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FACULTY OF HUMANITIES, SOCIAL SCIENCES AND EDUCATION

A Short Hike: Writing with a videogame

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Abstract

This master thesis focuses on implementing a videogame in an educational setting. By doing this, the study can focus on the pupils' interactions with the videogame and how their texts are inspired by the videogame *A Short Hike*. The study was performed in two different classes in 5th and 7th grade. With this in mind, the research question is: *How does an adventure videogame inspire the pupils' writing?* With this question, the study can analyse the pupils' texts and what is expressed in their texts. On the side, there will be a focus on the popular culture the pupils interact with and references and intertextuality in their texts.

The study carries out a lesson plan for the classes where the game *A Short Hike* is being played. After the gameplay, the pupils will write a continuation of where the class stopped playing. The introduced task invites the pupils to write a narrative text with no limitations to the content. There was only one condition, and it was to write a continuation of the gameplay. The texts' content will be analysed, and the focus during the analysis is on the texts' references and intertextualities with other videogames, popular culture, and stories.

With the analysis of four texts and observation from the study, it was discovered that the pupils' texts contained several references and intertextualities from their interests and other videogames. The structure and theme of the texts were also inspired by previous texts they might have encountered in the past. It was also important to facilitate the pupils' joy of writing within the study. Without it, the pupils would struggle to write and find interest in writing a text. This study encourages the teachers to learn more about the pupils' popular culture and implement videogames in their teaching schemes. By doing this, the pupils can be more engaged in the writing and in the class. Implementing videogames for educational purposes can also motivate them and facilitate their joy of writing.

Forord

Fjerde året på lærerstudiet på UiT fant jeg ut at å bruke dataspill i skolen ble aktuelt. Under en forelesning om å bruke dataspill i skolen fant jeg ut at det var innenfor dette feltet jeg ville forske på med masteroppgaven min. Dataspill er noe jeg har drevet med siden jeg var liten og en av de få aktivitetene jeg fortsatt driver med siden barneskolen. Om jeg tenker tilbake til tekstene jeg skrev i grunnskolen, så ser jeg tilbake og husker at de var sterkt preget av det jeg var interessert i selv. Jeg skulle ønske jeg kunne være hjemme og spille dataspill hele dagen, men å kunne spre gleden min med fremtidige elever og bidra til forskning innenfor dette feltet er like bra! Nå har jeg prøvd et dataspill i skolen og sett effekten av det selv i praksis. Dette er noe jeg vil fortsette med i fremtiden.

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Tromsø, mai 2022

Duc Anh Nguyen.

Content

1 Introduction

This study introduces a videogame called *A Short Hike* (Adamgryu, 2019) in a classroom setting. *A Short Hike* (hereafter abbreviated ASH) will be applied to inspire the pupils' writing and engage them in this new form of text that has evolved with technology over the past few decades. Stories can be narrated in many ways, but in a videogame, players can interact with the story and affect it. With animation, text, sound, and music, the game can convey a message similar to a written story. Games can motivate pupils to interact with different genres of stories, read, and write if used correctly in a classroom situation.

In 2020, 86% of all children in Norway between the ages of 9 and 18 play videogames (Norwegian Media Authority, 2020). Interacting with videogames has become popular among many pupils in recent years and today, most pupils show a strong interest in videogames such as *Fortnite*, *Among Us* and *FIFA*. As such, videogames have become a part of the pupils' culture, if one understands culture "with a small c" as people's everyday life activities and values (Kaufman & Beghetto, 2009).

This study will test a lesson plan created specifically for this study where a writing task based on ASH will be introduced to the pupils. This is done to see how the pupils interact with ASH and what the pupils decide to write about in their text. In this study, I was able to test out ASH in two different classes, where one class was divided in two. This means that the lesson plan was performed three times in total. The plan was to play ASH for about an hour and present the writing task to the pupils. They would be able to spend the rest of the time completing this writing task. This project would last over two days for all the groups, and I was able to collect 56 texts from the three groups. There was no restriction on the texts' content, as I asked the pupils to write about anything as long as they wrote a continuation of where we stopped playing the videogame and kept the important characters in the game and the fictional world of ASH.

1.1 Writing as a basic skill in English

According to the competence aims in English (The Directorate of Education and Training, 2019), the pupils after 2nd and 4th grade are expected to be able to write simple sentences and express their thoughts and opinions through simple texts. During this process, they are also

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expected to learn spelling and simple grammar for sentences. By 4th grade, the pupils will explore different types of children's literature in English to learn different words and phrases they can use in future writing. Until the 4th grade, the idea is that the pupils explore multiple types of texts and start writing simple sentences to make themselves understood by others.

Before finishing 7th grade, the pupils are expected to be able to write texts that are adapted to the reader. While in the earlier stages, pupils explore different phrases and sentences for themselves, they now have to write texts that fit the situation and the person who will read their text. While doing this, they will also focus on the grammar and the genre of the text. Another competence aim is to read different types of literature and be able to write about it. In sum, there is a clear progression from 1st to 7th grade, from the pupils start exploring the English language and texts to start writing texts with a purpose and an audience in mind. By exploring different types of texts, the pupils will encounter many texts with different genres and styles of writing. This will help them find their way to express themselves and their writing style.

One of the core elements of the English subject is encountering English texts. According to the Norwegian Directorate of Education and Training (2019), encountering English texts will help pupils with language learning. The texts can contain written texts, pictures, sound, drawings, or other modalities to express a message. In this sense, a videogame could also be considered a text. A videogame can consist of all these modalities and convey a message differently than standard text such as books and novels. Working with different English texts will also improve the pupils' knowledge about encountering language, culture, different ways of thinking, and traditions. This knowledge will help the pupils understand other cultures and their own identities (The Directorate of Education and Training, 2019). When looking into the core elements, The Directorate does not mention literature but simply "texts". In the competence aims, however, the term literature is occasionally mentioned. Hence, the pupils are expected to encounter some English literature throughout their education, and not just "any text" as the descriptions of the core elements could be seen to imply.

1.2 Focus and research question

The study focuses on how the pupils' texts are inspired by a videogame, which led to the research question *how does an adventure videogame inspire the pupils' writing?* To answer

this, I will analyse a few selected texts and look at their content, especially how the pupils' interests and popular culture appear in the texts and how ASH has influenced their texts. This influence will be seen through their choice of vocabulary as well as on intertextuality and references from the videogame. Larsen (2009) states that the produced text of pupils is affected by elements from their popular culture and will be inspired by other stories and texts they have engaged with beforehand, such as fairy tales, sports, or popular entertainment. The collected texts may thus contain references to popular culture and to stories they have interacted with before.

In this study, I will analyse a set of texts produced in class to answer the formulated research question. The texts produced were responses to an assignment where they were asked to continue the story of ASH in any way they wanted to. To motivate the pupil's writing, I facilitated their "joy of writing". This was done in different ways in the lesson plan, such as bringing their interest into the classroom, making the writing manageable, and making fewer demands on their writing skills.

1.3 Motivation for the project

There are several reasons why more research is needed on pupils' writing. Writing today is changing every day, as a consequence of new technology. Today children are more familiar with screens, keyboards, and controls than writing with pen and paper (Smidt, Aamotsbakken, & Tønnessen, 2011, p. 17). Technology is changing, and so has the ways in which we communicate with each other. As of 2022, animation, sounds, images, and texts are being combined in different ways to convey meaning and a message. People encounter text through notes, text messages, TV programs, games, or even pictures, both inside and outside their homes. This demands new ways of communicating with different types of texts, and this skill is crucial to being a part of society today. According to SSB (Statistics Norway, 2021), 96% of households had access to a computer, and 95% had access to the internet in 2015, and the numbers have just increased since then. This means that most likely, all pupils have encountered a digital text in some way.

Another reason for the importance of this research is to bring the pupil's culture into the classroom. The topic of children's popular culture is essential within the research field of writing since the pupils can write about their interests, popular culture, and knowledge in their written texts. Not only is it important to know what the pupils can write about, but interest is also a key factor in engaging the pupils in writing. This leads the pupils to refer to known texts they have encountered before or take inspiration from them. Fast (2007) found that children between 4 and 7 years old already had knowledge of different media and popular culture before formal writing training. These pupils took inspiration from newspapers and texts they had encountered to create similar meaningful texts.

The most important point of this project is to see what would happen to the pupils' texts if their popular culture were brought into the classroom. In this case, the popular culture is a videogame, which is another medium that has been created to convey a story or message similar to a novel. Researchers such as Jon Smidt (2010, 2011) and Elise Seip Tønnessen (2011, 2014) have researched the types of texts the pupils encounter and how they interact with them. They mention multimodal texts the pupils encounter daily, although they do not specifically mention videogames.

There is at present a large amount of research on games in education, but this is more often than not directly connected to their educational potential. Gee (2005) states that educators have a lot to learn from the ways children interact with videogames, and that the learning principles that underpin videogames could be implemented in school. Much interest in games in education connect to the field of "game-based learning", where gamified content is integrated within a learning activity as a way to make learning more fun and exciting for the pupils (Emerson, Cloude, Azevedo, & Lester, 2020). There is relatively little research on how videogames can become a text that the pupils can interact with after the gameplay. There is a lot of research about pupils' texts and writing, but there is little research on how pupils write based on interacting with a videogame. With this project, I want to contribute to the research on pupils' writing, and what appears in the pupils' texts after interacting with a videogame.

1.4 Outline

Proceeding this introductory chapter, Chapter two presents theoretical and thematic fields within this study. It presents relevant research on writing in school, particularly in the English subject. The term videogame will be defined and discussed in relation to Juul's *classic game model* (2011) and other relevant contributions to the field. Chapter two also lays out issues relating to pupils' engagement with popular culture; examines the term intertextuality, and addresses what could be referred to as *joy of writing*. Chapter three presents the different methods applied in this study to collect and analyse the data, how the texts were selected and discussed research quality. Chapter four presents the findings from the content analysis performed on the four selected texts, with particular focus on their textual level, world level, references, and intertextuality. Finally, Chapter five discusses the findings from the analysis in light of the theory and previous research presented in Chapter 2. This chapter will also contain the conclusion of this study.

2 Theoretical and thematic field

This chapter presents theory and previous research related to the present study. It first accounts for research on writing in the English subject in Norwegian schools, before turning to definitions of videogames through research by Newman (2004), Aarseth (2001), and Juul (2011). The study also ties in with research on popular culture, especially regarding children's engagement with videogames. Intertextuality is a central term relevant to this study and is essential for understanding pupils' inspiration in their writing. Finally, the term "joy of writing", also crucial to the current project, will be addressed.

2.1 Writing in the English subject

The same year as LK06 was introduced to Norwegian schools, the research project *Writing as a fundamental skill and challenges in all subjects* (SKRIV) started in Trondheim. The SKRIV project focused on pupils from kindergarten to high school, and on writing in different subjects such as math, science, RLE, history and Norwegian. The SKRIV project found significant differences in the writing culture between the classes and school (Smidt, Aamotsbakken, & Tønnessen, 2011).

Early on, the SKRIV project pointed to three different challenges with writing in school. They found that fragmented writing, copying the teachers' writing, and using different terminologies and text genres dominated classroom writing. Another issue that SKRIV discovered was that the texts that the pupils produced were rarely used for anything. This leads to the pupils' texts to not be evaluated by the teacher nor their peers. These writers end up writing to finish their task and often forget the meaning of why they are writing the text. It will be difficult for these writers to see a connection to how notes and fragmented writing can be used to write a text with content and structure (Smidt, Aamotsbakken, & Tønnessen, 2011).

The first common type of writing pointed out by the SKRIV project is fragmented writing. Fragmented writing is usually used during short writing tasks, simple sentences of facts and notes. Pupils acquire this type of strategy in Norwegian schools but have to be taught how to use these fragmented texts to write longer conjoined texts. The second challenge is that a lot of

the writing in school is copying the teacher's writing and different sources. The challenge with this type of writing is to teach pupils when, why and how it should be done. This is important when they have to start referencing their information and think critically of different sources. The last challenge is using different terminologies and text genres. As teachers, we try to give the pupils an understanding of terminologies within subjects, but the pupils rarely get taught what kind of texts and genres that need these types of terminologies (Smidt, 2010). It is essential to teach pupils how to use these terminologies and to write texts for different situations. The SKRIV project was also concerned with what happens to the texts that the pupils produce. The short answer is that they rarely get used for anything. This is a challenge, as the pupils soon discover that their texts are written for nothing and write only to get the task done (Smidt, Aamotsbakken, & Tønnessen, 2011). It is a task for the teacher to figure out how to make pupils' writing assignments more meaningful.

Nedberg (2013) reports similar findings in a study conducted in 4th-7th grade in Tromsø, across ten schools in all subjects. Findings from Nedberg's article agree with the findings from SKRIV project: that writing in school consists mainly of fragmented writing and short answers, as well as copying the writing of the teacher and the textbooks. Another finding was that when the pupil was allowed to write independent solutions to the task, the pupil rather chose to copy from the book or one-word answers. When pupils were allowed to write a free text with few demands, they wrote everything from simple words to half a page of a story. The researchers saw a change in motivation when the pupils were given a chance to write a free text. An important finding in Nedberg's research is that writing in Norwegian schools is often done to support pupils' reading comprehension. In Nedberg's view, this is a consequence of reading overshadowing writing as a basic skill in Norwegian schools, and that promoting the pupils' reading comprehension has become more important than promoting their writing abilities.

The current study presents a written assignment that invites the pupils to write a narrative text. According to Skjelbred (2021), narrative texts have a central place in teaching writing in school, especially within the fictional genre. To identify a narrative text, we must first identify what a story is: that a story needs a storyteller who can be a part of the story or an observer, and that the story's events and happenings are structured over time. Creating a story within a time-space will help the story become coherent (Skjelbred, 2021, pp. 55-56). The time-space and the

narrator's position are essential aspects of narrative texts, but Skjelbred (2021) also mentions the term *development* as an important element. Skjelbred describes the text's element development as to how the climax appears in the text and how it changes the story's narrative. This can also be called *narrative grammar,* described in three different essential elements by Labov and Waletzsky (2006). *Orientation* is the text's opening and how the actions are being started. *Conflict/complication* is a sequence of events that leads to the story's climax before we get the *resolution*, which is the text's ending and solution. Within a school context, these elements are usually visualised through a fish. The head is the introduction (orientation), the body and the fins are the main story (conflicts) and climax of the story, and the tail is the ending (resolution) (Skjelbred, 2021, pp. 56-57). The present study introduces the pupils to the videogame ASH, and ASH's orientation is presented through the gameplay, where we encounter the main character and other side characters. The pupils are also presented with the different conflicts within the story. They are encouraged to continue with the conflicts or make up their own conflicts and resolution for the videogame with the presented task. This task lets pupils write a text however they want, which means that no pupils will write the same texts. This leads to different narrative texts with other interesting elements within them.

