# Computer games in the EFL classroom: a suitable tool to teach English

## Màster Universitari en Professor/a d'Educació Secundària Obligatòria i Batxillerat, Formació Professional i Ensenyament d'Idiomes (Especialitat d'Anglès)

## Treball final de màster

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**Modality: Educational Improvement Plan**

**ABSTRACT**

During the past few decades, literature has experienced numerous changes due to the spread and development of new techniques of telling stories, many through the new technologies. Several authors have studied the implications of these techniques in education, extrapolating the traditional role that literature has played in this field, to what has been defined as 'digital storytelling.'

Therefore, the present paper aims to implement a Didactic Unit based on a video game in a real high school context. The results of this implementation are shown in order to give evidence that video games are a suitable tool to teach English as a Foreign Language.

**Keywords:** Video games, digital storytelling, literature, EFL, Didactic Unit.

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**Acknowledgments**

I would like to thank Manel Bellmunt Serrano for trusting me and encouraging me to carry out such an unconventional idea and for his patience and support during the realisation of the present paper.

# 1. Introduction

Literature has always been associated with feelings and emotions capable of surrounding the reader up to the point of making everything else disappear, so that only the literary text and the individual remain. People love literature because it gives them the possibility to live in a whole different world granting them the opportunity to become somebody else. When reading, people discover new cultures, history and, thus, they have access to any kind of knowledge. Literature has existed over the centuries and it has experienced evolution and constant transformations. These changes have been studied by experts, who have always tried to untangle the mystery and magic of all the literary texts ever written.

However, this study will not be dealing with traditional literature as the one described in the previous paragraph, but with one of its most recent transformations, considering the way in which technology has affected literature these past decades. We are referring to one of the subgenres of literature: "digital storytelling". This concept is used to name and designate all the stories that are expressed and created through technology and, thus, can be found in a digital format. We will focus on its implications in language learning, a field yet to be explored and we will try to test the use of video games in the English as Foreign Language (EFL) classroom as a suitable tool to teach this language in a Spanish context. For that purpose, a Didactic Unit has been created based on digital storytelling and built around three areas or models: personal growth, cultural facts and linguistic skills.

# 2. Theoretical Framework

## 2.1 Literature in education

Traditionally, literature has been included in education and in the syllabuses. A novel or a book is chosen, read and analysed, and later students have to sit an exam to test their knowledge or understanding of the work. Normally, those exams focus on the story line and on the characters present in the book. Questions are asked in order to see whether students have understood what the novel is about, but they do not tend to make the most of everything a literary work has to offer. Nevertheless, there are many teachers doing alternative things today. For example, some teachers use books as tools to boost students' creativity by making them rewrite the stories or even transform them into plays to perform in high school. In fact, there are some authors who consider literature to be a much more complex tool from which students can extract linguistic and cultural knowledge. What is more, they see literature as a way to enrich them as human beings.

Literary texts are built through language, words come together to construct deeper meanings and create new or alternative realities. Therefore, this is one of the reasons why literature is an excellent tool to learn and practice language skills, because "it provides meaningful and memorable contexts for processing and interpreting new language" (Lazar, 2012: 17). The context in which the language is presented helps the reader to understand new vocabulary, expressions and grammar structures without being aware of the fact that this learning is being accomplished. In addition, through the medium of literature, English learners can be provided with language experiences that can deepen their awareness of the

target language and will enjoy analysing the vocabulary or grammar in the context of a captivating story (Ghosn, 2002: 175).

As it has been previously said, literary texts are created via the use of language, but this cannot be understood without the culture behind it. Literature is the door to a new culture and the people who define it. Reading literature encourages students to become fully aware of the social, political and historical background of a given culture (Lazar, 2012: 17), and this is why literature is connected with education, because it helps readers to expand their minds and have a much more general knowledge of the world by understanding the nature of different societies and cultures. Literature is a complement used to increase the foreign learner's insight into the country whose language is being learnt (Collie & Slater, 1987: 4).

Moreover, by using literature in the classroom, students can be involved as individuals, giving them the opportunity to express their opinions and feelings (Lazar, 2012: 3). The different topics of the books can be discussed in class in order to raise students' awareness and boost critical thinking by creating a place where everyone can share thoughts, arguments and reasoned opinions. As Ghosn has pointed out (2002: 176), literature is a change agent, which has the power to foster empathy and tolerance towards the global problems, transforming EFL learners into bridge-builders across cultures.

All these aspects provide students with a full context in which they can learn a language that is not their mother tongue. Instead of focusing on only one element, such as grammar or pronunciation, literature is a fruitful way to make students get involved in a much more active learning process. If we consider the previously mentioned important roles played

by literature, -entertainment, education and language learning-, it is easy to understand why literature deserves a place in teaching a second language (Paran, 2008: 469).

## 2.2 Digital storytelling

When speaking about the implications of literature in education, there is an aspect that has not been taken into account. Society has evolved exponentially in the last few decades, especially as a result of the emergence of new technologies. This means that, as literature has changed and evolved alongside society, it was just a matter of time before literature could be also affected by technology.

Currently, there are different techniques to create and tell a story and literature can be found in different ways and shapes, such as books that come with interactive videos to complement the narratives they convey and audio books that let the receiver discover the novels by listening to them. This is what we call "digital storytelling." As Alexander points out (2011: 3), digital storytelling is "telling stories with digital technologies by building narratives from the stuff of cyberculture." Rossiter and Garcia (2010) define this concept with a highly clarifying metaphor: "digital storytelling is a dynamic and beautiful marriage of narrative and technology." This kind of literature may come as a shock for people who are bound to traditional ways of reading, but it is much more common than what it may appear.

In order to understand the concept of "digital storytelling", we should first define what a story is. "A *story* is a sequence of content, anchored on a problem, which engages the audience with emotion and meaning" (Alexander, 2011: 13). Additionally, it must be said

that “it is vital to realise that people tell stories with nearly every new piece of communication technology we invent” (Alexander, 2011: 5).

