."

Uh, okay. Now let's take a step back. Her father's castle? And the skeleton, huh. You remember the skeleton, don't you? Certainly, the skeleton did pull quite the trick on you as he sent you to the dungeons.

Gwendoline: “I guess you are here because of the Purple Soulstone like many others before you. However, you have managed to get this far. Much further than any other adventurer...”

She continues without giving you much time to think. But you finally might have found a real clue about the Soulstone,

Gwendoline: “Yes... I have hidden the Soulstone, but it is not what you think it is... I can't give it to you, it is impossible for anyone to obtain it...”

Oh come on, you have gotten this far and now you hear this hogwash. You wonder, was this all worth it? The journey was quite interesting alright, but was it worthy of being an epic or even legendary?

5 Reading comprehension (This is from the story.)

The woman turns to you and stares at you for a while before she manages to say something.

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Missä olet nyt?

Mitä tapahtui peikkolaiselle (goblin), jonka tapasit aiemmin?

Kuka on Gwendoile Whitehall?

Mistä hän tuntee sinut?

Kuka on se luuranko, jonka hän mainitsee?

Mitä tapahtui luurangon kanssa?

Mitä hän on tehnyt Violetille Sielukivelle?

Gwendoline. "Perhaps, it is finally time... You must destroy the Soulstone. This castle has been lost in time for too long. Our time has long passed..."

If you can't have it, you might as well destroy it as she requests. As she notices that you agree on the task, she casts a spell and waves her hand. Suddenly, a large floating purple gem appears. It is being held by chains that keep it in place. Making a wild guess that it is the Soulstone... no wonder she said that it is impossible for anyone to have it, it is quite massive to be fair. The chains seem to be enchanted with magic. Since you have learned so much about magic, it is time to put that into good use and destroy those chains and the Soulstone!

5 Destroying the Soulstone exercise

Write the verbs in the blanks using the particle **to** or the **-ing-form**.

1 I can't imagine Mark _____ (mennä) by foot.

2 He agreed _____ (ostaa) a new car.

3 The question is easy _____ (vastata).

4 The woman asked me how _____ (mennä) to the train station.

5 I look forward to _____ (nähdä) him at the weekend.

6 Do you know what _____ (tehdä) if there's a fire in the building?

7 Avoid _____ (tehdä) silly mistakes.

8 My parents wanted me _____ (olla) home at 12 o'clock.

9 I dream about _____ (rakentaa) a huge house.

10 I'm hoping _____ (nähdä) Emma.

As you manage to destroy the enchantments the whole castle starts to rumble and it seems to be falling apart. The mysterious cat appears again.

Mysterious cat: "Meow... it seems the impossible has happened. Meow, no matter."

The cat disappears in a puff of smoke, making you wonder if the cat is even real... The woman has also disappeared as the Soulstone began to crack. Well, now might be a good time for you to escape...

That seems to be the end of the Soulstone, the legendary gemstone that many adventurers tried to find but did it bring you power to control the whole world? No, it did not... but it seems this will be the end of your journey. Did you manage to escape from the crumbling castle? That is a story to be told later on...

5 Small writing task - last part of the journal

Write 3-5 sentences about what you have learned and what you have done today.

Self-reflection

Kirjoita päiväkirjan avulla siitä, mitä olet oppinut tämän tarinan ja tehtävien aikana. Mikä oli tarinassa ja tehtävissä hankalaa? Mikä oli helppoa? Oliko helppoa vaiko vaikeaa pysyä tarinassa mukana? Millainen tarina oli mielestäsi? Millaista oli oppia englantia tarinan avulla?