Skjelbred (2021) also talks about *referring texts* and *actual texts*. Referring texts are stories that happen in chronological order. The most common topic of these types of texts is daily happenings. Referring texts usually contain the character's day at their home and end in their home. These texts can also be referred to as *bed-to-bed stories* since they typically start and end at the same place. It is also common for these stories to evaluate how the day was. In these stories, we do not find the narrative grammar but another structure that usually highlights the events in the story. On the other hand, we have actual texts with narrative grammar. These texts consist of a change which generally is a conflict to break the texts from just having events such as referring texts. Actual texts have a build-up where the solution to the presented conflict can lead to the story's ending. Actual texts will not have a typical ending like a referring text, which tends to conclude with the ending of a day or an event. It is important to know the difference between referring and actual texts. It is not so much the content of the texts that differentiates them, but rather how the content is conveyed.

Texts have gone through a rapid evolution over the past decades. Writing and reading can now be done electronically on screens and may consist of a wide range of different modalities (Mangen, 2011, p. 63). Texts have become *multimodal*, which means they contain more than just printed words. Pictures, sound and colour can be combined to convey meaning (Maagerø & Tønnessen, 2014). This has led to new ways of interacting with a text. People can now interact with multimodal texts through screens and may even include what can be called *ergonomic affordance*. Ergonomic affordance means that there is tactile feedback while we interact with texts (Mangen, 2011), such as when playing videogames with a controller or changing a page on a screen. When pupils read and interpret the texts in a videogame, they are able to perceive the different elements within a videogame, but they are also able to interact with it. This interaction marks a different way of reading and perceiving text which is yet barely touched upon within the educational system.

2.2 Videogames

What is a videogame? Researchers have defined videogames in different ways. Newman (2004) discusses the difficulty of defining the term since an enormous variety of games are being put under the terms "videogames", "computer games", or "interactive entertainment". There are a lot of different videogames with significant differences, such as the Sega's *R360* flight combat game, where the player is strapped into the machine and thrown around the cabinet, or *DDR* (Dance Dance Revolution), where the players use their whole body to interact with the game on a playmat/dancefloor, or puzzle games on the phone where players interact with the screen to play.

Aarseth (2001) also asks if a Furby is a computer game? Furbys are also computer-controlled machines and being played with. If so, what about mechanics such as *Tamagotchi, EMO the AI desktop pet,* and similar electronic pets. Can these mechanics be considered as a videogame? There are a lot of mechanical toys that have similar purposes as a videogame. They are meant to be played with and be entertaining for the player, but do these mechanics qualify for the term videogame? Videogames are evolving day by day, and producers are finding new ways to experience what is considered a videogame. VR (virtual reality) is a new mechanic where the

player can experience a new environment with a headset and controller. Therefore, it is hard to settle on one definition (Aarseth, 2001).

Juul (2011) states that videogames are half-real. Half-real means that the videogames are being played with real rules in a fictional world. An example of this is that we get to win or lose by playing a videogame, but we get to experience a fictional world in the videogame. Videogames cannot be looked at as something new; they have to be seen as games. Instead of seeing videogames as an isolated term, they have to be seen as games that have evolved from non-electronic games (Juul, 2011, pp. 3-4). Videogames trail back to Ancient Egyptian times, and those games (Parcheesi and backgammon) are commonly played today on computers. By seeing videogames as an evolution of traditional games, Juul has proposed the *classic game model* to define games with six features:

1. *Rules*: Games are based on rules

2. *Variable, quantifiable outcome:* Games have variable, quantifiable outcomes.

3. *Valorization of outcome*: There are positive and negative outcomes of a game

4. *Player effort:* The player exerts effort in order to influence the outcome.

5. *Player attached to the outcome:* For example, the player is emotionally attached to the game as a winner or loser. These options will lead to happy or unhappy outcomes.

6. *Negotiable consequences*: The rules can be played with or without real-life results.

In short, Juul defines a game as"(…) a rule-based system with a variable and quantifiable outcome, where different outcomes are assigned different values, the player exerts effort in order to influence the outcome, the player feels emotionally attached to the outcome and the consequences of the activity are negotiable" (Juul, 2011, p. 36).

Checker, football, and ASH will be considered a game with this definition. This study will focus on the videogame *A Short Hike*. This game is categorised as an adventure game. This means the main goal is to solve tasks, explore and follow a story (Eilertsen & Holm, 2020). ASH can also be considered a "complete once" adventure game, and this leads the player to take the

fictional world more seriously than other games (Juul, 2011, p. 6). ASH is relatively short and does not rely on the player's reaction or problem-solving abilities. The game focuses on navigating through different areas to enjoy the virtual nature in the game. There is a significant focus on letting the player enjoy the environment the player is being put in. The game will be explained in more detail in part 3.2.

Putting ASH into a test of Juul's six features will look like this:

1. *Rules*: There are rules regarding how far you can progress in the main story, considering how many golden feathers you have. Claire can only jump x number of times and climb for a particular height depending on the number of golden feathers.

2. *Outcome*: One specific outcome of the main story, there are many ways to reach the outcome and new goals after finishing the primary outcome.

3. *Value assigned to outcomes*: None of the outcomes have specific values assigned to them. The players can assign personal values to different elements of ASH (exploring, reaching Hawk Peak, and collecting).

4. *Effort*: Exploring to reach the top, and puzzles.

5. *Attachment*: The player wins by reaching the top or finding new goals to "clear" the game.

6. *Consequences*: ASH is meant to be played without real-life consequences.

Many other games, such as *League of Legends, SimCity,* and *Tekken* can be considered as a game with Juul's classic game model.

Videogames have their own fictional worlds, but in their own way compared to our traditional fictional world. Games like *League of Legends* and *World of Warcraft* let the main hero die and respawn. Videogames can mix between the fictional world and the real world. This is often done when the videogame is talking about the player's controller which is not in the fictional world. This creates a distinction between the real and fiction world, which can confuse the player about the world within the game. This can also be the opposite; the information given to

the player is to provide the player with direction in the fictional world, and the world of the game is often the player's choice to imagine (Juul, 2011, p. 6).

Today's pupils are engaged in videogames, but they rarely think about reading English and engaging in the fictional world while playing. A videogame could have the same effect as a book if we think about analysing the characters and other literary and narrative aspects within both media. By ignoring these elements of a videogame, the educational system often forgets the videogame's narrative. A classroom can consist of graphic novels, manga, movies, and cartoons as literature. As Turley (2018) asserts, videogames could serve the same purpose in the classroom as these other literary forms.

2.3 Popular culture for children in school

Popular culture is usually about cultural expressions known, liked, and consumed by many. These cultural expressions are often mediated through TV, film, books, the internet, social media, and videogames on a global scale (Endsjø & Lied, 2011, p. 16). Because popular culture is generally produced "for the masses", popular culture is often less appreciated and acknowledged than canonical works such as art by Leonardo Da Vinci, or books such as *To Kill a Mockingbird* and *The Great Gatsby* (Endsjø & Lied, 2011, p. 17). These canonical works can be seen as a culture with a big "C", while the popular culture produced for the mass is seen as a culture with a small "c". When interacting with the culture with a small "c", people acquire experiences and knowledge. These new experiences and knowledge will be understood with past experience and knowledge. This will be connected to the children's competence within various texts they have experienced when writing a text. These texts can be everything from a narrative text, a fairy tale or even videogames they have played. With this in mind, the school have to get acquainted with the different texts the pupils interact with daily. As Nyjordet (2010, p. 62) argues, by getting acquainted with these texts, the teacher can help pupils evolve their competence within texts and understand them better.

When we talk about children and teens between 9-18 years interacting with social media, the Norwegian Media Authority (2020) found out that the most consumed media on the internet are music, gaming, and different videos. They found out that 62% of the children and teens

watch influencers within the music category, 59% within the gaming category, and 54% watch prank channels. 86% of the 9–18-year-old play videogames; and 70% of these respondents find that gaming makes them better in English. 45% of them agree that gaming is a social activity and an excellent way to experience stories (Norwegian Media Authority, 2020, p. 6).

As these numbers show, Norwegian children consume a lot of popular culture produced on social media. These cultural expressions are mainly made to be entertaining for the consumer and bring them joy. There might be a clash between popular culture and the classroom world when bringing popular culture into a classroom situation. Popular culture is mainly consumed as a leisure time activity that consumers can enjoy effortlessly without regard to much else.

Popular culture is easily available and a natural part of our life; it is easily forgotten as a part of our "culture" since it is mainly regarded as a form of entertainment. Popular culture is often considered "new", but it can last anything from a day to many years (Endsjø & Lied, 2011, p. 17). Nowadays, popular culture can be considered an umbrella term that also houses other, contemporary terms such as memes, challenges, and internet trends. The consumers consume content from different influencers such as YouTubers, Instagrammers, and bloggers to spread the popular culture and interact with it. Influencers post on their social media today and make viral videos, challenges, or memes (Abidin, 2018). The creator can catch consumers' attention from everywhere by posting on many different platforms. Many different memes, challenges, and trends have been produced throughout the past decade. One of the first popular challenges was *planking*, making a person lay like a plank. This challenge was shared by people worldwide, and there were similar popular activities such as the *Harlem shake, mannequin challenge,* and *cinnamon challenge*. These challenges became popular worldwide and were spread to individuals, celebrities and even in the classroom. At the school today, pupils are performing dances inspired by TikTok celebrities. A typical feature of these viral trends is that it is easy to replicate. By being easy to replicate, the content can be more accessible to the mass worldwide.

Among Us (Bromander, 2018) is a videogame released in 2018, but it did not gain popularity until 2020. Since then, the videogame has gained attraction by popular TV shows, influencers, streamers, and children in Norwegian schools have performed activities inspired by the

videogame. With this game streamed and advertised across different platforms, it will also give it a higher chance of going viral and becoming a part of the popular culture since it catches the followers' attention (Abidin, 2018, pp. 18-19). A culture-based activity was visible in Norwegian kindergarten when the TV show *Squid Game* became popular, and the children's game *red light and green light* was adapted to look more like the one in the show playing it (Espeseth, 2021). Today, children's activities are inspired by popular culture and can be observed when they play during recess and what they decide to write about. During the lower grades, popular culture can inspire them to draw what they are interested in, such as *Among Us*, *Minecraft,* and *Pokémon*.

2.4 Intertextuality

The term intertextuality ties in with central ideas in the present study. A pupil-produced text can contain different references or inspiration from other texts. This is the idea of intertextuality and what is in focus in the present study. Intertextuality is defined in various ways within different fields but has become a dominant term within literary and cultural studies (Allen, 2001). The term was placed on the literary map by Julia Kristeva in the 1960s. Kristeva perceives the concept of "text" as something that co-exists with other existing texts that are already written (Kristeva, 1974). This means that every produced text today is affected by at least one other text or a genre, making the new produced text an intertextual text. An intertext may have inspiration from another text or textual fragments, which the writers allude to. Pupil-produced texts will always add something new to the genre that s/he is writing. If the writer decides to take intended or unintended inspiration from a genre or other stories, the text will be intertextual (Larsen, 2009, pp. 43-44).

The term intertextuality within this thesis will focus on intertextuality within a text itself. Therefore, the focus will be on the pupil-produced texts and if their texts have any references to other texts. When pupils decide to write a narrative, they choose different features such as theme, plot, setting and characters. These decisions might be influenced by their interest, known stories, and popular culture, leading to an intertext. The final written text will represent an intertext that has been influenced by experiences and stories (Larsen, 2009, p. 189).

An author can have an idea, bring their knowledge into their text, and create an intertext. This is not where the text's evolution ends. The text can also be interpreted differently than the author has intended since the reader will have different knowledge from the author that they can bring into the text while interacting with it. The reader might perceive the text differently than the author intended, and therefore, the researcher must be aware of this before analysing and interacting with texts. This means that the researcher's literary experience will be crucial to discovering the different references/intertextuality within pupils' texts (Larsen, 2009, pp. 189-193). The researcher will only be able to detect intertexts that the researcher is familiar with themself. It is important to think about how a reader interacts with the text since the interpretation is based on the reader's knowledge of the text and on personal knowledge. An author can have an idea, bring their knowledge into their text, and create an intertext. This is not where the text's evolution ends. The text can also be interpreted differently than the author has intended since the reader will have different knowledge from the author that they can bring into the text while interacting with it. The reader might perceive the text differently than the author intended, and therefore, the researcher must be aware of this before analysing and interacting with texts. This means that the researcher's literary experience will be crucial to discovering the different references/intertextuality within pupils' texts (Larsen, 2009, pp. 189-193). The researcher will only be able to detect intertexts that the researcher is familiar with themself. It is important to think about how a reader interacts with the text since the interpretation is based on the reader's knowledge of the text and on personal knowledge. This means that the reader will fill in the gaps within the text themself and can perceive the text differently than the author has intended it to (Golden, 1986, p. 91). If two different readers decide to read the same text, they might perceive it differently. Each reader will bring in their knowledge and experience while reading the text, which will make their understanding of the text differently since they combine the information given differently from each other (Golden, 1986, pp. 91, 95). Reading a text is a dynamic process. The readers' perception of the text will change each time they decide to read it since they acquire new knowledge with every read. The perception changes when the reader interacts with it and when they get to discuss it with another reader since the second reader can bring light to different aspects of the text with their knowledge.

2.5 Joy of writing

The pupils will experience different texts throughout school life and ways to write. Writing starts as just scribbles on paper for most children and later evolves into letters to express their thoughts. Therefore, it is essential to motivate and engage pupils in writing activities which have been a challenge. There are many factors to motivate pupils to write, such as making the writing experience purposeful. A way to make the writing purposeful is to allow the pupils to express themselves in writing, just like communicating orally to someone (Boice, 1994).

Pupils can write texts that can be everything from one sentence to many pages. The amount of text being produced often correlates with their joy of writing. Lyngsnes and Susegg (2012) state that the joy of reading and writing correlates. When facilitating the joy of reading, the pupils have to be engaged in a text. The same goes for the joy of writing. To engage the pupils in a text, they have to have strategies to write and read while working with different texts. When pupils engage in the text, it is also essential that engaged pupils write and read with a certain motivation to facilitate the joy of reading/writing. The joy of writing can also come forth at the end of the writing process. This could come forth by receiving readers' responses and sharing their text with others. The joy of writing is achieved when the writer has a sense of fulfilment, the expectation of response, and discovers their voice when writing (Young, 2019, pp. 12-13).

Deci and Ryan (2000) distinguish three types of motivation: *amotivation, external motivation* and *inner motivation*. Amotivation is the motivation to perform an action and is connected to seeing the value of the task and the feeling of mastery. External motivation is connected to external sources to increase motivation. The external sources can be rewards or that the person is forced to do an activity. At last, inner motivation is that the action is done by themselves and is possible if they affect the choice and have a feeling of mastery (Skaalvik & Skaalvik, 2018). A way to increase writing motivation is to share writing ideas, mind maps, and dramatising since it is important to vary the working process (Lyngsnes & Susegg, 2012). The presented study promotes writing motivation by promoting amotivation and inner motivation. This is done by letting pupils write freely and bringing their popular culture into the classroom. At the same time, there will be no focus on grammar to have everyone focus on writing and not demoralise their writing.