Traditionally, we used to find literature written or printed on paper, but as technology began to expand, we have started to reinvent this conception and now stories are “born digital and published in a digital format” (Alexander, 2011: 15). If we accept the idea that any story told through technological devices can be regarded as “digital storytelling”, we can imply that video games should be considered as digital storytelling too, because they combine narrative, gaming and technology (Alexander, 2011: 19). In this case, we are referring to those video games with a plot, characters, a setting, a development and a resolution. In short, a story where “players find themselves immersed in the story’s environment” (Alexander, 2011: 92).

Besides, it could be said that video games are a new way to make literature, but with a major difference: the story is told interactively (Alexander, 2011: 96). Players are not only readers or simple spectators of the events taking place, but also their protagonists. They enter into the character’s skin to manage, first hand, these literary works that take place in a digital context or world.

Once the relation between traditional literature and digital storytelling has been explained and clarified, it is possible to understand how the implications of literature in education can be extended to these new ways of telling stories.

### 2.2.1 Digital storytelling in education

As it has been previously mentioned, digital storytelling is just another manifestation

of traditional literature, but expressed by means of the new technologies. For this reason, it could be inferred that we could extract the same information regarding the linguistic, cultural and personal growth aspects from a digital story, such as video games. Nonetheless, these are not the only reasons to include digital storytelling in an EFL classroom.

Living in a society where children have become digitally immersed students, creating and consuming digital stories can be seen as appealing (Alexander, 2011: 214). This new generation of students has been born surrounded by technology, and it could be seen as logical that, instead of fighting against this reality, education should embrace it.

> "A common refrain in discussions about digital storytelling in education is the necessity of curricular integration. This represents a subset of a broader conversation concerning the meaning of technology in education and the importance of making digital work evidently part of the learning mission" (Alexander, 2011: 220).

This approach is not new, Piaget already proposed the extremely radical idea in 1980 that computers could be used for educational purposes, particularly with children (Frasca, 2001: 55). Furthermore, if students are used to play video games at home, they can also be present in the context of school teaching to prove that they are not just entertainment products, but also tools that teachers can use for an educational benefit. What is more, video games represent certain cultures, as for example the Japanese one, due to the fact that Japan is one of the most important game producers. This means that students can learn about this and other cultures as they are portrayed in computer games. As Jones has pointed out (2008: 2), video games are meaningful, not just as sociological or economic products, but in their own right, as cultural expressions worthy of scholarly attention.

Another reason for introducing video games in the classroom is the experiential approach of second language acquisition by providing an immersive learning experience. While playing, students pay attention to the text displayed on the screen, which gives visual clues to determine the context of meaning and language content to identify second language vocabulary (Rankin, Gold & Gooch, 2006: 2). According to Griffiths (2002: 1), playing video games facilitates the learning of some language skills, such as discussing and sharing, following directions, understanding prepositions, answering questions and having a discussion topic with visual aids.

# 3. Context

"IES Miquel Peris i Segarra" is a public secondary school located in Grau de Castelló. It is relatively modern, with about 600 students coming from the four different schools to be found in this district.

The Grau has a population rich in diversity and it has become a destination for many groups of immigrants of multiple origins, which makes the institute a multicultural space, where some rules have been established in order to make integration and coexistence possible. For that reason, "Miquel Peris i Segarra" is a secondary school where students from different parts of the world can be found. In this context, teachers need to create a proper space, where differences bring us together and provide us culture and knowledge. The vast majority of the school population belongs to a medium or low socioeconomic background and many families are assisted by social services.

The present Didactic Unit has been implemented in this institution, more precisely in 3rd ESO, class A. This group consists of 24 students aged between 14 and 15 years old. There are 11 girls and 13 boys. In general terms, it is a very participatory and active group. Team work activities are perfect for them, because they are used to help each other.

Furthermore, this class is known for enjoying activities, where they compete with each other, in order to stimulate the process of learning. In general, students pay attention to the session, participate and their behaviour is appropriate. One of the aspects worth mentioning is that, in this class, there is a notable difference in the English level between boys and girls. In general, the former show a higher English lever than the latter, with very few exceptions.

Also, it is necessary to say that students are normally interested in computer games and they play almost every day, which is of paramount importance for the purpose of the present paper.

Finally, it is also relevant to underscore that there are not any students who need curricular adaptation or extra help in this class. Due to this fact, the following Didactic Unit will not include activities addressing diversity.

## 4. Justification for the Didactic Unit

In relation to the materials chosen to create this Didactic Unit, it should be underscored that the school's English teacher's opinions have been taken completely into account. The proposal of working with video games as a tool to teach English in this class

was welcomed by the instructor, due to the fact that, as mentioned above, the 3rd ESO A group is highly captivated by them.

The material selection process was long and complicated. There were several factors that needed to be considered in order to find the perfect tool for the Didactic Unit. First of all, the idea was to use a video game, which told a story that had an educational component. Secondly, it was extremely important that the video game could be used in the classroom without a payment requirement. Thirdly, the language of the video game and the content had to be appropriate and not violent. Finally, one of the areas in the Didactic Unit had to be created to cover one of the main grammar points included in the course syllabus for this academic year.

Different computer games were examined so as to determinate which one was the ideal material and, in the end, the video game *Assassin's Creed: Origins Discovery Tour*, as it met all the requirements, was the chosen one. To make it possible to use in the classroom for free, a Youtube video was selected, which included all the walkthroughs of the video game (GameArmy, 2018). The cover of the video game is shown below.

**Figure 1 Assassin's Creed Tour Cover**

According to the official website (Ubisoft, 2019), this game mode could be described as purely educational, a type of virtual museum with guided tours and historical sites to discover.

The story told in this video game is the history of the Ancient Egypt, following the events after the foundation of the Egyptian city of Alexandria. The story line is set during the kingdom of Cleopatra and the Roman's incursions led by Julius Caesar. Thus, two of the criteria previously mentioned are fulfilled: the story and the educational component. In fact, thanks to this video game and the information provided by the audio commentary during the tour, students can get to know one of the most important events in our history. Players walk through the different maps of the Ancient Egypt to discover all the secrets it has to offer, such as the Pyramids' construction or the mummys' prophecies.