To facilitate the "joy of writing", the classroom has to foster the pupils' writing ability by making small demands. With fewer demands on their writing ability, the pupils will have room to write. After the pupils have gained a feeling of mastery, they can start having more demands to improve their writing skills (Aspeli, 2007, p. 47). When facilitating the "joy of writing", it is important to focus on the enjoyment of writing rather than what is written. The most common type of writing is based on SKRIV's findings of what is being written in all subjects, fragmented writing to solve tasks, sentences about facts and mind maps. (Smidt, Aamotsbakken, & Tønnessen, 2011). If the school wants to motivate pupils to write, it is important to give them room to write. Aspeli (2007) writes about how difficult it is for pupils to start writing. Most of the time, it is the most challenging part of writing. When they are given a start or started themselves, they have infinite options to finish their text. On the contrary, a task with a defined answer would do the opposite of fostering "creative writing". To increase the pupils' "joy of writing," they have to have tasks to facilitate their creativity. Writing to answer questions is mainly meant for the teachers to see if the task is done. Aspeli focuses on this and says that writing is not meant to answer tasks but rather to explore and discover (Aspeli, 2007, p. 15).

School is the arena where pupils get the opportunity to write most. The consequence is that the children's writing experience is affected by how the teacher decides the writing is in their classes. The teacher's role is to portray an enthusiasm for the writing and choose the suitable assignments to foster the pupils' engagement and motivation (Bruning & Horn, 2000). The teacher must allow the pupils to write authentic texts. The authentic texts give the pupils a genuine reason to write and not write to finish a task. Authentic texts often focus on communicating something relevant to their lives or something they are interested in. Findings from Stewart, Walker, and Revelle's (2018) research say that the students want to write texts relevant to themselves and their culture, which agrees with Bruning and Horn's research. The pupils' interest is also an important factor in motivation toward writing. Interest has been shown to have two different factors for writing. First, their interest in the topic affects their attention and time spent writing a task. Second, interest will also influence the writer's goal, especially if the task meets their communication needs (Bruning & Horn, 2000). Bruning and Horn state that making writing manageable is important to promote motivation toward writing.

This can be by breaking the writing into small parts or giving them sentence starters, which agrees with Aspeli (2007).

There are many ways to foster the joy of writing within pupils. The most common way is to promote the joy of writing through motivation. When working with motivation towards writing, it is important to make the activity varied, demand few writing skills, opportunity to write authentic tasks, and implement their interests during the writing process. To facilitate the joy of writing, the writers must be given an enjoyable environment to write within and make the writing feel purposeful and fulfilling. This is done by letting the pupils plan their texts and share their ideas and thoughts with their peers.

Throughout this project, the many different factors of "joy of writing" are considered, such as interest, creating a writing environment, and making the task manageable. The factor of interest is brought into the project through ASH, which can foster the feeling of motivation. By bringing in a videogame, the task becomes meaningful and allows them to write everything on their mind. The task is also open-ended, giving them the infinite option to finish ASH's story. There are also no demands on writing skills, and the only direction given was that they were able to write a text from the gameplay of ASH. This made the task assignment more manageable for the pupils. Making these small decisions will impact the pupils' motivation and is important to foster the joy of writing.

3 Methods and materials

This chapter lays out the methods for data collection and analysis. First, it presents a pilot test prior to collecting the primary data to answer the research questions. Secondly, I describe the setting for the teaching scheme and how it was carried out in three different groups. After that, the primary text analysis method will be presented, followed up with observations implemented to supply the primary data. Subsequently, I will present how the text will be analysed and how I chose the four primary texts to be analysed before discussing the research's quality.

3.1 Research design

The study aims to find out how the pupils' texts can be inspired by the popular culture they interact with. I decided to enter a classroom and conduct a type of intervention. In an educational research context, intervention studies focus on surveying and evaluating changes when new methods are being implemented in the classroom (Øgreid, 2021b). In this study, a lesson plan involving bringing a videogame into a classroom setting will be tested out. After that, the pupils will write a text based on the videogame being played (ASH), and the text will be evaluated as the primary data source of the study. This intervention aims to try out a new resource in the form of a videogame, and how it can positively affect the pupils' texts and writing ability. This will be evaluated by a qualitative text analysis to see how their popular culture and videogame interest are being expressed in their texts.

Qualitative methods allow the researcher to look for more meaningful content than what is representative or quantifiable. By focusing on qualitative methods, the data will be more flexible and allow the informants and the researcher to interact with each other (Christoffersen & Johannessen, 2012, p. 17). Qualitative methods let the researcher examine the pupils' texts and see how popular culture can be said to inspire their writing and how the videogame's narrative is being implemented in their texts. The primary method applied in this project is content analysis, a form of text analysis. This form of analysis will help me find different intertextualities and references from the pupil's text, and focuses more on content than on structure and grammar. Content analysis will be carried out with modified questions from an

example of text analysis from Skjelbred (2021). These questions would help me focus and find the intertextualities and references in the texts.

Observation is also applied as a method to help with the text analysis and supply to the understanding of the data collected. I mainly did the observations as the researcher during the pupils' writing process. During the gameplay, I had to act as a teacher, and therefore the teacher had to help with the observations. The observation method was not optimally applied, but it was the only way since I was primarily alone in this project. The teacher's main goal was to observe the pupils' interaction with the English language during the gameplay. On the other hand, the researcher observed during the writing process, I would try to interact with the pupils and talk about their writing process and ideas for their text. These observations would help me analyse the texts and understand their texts better.

My theoretical basis for this study is the social constructive view. Gleiss and Sæther (2021) state that this view is built by seeing texts as resources to understand something new about reality. Texts can represent the reality of society, but they also represent a fictional world the writer writes about. A social constructive view sees texts as an intertext, which means the texts will be affected by other texts and familiar elements the writer is knowledgeable about. Therefore, the written texts will always have traces and references from other texts (Gleiss & Sæther, 2021, p. 120). I can examine and identify these different references and how they interact with the pupil's text with text analysis. Subsequently, I will be able to see the other elements from the popular culture the pupils decide to bring into their text.

3.2 The setting for the project

Before the project could be carried out, I had to find at least one class that would be willing to let me test out a videogame in the classroom. This led me to contact a school I had my practice period where I was still in contact with through e-mail. During this project, I wanted pupils between 5th and 7th grade since the project's focus was on pupil produced texts. With texts as a data source, I needed pupils that could write coherent texts and be able to express themselves. According to the competence aims, this is also something they are expected to learn during 5th and 7th grade (The Directorate of Education and Training, 2019). Another important aspect is

that the pupils would have more time to encounter different English texts to refer to and discover their writing identity than the 1st-4th graders. If I decided to carry this project on a class within a 1st-4th grade, there would be a chance that I would get very little text since they are not used to writing in English. After figuring out which school I wanted to test this project and what class, I decided to send a mail about my project to the school. I got responses from two English teachers who welcomed my project to their classes. One of the classes was split in two while the other was not. This led me to carry out this project three times. The first class consisted of 36 pupils divided into two different groups of 18 while the other class consisted of 29 pupils.

In these two classes, every pupil had access to a laptop they could write their text on, and I knew that every classroom had its whiteboard, which would fit this project perfectly. The classroom allowed me to connect my Nintendo Switch to the whiteboard and play the *A Short Hike* with the pupils. After playing it together, the pupils could get their laptops and start writing the continuation of *A Short Hike* themselves on Word documents.

3.3 Carrying out the project

During the teaching scheme, I applied the method of observation. I would observe the pupils and interact with them mainly during the writing process, and during the gameplay, the teacher would help me observe. This was organised since it would be difficult to observe while playing ASH and leading the class. To write down notes of what I observed in detail was still tricky since I still had to teach the class. Therefore, I had to note down keywords primarily during the class and write it in more detail after the lesson.

A Short Hike was the videogame that was applied to this study. This is because it is a game with little focus on the game mechanic and primarily focused on problem-solving, exploring, and its' story. This makes the game experience different for every player, and there is no linear path to take. By having an exploring game, the pupils can choose what they want to do themselves. The game starts by introducing the main cast Claire, mom, and Aunt May. After that, the player is introduced to the controls and the central conflict of the videogame. Claire is waiting for a phone call, but there is no phone reception on the ground. Therefore, Claire has to get on top of Hawk Peak since Aunt May mentions that you can get phone reception at the

top. This is the game's central conflict, and the path to the top is up to the player. This leads the planned written text to be open since the game does not tell you what direction to take or where you should go. The game invites you to explore the world you are given.

3.3.1 The pilot testing

Before carrying out the project in a classroom setting, I decided to perform the original lesson plan (attachment 1) on a smaller group of two pupils from 6th grade who were family friends. The goal of this pilot test was to observe the kind of texts ASH could inspire the pupils to write and what could appear in the texts. Throughout the gameplay of ASH, I observed a significant amount of engagement in the gameplay. This was seen through how the informants talked and guided me through ASH. They tried to speak in English but hesitated to communicate in English since they seemed shy. We had a lot of time to spend, which allowed me to follow the lesson plan without any issues. During the gameplay, the informants had no problem following the videogame's story and helped me interact and control the objects in the fictional world. After playing ASH together, I presented the task to the informants orally and gave them a copy of the written task. Throughout the writing process, the informants struggled to come up with ideas and a continuation for ASH. One of them told me they were not good at using their fantasy and coming up with ideas themselves, and we will call this informant Ken. The other informant who did not know what to write about either will be called Tom. This led me to develop some ideas for them to start, which helped Ken start writing a text. Tom was still struggling to write a text, which led me to give Tom the option to draw out what Claire could do instead. This helped Tom to start producing a form of text. With this pilot testing done, I collected the texts from the informants and started to analyse what appeared in their texts. In the written texts, I saw a lot of elements from the videogame being kept in the text and important objects appearing in their text, such as coins and golden feathers. From the drawn text, I noticed that it was mainly simple activities portrayed in the text. Claire was drawn fishing and hiking up a mountain. With the drawing, Tom wrote a sentence about what Claire was doing too. I could imagine what could appear in a text after the pupils interact with ASH with this data set. With only two pupils in this test, I cannot say anything for sure since every pupil in a classroom is different and might come up with other ideas. But this pilot test gave me a slight indication that elements from the game will be represented in their text.

3.3.2 The lesson plan

During the pilot test, I did not notice any issues with the lesson plan. I decided to keep it as it is for the first group of informants. The plan was to carry out the lesson plan for all three groups of informants. The lesson plan starts with me presenting the videogame title and talking about what the pupils might think the videogame is about. After that, the videogame title screen will be presented to them, and their thoughts on its narrative will be discussed. After sharing their ideas, an explanation of how the videogame will be played in the classroom will be presented. While playing the videogame, the pupils can democratically vote on what the main character will do. I control the main character while the pupils choose the character's actions. While playing ASH, the pupils are allowed to shout out different objects Claire can investigate, such as coins, chests, and golden feathers. They have to explain where the object is in English so I can control the character towards it. The main character will encounter many different characters with their traits during the gameplay. This will lead to various dialogues that the pupils will read aloud to each other. After finishing the gameplay, the pupils will summarise what has happened in ASH. The next lesson plan would be to start writing the continuation of the videogame. Before they start writing, the task will be presented to them orally and on paper (attachment 2). The task invites the pupils to use their creativity by writing a continuation of the videogame from where the game stopped. The task has no restrictions except that they have to write a continuation of ASH.

The original lesson plan (attachment 1) was going to be carried out in the two different groups (5th grade) on two separate days before lunch, for about 1,5 hours each. With the third group (7th grade), we planned to do this over two days before lunch, leading to about 3 hours. After carrying out the lesson plan with the first group, I noticed that the lesson plan had to be changed. This was mostly about managing the time and adding on a few more activities. This led me to make some modifications to the lesson plan to make the writing experience better for the informants. These changes will be explained further in this chapter.

3.3.3 Carrying out the lesson plan for group 1

Group 1 of the project consisted of 16 pupils; I followed the original lesson plan, where everything from playing to writing was supposed to be done within the planned time (1,5hours).

After carrying out the lesson, I understood changes needed to be made. One of the main changes was the time. This is because many unforeseen incidents can happen during a school day. The first encountered issue was that the pupils did not experience much of the world within ASH according to the time planned. During the project, many pupils were eager to read the dialogue between the different characters and talk to everyone we encountered in the videogame. The consequences of reading all the dialogue from the start with the time planned made it difficult for the pupils to explore the world within the videogame. This led us to stop playing early in the gameplay and have a small break before starting to present the writing task. When getting back from the break, the pupils got the task in paper form (attachment 2) and explained it to them orally. Before getting started to write, we encountered a technical difficulty which was that the pupils were unable to log into Office 365. This led to them having no way to digitally write and save their writing process. The only other option was to write on paper for the last 30 minutes. This caused some resistance among many of the pupils. Some pupils were still eager to write the continuation of ASH on paper, while others could barely write two sentences within those 30minutes. When receiving the texts, I had to reconsider the teaching scheme. The data material collected from the first group mainly consisted of texts with 2-3 sentences, and some were a paragraph long. These data materials would not suffice to answer the project's research question.

The situation led me to discuss with the teacher to set up another lesson for Group 1 and Group 2 where we focus on just the writing within the same week, which would last for about 1,5hours. This newly planned lesson consisted mainly of making a mind map of what we did in ASH and sharing ideas of what they could write about. After sharing ideas, the pupils were able to start writing their texts. The pupils that wanted to continue from the first lesson were given the option to pick up the original text they wrote from the first lesson. Some pupils struggled to start writing their text. I, therefore, decided to give them a starter sentence to help them start writing. The starter sentence would depend on where the gameplay stopped and if they wanted to write in first-person or third-person. The majority of pupils were unsure about their spelling, and to work around this problem, they were allowed to use google translate. This was normal in the class when they engaged with writing texts in English. After finishing the lesson, some pupils still had more to write. Therefore, I gave the pupils the option to write more at home if they

wanted to and planned with the teacher that the teacher would print out the texts within a week, so the pupils had time to write more and finish their texts.

3.3.4 Carrying out the modified lesson plan for group 2

The lesson plan for Group 2 was more successful than the first group since I knew we had more time for the first lesson. The lesson started similar to Group 1, where we discussed the title and the title screen and played ASH together. The only difference was that we could spend more time playing the videogame, which led us to explore the world and talk to more characters. During the gameplay, the pupils were told to note down noteworthy events and details that they could use for their story. After finishing playing ASH, the pupils got a small break, and when they came back, we discussed what they had noted down. After that, the pupils discussed and shared different ideas they could write about for the next lesson. There were many different ideas, and most of the pupils shared their thoughts and what they wanted to write about.

For the second lesson, the focus was to let the pupils write, as with group 1. I let the pupils discuss the continuations they came up with from the first lesson and use the book they noted down important details. Together we created a mind-map with tons of ideas they could be inspired by. After the discussion, the pupils mainly got the task given orally since most of Group 1 decided to throw the written form of the task away and had no use for it. I decided, therefore, to explain the task more thoroughly orally. Group 2 also had writers who struggled to start with the task, but they were able to start with the starter sentence given. After some hints and pointers, they had no problem writing by themselves. Group 2 also used google translate to help them translate words for their text. Not everyone was able to finish their text this lesson, but they could also access the text at home if they wanted to write more.

3.3.5 Carrying out the modified lesson plan for group 3

Since the lesson plan for Group 2 had worked out successfully, I decided to continue with a similar plan for Group 3. The lesson started with explaining the lesson's goal and what they are supposed to do. After that, we discussed the title, the title screen and how the gameplay would be done. During the gameplay, I noticed the engagement was not the same as in Group 1 and 2. Nobody wanted to read the dialogue and were not as vocal as the first two groups. This led

me to ask their teacher to point out some pupils to read the dialogue with me. During the gameplay, everyone noted down important details and events for themselves. Something else that was different with this group was that they ignored most of the characters within ASH; they decided to walk past them. The consequence of this was that we were able to explore more of the world and see a lot of different sceneries and encounter characters Group 1 and 2 did not even experience. After playing ASH together, the pupils discussed what had happened and their thoughts about what could happen next. They were able to share their ideas but also their notes. I noted down what they said on the whiteboard and organised their thoughts together. By writing everything on the whiteboard, the pupils had the opportunity to copy from the whiteboard. The notes they wrote down would be crucial for the next lesson since there was a two-week space between the first and second lesson due to unforeseen Covid restrictions.

The second lesson started by watching the video trailer for ASH. After that, I decided to discuss what we did in the first lessons in this project together. Surprisingly, the pupils could remember a lot about what we did in ASH. The pupils remember the characters we encountered and places we had been to. Together with the pupils, we made a mind map of everything they remembered from the first lesson. After revisiting the first lesson, the pupils explained the task orally. While they started to write, I gave them the task in written form in case they did not understand the task well enough. Group 3 was also familiar with Google Translate to help them translate difficult words. Most of the pupils could finish their text within the given time, but they were also given the option to complete the text at home within the same week.

3.3.6 Reflecting on the changes

The lesson plan started with presenting the informants about me and why I was in their classroom. They got to know some details about the project, and that the texts they were going to write were mainly for me and others involved in the project. The texts collected were written in a school setting as a part of their English classes. There were also some changes to their usual plan to make space for this project. This led Groups 1 and 2 to have more English than usual. Before writing the text, the pupil got to engage in the videogame ASH before being presented the task orally and in written form. The task was to write a continuation from where we stopped playing together, and they were free to write about anything. This task leads the writer towards

a narrative text by letting them write about anything and use their creativity to create a continuation. Throughout the writing process, the teacher and I went around the classroom and helped them with different aspects of writing a text. I decided to write some starter sentences on the whiteboard since most pupils struggled to start the continuation. These sentences were written to help them start writing.

The most notable changes from the original lesson plan are that Group 1 and Group 2 got another 1,5 hours to the project from what was intended for both groups. This was done to ensure that collected data would suffice the study and give the pupils a good experience writing a text. As a person leading the classroom, I noticed a difference between Group 1 and Group 2. By rushing the gameplay in Group 1, they could not emerge in the fictional world as Group 2 and 3. At the same time, I noticed and came up with good ideas for the lesson plan after carrying it out in Group 1. While playing ASH in Group 1, I saw a pupil bringing a notebook and started writing down notes in their notebook. After the lesson plan, I decided to introduce this to Group 2 and 3, so they could write down important details for the future text. They could write down fragmented sentences or words they found important. The pupils can engage in the videogame (text) by doing this. We can vary the working process by writing down their ideas while playing, sharing their ideas with the class, and creating a mind map together in a classroom. These different writing methods also improve their motivation for writing (Lyngsnes & Susegg, 2012). Another part not mentioned in the original plan was that the project intended to let the pupils write independently. This means that the teacher and I would try not to intervene with their texts. In the end, this idea was changed, and the teacher and I helped the pupils to come up with ideas. This was done by writing starter sentences and coming up with some ideas for the pupils that had a problem to start writing. After carrying out the lesson plan, I understood that this was necessary; if not, the pupil would have barely been able to write anything. As Aspeli (2007) mentions, the most challenging part of writing is starting a text. After they are given a start, they can write, and they have infinite options to finish their texts. This was notable during the lesson plan; the pupils could write by themselves after being given some starter sentences and pointers.

As a researcher, I did not want to intervene with the data material, but at the same time, I saw that it was necessary to motivate the pupils to write and facilitate the "joy of writing". The

changes to the lesson plan primarily benefited Group 2 and 3, while Group 1 worked like a test group. The changes were done by myself by reflecting on what worked and did not work well during the lesson and how I could improve it for the following groups. In short, the lesson plan evolved as I carried out the lesson plan. The changes were primarily done to make the data sufficient for the study, motivate the pupils to write, and facilitate the "joy of writing".

3.4 Qualitative text analysis and observation

This study collects data from two qualitative methods: text analysis and observation. Text analysis is implemented to find different aspects of the popular culture and videogame that have influenced the pupils' texts. The text data will be supplemented with data collected from observing the pupils' writing process.

These types of qualitative methods can pose a challenge for the researcher. The raw data collected are often unstructured and complex (Jacobsen, 2005). Before the texts can be analysed and interpreted, they must be structured. Analysing and interpreting data might seem similar, but there is a difference between these two processes. Christoffersen and Johannessen (2012) distinguish these two terms; to analyse is to find meaning and pattern within the data, and to interpret data is to find the consequences that the analysis has for the conclusion within the research. The goal of interpreting is to explain the finding from the analysis and achieve the research aims. In the case of this study, the data would be the pupil produced texts that will be analysed and interpreted in order to bring light to how videogames and popular culture can inspire pupils' writing.

3.4.1 Content analysis

Text analysis has to be performed to find the different intertextualities and references from the pupils' text. There are many different types of text analysis, and to answer the research question, a content analysis was performed on the texts. The content analysis consists of elements from different qualitative-based text analysis types. A content analysis gives the researcher freedom to choose relevant research terms to analyse and interpret the texts (Gleiss & Sæther, 2021, pp. 136-137). The content analysis focuses more on the text's content rather than the text's structure

or language. A potential goal of content analysis is that it can tell us about the writer of the text, those who read them, or the culture of the text is a part of (Bakken & Andersson-Bakken, 2021).

When performing qualitative content analysis, it is important to interpret the content of the text and not count the occurrence of certain elements. To do this, I will use Skjelbred's (2021) suggestion of how to analyse pupil-produced texts. Skjelbred's questions aim to give the teachers a list of questions to see different aspects of a pupil's text and give them feedback to improve their writing. These questions are just examples, and only the relevant questions for the texts need to be used. Skjelbred's analysis focuses on the texts' word level, text level, context and function, and sentence level (Skjelbred, 2021, pp. 162-164). Skjelbred's example of text analysis inspired me to make my own questions and modify the questions more fitting to my study. Not all the categories of Skjelbred's analysis were relevant to the study, which led me to keep some of the categories Skjelbred had and implement my own questions. I decided to keep the category *the text's context and function*, *text level, and word level*. This was to analyse the words appearing in the text, text as a whole, and understand why the text was being written and connect it to the study's focus. With these categories, I created my own category *references and intertextuality*. This category was designed to compare their text with other similar texts and elements from other texts and videogames and how these references and intertextualities are implemented into the texts. By taking inspiration from Skjelbred's example of text analysis, I modified it and created my own set of questions to analyse the collected texts, which looks like this (attachment 3):

References and intertextuality:
Do the text have any references/similarities to other texts?
How do the references appear in the text and what function does it have?
Are there any known names from the popular culture and what are their traits?
How are the pupils' popular culture/interests being implemented in their texts'?
Word level:
What kind of words from ASH are being used and what is their purpose?
What kind of words are being used (orally, written, sms)?
What kind of spelling mistake is most common and are they being corrected?
Can some of the vocabulary in the text come from other videogames?

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Text level:

Genre*:*

What kind of narrative text is being used?

Are there a mix of genres in the text?

Composition*:*

How is the time and events being represented?

Does the story have a conflict and resolution?

Does the text follow the main goal of the game?

Connection between text elements*:*

How are the game's storyline being treated (old- and new information)?

How are the scenes between every action/event being treated?

How are the paragraph being used in the text?

Text's context and its' functions

What is the writer's situation and why is the text being written?

Are the writer's voice being implemented in the text and how does it affect the text?

Does the writer seem aware of the reader, and how is the awareness being shown?

Are there any message that the story/writer want to convey?

With the content analysis method and the modified questions, I analysed and interpreted the pupils' text. Together it gave me an understanding of the written texts while also seeing how the pupils' interests, popular culture and videogame interests have been expressed in their text.

3.5 Observation

The method of observation is being applied in this study and is primarily used to supply the understanding of the written texts. The purpose of observation in this study is to observe the pupil's interactions with the English language during the gameplay of ASH and their thought process while writing their text. This will be done with the help of the teacher and me during the lesson of the project.

Gleiss and Sæther (2021) place the observation role on two different axes. On one side of the axis, the observer is a participant in the project, and on the other side, the observer is just an

observer. As of this study, I will follow an unstructured and semi-structured observation role. This role combines the two axes, which means I will be an observer while participating in the project (Gleiss & Sæther, 2021, pp. 106-107). When ASH is being played in the classroom, I will mainly work as a participant in the project as a teacher. During the gameplay, the teacher in the school will help with the observation. To help the teacher focus on the observation, I created an observation form the teacher could follow with an example on the back (attachment 4). This was important if I wanted to see how the pupils interacted with ASH while we were playing it.

As a participant, it is not easy to register what is happening in the classroom. Still, with the teacher helping me mainly as an observer during this part, they can observe important happenings during the gameplay. Not only do they help me, but their interpretation is more reliable since they know the pupils better than I do. The teacher's notes mainly consisted of what Gleiss and Sæther (2021) call *scribble notes* and some *full notes*; the difference between these is that scribble notes are primarily made for the one noting and consist of short notes and keywords. At the same time, full notes give the reader a detailed description of what is being observed and the interpretation. Because the observation forms were filled with mostly scribble notes, it was difficult for me to describe what the teacher observed entirely. Therefore, it was important for me to discuss what was observed and the filled observation form with the teacher after the lesson. With the discussion, I understood the scribble notes better and had to note down my description of the unclear parts of the filled observation form.

During the writing process, I was a participating observer. This gave me the opportunity to talk to the pupils and hear their thought processes while writing the text. I had a role as an observer and a teacher during their writing process, which led to difficulties noting detailed full notes. While observing, talking, and helping the pupils, I noted down some keywords of some notable discussions. Being observant and a participant has its weaknesses. The most notable one is that it is difficult to note while observing. This is because the researcher cannot reflect on the notes during the observation when the memory is fresh (Christoffersen & Johannessen, 2012, pp. 72-73). Therefore, it was important for me to note down keywords and have mental notes to remember what happened during the observation. With these notes, I would be able to write a more detailed description of what was being observed by me. This would have to be done in an

area where I can reflect on my thoughts and write them as early as possible while the observation is fresh.

3.6 Selecting the texts

Pupil produced texts as raw data start as complex and are unstructured. This is expected when working with qualitative methods (Jacobsen, 2005). To analyse the data, it is important to structure it first. The data can be structured in many ways, but the way these texts were structured was inspired by Cohen, Manion and Morrison's (2018) instructions on processing a content analysis. First of all, the researcher has to find out what will be analysed. In this study, the content of the pupils' texts will be analysed, such as the words and phrases. After that, the researcher has to read and reread the texts to familiarise themself with the data set. the researcher can find interesting features or patterns in the data by doing this. After familiarising themself with the texts, the researcher can place them into different categories depending on the study's goal (Cohen, Manion, & Morrison, 2018, ss. 676-678). In this case, the texts were categorised and analysed to a small degree based on the text's intertextuality and references to other videogames or popular culture.

The primary data is the pupil produced texts based on the videogame ASH. By carrying out the lesson plan for three different groups, I collected 56 different texts. 56 texts are a lot to analyse if the researcher want to do it qualitatively. Therefore, I had to cut down some of the data material and focus on specific texts. After collecting the texts, I was unsure which of the texts would be best suited for analysis to answer the research questions. Another issue was that the project's focus changed over time while working with this thesis. Christoffersen and Johannessen (2012) wrote about a method called *process determined design*, which is a method that lets all the data material be relevant at first. This method also gives me time to understand the field that is being researched and focus on specific areas. It is easier to find the most relevant texts to analyse when getting a better understanding of the field. This does not mean that the other texts are irrelevant, but they had less content and less interesting findings than the selected texts from a research point of view.

Before deciding on the potential texts to analyse, I read them, and colour coded them by different traits such as game references, cultural references, fairy tale traits, unfinished, and their narratives. This gave me an overview of most of the texts' content and categorised some of the texts. After that, I reread the texts, but this time they were sorted by the classes they were in (5th and 7th grade) and if their text was "interesting" or "uninteresting" from a research point of view. During the second read, there was a focus on the story's narrative and the different actions in the texts. An "interesting" text would have a narrative that led the reader through the interactions and actions performed by the characters. With the second read, I cut down 56 texts to 14 texts. After looking through all the texts again, I noticed a common trait among the "uninteresting" texts. These texts mainly were short with 1-2 paragraphs, but the most important feature was that their narrative focused on what was going to happen, and the scenery of the story kept changing within every sentence. An example of this could look like this:

Claire walked to the top of Hawk Peak. She got phone reception and played videogames. After a few hours, she walked back down. On the way, she met a dog, and the dog gave Claire a golden feather.

The structure of these texts would fall into the category of referring texts mentioned by Skjelbred (2021). Most of the texts categorised as "uninteresting" had a similar structure to the example. The texts deemed interesting was the opposite and had the structure of an actual text that consisted of a narrative grammar with a conflict and solution. A short example of an interesting text could look like this:

At the top of Hawk Peak, Claire got phone reception and a phone call. It was her grandparents that wanted to talk to her. During the call, they talked about how she was doing and her life.

An interesting text would lead the readers through short trips/actions in the fictional text where they met characters, and we got to know their interactions and dialogues.

There still seemed too many texts to analyse qualitatively after cutting the data material down to 14 texts. They had to be cut down even further. I decided to use the modified questions inspired by Skjelbred's example (Skjelbred, 2021, pp. 162-164). A small content analysis was done on the 14 texts with the modified questions. This gave me more insight into the different

aspects of the texts and which texts could have more potential and interesting content that could improve our understanding of how the videogame inspired their writing. The reading of the 14 texts would focus on the text as a whole, the narrative, intertextuality, and vocabulary from videogames. To form the modified questions from Skjelbred, I split an A3 sheet into four different categories. These categories were "references and intertextuality", "word level", "texts level (genre, composition, connection between text elements)", and "the text's context and function". Under these categories, there were 2-4 different questions (attachment 3) that would be actively used while reading the 14 texts. With the modified questions, I cut down the data material to four texts, which I would dive deeper into and perform a proper content analysis with the modified questions. After reading the 14 texts with the modified questions, I selected four texts to perform an appropriate content analysis on.