**Figure 2 Alexandria´s Tour Map**

As it is a game mode suitable for all ages, the language and the content are

appropriate for the classroom activities, as the vocabulary used is related to the explanation of the historical era at issue.

**Figure 3 Video game's language sample**

Regarding the creation of the Didactic Unit, this game provides us with an ideal context to study one of the grammar points included in the English curriculum for this stage: passive voice. In fact, the explanations about the different Egyptian monuments and objects are given using this grammar structure. What is more, the timing for introducing the Didactic Unit was perfect due to the fact that the teacher was about to start this part of the course syllabus.

# 5. Didactic Unit

## 5.1 Contextualisation

| ASSASIN'S CREED ORIGINS: DISCVERY TOUR MODE | | |
|---|---|---|
| Level: 3º ESO A | Areas: ENGLISH | Temporalization: 4 sessions |
| TASK DESCRIPTION:<br><br>The aim of this Didactic Unit is to show how to implement **Digital Storytelling** in the language classroom. The material used to plan the lessons is the videogame *Assassin's Creed Origins: Discovery Tour Mode.* The Unit will be built upon three different areas or models. The first model is the **linguistic** one, in which students will be able to practice the passive voice with the explanations about the Ancient Egypt provided by the video game itself. The second model is the **cultural** one, in which students will be introduced to the mummy's prophecies, | | |

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| one of the most important mysteries related to this era and the implications they had in literature and cinema through the years. Regarding the **personal growth model**, the third one, students will discuss the importance of the role of women in Ancient Egypt, compared to the one women currently play. Students will understand the differences in women's rights in the eras described in the video game. |

**Table 1 Description of the task**

## 5.2 Description of the activities

### 5.2.1 Linguistic Model

<table>
<tr><th colspan="4">TASK STRUCTURE</th><th colspan="3">LEARNING MANAGEMENT</th></tr>
<tr><td rowspan="2">ACTIVITIES</td><td rowspan="2">EXERCISES</td><td colspan="2">CLASSROOM ACTIONS</td><td rowspan="2">Sessions<br>55’</td><td rowspan="2">MATERIALS AND RESOURCES</td><td rowspan="2">GROUPINGS AND SCENARIOS</td></tr>
<tr><td>Student</td><td>Teacher</td></tr>
<tr><td colspan="7">LINGUISTIC MODEL</td></tr>
</table>

| | | | | | | |
|---|---|---|---|---|---|---|
| First, the grammar point is explained. Then, a scene extracted from the videogame *Assassin's Creed Origins: Discovery Tour Mode* is watched (Ex. 1.1). After that, students are asked to write down all the verbs in the passive voice they have found in the scene (Ex. 1.2). Once they find the verbs, students are asked to classify them in present or passive voice (Ex 1.3). Then, a competition regarding a memory card game will be played in groups. Students are asked to match | 1. 1 Watch scenes extracted from the videogame<br><br>1.2 Find verbs in the passive voice<br><br>1.3 Classify the verbs into present or past | Observes<br><br>Listens<br><br>Understands<br><br>Analyses<br><br>Identifies<br><br>Decides | Explains the grammar section<br><br>Guides<br><br>Stimulates personal thinking | 1 session<br><br>20 minutes (explanation)<br><br>10 minutes (ex. 1.1)<br><br>5 minutes (ex. 1.2)<br><br>5 minutes (ex. 1.3) | Videogame<br><br>Screen<br><br>Projector<br><br>Computer<br><br>Grammar explanation<br><br>Cards | Individual<br><br>Groups of 4<br><br>English classroom |

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| the cards and create sentences in passive voice. To compose the sentences, they can use verbs of their own choice, but there have to be at least three of the verbs previously found. When the members of the first team finish matching all the cards and they have all the sentences, they should say "stop". All the groups will read their sentences aloud. The group that has more sentences correct wins (Ex 1.4). Then, the final activity will be explained. Students will have to create a poster describing the process | passive voice<br><br>1.4 Play a memory card game related to the passive voice<br><br>1.5 Create a poster describing the | Understands<br>Classifies<br>Identifies<br>Decides | Guides<br>Stimulates personal thinking<br>Supervises | 10 minutes (ex. 1.4)<br><br>1 session (ex. 1.5) | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| of creation of an object of their choice (Ex 1.5). The posters will be hung up in the classroom. | process of creation of an object using passive voice. | Analyses<br>Identifies<br>Decides<br>Creates<br>Applies<br>Decides<br>Creates<br>Applies | Guides the social interaction<br>Stimulates creative thinking<br>Makes students reflect upon the grammar point | | | |

**Table 2 Linguistic Model Activities**

### 5.2.2 Cultural Model

| TASK STRUCTURE | | | | LEARNING MANAGEMENT | | |
|---|---|---|---|---|---|---|
| ACTIVITIES | EXERCISES | CLASSROOM ACTIONS | | Sessions 55’ | MATERIALS AND RESOURCES | GROUPINGS AND SCENARIOS |
| | | Student | Teacher | | | |
| **CULTURAL MODEL** | | | | | | |
| First, a scene extracted from the videogame regarding mummies in | 2.1 Watch a scene from the videogame | Observes | Stimulates personal | 1 session | Videogame | All the class |

| | | | | | | |
|---|---|---|---|---|---|---|
| Ancient Egypt will be watched. Students will be asked some questions about the scene to check whether they have understood it (Ex 2.1). Then, students read a series of curses on the classroom walls and the meaning of these curses will be discussed in class (Ex 2.2). Next, students will read two texts in pairs. Each text contains some specific information about Tutankhamun's curse. They will have to answer some questions about their partner's text to find the missing information | and answer some questions about the scene<br><br>2.2 Read the curses on the wall and discuss them in class<br><br>2.3 Read the texts and find the missing information | Listens<br><br>Understands<br><br>Observes<br><br>Discuss | thinking<br><br>Stimulates personal thinking | 10 minutes (Ex. 2.1)<br><br>10 minutes (ex. 2.2)<br><br>20 minutes (ex. 2.3) | Screen<br><br>Projector<br><br>Computer<br><br>Curse's texts<br><br>Texts | In pairs<br><br>Individual<br><br>English classroom |