3.7 Ethical considerations

Before carrying out the study, I contacted Norwegian Centre for Research Data (NSD) to ask whether I had to report my project. According to NSD, this was unnecessary since all the data collected would be anonymous and could not be traced back to any individual pupil (Christoffersen & Johannessen, 2012, p. 43). Only the teacher would be able to trace back to the pupils. Before the texts were handed to me, the teacher deleted all names and other identifiable information from the texts. There were also no names mentioned in the field notes or the teacher's observation form. This means that all the texts, notes, and observation forms were anonymous and could not be traced back to the pupils. Therefore, the writer of the texts will be given pseudonyms. The names given to the writers are gender neutral names and they will be picked at random with no correlation to the informants.

Another important point when researching informants aged 15 or younger is to inform the informants' guardians (parents) of the study and gain their consent to let the informants join the study (Øgreid, 2021a, pp. 346-347). This was done through an informational letter sent to all the informants' guardians through e-mail (Attachment 9). This informative letter gave the guardians an indication of what the project was about and that they could leave the project at any point without giving me a reason. The informants would still join the project, but their text and data would not be used. Before I carried out the project in the different classes, I also

informed them why I was there and that what was being done now was a part of my study. The informants were already informed about this beforehand by their guardians. The only thing I did not mention was what I would look for in the texts. This was not to affect the data collected. Informing them about what I was going to look for in their texts could lead them to write a non-authentic text. During this process, the teacher worked as an intermediary between the guardians of the informants and me.

3.8 Reliability and validity

Reliability is about the research's dependability and if the results are believable. To assess the reliability of a study, it is common to ask whether the data has been affected by external sources and whether the project can be replicated (Gleiss & Sæther, 2021, p. 202). Instead of trying to focus on the project's objectivity, I will focus on being transparent. This is because the researcher's subjectivity within a social constructivist belief will always affect the research. This means that it is impossible to remove the bias within the study (Gleiss & Sæther, 2021, p. 203). For this reason, the analysis needs to be structured and transparent so that other researchers can reflect upon these choices. This leads to the approach and context of the study is thoroughly explained. Therefore, I will discuss the different aspects of the research that can have been affected by me first.

First of all, the project was conducted in a classroom that I had already been to as a student and a substitute teacher. This means that the informants knew who I was and had a different relation to me than they would with an unknown researcher. Knowing me can have made the setting more natural for the pupils and not pressured them to perform or feel like they were being researched (Christoffersen & Johannessen, 2012). Because of the role I took in the classroom, I could influence the pupils' writing by how I talked to them and helped them come up with ideas. The idea behind this was mainly to help them begin their text, which is one of the essential aspects of facilitating the joy of writing, as discussed in chapter 2.5. While these small discussions helped me get insight into their writing process, they could have affected how the pupils wrote their texts. As a researcher in this project, I already had some ideas in mind, and by giving them ideas and starting sentences, I could have unconsciously led them in directions conducive to the study's goal.

Another area of the research that bears traces of my subjectivity is the selection of the texts and analysis. The traces of intertextuality and references found in the texts are dependent on my knowledge of the different relevant fields. I interact with the internet culture and videogame culture daily, which means I can see the various aspects of the texts with these types of references. Someone who does not know about the internet culture or plays any videogame would miss out on many references in the text. They would for instance not be able to identify why words such as *dodge*, *Roblox*, and *boss* could appear in pupil produced texts. Similarly, a different researcher with a different background would notice and identify elements of the text that I was unable to detect. This could lead to the selection of the text to be different depending on what the research would find "interesting" and their knowledge within the field of intertextuality and popular culture.

Being a participant in the project also came with its difficulties. By participating, I cannot simultaneously identify the different happenings in the classroom. The weakness of this observation method is that it is hard to take detailed notes during the lesson. This can lead to valuable data being lost, and I have to rely on my memory and the notes taken to make detailed descriptions of the lesson. Knowing how difficult it was to write notes while participating also helped me stay more focused on the project and aware of the participant and observer role.

Gleiss and Sæther (2021) define validity as how the research design is connected and if the methods and the collected data are sufficient to answer the research question. They also ask if the interpretation and conclusion are based on the data and if it answers the research question. Therefore, it is essential to see that the chosen methods match the researched phenomenon. The main question for this project is, *how does an adventure videogame inspire the pupils' writing?* As such, the focus is on the pupils' texts and not on the pupils directly. With this in mind, it is important to discuss the term *internal validity* but also *external validity* (Cohen, Manion, & Morrison, 2018, ss. 252-256). Internal validity refers to the data's credibility. The data credibility is kept by conducting an observation and a content analysis on the produced texts. The observation supplies the content analysis with an understanding of why the content could be written since it can give an insight into the pupils' writing process. This leads to a text analysis not just based on my knowledge but also the pupils' input. External validity refers to

the degree to which the results can be generalised within other contexts and how transferable the findings can be. This study focuses on a small sample of text within two different classes. Based on the findings and reading of all the collected text in this study, tell me that pupils' writing in Norwegian schools is affected by what they interact with during their free time. Based on this, a generalisation can be made that the pupils' texts will always have a form of external inspiration in their text, whether it is from their experience with texts, interests, or an interaction with a videogame.

This study conducted a content analysis on four different texts to gain a deeper understanding, rather than looking at the surface of 56 texts. This was done to understand what is being expressed in the texts and see what elements from the videogame can inspire the pupils' writing. Familiarising myself with all the texts also gave me an overview of what was written, and I chose the four best-suited texts to answer the research question.

4 Analysis and findings

This chapter will present the analysis and the findings of the chosen texts. First, it will present an excerpt from each of the chosen texts, followed by a summary of the text as a whole. During the analysis, the modified questions (attachment 3) inspired by Skjelbred will be actively utilised to analyse the texts' intertextuality, word level, text level, and function. The presented text can be found in the attachments.

4.1 Analysis of Aiden's text (attachment 5)

Excerpt of Aiden's text:

"… -YES THAT'S A DEAL said the giant. The giant brought a gun and a ticket to the mountain. -HAHAHA IM KOMMING FIRST TO THE TOP OF HAUK PEAK. SEE YA said the giant and left. Clairie tok the flight and came first…"
"… Clairie tok the gun out and shot the giant. Clairie survived and got the call from the president.-you are invited to the smart party bye si ya. After that Clarie dabded her way home."

This text is a continuation of where we stopped playing ASH. Aiden decided to make Claire go back to the visitor center, a central area in ASH. On the way, Claire encounters a "giant phone" that wants to eat Claire. To eat Claire, the giant phone has to meet Claire's condition, and they suddenly start a race to Hawk Peak. Claire tricks the giant phone and kills it before being eaten. As a reward, Claire gets a phone call from the president to join a party.

Textual level

Aiden's text is a narrative text that presents two new characters, not from ASH, which are the "giant phone" and a president. It is built up like an actual text with narrative grammar (conflict and resolution). The narrative grammar can be seen when Claire encounters the giant phone and how she tricks this phone into not being eaten. As a reward, Aiden rewards Claire with a phone call from the president to join an exclusive party for smart people. The text is also written in chronological order, where the different events unfold from point A to point B. Writing in chronological order can help writers structure their text and organise their ideas. This is because

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writing in chronological order will help the writer write their thoughts, place themselves in the story, and think as it is happening now (Skjelbred, 2021, p. 56). To examine the story's goal, we have to look into the conflict. The conflict appears when Claire encounters the giant phone, which causes her trouble. To solve this, Claire asks for objects to defeat this giant, which seems to be a form of payment to eat Claire. This leads Claire and the giant to race towards Hawk Peak. The story reaches its climax where Claire is about to be eaten, but the gun she asked for saves her from being eaten. This is the resolution to the story, and to reward Claire, the president invites her to a party. We see that Aiden's story does not follow the primary goal of ASH anymore, and it changes during the conflict of the story. Even if the text does not follow ASH's goal, we can see elements from the goal appear in the text. For example, these elements are getting to the top of Hawk Peak and getting phone reception. These old goals are not represented by the writer itself but are still present in subtle ways. The "giant phone" can represent the phone call Claire is waiting for originally but racing to the top of Hawk Peak can be inspired by the marathon we heard about in ASH and its' main goal. This text seems to bring a whole new story to the original ASH but looking deeper into it shows that it still has inspiration from the original story.

Word level

Aiden's vocabulary consists mainly of words that we encounter through ASH. The text also consists of dialogue, which is a common occurrence in ASH. The text also has familiar names of areas from ASH, such as the visitor center and Hawk Peak. These familiar words could be a way to make the text stay in the same world as ASH and make it a continuation of ASH. When looking into the different dialogues the text has, it is worded orally or more similar to how the pupils would text each other through the phone. Words such as "hi" and "see ya" are not commonly encountered in school textbooks and settings but are used more in informal settings such as over messages and with friends. Aiden also uses the phrase "time to die" and words such as gun, and dabbed, which are rarely used in school. This leads me to believe that the weapon and theme of death might come from other videogames such as *Fortnite* and *Roblox,* which are popular fictional worlds for writers of this age. Death is also a common theme in fairy tales where the norm is that the evil dies while the hero rises to the top. Another word used is dab which is a dance move that started in 2015 and is easily replicated and done by most

children today. The text has been implemented with the pupils' culture and interests through these unfamiliar words.

Changing the focus toward Aiden's spelling, we can see the new words Aiden has not encountered before are phonetically written. We see this through words Aiden has written like *"Hauk peak, Visitor Senter, mountain, si ya and dabded"*. These words are not high-frequency words, and they only encounter these words through their interest and culture. Aiden seems to have tried to spell these words correctly with Aiden's knowledge of pronunciation and writing them phonetically. The most interesting find is how Aiden spelt Claire differently three times, "*Clarie, Claire, and Clairie"*. Even though the word is frequently encountered in ASH and written on the whiteboard, Aiden still tries to spell it phonetically.

References and intertextuality

From analysing the text, we already see some references to their interests and popular cultures, such as dabbing, weapons and the theme of death. We can see similarities between the conflict and resolution in Aiden's text and the Norwegian fairy tale "The boy who had an eating match with a troll". The first similarity appears when Claire encounters the "Giant phone" threatening to eat her and when Askeladden meets the troll. Afterwards, Claire proposes to the giant that she can be eaten in exchange for a plane ticket and a gun and suddenly starts racing to the top. This race could have been an inspiration from ASH's mention of a marathon but can also be seen as inspiration from Askeladden's story when they have an eating contest. The fairy tale ends with the troll killing himself since Askeladden tricks him into cutting up his stomach. This can correlate with Aiden's story, where Claire tricks the giant into handing over a gun, and it is used against him. These similarities show that the known Norwegian fairy tale has heavily influenced the text. The difference is when Aiden decides to modernise the fairy tale and make their version but in the world of ASH. In the world today, a plane is one of the fastest accessible vehicles to travel, and it is brought into the text to make Claire reach the top of Hawk Peak. Weapons and guns are objects children are not familiar with yet, but they are often represented and encountered through cartoons, superhero movies and videogames. In Aiden's text, we encounter a lot from their popular culture, such as dabbing, how they text, and his interests.

The text's function

With the informal language in the dialogue between the character and words such as dabbed, the targeted reader of this text is readers of their age. Another indication is that the text is similar to the known Norwegian fairy tale "The boy who had an eating match with a troll". On the other hand, Aiden brings in objects such as a gun that can be targeted toward the adult reader (teacher and me) and young readers too, thinking about the popularity of videogames and media that shows and normalises guns. Aiden does not go deeper into the theme of death other than mentioning that the giant dies, which is also not meant for a school context usually. Not going deeper into it than saying the giant got shot can be a way of censoring the theme of murdering someone. Because of the freedom given, Aiden created a text that censors themself for a school context but brought themes that would satisfy Aiden's peers more than the adult readers.

4.2 Analysis of Corey's texts (attachment 6)

Excerpt of Corey's text:

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"… And then she almost was there, then she met a monster that she had to
fight. She used two golden feathers to kill the boss after that she got
five more golden feathers then she made it to the top of the Hawk Peak and
she called her mom…"
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"Then they lived a really good life. Then she waked up at the morning she
plays Roblox then she suddenly got teleported in the game she had to kill
the boss in the game she had to dodge all the attacks the monster did. She
attacked the monster every 2 min. 10 times after 20 min she killed the boss
and got teleported out of the game but at the Hawk Peak…"
```

Corey decides to write about Claire stopping at the visitor center and hiking towards Hawk Peak afterwards. On the way to Hawk Peak, Claire encounters a monster. Claire defeats this monster with golden feathers and receives golden feathers as a reward. With the extra feathers, Claire reaches Hawk Peak and calls the mother. When reaching Hawk Peak, there is a description of Claire's experience. After reaching the top, the writer starts a new story where Claire wakes up and plays Roblox. Claire gets teleported into Roblox's world and defeats a new boss. By defeating the boss, Claire is freed from the game and goes back home.

Textual level

Corey's text starts as an actual text, whereas the story follows ASH's goal with a new reward. ASH's original reward at the top was phone reception, but it is now changed to a golden feather. On the way to Hawk Peak, Claire encounters a boss who creates a new conflict in the story and is resolved by using the golden feathers Claire already collected. Claire is rewarded with golden feathers to climb up Hawk Peak. When writing the resolution of the text, Corey forgets about the golden feather Corey introduced in the text but goes back to the original goal and gives Claire phone reception again to call her mom. There was no mention of the golden feather(s) at the top of Hawk Peak, but golden feathers are given by the mom back at the cabin. Corey concludes this part with *"Then they lived a really good life"*, which may be inspired by the fairy tales that often conclude with *"then they lived happily ever after"*. The phrase similar to a fairy tale ending is written in the middle of the text. This can be understood as the text has ended, but the text continues to another part of the story. The second part of the story has similarities to a referring text, where the story starts and ends at the cabin. The second part implements a whole new world inside a videogame instead of the original world. This new world is introduced when Claire gets teleported into the videogame *Roblox* and encounters a boss she fights with. The second resolution to the text is presented after defeating the boss when Claire gets teleported back to the real world and goes back home. As a whole, the text has traits from an actual text and a referring text. The feature from an actual text appears in the form of the narrative grammar it has created with a combination of a referring text where Corey lists up the events in the story.

Examining the story's structure, it is in chronological order over two days with two different goals and problems. There is no indication of how long each action lasts, but we know that the story is happening over two days since Claire sleeps and wakes up. We can also see the time represented in the second part during the boss fight where Corey writes, *"She attacked the monster every 2min. 10times after 20min she killed the boss…"*. This indicates that Corey has a feeling for the time within the story and does not make Claire disappear over several days. Corey decided to make the worlds within *Roblox* and ASH have the same function regarding time. Comparing the original goal of ASH and this text, it has similarities during the first part. The goal slightly changes, but the initial goal from ASH is kept intact by reaching the top of

Hawk Peak and the phone call. The first part ends with *"Then they lived a really good life"* and is followed by a new part. The second part creates a new world within the same world, but by satisfying the task's goal, Corey writes a new part that brings in more of her popular culture through the videogame world of *Roblox*.

Word level

Corey has kept the most central characters from ASH which are Claire, mom and Aunt May. The story mainly revolves around Claire, but the mom and aunt are side characters that help and take care of her in the story. The golden feathers from ASH are still important in Corey's story, similar to ASH, but it has another purpose in Corey's story. Golden feathers had the function of helping Claire fly and run in the videogame. In this story, it is being utilised as a "weapon" to defeat monsters. Corey also uses names of areas we visited while playing the videogame, which lets the reader know we are in the same world of ASH. In part two of this story, we encounter new terms that are more common in their popular culture, such as *Roblox, dodge, attack, boss, and teleport*. These are frequent words that appear in fighting games, RPGs and games that contain any form of fighting monsters. Another interesting element in the story is the description of how long it took to defeat the monster. The writer writes, "*She attacked the monster every 2min. 10times after 20min she killed the boss…*", and this is similar to the way players may estimate how long it takes to kill a monster/boss in a big monster in videogames. The term for this is DPS (damage per second) in videogames. It can be interpreted as if Corey is engaging in her own story by pretending to be "playing" a game while writing the text. The gaming terms *attack*, *boss*, and *dodge* are used to describe the fight between Claire and the monster and how Corey interacts with the game *Roblox*. During the first part, Corey uses words that satisfy the task by using familiar words from ASH itself, but after "finishing" the task, Corey writes a new part. This new part contains a lot of influence from the videogame world, especially the terms used in the text.

References and intertextuality

The first part of the text has some references to the original story of ASH. It clearly appears during the world Claire interacts with and at the start where she encounters a new animal, which

was a common occurrence in the game. We encountered many new characters during the gameplay, and the sheep is a new character Corey invented for the story. This part of the story follows the formula of ASH, but a new element is introduced in the text when Claire fights a monster. Claire uses the golden feathers to defeat the monster and is rewarded with more feathers. This can be a reference to other videogames where you can use different items to defeat the monster, and by killing the monsters, you are rewarded with certain loot. This mechanic is also a common rule in a videogame where you defeat someone to be rewarded with loot, which is the case for games like *Fortnite, Minecraft* and *Apex Legends,* to name a few. Claire also gets teleported into the world of *Roblox* in part two. This can be inspired by TV shows where the main character gets teleported somewhere or is sucked into a TV. Corey has decided to use a lot of references from Corey's interests and popular culture in part two of the text. Claire has been teleported to the game *Roblox*, and in this world, Corey uses gaming terms that refer back to potential games Corey has interacted with. The terms used are common in fighting scenes that Corey might pretend to be playing while writing the story. Roblox is a game consisting of many different game mods, everything from building a community to fighting other players. The scene Corey depicts Claire, and the monster in Roblox can represent a moment of how Corey interacts with the game and how Corey communicates with Corey's friends over a game using these terms.

The text's function

The text's primary reader seems to be the teacher and me, and it starts with a narrative that satisfies the task's conditions. The story continues from the gameplay and keeps the same elements which make the story predictable until the conflict appears. The story achieves the goal of ASH, which is to reach the top to get phone reception and end quickly after. After finishing the condition of the task, Corey decides to write a second part which seems to be directed toward Corey's peers. Corey brings terms from the videogame community and Corey's interests into the text, which is less common in the school context. The second part seems to be written for Corey's peers to read and enjoy, while the first part of the text is meant to satisfy the teachers and me as readers that have expectations for the text. It is as if the text has two different texts since Corey had two different groups of readers in mind.

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4.3 Analysis of Kim's text (attachment 7)

Excerpt of Kim's text:

```
"…HE RELICD HE GOT KIDNAPT OF THE DUCK.
DUCK: give me one golden father and I let you go
CLAIR: ok
Duck opened the door but then Clair did a karate kick in the face and den
some random karate kid shit.
Clair was free and then he saw all he knew and he relace it was his
birthday. The ambles came and the duck did not make it…"
"… if you are reading this I am dead to day I saw a happy bird named Clair
and he made my day so I want to give all my money to him wen I die ITS 240
690 690 420 coins!.
ALL: wath!
CLIR: wath t f
And the hi bath a big mascon on the hawk peak and a Lamborghini and
696969…"
```

Kim writes about Claire starting a new day at the cabin rather than following the gameplay in this text. It begins with Claire walking towards the rock-climbing club and being kidnapped on the way. She wakes up in a box and hears a familiar voice of a duck. Claire tricks the duck into letting her free and accidentally kills the duck. Claire quickly assumed that the duck was bad, but it was a surprise party. At the funeral, the will of the duck was to give Claire all his money. Claire buys a big mascon, Lamborghini, golden feathers, and a factory to generate more coins with the coins. Claire lives happily ever after, after this incident.

Textual level

Kim has written a narrative text that mainly consists of elements from an actual text, mixed with the fairy tale genre. The fairy tale genre appears at the end of the story as *"then lived happily ever after"*. This is a common way to end a fairy tale to complete the story/task. The story is written in chronological order, but not from where the gameplay ended. If we connect this story to the gameplay, it seems to have passed a few days from the gameplay. This is

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represented by Claire waking up at the cabin. The text can also be seen as a continuation of ASH since Kim brings in familiar elements from the gameplay, such as the rock-climbing club, Hawk Peak, and the characters. Another indication that Kim is aware of the task is that Kim does not write an orientation which is a part of the narrative grammar, but only the conflict and resolution. The conflict starts with Claire being kidnapped and accidentally killing the kidnapper (the duck). The kidnapping was supposed to be a part of the surprise party for her but ended with the duck dead instead. The scene switches to the funeral, where Claire acquires a significant amount of money from the duck's will. After receiving the money, the resolution gets presented with what Claire does with the money.

Looking at the text's structure, the paragraphs are implemented to indicate a change in a scene/action/time. The only exception for this is during the first paragraph, which is to introduce the new conflict the story has. Something else to notice is that the dialogue between the characters is different to the previous two texts. Kim decides to have the dialogue on individual lines, making the text easier to read. This form of writing dialogue could have been inspired by other texts Kim has encountered before.

Word level

Kim has used some words from ASH, such as *rock-climbing, cabin, coin,* and *golden feather*. These words from ASH have the same effect as the previous texts, making the story appear in the same world as ASH. This is information that appears in the text that the reader is expected to know since we played through it together. The text contains a lot of words that can reflect their oral speech and popular culture. First of all, we encounter the movie name *karate kid*, which is a classic movie for many. This is used to reference the karate move Claire used to beat her opponent. Something else that is specific to the meme-culture is the numbers 420 and 69, which are often associated with marijuana and a sex position. In this case, I believe Kim wanted to utilise these numbers to be funny and test out what I would allow her to write. Kim also used words from the real world in her story, such as the luxury car Lamborghini, a dream car for most car enthusiasts. Before the Lamborghini is mentioned, Kim writes *"bath a big mascon"*, which I assume means "buys a big mascon". With my knowledge, I cannot identify what a mascon is, but I assume it is another luxury object like a Lamborghini. The word *factory* in the

text refers to a way to generate more coins in the text's world. This word can be inspired by the popular culture of farming bitcoins to generate real money. Another way to look at generating money is from typical phone games like *Cookie Clicker*. Games like these focus on clicking on the screen to generate currency. While doing this, the player can upgrade the factory, so each click generates more. By playing this over a period of time, you can generate millions of currency within seconds. I believe that Kim has gotten inspiration for this factory from these games and the popularity of generating bitcoins.

The words used in this text are mostly informal but are also influenced by their pronunciation. We see the misspelling of words such as woke, realised, and Claire. In the text, it is represented as *wok, relicd, and Clair*". Another noteworthy phrase used in the text is "*t f*", which in internet culture means "the fuck", and is often used when someone is surprised. Instead of writing the phrase as it is supposed to, Kim may be censoring herself by writing "*t f*" to make it friendlier for the reader. The words generally used in this text are heavily influenced by popular culture and Kim's interest in different areas such as videogames, films, and the internet.

References and intertextuality

Kim's text does not contain a lot of intertextuality or similarities to other known texts from my literature knowledge. On the other hand, the structure seems similar to the common way of writing a story. The text has an introduction part (first paragraph), the main body (conflict), and an ending (resolution). The objects and the actions in the story can be seen as references to their interests and the popular culture that Kim is engaged in. This can be seen when karate kid is mentioned, and the numbers being used. The theme and way of writing do not follow the school norm, but this is expected when the writer is allowed to write about anything with close to no conditions. Kim has decided to bring a lot of Kim's interest and popular culture into Kim's text with this opportunity.

The text's function

The intended reader for this text seems to be someone outside of the school, considering the informal language and theme. This could be Kim's peers or friends, for example. Before the project, I was already familiar with this class because I had been a substitute teacher. With this

in mind, I believe that Kim also wrote this text knowing that I would read this text and find these topics funny. This text could have been written this way since the text would not be presented to anyone in the class or be evaluated by any teacher. Knowing this, the text became less censored, and words like *shit, 420,* and *69* would not cause any consequences for Kim. The text's spelling and grammar are also not focused, making Kim concentrate on the content and less on the spelling mistakes. Kim was free to write however she wanted and led the text to be informally written with many spelling mistakes. But ignoring the errors and the setting of the task led the text to be heavily influenced by Kim's interest and popular culture.

4.4 Analysis of Kyle's text (attachment 8)

Excerpt of Kyle's text:

"... Sue, Taylor and Claire were now standing by the outlook point. There was a cool silence amongst them. Sue broke the silence. "The race doesn't begin until 7pm, so we have plenty of time to go over the strategies!" Sue said while having a little grin plastered on her face …"

"… Claire checked her phone. She had full reception but no call. Claire smiled as she turned her phone off. The call didn't matter now. She had won a race! The people on the top crowded around her and began to congratulate her. The crowd and Claire turned to the little elevator shaft going to the bottom of the mountain…"

The text starts with an introduction which explains the writer's thoughts before writing it. It begins with Claire walking down Blackwood trail and seeing a thief running. Claire stops the thief and meets Taylor and Sue. Taylor sprained her ankle and cannot run the planned marathon. Sue suggests that Claire runs in Taylor's place, which leads to Tayler and Sue coaching Claire to run the marathon. Before the marathon, all three have a pep talk before the marathon. Together, they have an emotional moment at an outlook point. When running the marathon, Claire encounters someone in need of help and a problem with the golden feathers but overcomes these issues quickly. Claire reaches the top first and wins the marathon. Claire receives no phone call at the top and puts it away, but the crowd still cheers for Claire. Together with the crowd, Claire takes the elevator down and celebrates the victory. The story ends with a comment from the writer.

Textual level

This written text is a narrative text which leans towards the actual text genre. The text is written in chronological order, making it easy to follow and creating a good structure for the text. Throughout the text, we encounter the traits of narrative grammar which are a conflict and a resolution. The new conflict in the story leads to a narrative that is not expected in the videogame. This story's central conflict is participating in the marathon race for Taylor, the turtle. Another conflict in the story is when Claire hears the squirrel scream for help and gets a tip for helping him. This conflict was also crucial to overcoming a challenge later on in the story. The resolution to this text is that Claire substitutes Taylor in the marathon and wins the race. Kyle decides to end the story with Claire winning the race and makes the phone call Claire was waiting for unimportant. Kyle's story has a lot of connections to the original story from the videogame. The story's main goal is to win the race to the top of Hawk Peak, while the videogame's goal is to reach Hawk Peak for phone reception. The phone call Claire was waiting for is the motivation to climb up Hawk Peak, but Kyle gives Claire a new motivation by joining in the marathon instead of Taylor. Even when Kyle decides to create a new narrative, Kyle also keeps the narrative from the videogame intact within his text. We can see that this story is a continuation of the videogame by having different elements from the videogame introduced in the text. The text's structure has a clear introduction, main body, and ending to the story. Paragraphs indicate these, but the paragraphs also function as a way to move from different scenes and change the time in the story. The changes of times in the story are also indicated with *"…"*, which tells the reader that time has passed in the story.

Word level

There are a lot of words from the videogame that are being brought into the writer's continuation. The most apparent ones are the names of the characters Sue and Taylor, which were the original names of these characters. I believe this is used to keep the integrity of the story familiar and not stray away from the original world of ASH. Even if Kyle introduces Taylor the turtle as Ninja Turtle, we do not see this being done in the text itself. Names of areas, characters and objects are also from the videogame, which tells the reader that we are in ASH's world. The word *informant tip* is also used to indicate that the *"player"* has received a tip from

the squirrel in a letter. The way the note was given is similar to how ASH did in its story to provide the player with tips on how to play. In the introduction, Kyle mentions *ninja turtle,* the turtle in ASH. This name is from a TV show or a videogame which is a part of the class' popular culture. The name ninja turtle only got mentioned in the introduction and not in the text. The mention of a ninja turtle is most likely affected by his peers mentioning the name during the gameplay. Kyle's text also explores the English language when we read the note given to Claire where it says, *"When you get the cold, warmth you shall seek. As no birds do a sing, head over to a hot spring"*. This note was written in a special way to the note alone. This style of writing is not seen anywhere else in the text. The tip written is similar to the poem as if someone powerful and wise from the videogame is communicating with Claire. This type of phrasing is similar to a wise person from the popular culture would talk, such as Yoda from *Star Wars* or Dumbledore from *Harry Potter*. The way the tip is communicated is also typical of videogames. Instead of receiving the tip through dialogue, the "player" gets a note, letter, or a pop-up screen.

The text's function

Kyle has written a text that satisfies the task's requirements to write a continuation for ASH. Kyle's text does not bring anything that seems impossible in the game's world, but he believes it is unlikely to happen. Kyle is taking the game's diegetic into consideration when writing the text. Diegesis in this context means the elements that are part of the fictional world. The extra-diegesis appears during the interaction of the characters and is more realistic to the real world. In ASH, it is static where the interactions are set, and the player can rarely change the outcome of the dialogue. The understanding of ASH's diegetic appears in the introduction of the text when Kyle's voice appears at the start of the text. Kyle explains that this is his ending and believes that ASH will have a different ending. Kyle's voice also appears at the end of the text when he writes, *"Not every ending needs to be finished with a phone call"*. This is a message to the readers that the phone call Claire is waiting for should not be the focus but instead the path to the top of the mountain. I interpret Kyle's message as not to be focused on the technology but focus on the surroundings and enjoy the trip to the goal. Kyle seems to be knowledgeable about writing a text and the English language in general. This can be seen from how the text is structured and his spelling. Kyle has decided to make the text follow the game's rules as much as possible to satisfy the task's requirement. Comparing this text to the others,

this text follows ASH's formula while the other writers decide to change the formula to their own by bringing in extra-diegetic elements. At the same time, this text follows the videogame storyline and does not bring anything unusual into the story's world. To sum up Kyle's text, Kyle has written a text that follows the task's requirement. With the requirement, Kyle creates a narrative that follows ASH's main story but changes the focus to the marathon and how Claire gets to the top rather than the phone call.

5 Discussion and conclusion

This chapter discusses the finding from the pupils' text and observations in light of the theories and research presented in Chapter 2. The chapter ends with a brief summary, general conclusions, and recommendations for further research.

5.1 ASH invites pupils to write a text

The moment the pupils noticed the Nintendo Switch in the classroom, they started asking questions about what we would do. The pupils asked the teacher and me before the lesson and during the explanation what we were going to do. While asking questions, they mentioned different types of games they would like to play with the console in the classroom. With this first interaction, the pupils mention videogames they interact with at home. The pupils' first thoughts are not about what they are going to do in a school context but rather think about what they want to do and play, similar to what they might do during their free time. There seems to be a clash between two different worlds for the pupils when we decide to bring their popular culture into the classroom. Bringing the console into the classroom alone made the class intrigued, and they wanted to know what we were going to do. The pupils started to engage in different discussions among themselves and created their own scenarios, and this was the start to engage them in the text ASH.

I introduced ASH through its title screen and title; this started their ideas and reflection on what ASH is about, which is a way to begin facilitating writing motivation (Lyngsnes & Susegg, 2012). By familiarising themselves with the game's title, the pupils already began their imagination and what might happen in the videogame. This process helped them with writing a continuation of ASH. Throughout the gameplay, the teachers observed engagement from the pupils and the pupils that usually did not talk in class. The quiet pupils were also active during the voting on what Claire would do. According to the teacher, this was an unusual occurrence, especially when these pupils wanted to read English aloud. When it came to reading the dialogue, the pupils also wanted to read the conversation for all the characters, not bothered by the character's gender, which was surprising to the teacher. The teacher noted down many different words spoken among the pupils during the gameplay, such as *treasure, shell,* and *waterfall,* in different phrases. There was also a lot of inaudible whispering between the pupils

during the gameplay. Sharing ideas and discussing the videogame with each other was an important factor in starting their writing process and facilitating the joy of writing. By doing this, the pupils are engaged in the text ASH and receive responses to their ideas of the videogame and text, which is important to achieving the joy of writing (Young, 2019).

The teachers' observation noticed that the pupils were engaged in the videogame, but how was their joy of writing facilitated through it? Almost all the pupils wanted to share what they planned to write about throughout the idea sharing phase. Some pupils wanted to bring in new characters into the story, some thought of who the important phone call could be from, and some wanted to bring in characters from other videogames they knew. According to Bruning and Horn (2000), the pupils' interest is an important factor in the pupils' motivation toward writing. By bringing in ASH, a videogame and using it as a text instead, we implement their popular culture or interest into the classroom. During the writing process, they were clearly very eager to write. Using the videogame ASH as a starting point for their writing task helped them develop ideas for their text. They encountered different activities mentioned throughout the game, but we did not engage with these activities. As Aspeli (2007) says, it is difficult for the pupils to start a text. Giving the pupils the start of the text throughout the gameplay will eliminate this difficulty and give them visual ideas for continuing the text.

Using ASH as the base of a writing task has seemed to help the pupils' writing process. This can be seen when most of the texts written have inspiration from ASH's activity that we did not engage within the videogame. An example of this would be how Aiden and Kyle implement a form of the marathon (race) into their text. Claire is not supposed to be a part of this in the game, but the characters in the fictional world are preparing for one. As a player, we cannot interact with this race at all. Another indication of how ASH inspired the pupils' text is how everyone's text reaches Hawk Peak. ASH gives the pupil a start and a way to end their text. This helps them by giving them small parts to think about, making the writing process less demanding and manageable for the pupils (Bruning & Horn, 2000; Aspeli, 2007). The pupils are introduced to the characters and the videogame's goal, but they have to figure out how they reach the given goal. This invites the pupils to implement their imagination into their text and demands less of their writing ability so they can focus on the content. Focusing less on their writing abilities also increases motivation since they have the freedom to choose what to write

about and affect the text (Skaalvik & Skaalvik, 2018). The task presented invited them to write a narrative text, letting them express their thoughts. They are given a task that allows them to tell their own story and entertain their peers. This is important to think about when writing an authentic task, and it helps them stay focused when they are writing about something they are interested in (Bruning & Horn, 2000).

As a short summary, using ASH to introduce a writing task helps the pupils during the writing process. The pupils get to engage in an activity they are interested in and finish the story in their way. The videogame almost works as a writing frame as it makes the introduction for the pupils and introduces the goal. Bringing a videogame to facilitate the joy of writing also helps, since it is a part of the pupils' interest and helps them develop ideas to write since the fictional world already sets up different stories and characters players can interact with.

5.2 References and intertextualities in pupil-produced texts

References and *intertextualities* are among the most relevant categories for seeing how the videogame ASH can inspire the pupils' texts. This discussion will give us an insight into how the pupils' texts can contain elements from their interests and popular culture based of my field notes, observation and the analysis of the texts' references and intertextualities.

During the writing process, I observed and initiated discussions on what they could write. This also led me to talk about ideas they could write about and help them with their text. With these discussions, the pupils spoke about bringing in a character from *Fortnite,* a horse from *Zelda*, famous football players and even their animals into the story. There were no limitations, except their imagination. In the analysis, I found different words and themes that can be connected to their popular culture and interests. There was also inspiration from different genres and texts, making the analysed text an intertext. ASH can be put into the adventure game category and an interactive story game. ASH already introduces a way to narrate the story, but with the task inviting them to write a continuation of the game, the pupils can add something new to the story. When the writer adds something new to an existing story with inspiration from the popular culture or interest, they create an intertextual text (Larsen, 2009). As a reader, I fill in the gaps with my knowledge to make sense of the story (Golden, 1986). With my knowledge, I see a lot of potential references and intertextualities in their popular culture and interests.

Kim's and Corey's texts have a mix of genres when they end their stories. These stories have a fairy tale ending, a common text the pupils encounter during school and home. By encountering different fairy tales, we can see that Kim and Corey take inspiration from them to conclude their texts. The same inspiration comes forth when Kim writes a dialogue between two characters. Kim has decided to write dialogues separated by a paragraph, common in English textbooks. There is usually a narrator's voice with dialogues in these texts. In Aiden's text, he decided to do it another way; the dialogue is mixed in the text, but it is indicated with a "-" instead. This hyphen is also usual to indicate a conversation between characters to separate it from the text and the speaker. Aiden has likely encountered texts that implement dialogue with a hyphen and taken inspiration from these texts.

All four texts also have references to their culture. These cultural expressions can come from TV, films, books, the internet, social media, and videogames (Endsjø & Lied, 2011). First of all, we see this expressed through different words they implement into their text. These words can be from activities they perform themselves, like dabbing and playing videogames. These are just activities the pupils can be interested in and implement into their texts. We also encounter references to the videogame *Roblox* and words such as *attacking* and *teleporting*. These words may not be relevant to ASH itself, but it is being brought into the text and the story since it is something the writer is interested in. The writer takes inspiration from the activity they perform during their free time, and in this case, it is playing *Roblox*. This also comes forth during Kim's text through the numbers used and the themes. The text clearly shows references to the internet culture and her interests. In the text, there are a lot of spelling mistakes and grammar mistakes alone, but Kim has been able to produce a text. The story might not be relevant for a school context, but it is what Kim finds relevant and interesting to write about. The task facilitated Kim's need to write a text that can implement her interests and focus on the content rather than her grammar. (Bruning & Horn, 2000; Stewart, Walker, & Revelle, 2018).

Looking specifically into the inspiration from ASH, we usually see objects from ASH appear in the pupils' texts. This comes in the form of coins and golden feathers mostly, but we also get introduced to known areas and characters from ASH. Coins in the text have the same effect as in the game, where it is a form of currency. However, golden feathers have different uses depending on the writer. In ASH, it is primarily used just to fly and run to enhance the player's