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| in theirs (Ex 2.3). After that, students will write their own curse with the information and vocabulary seen in the previous exercises and they will share it with the rest of the class (Ex 2.4). | 2.4 Create their own curse | Understands<br>Completes<br>Analyses<br>Relates<br>Applies<br>Decides<br>Imagines | Guides the interaction<br>Guides the exercise<br>Stimulates personal thinking<br>Stimulates | 10 minutes (ex. 2.4) | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| | | Creates | creative thinking | | | |

**Table 3 Cultural Model Activities**

### 5.2.3 Personal Growth Model

| TASK STRUCTURE | | | | LEARNING MANAGEMENT | | |
|---|---|---|---|---|---|---|
| ACTIVITIES | EXERCISES | CLASSROOM ACTIONS | | Sessions 55’ | MATERIALS AND RESOURCES | GROUPINGS AND SCENARIOS |
| | | Student | Teacher | | | |
| **PERSONAL GROWTH MODEL** | | | | | | |
| First, students will complete a chart | 3. 1. Write the | Remembers | Raises | 1 session | Videogame | Individual |

| | | | | | | |
|---|---|---|---|---|---|---|
| in which they will have to put the given woman's rights in the period they think that women attained or achieved those rights: Ancient Egypt, Greco-Roman era or Present Day (Ex 3.1). Then, students will watch a scene from the videogame to learn about woman's rights in Ancient Egypt and in the Greco-Roman era and, after that, students will redo the chart (Ex 3.2) Then, students will carry a discussion about transformations in women's rights over history and whether they | women's rights in the chart<br><br>3.2 Watch a scene from the videogame and redo the chart | Analyses<br>Decides<br>Completes<br><br>Observes<br>Analyses<br>Identifies<br>Compares<br>Decides | awareness<br><br>Stimulates critical thinking | 10 minutes (ex. 3.1)<br><br>10 minutes (ex. 3.2)<br><br>30 minutes | Screen<br>Projector<br>Computer<br>Recording device | Big group<br>English classroom |

| | | | | | | |
|---|---|---|---|---|---|---|
| believe that there could be a step back in women's rights as it happened in Ancient Egypt and the Greco-Roman period or not (Ex 3.3). | 3.3 Discussion about women's rights over time | Discusses<br>Compares<br>Decides<br>Justifies | Stimulates critical thinking<br>Guides the discussion | (ex. 3.3) | | |

**Table 4 Personal Growth Model Activities**

## 5.2 Curricular Concretion

| CONCRECIÓN CURRICULAR DE LA TAREA | | | | EVALUACIÓN | | |
|---|---|---|---|---|---|---|
| CONTENIDOS | CRITERIOS DE EVALUACIÓN | INDICADORES DE LOGRO/ESTÁNDARES | CCLV | ACTIVIDADES | PRUEBAS/INSTRUMENTOS | CALIFICACIÓN % |
| Estrategias de producción e interacción escrita<br><br>Planificación<br><br>Localización y uso | 3oLE.BL4.1 Producir o coproducir, con ayuda de modelos, textos escritos breves y de longitud media, continuos o | 3oLE.BL4.1.1 Produce o coproduce, **con ayuda o de forma autónoma** textos continuos o discontinuos, coherentes y estructurados, en diferentes soportes, | CCLI<br>CMCT<br>CAA | 1.5 Creation of a poster | Instrumento:<br>Poster's rubric | 50% |

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|---|---|---|---|---|---|---|
| adecuado de recursos lingüísticos o temáticos. Selección de información especifica de distintas fuentes para apoyar las ideas de la producción escrita.<br><br>Expresión del mensaje con claridad ajustándose a los modelos y fórmulas de cada tipo de texto: descriptivo | discontinuos, coherentes y estructurados, en diferentes soportes, en un registro formal, informal o neutro, sobre temas generales, en los ámbitos personal, público, educativo y ocupacional, aplicando estrategias de planificación, ejecución y revisión | aunque cometa algunos errores gramaticales, utilizando las estrategias de producción escrita.<br><br>3oLE.BL4.1.2 Produce o coproduce, **con ayuda o de forma autónoma,** textos **narrativos, descriptivos** y **argumentativos** sobre temas cercanos a sus intereses **y más generales**, en los ámbitos personal, público, educativo **y** | CCLI<br><br>SIEE | | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| | con creatividad y sentido estético. | **ocupacional**, utilizando un registro adecuado a la situación comunicativa con las estructuras morfosintácticas y el léxico **del nivel, con creatividad y sentido estético.** | | | | |
| Localización y uso adecuado de recursos lingüísticos o temáticos. Selección de información especifica de distintas fuentes para | 3oLE.BL4.1 Producir o coproducir, con ayuda de modelos, textos escritos breves y de longitud media, continuos o | 3oLE.BL4.1.1 Produce o coproduce, **con ayuda o de forma autónoma,** textos continuos o discontinuos, coherentes y estructurados, en diferentes soportes, | CCLI<br>CMC<br>T<br>CAA | 2.4. Create their own curse | Instrumento:<br>Curse's rubric | 25% |

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|---|---|---|---|---|---|---|
| apoyar las ideas de la producción escrita.<br><br>Andamiaje en los conocimientos previos de textos y estructuras similares en otras lenguas.<br><br>Utilización de oraciones de diferente longitud y estructura para organizar el texto con la suficiente cohesión interna y coherencia | discontinuos, coherentes y estructurados, en diferentes soportes, en un registro formal, informal o neutro, sobre temas generales, en los ámbitos personal, público, educativo y ocupacional, aplicando estrategias de planificación, ejecución y revisión | aunque cometa algunos errores gramaticales, utilizando las estrategias de producción escrita.<br><br>3oLE.BL4.1.2 Produce o coproduce, **con ayuda o de forma autónoma,** textos **narrativos, descriptivos** y **argumentativos** sobre temas cercanos a sus intereses **y más generales**, en los ámbitos personal, público, educativo **y** | CCLI<br><br>SIEE | | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| | con creatividad y sentido estético. | **ocupacional**, utilizando un registro adecuado a la situación comunicativa con las estructuras morfosintácticas y el léxico **del nivel, con creatividad y sentido estético.** | | | | |
| Estrategias de producción e interacción oral.<br><br>Producción del mensaje con claridad, distinguiendo su idea o | 3oLE.BL2.1 Producir o coproducir, aplicando estrategias de expresión oral, textos monológicos o dialógicos breves o de | 3oLE.BL2.1.1 Produce o coproduce, **con ayuda o de forma autónom**a textos comprensibles y estructurados**,** monológicos o dialógicos, **narrativos,** | CCLI<br>CAA<br>SIEE | 3.3 Discussion about the women's rights over time | Instrumento:<br><br>Discussion rubric | 25% |