exploration ability. Corey's text uses golden feathers as a tool to defeat monsters, similar to a videogame using items to defeat monsters. Kyle implements the golden feather as it was done in the videogame. Golden feathers in Kim's text do not have any specific uses, but it has a value indicated by the trade the duck suggests, and in Aiden's text, it is not even mentioned. As we see here, the same item from the game has different uses in the stories, but it is mainly connected to the story's goal and interest. The writers implement the game's mechanics into their story, but they do it in different ways to make it fit the story's purpose. The same goes for the areas in ASH that are represented in their stories. We see the visitor center, Hawk Peak, and the cabin appears through the different texts. These are areas that are central to ASH. These areas could make the story fit the task, which was to create a continuation of ASH. These familiar areas were often implemented, but we also encountered new areas that the writers invented. The most obvious one is the teleportation into the world of Roblox, a cemetery for a funeral and an elevator to the top of Hawk Peak. These areas invented are made to facilitate the story's needs.

ASH sets the player in a fictional world with fictional rules. There are items from the fictional world that you would never find in the real world, and you can find similar items in the real world, but they could work differently in the videogame. We can find a gun, priest, plane, president, and the activity dab in the analysed stories. The world of ASH seems similar to the real world, which leads the writers to implement what they know from the real world into their story. Activity as dab is used to celebrate after getting a call from the president, who has authority. Getting a call from the president would be a rare and honourable occurrence. This was then treated as a reward to Claire in Aiden's story. We also encounter a plane and guns in these stories. The gun represents a weapon that can kill someone in the real world and is utilised the same way in the story. The same goes for a plane, a vehicle that can quickly travel. This is implemented to beat the giant in a race. A priest is often associated with religious activities and implemented to speak at a funeral, which can be believed that Kim associates a funeral with a religious context. These are some of the words implemented in the continuation of ASH. The words are not mentioned in the game, but since the ASH's world is similar to the real world, they have decided to bring these objects into their story. This can be connected to what Larsen (2009) states, which is that written text is influenced by the writers' experience, interests,

known stories, and popular culture. This can be seen according to the words they use and the theme of their text.

5.3 Conclusion

I began this study by asking *how an adventure videogame inspire the pupils' writing?* With this question, I wanted to study how interacting with *A Short Hike* can inspire the pupils' writing and enhance their joy of writing. To answer this, I selected four texts to analyse. The observation and analysis show examples of how the pupils are engaged and eager to write a continuation of ASH's story. Through the content analysis, I found references to cultural expressions through the phrases, words, and themes. These expressions often refer to other videogames, cultures or even the real world. This indicates that the pupils are inspired by their prior knowledge and experience with other texts from books, newspapers, videogames, and movies.

Writing a continuation of ASH invited the pupils to produce a narrative text which could contain elements from a *referring text* and *actual text* (Skjelbred, 2021). The analysed texts had their own conflict and resolution to the continuation of ASH. Having ASH as a base of their story inspired them to involve the characters and activities from the ASH gameplay. If ASH's main goal was not being kept, it was implemented in subtle ways, such as just reaching the top of Hawk Peak and having the phone in the story.

When reading the pupils' text, they might seem at first glance to be strange texts with new elements, unrelated to ASH. Looking deeper into the texts and understanding the pupils' interests and culture gives the reader a new view of their texts. The pupils write what interests them and take inspiration from other texts they have encountered before. With this in mind, teachers today should stay updated on what the pupils are engaged with to understand their written texts and what they are trying to express.

Technology is evolving rapidly, leading to new ways of conveying texts and stories. This also leads to popular culture spreading quicker through different social media. The pupils will become more engaged by bringing the popular culture into the classroom. Connecting the popular culture to a writing task will also facilitate the joy of writing. Bringing ASH into the

classroom and creating a task with it did not only engage them in writing and take inspiration from ASH, it also lets them bring their interests into the text and connect the different popular cultures. However, simply bringing in videogames into the classroom alone is not enough to motivate the pupils to write a text. Teachers have to facilitate the joy of writing to motivate the pupils, which can be done in different ways. They can be motivated by making the lesson varied through their interests and feeling of mastery (Skaalvik & Skaalvik, 2018; Lyngsnes & Susegg, 2012).

Seeing how engaged the pupils are by interacting with a videogame made me realise the educational potential of videogames in school. Although there are a lot of studies on how videogames can be used in the educational system, I would like to see more research on how the pupils interact with the videogame as a text and how it can positively affect their writing and their motivation. Looking back at the analysis, it was clear that the pupils' text was inspired by their interests and popular culture in a field that many of today's teachers have little knowledge about. Therefore, it is important for us teachers to invest time and energy in understanding how popular culture can help us understand and guide pupils to become engaged writers.

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Attachments

Attachment 1: The original lesson plan

Attachment 2: The written task

Attachment 3: Skjelbred's questions (modified)

Attachment 4: Observation form

Attachment 5: Aiden's text

Attachment 6: Corey's text

Attachment 7: Kim's text

Attachment 8: Kyle's text

Attachment 9: Information letter

Attachment 1

Undervisningsplan

Student, studiekull:		Duc Anh, kull 2017	
Praksisskole, årstrinn: Masterprosjekt		_____ skole	5.trinn og 7.trinn
Dato og tidsramme:		Januar/februar	
Fag/tema:			Videospill
Læringsmål for opplegget: (Kunnskapsmål, ferdighetsmål, holdningsmål)		LK20: tilegne seg ord, fraser og kulturell kunnskap gjennom engelskspråklig litteratur og barnekultur	
Tid	Hva	Hvordan	Hvorfor
3min	Presentere tittelen til spillet som skal bli spilt.	Skriver tittelen i prosjektet på tavlen og spør elevene hva de tror fortellingen handler om. Lar eleven diskutere imellom hverandre et par sekunder.	For å skape forventninger og sette dem i modus for å reflektere og begynne å snakke engelsk i et trygt miljø med sidemannen sin.
3min	Viser dem hovedmenyen til «A Short Hike» og diskuterer nå hva de tror spillet handler om	Slår på spillet på storskjerm og diskuterer rundt det som vises på hovedmenyen og hva de nå tror spillets fortelling skal handle om.	Skape forventninger til spillet og gir dem muligheten til å diskutere engelsk med partner igjen. Begynner allerede å skape en kreativ prossess hos elevene.
5min	Forklarer hvordan vi skal spille spillet og hvordan spillet fungerer.	Står og forklarer elevene at vi skal spille i plenum, der jeg styrer karakteren. De får lov til å bestemme sammen hva karakteren skal gjøre, men de får ikke styre karakteren selv. Det er demokratisk, og det valget som får flest stemmer blir jeg å gjøre.	Skaper forventninger til elevene og rammer for dem. Dette kan hjelpe med å skape ro og enighet i klasserommet. Dette kan føre til mindre skuffelse til ulike valg. Elevene får vite hva som kommer til å skje, og at de får muligheten til å bestemme over hva som skjer i spillet.
40-60min	Spille spillet i plenum	Jeg blir å være i klasserommet og spillet foran tavlen. Eleven blir å sitte på plassene som er utdelt til dem. Når jeg møter på stier/personer, blir jeg å spørre dem «Skal jeg snakke med denne personen og høre hva de har å si?» eller «skal jeg velge denne stien ovenfor den andre?». Det vil være veiskilter som jeg også blir _interacte_ med selv.	For å la elevene oppleve spillet sammen, og samt får de samarbeide om å velge noe sammen.

5min	Avslutter spillet og oppsummere det som er gjort i spillet	Stopper videospillet og spør elevene hva vi har gjort sammen. Hva er det karakteren vår har gjort og tar en liten oppfriskning. Eksempel kan være hvilken stier vi har gått, og hvilke ulike personer har vi møtt på.	Eleven kan se tilbake på hva som er gjort, og minne hverandre på små detaljer som er gjort. Dette vil hjelpe dem med skriveoppgaven som vil bli gitt etterpå.
30-45min	Eleven jobber med utdelt oppgave	Elevene jobber med å fortsettelse og lage en avslutning på spillet «A Short Hike»	Dette gir oss lærere en mulighet til å se på spillets språklige påvirkning på elevene i tekstene deres, samt får elevene bruke kreativiteten sin til å bruke Engelsk til å skrive en tekst der de velger avslutning for spillet.

A task for the videogame

A Short Hike

We have now played the videogame "A Short Hike". During the story, we got to meet Claire, the deep-blue bird and help her hike up to Hawk Peak. During the travel, we met Aunt May and many other different characters whom we helped or may have walked past. While we hiked up Hawk Peak, we found different treasures and coins we could use to buy different objects.

Unfortunately, we did not have enough time to play through the whole game. Therefore, I would like you to create your own ending. What do you think will happen next from where we stopped? You get to decide the next part of the story yourself.

Try to write as much as you can

Attachment 3

References and intertextuality:

Do the text have any references/similarities to other texts?

How do the references appear in the text and what function does it have?

Are there any known names from the popular culture and what are their traits?

How are the pupils' popular culture/interests being implemented in their texts'?

Word level:

What kind of words from ASH are being used and what is their purpose?

What kind of words are being used (orally, written, sms)?

What kind of spelling mistake is most common and are they being corrected?

Can some of the vocabulary in the text come from other videogames?

Text level:

Genre*:*

What kind of narrative text is being used?

Are there a mix of genres in the text?

Composition*:*

How is the time and events being represented?

Does the story have a conflict and resolution?

Does the text follow the main goal of the game?

Connection between text elements*:*

How are the game's storyline being treated (old- and new information)?

How are the scenes between every action/event being treated?

How are the paragraph being used in the text?

Text's context and its' functions

What is the writer's situation and why is the text being written?

Are the writer's voice being implemented in the text and how does it affect the text?

Does the writer seem aware of the reader, and how is the awareness being shown?

Are there any message that the story/writer want to convey?

Attachment 4

Observasjonsskjema

Observasjon av: Lærer/Vikar/Forsker

Antall elever i klassen:

Antall voksne i klassen:

Sted og trinn:

Tidspunkt:

Dato:

Fokus: Elevens væremåte i en undervisning med dataspill

(Bruk av engelske fraser og ord fra spillet, aktiv i timen, engasjement, interesse, prate engelsk og lignende)

Observasjon	Tolkning

Eksempel:

Observasjon av: Lærer/Vikar/<u>Forsker</u>

Antall elever i klassen: 16

Antall voksne i klassen: 2

Sted og trinn: XXXXX skole, 5.trinn

Tidspunkt: 08:30-10:30

Dato: 10.01.2022

Fokus: Elevens væremåte i en undervisning med dataspill
(Bruk av engelske fraser og ord fra spillet, aktiv i timen, engasjement, interesse, prate engelsk
og lignende)

Observasjon:	Tolkning:
09:23 Elev 1 sier til Elev 2: Claire just got a fish that she put in her inventory.	Eleven kan ha brukt ordet inventory mtp at vi spiller dataspill i timen.
10:00 En rolig elev rekker opp handa og deltar i diskusjon veldig ofte.	Dette kan vise til interesse i tema samt engasjement i undervisningstimen som er veldig uvanlig for eleven.

A Short Hike

Clarie Stopped at Visitor Senter. On the way she meet the Giant Phone the phone said HI I WILL EAT YOU. Clarie said-if I get a gun and a trip to the moutain you can eat me said Claire. -YES THATS A DEAL said the giant. The giant brought a gun and a ticket to the moutain. -HAHAHA IM KOMMING FIRST TO THE TOP OF HAUK PEAK. SEE YA said the giant and left. Clairie tok the flight and came first. -NOOO YOU CAME FIRST THAT IS ON FAIRE said the giant –TIME TO DIE said the giant. Clairie tok the gun out and shot the giant. Clairie survived and got the call from the president.-you are invited to the smart party bye si ya. After that Clarie dabded her way home.

THE END

A short hike

Claire stopped at visitor center.

After that she hiked up to Hawk Peak.

On the way she met a sheep and they talked about it's a golden feather at the hawk peak top. And then she almost was there, then she met a monster that she had to fight. She used two golden feathers to kill the boss after that she got five more golden feathers then she made it to the top of the Hawk Peak and she called her mom. Claire said to her mom I made it to the top of the Hawk Peak. Her mom said I have good news. The news was I have found many golden feathers. Claire said, YES!! Nice mom said she. At the top she saw her friend and the sun and her mom

was there also Claire said this was her best moment in the world. Then they jumped of there cuz it was getting late and met Claire's aunt at the cabin. And Claire sleep and dream that she was flying of the Hawk Peak. Then they lived a really good life. Then she waked up at the morning she plays Roblox then she suddenly got teleported in the game she had to kill the boss in the game she had to dodge all the attacks the monster did. She attacked the monster every 2 min. 10 times after 20 min she killed the boss and got teleported out of the game but at the Hawk Peak. She flyes down to her cabin where her aunt and mother are they tought she still was sleeping. They said where were you?

She said I did a trip to the Hawk Peak.

A SHORT HIKE

Clair wok up as a normal day at the cabins and he wonted to take a trip to the rock climbing. But on His way it got black. 0,3 days and 6,9420 seconds. He wok up. In a big box. he hers the voice of the duck he met at the ship. HE RELICD HE GOT KIDNAPT OF THE DUCK.
DUCK: give me one golden father and I let you go.
CLAIR: ok
Duck opened the door but then Clair did a karate kick in the face and den some random karate kid shit.
Clair was free and then he saw all he knew and he relace it was his birthday. The ambles came and the duck did not make it.
The next day they war at the cemetery. the priest came and read a note they had found in the ship.
PRIEST: the note: if you are reading this I am dead to day I saw a happy bird named Clair and he made my day so I want to give all my money to him wen I die ITS 240 690 690 420 coins!.
ALL: wath!
CLIR: wath t f
And the hi bath a big mascon on the hawk peak and a Lamborghini and 696969696969696969696969696969696969696969696969 696969696969696969696969696969696969696969696969696 96969420 golden fathers and a factory and she got 6969696996969696969420coins in one second. then lived happily ever after

A Short Hike

This is my own ending of the game. This ending is very unlikely to happen at all. This ending will probably contain a bit of me favorizing the characters. But anyways let's get started.
Names.
Ninja Turtle: Taylor
Running Rabbit: Sue

Claire was walking down the blackwood trail as she suddenly heard something. This something she heard wasn't only just something, as a matter of fact she heard a voice yelling "HEY STOP THAT! GIVE THEM BACK!" She swiftly turned around and saw Taylor the turtle run after a masked being. Claire eyes went wide as she saw the very familiar golden feathers in the hand of the masked being. She quickly extended her foot to trip the thief. Claire successfully had tripped the thief! Although she didn't see Taylor the turtle coming right after the thief.

...

Taylor the Turtle was now laying on top of the thief with a horribly sprained ankle. Claire stood in front of Taylor with her mouth wide open. She could hear the turtle mutter. "Ow..." Taylor turned his head a bit to his left. He slowly tried to process the vision of his ankle. "Oh no!! This is bad, very bad!" "Now I can't-" Taylor suddenly got cut off. "Oh my, thank you Taylor for stopping the thief!" As Taylor and Claire turned to look at where the voice came from, they saw their friend Sue the Rabbit. "Thank you so much!!" Sue said. "I don't know what I would do without my golden feathers!" She smiled thankfully. "No problem, but I'm

afraid I can't compete in the upcoming race later today..." Taylor worriedly responded. "Hey, I have an idea!" Sue and Taylor were now looking at Claire. "What if I compete in the race for you?" Claire suggested. "That might not be such a bad idea." Taylor thoughtfully replied. "Yeah! I agree, me and Taylor can always compete in racing another day." Sue supportively said.

…

"So..." Sue, Taylor and Claire were now standing by the outlook point. There was a cool silence amongst them. Sue broke the silence. "The race doesn't begin until 7pm, so we have plenty of time to go over the strategies!" Sue said while having a little grin plastered on her face. "Why don't the races start midday?" Claire asked. "It's mainly because of the participants need to spend most of the day practicing." Taylor replied. "The trick is to stretch before the race and get your body warm by running." Taylor said while looking at Claire. "Alright let's get started!" Claire excitingly said.

As the day went by, Taylor and Sue kept helping and guiding Claire. Climbing up to hawk peak is naturally hard but racing up to the top with being against contestants is much harder.

It was now 7pm and the race should be starting any minute. Claire had warmed up and gotten herself ready the best she could. 'Hey Claire!" Claire turned around to see the little frog who always sat on the beach in the making of new sandcastles. "You've got this, I believe in you" the frog said to her with a smile so warm as the sun. Claire smiled back "Thank you" she responded.

"Can all the contestants get to the start line please." Claire heard through the megaphone.

When everyone had taken their places, the countdown began. "3, 2, 1... and GO!" The air gun fired off. Claire started running and making her way up the hawk peak trail. She was climbing rocks at the speed of light. Claire was running as fast as her legs could take her. "Please help!" a voice yelled out. Claire looked after the voice and saw the squirrel from the rock climbers club hanging from the cliff above her. "Don't worry! I'll help you out!" Claire yelled upwards to the squirrel. Claire spotted a haystack nearby. She quickly ran to the haystack and pushed what she could manage towards under the squirrel. "Hey! Try jumping down now!" She yelled to the squirrel. The squirrel looked down and saw the haystack. The squirrel jumped down onto the haystack. "OH MY GOD! THANK YOU SO MUCH!" The squirrel got up and hugged Claire tightly while thanking her many times repeatedly. "I think I will be backing down from the race now but take this! It's an informant tip" The squirrel pulled out a paper and gave it to Claire. They said their goodbyes as the squirrel returned towards the visitor center.

She climbed up a very big side of the mountain as it suddenly got freezingly cold. "S-so c-cold..." Claire muttered. But she wasn't stopping. She turned to look at her golden feathers, but they had frozen. Claire pulled out the piece of paper and read it. 'When you get the cold, warmth you shall seek. As no birds do a sing, head over to a hot spring.' She looked around and saw a hot spring nearby. She jumped into the hot spring,

and it was warm! Her golden feathers weren't covered in frost anymore, they had returned to normal.

Claire climbed up another wall of rocks. When she got to the top her feathers had frozen once again. Suddenly she spotted another hot spring. She swiftly jumped into the hot spring and climbed up the next wall of rocks. Claire kept repeating the cycle again and again.

Claire had climbed up another wall of rocks after another. As she suddenly saw a red ribbon across the top of the mountain. "WOO!" she could hear the tiny crowd cheering. Claire ran to the finish line. She was the first one there. She had won the race.

Claire checked her phone. She had full reception but no call. Claire smiled as she turned her phone off. The call didn't matter now. She had won a race! The people on the top crowded around her and began to congratulate her. The crowd and Claire turned to the little elevator shaft going to the bottom of the mountain.

As they arrived at the bottom of the mountain every one of spectators was excited to see who won. "AND WE HAVE A WINNER" the person behind the megaphone declared. One of the staff and security members pulled Claire's hand up. "CLAIRE" the megaphone shouted. The whole crowd cheered. Taylor and Sue ran up to her and gave Claire a big hug.

Not every ending needs to be finished with a phone call.

Attachment 9:

Deltakelse i forskningsprosjektet
«A Short Hike: Introduksjon til skriving ved hjelp av et dataspill»

Informasjon til foresatte på 5. trinn og 7. trinn ved _____ skole

Januar/februar 2022 starter jeg opp med masterprosjektet mitt «A Short Hike: Introduksjon til skriving ved hjelp av et dataspill» ved Universitetet i Tromsø, Institutt for lærerutdanning og pedagogikk. Prosjektet er knyttet til engelskfag, og tar utgangspunkt i et dataspill vi skal spille i klasserommet. Dette gjør vi i felleskap der jeg skal spille spillet «A Short Hike», men elevene bestemmer hva jeg skal gjøre i spillet. Etter at vi har spilt ferdig skal elevene skrive en fortelling som fortsetter på fortellingen i dataspillet. Formålet med dette prosjektet er å utnytte dataspill som en ressurs i skolen gjennom å se på hvordan dataspillet kommer i uttrykk i elevtekstene. Eksempler på dette kan være ordvalg, motiver og fortellermåten elevene plukker opp fra dataspillet.

Jeg vil at elevene skal vite så lite som mulig hva jeg ser etter i elevtekstene. Grunnen til dette er fordi datamaterialene vil være mer autentiske hvis elevene ikke vet hva jeg leter etter på forhånd. Det går fint å diskutere om prosjektet hjemme, men unngå helst å fortelle eleven hva jeg vil se etter i tekstene de skriver.

Å være deltaker i prosjektet

Å delta som informant i dette prosjektet betyr at tekstene elevene skriver på kan brukes som datagrunnlag for masterprosjektet mitt. Observasjoner jeg gjør av elevenes skriving, samhandling og engasjement i skriveøkten vil også kunne bli brukt.

Hva slags data/informasjon vil bli brukt?

Alt av datamateriale (elevtekster og observasjonsnotater) vil bli anonymisert i selve oppgaven og umulig å spore tilbake til enkelt elev. Elevtekstene vil bli samlet inn av læreren først og deretter bli sendt til meg etter at navnet til eleven har blitt fjernet. Det vil også bli tatt notater

underveis i observasjonen i undervisningsopplegget. Disse notatene vil bare inneholde hva jeg observerer elevene gjør, og ingen navn vil bli skrevet ned. Det betyr at alt av data som vil bli samlet inn vil bli anonymisert og ikke mulig å spore tilbake til enkeltelever.

Hva skjer med data/informasjon som blir samlet inn til prosjektet?

Ingen personopplysninger vil bli samlet inn av meg. Bare læreren vil kunne vite hvem som har skrevet tekstene, mens jeg, veileder og fremtidige lesere av prosjektet vil ikke kunne vite hvem som har skrevet de enkelte tekstene. Bare involverte lærere, min veileder og jeg som vil ha tilgang til disse tekstene som blir skrevet. Alt av data/informasjon som blir samlet inn av meg og vil bli slettet/makulert etter prosjektets slutt i mai 2022.

Frivillig deltakelse

Det er frivillig for å delta i studien, og du kan når som helst trekke ditt barn fra prosjektet uten å oppgi noen grunn. I så fall vil elevens tekst bli tatt ut av prosjektet.

Dersom du har spørsmål eller kommentarer i forbindelse med prosjektet, kan du kontakte meg på telefonnummer eller e-post oppgitt nedenfor, eventuelt ta kontakt med min veileder.

Med vennlig hilsen

Anh Duc Nguyen

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