| | | | | | | |
|---|---|---|---|---|---|---|
| ideas principales y su estructura básica.<br><br>Adecuación del texto monológico o dialógico al destinatario, contexto y canal, aplicando el registro y la estructura de discurso adecuados a cada caso.<br><br>Expresión del mensaje con claridad, coherencia, estructurándolo adecuadamente y | longitud media, comprensibles y estructurados, en diferentes soportes, sobre temas generales, en los ámbitos personal, público educativo y ocupacional, en un registro formal, informal o neutro, aunque a veces haya pausas, vacilaciones y | **descriptivos y argumentativos, sobre temas generales,** a viva voz o registrados en formato digital audio o vídeo, aunque a veces haya pausas, vacilaciones y rectificaciones, utilizando las estrategias de expresión oral en los ámbitos personal, publico, educativo y **ocupacional.**<br><br>3oLE.BL2.1.2 Produce o | CCLI<br>CAA<br>SIEE | | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| ajustándose, en su caso, a los modelos y fórmulas de cada tipo de texto. Confianza en sí mismo y asertividad.<br><br>Facilitación, compensación y corrección de las carencias lingüísticas mediante procedimientos lingüísticos, paralingüísticos y | rectificaciones. | coproduce textos **breves** monológicos o dialógicos utilizando un registro adecuado a la situación comunicativa con las estructuras morfosintácticas, léxico y patrones sonoros **del nivel.** | | | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| paratextuales.<br><br>Interacción oral (fórmulas o gestos simples para tomar o ceder el turno de palabra) | | | | | | |

**Table 5 Curricular Concretion**

# 6. Assessment

In order to assess whether the Didactic Unit has worked successfully, the teacher will observe and guide all the process of learning during the implementation of the three different models. However, only the final tasks corresponding to each model will be assessed. For that purpose, three different rubrics have been designed to be as objective as possible.

Firstly, the final task of the linguistic model consists of the creation of a poster using the grammar point explained. It will be the activity with the highest grading percentage (50%), because it is a task directly linked with what the students have in their textbooks for this level. As it is a poster, the rubric focuses on content, grammar, vocabulary and design as the most important evaluation categories.

| **POSTER'S RUBRIC** | | | | |
|---|---|---|---|---|
| **Items of evaluation** | **4 points (Excellent)** | **3 points (Good)** | **2 points (Weak)** | **1 point (Unsatisfactory)** |
| **Content** | It is well explained and interesting | It is well explained | It is a little bit confusing | It is completely confusing |
| **Grammar** | There are no grammar errors related to the passive voice or other grammar structures | There are some grammar errors related to the passive voice and other grammar structures | There are many grammar errors related to the passive voice and other grammar structures | There are basic and numerous grammar errors related to the passive voice and other grammar |

| | | | | |
|---|---|---|---|---|
| | | | | structures |
| **Vocabulary** | Uses the vocabulary seen in the video game and introduces a lot of new vocabulary related to the topic, including adjectives and adverbs | Uses the vocabulary seen in the video game and introduces some new vocabulary related to the topic | Uses only the vocabulary seen in the video game | Does not use the vocabulary seen in the video game and makes use of basic vocabulary |
| **Design** | The poster has an original and well organised design with pictures and titles | The poster has an original and well organised design. | The poster is well organised | The poster is confusing. It has no pictures or titles |
| **Final Mark** | | | | |

**Table 6 Poster's Assessment Rubric**

Secondly, in the cultural model's final task, students will make up their own curse. That is the reason why the rubric for this activity focuses on originality, grammar correction and the use of the vocabulary seen in the classroom.

| **CURSE'S RUBRIC** | | | | |
|---|---|---|---|---|
| **Items of evaluation** | **4 points (Excellent)** | **3 points (Good)** | **2 points (Weak)** | **1 point (Unsatisfactory)** |

| | | | | |
|---|---|---|---|---|
| **Content** | It is original, interesting and well explained. | It is well explained. | It is a little bit confusing | It is completely confusing |
| **Grammar** | There are no grammar errors. | There are some grammar errors | There are many grammar errors | There are basic and numerous grammar errors |
| **Vocabulary** | Introduces a lot of new vocabulary related to the topic and the vocabulary seen in the previous activities | Introduces new vocabulary related to the topic and some words seen in the previous activities | Uses the words seen in the previous activities | Uses basic vocabulary |
| **Final Mark** | | | | |

**Table 7 Curse's Assessment Rubric**

Finally, the personal growth model task is a discussion concerning the women's role in some ancient societies and the comparison with the present time. As it is an oral activity, apart from the assessment items common to the other two rubrics, specific oral evaluation items have been introduced in this rubric.

| **DISCUSSION'S RUBRIC** | | | | |
|---|---|---|---|---|
| **Items of evaluation** | **4 points (Excellent)** | **3 points (Good)** | **2 points (Weak)** | **1 point (Unsatisfactory)** |

| | | | | |
|---|---|---|---|---|
| **Content** | It is well explained. It is coherent and well structured | It is well explained but not well structured. | It is a little bit confusing | It is completely confusing |
| **Grammar** | There are no grammar errors | There are some grammar errors | There are a lot of grammar errors | There are basic and numerous grammar errors |
| **Vocabulary** | Introduces a lot of new vocabulary related to the topic and vocabulary seen in class | Introduces some new vocabulary related to the topic and vocabulary seen in class | Introduces only vocabulary seen in class | Uses basic vocabulary |
| **Interaction** | Uses expressions to ask, answer and participate in the discussion | Sometimes, uses some expressions to participate in the discussion | Participates in the discussion but does not use expressions to do so. | Hardly ever participates in the discussion |
| **Reformulation** | Reformulates the sentences when there is a lack of vocabulary | Reformulates some sentences when there is a lack of vocabulary | Does not know how to reformulate sentences and goes blank. | Uses Spanish when does not know a word |
| **Final Mark** | | | | |

**Table 8 Discussion's Assessment Rubric**

# 7. Development of the teaching sessions

The Didactic Unit was originally intended for the last four sessions, but because of the fact that the amount of time to implement it in the classroom was limited, only two sessions could be carried out. Consequently, only the linguistic model was put into practice. Furthermore, as a practicum student, it could not be possible to ask for the download of the video game in the ICT class. That is why it was decided to use a Youtube video with the all the walkthrough of the *Assassin's Creed: Origins Discovery Tour*. The video game was displayed in the 3 ESO A classroom's projector. Ideally, the implementation of the present Didactic Unit would have been performed in an IT classroom.

Firstly, in session 1, students were introduced to the Didactic Unit and they were explained the idea of working with video games as an educative tool to learn English. Some questions were asked, such as if they knew the video game or if they thought of using this kind of games in the classroom. After that, the passive voice was explained and exercises 1.1, 1.2 and 1.3 were implemented. Nevertheless, the activity 1.4 (the memory card game) could not be played.

Finally, during session 2, the game was conducted. Students were organised in groups, which were made alongside the teacher to make sure that they were as heterogeneous as possible and to ensure that all the groups had the same English level, depending on the students. Once the game was finished, the explanation of the task (1.5) was made. Students wrote down some ideas to create the poster and they started designing it, but as there was no more time to do it in class and only two sessions could be given by the teacher, students were asked to finish the poster at home and to bring it to the following English class.

# 8. Suggestions for improvement

As it was the first time creating and implementing a Didactic Unit, there are plenty of things, which could be improved. However, the most important one is the time management. As it is a very participative and inquisitive group, students were asking questions all the time about the video game and the poster, but, mostly, about the passive voice. They wanted to understand the grammar point perfectly and needed many examples. In fact, they even asked about the passive voice of present perfect, past perfect and future, which are not included in year three curriculum. This situation caused the explanation to last longer than expected. Consequently, the memory card game had to be postponed to the second session and the poster had to be completed as homework.

Time management, in this case, is related to the fact that, as students had many doubts, it was impossible to finish all the exercises and activities within the established time frame. Unfortunately, some parts had to be omitted and, consequently, could not be implemented. In addition, the high school tutor suggested that the memory card game could have been more controlled in order to avoid students' overexcitement.

# 9. Results

Regarding the results of the Didactic Unit, it should be highlighted that only one task was assessed: the poster with the rubric corresponding to the linguistic model. Thus, the following results belong to just one section of the proposal and their aim is mainly illustrative.

The results are shown in a chart, which illustrates the students' grades percentage. It is vital to say that 6 out of 24 students did not hand in the poster, 2 of them being absent when the task

was explained. For that reason, the percentage has only taken into account the grades of 18 students.

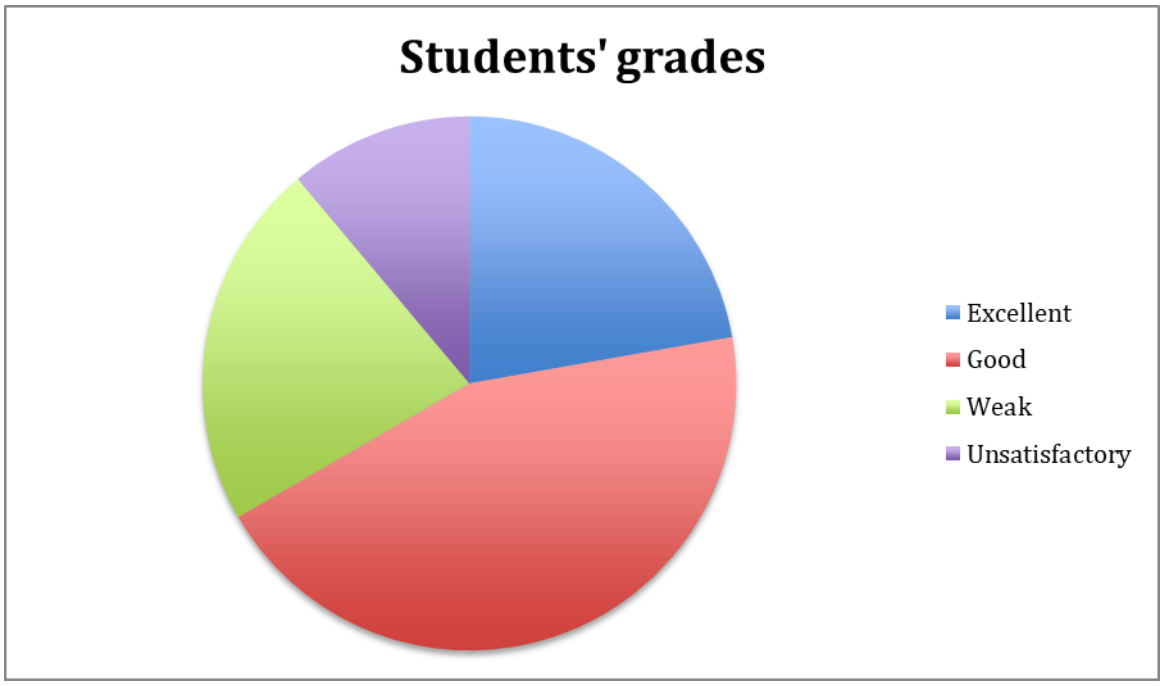


**Figure 4 Students' grades**

As the chart illustrates, the majority of the class passed the poster's task using the passive voice satisfactorily, thanks to the explanations and the exercises created upon the video game used for this Didactic Unit. Students took advantage of the grammar and the vocabulary learnt by means of the video game to appropriately perform the activities.

Taking into account these results, we can infer that the linguistic model of the Didactic Unit was effective. These are especially significant if we assume that it was the first time that students used this grammar structure and proved themselves beneficial for their learning.

# 10. Conclusions

This project has focused on how literature transforms and adapts to new forms of cultural transmission, in this case in particular, through the new technologies and resulting in what many authors have defined as 'digital storytelling.'

The main idea of this paper was to prove that, as video games are considered digital storytelling and they are, basically, literature mixed with technology, there is no reason why they cannot be used as a tool to teach English as a Foreign Language in a Spanish environment, as it has been commonly done with traditional literature. In order to do so, a Didactic Unit has been designed around three different areas: a linguistic skills model, a cultural model and a personal growth model. All of them have been created on the basis of a video game carefully selected.

It is necessary to highlight that the aim of this work was to demonstrate that video games are a valid tool for the teaching of the English language. Therefore, this Didactic Unit mixed traditional exercises with the video game and was not created using only the computer game itself.

This innovative project was welcomed by the high school teacher, who did not hinder the proposal, but encouraged it. Also, students were excited with the idea of working with something they knew quite well, although they had never considered it to be an educational tool.

From a critical point of view, it should be emphasised that, due to the time limitation, the results should be interpreted with caution. Although they are certainly promising, in order to have a much more realistic results about video games in an EFL classroom, all the Didactic Unit should have been implemented. Besides, further research with other types of video games and activities is

necessary.

As a concluding remark and in a more personal way, we have come to a point where it is not possible to separate education from the new forms of teaching using new technologies. Parents and teachers have tirelessly fought against children spending a lot of time playing video games, which is logical. However, it may be a good idea to take a 180-degree turn and tilt the balance in our favour. Instead of banning video games, we should squeeze out of them everything that has an educational component and start using alternative materials besides traditional textbooks.

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# 12. Appendices

## Appendix I. Passive voice explanation

### THE PASSIVE VOICE

**WE USE THE PASSIVE VOICE...**

- When the focus is on the **person** or **thing** that **receives the action**
- When it is not important or we do not know who does the action
- When we describe **processes**
- When we write impersonal sentences
- In formal contexts

**RULES**

- In **active** sentences, the **subject** does the action
- In **passive** sentences, the **object** of the active sentence becomes the subject

**Example:**

**We build a house**

**A house is built**

**STRUCTURE**

| |
|---|
| Subject + to be (in the **correct form**) + past participle |

**PRESENT SIMPLE PASSIVE**

| | Active | Passive |
|---|---|---|
| | They eat a cake | A cake is eaten |

| | | |
|---|---|---|
| Affirmative | They make shoes | The shoes are made |
| Negative | They don't eat a cake | A cake isn't eaten |
| | They don't make shoes | The shoes aren't made |
| Questions | Do they eat a cake? | Is a cake eaten? |
| | Do they make shoes? | Are the shoes made? |

**PAST SIMPLE PASSIVE**

| | Active | Passive |
|---|---|---|
| Affirmative | They ate a cake | A cake was eaten |
| | They made shoes | The shoes were made |
| Negative | They didn't eat a cake | A cake wasn't eaten |
| | They didn't make shoes | The shoes weren't made |
| Questions | Did they eat a cake? | Was a cake eaten? |
| | Did they make shoes? | Were the shoes made? |

Appendix II. Memory card game

Face ook
OSYSTEMS

Macbeth
Strengths:
Weaknesses:

WE
ARE THE
CHAMPIONS

A Cup
Of Tea

QUEEN
WE ARE THE CHAMPIONS

12
1
2
3
4
5
6
7
8
9
10
11

| | | |
|---|---|---|
| | © Can Stock Photo | THE CHAMPIONSHIPS WIMBLEDON |
| NEW YORK Hot Dog | DRIVE ON LEFT | |

| | | |
|---|---|---|
| OSCARS | | |
| | | FRANCE |

## Appendix III. Verbs for the memory card game

## Appendix IV. Curses on tombs

| | |
|---|---|
| "A crocodile be against him in the water; a snake be against him on land, he who would do anything against this tomb. | "lose their earthly positions and honours, be incinerated, drown at sea, have no successors, receive no tomb or funerary |

| | |
|---|---|
| Never did I do a thing against him. It is the god who will judge." | offerings of their own, their bodies would decay and their bones will perish" |
| "As for any man who will make a disturbance, I shall be judged with him" | “I shall seize his neck like that of a goose” |

Appendix V. Mummy's curse texts

# THE MUMMY'S CURSE

(1)

In 19th Century, in England, anything Egyptian was the trend. When King Tutankhamun's tomb was opened and people that had visited the tomb and participated in the excavation started dying, newspapers created the story of the mummy's curse.

The curses are supposed to scare anyone that might think of robbing the tomb and usually involve revenge by the Egyptian gods, or death by lions, snakes, crocodiles or scorpions.

The reasons that the ancient Egyptians may have written a curse to scare anyone away is that in their religion, the mummified body had to remain undisturbed so that the spirit could go to the afterlife. It is said that the tomb of King Tut did have a written curse: "Death Shall Come on Swift Wings to Him Who Disturbs the Peace of the King."

Scientists have discovered that many of the ancient mummies had a dangerous mold on them. The mold is so bad that it could cause very bad congestion. Other dangerous bacteria were also found in burial tombs. Anyone that entered the tombs when they were first opened would disturb the mold and bacteria and they could breathe it in. If they were not completely healthy, they could become very sick.

Adapted from: http://www.historyforkids.net/mummy-curse.html

**Complete the information with your partner's text**

**(1) Who were Lord Carnarvon and Howard Carter?**

**(2) What famous words did Carter say when he first entered the tomb?**

**(3) What happened to Lord Carnarvon?**

**(4) How many people died due to the curse?**

# THE MUMMY'S CURSE

(2)

The pharaohs' curse is believed to be cast against any person who disturbs the mummy of an Ancient Egyptian person, especially a pharaoh.

In 1922, the aristocrat Lord Carnarvon hired the British archaeologist and Egyptologist Howard Carter and his team to dig in the Valley of the Kings, where tombs were excavated for the pharaohs.

Carter's team discovered the tomb of Tutankhamun. They were the first to enter since it was sealed in antiquity. When Carter first entered to the tomb, Lady Herbert, Carnarvon's daughter asked: "Can you see anything? And he replied with the famous words: "Yes, wonderful things".

Lord Carnarvon was the first person to die mysteriously. He was bitten by a mosquito and the bite became infected. After his death, The New York World magazine published and imaginative letter which said that "punishment" would follow any intrusion into a sealed tomb.

Of the 58 people who were present when the tomb and sarcophagus were opened, eight died in the following 12 years. However, skeptics have pointed out that many others who visited the tomb or helped to discover it lived long and healthy lives. Howard Carter died at the age of 64 and Lady Herbert at the age of 79.

Adapted from: https://en.wikipedia.org/wiki/Curse_of_the_pharaohs
http://www.gizapyramid.com/articles/mummies-curse.htm

**Complete the information with your partner's text**

**(1)** **What are curses intended for?**

**(2)** **Why was it important that the mummies remained undisturbed?**

**(3)** **What did the curse of King Tut's tomb say?**

**(4)** **What can cause someone to get sick according to some scientists?**

Appendix VI. Women's rights chart

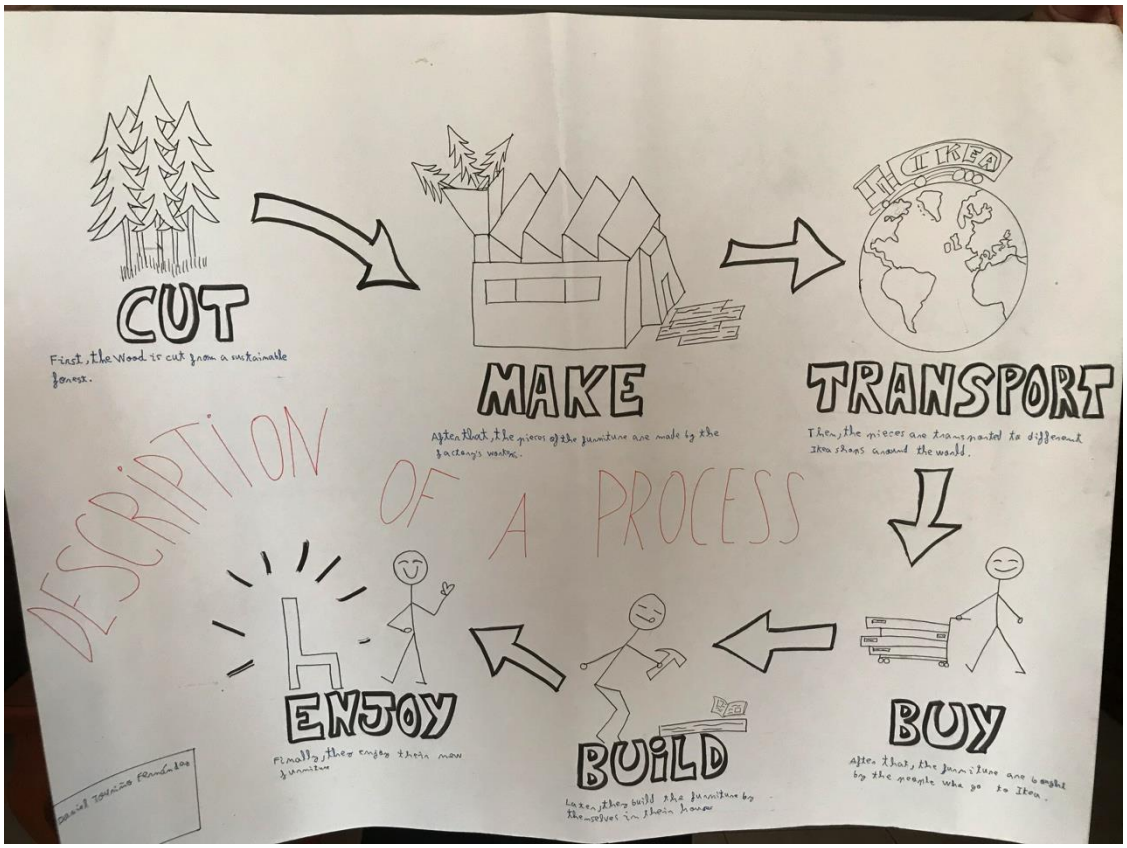
# THE ROLE OF THE WOMAN IN ANCIENT EGYPT

**1. In which historical period do these women's rights belong to? Complete the chart.**

- Women can own property
- Women can divorce and inherit
- Women can be in charge of a business
- Women can work
- Women can have an access to education

| Ancient Egypt | Greco-Roman era | Present Day |
|---|---|---|
| | | |

Appendix VII. Student's posters (samples)



# How Vinyl Records Are Made

- Firstly, a music album is recorded. Then it is mixed and mastered for vinyl.
- Next, grooves are cut into what is called a **master lacquer disc**. These grooves represent the sound of the recorded music.
- The master lacquer disc is sprayed with silver and then dipped into a nickel bath. The nickel adheres to the disc in a process known as electroplating, which creates what is known as a **master plate**.
- The metal master is then pulled apart leaving one grooved side, known as a **mother plate**, and another ridged side known as a **stamper**.
- Next, black vinyl pellets are heated and formed into a hockey puck-shaped "**biscuit**".
- The stamper is mounted in a press, and a recent biscuit, with one label on each side, is placed on its top.
- The hot vinyl is flattened on the stamper, creating the grooves of the record.
- Then, it is trimmed of excess vinyl, burnished, and stacked on a spindle.
- Next, the record is placed in a sleeve, and then, inside its cover.
- It is shipped off to a music store, where a customer will buy it.
- And finally, the most important part: the record is played, then listened to, and enjoyed.

VINYL RECORD MAKING PROCESS