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DEVELOPMENT OF COMMUNICATIVE COMPETENCE THROUGH THE VIDEO GAME

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ABSTRACT

In this essay, I will conceptualize the entire set of topics according to the video games and its use and potential for an optimal understanding of the general objective, which is the inclusion of video games in education in reference to communicative competences.

My objectives are to show how communicative competence in their passive skills (listening and reading) can be developed by video games and how the inclusion of video games in the classroom and education can be a propitious use of a tool which, through its dynamics and elements, can be an optimal implement.

Keywords: video game; communicative competence; education; narrative; educational tool

INTRODUCTION

Currently, it is found that video games have managed to cross the field of leisure, entertainment, allying with the processes of reading and writing, allowing interaction with possible worlds, concepts, and reconstruction of realities. This mobilizer has not been recognized for its possibilities, but unknown for its multiple differences.

The relationship between the video game and its narrative currently allow forming a novel cooperation that benefits the approach of the subject to the reading processes by medium qualities such as interaction with the "player" being this central participant of the story from different perspectives; the diversity of its gameplay and these perspective , which is a characteristic that attracts the subject / player. The polyphony of the text (voices of the text), the relationship established in the text (intertextuality), which recognizes new positions, figures, dialogues and plot, making possible the interaction with that credible world, the own norms that it uses, the skills, qualities or difficulties of the character with which it can have an approach to the development of the story from the perspective that the character presents. video games mobilize thought, knowledge and become spaces to continue reflecting on the education act, the social, technological, instrumental dynamics and socio-political and economic demands that have emerged over the years, as well than the emerging ruptures in the face of the teaching and learning process.

Firstly, I will define, with my words and from different authors, the concept of video game and other concepts around it, as its genres, its use, and its characteristics. Then, the engagement and motivation in the use of the video game and its playability will be the next topic. I will continue with the narrative that can be found in the video games and how it can be developed with examples. Once these previous topics have been exposed, the actual use and potential use of video games in education will be treated. Finally, as not many references have considered their opinions, despite their important role in this topic, I will write down opinions from different video game developers that answered my petitions, and a practical case made by Zack Gilbert.

WHAT IS A VIDEO GAME?

A video game is the mean of digital entertainment that offers the player to reach one or several objectives through its mechanics and its possible narrative, these being the ones that define its genre. So, through this, the video game will have some mandatory norms and limits and a series of strategies where the video game will act as a guide or the player will discover. A basic characteristic is the gameplay, which is presented as the interaction and development of these strategies by the player in the video games and how the game interacts with the player.

Pascual and Ortega group the video games according to the different existing genres:

- Action: The player interacts constantly with a diversity of elements.
- Racing: The player can control and circulate his vehicle through circuits that reproduce localities and landscapes, different types of asphalt, climatic conditions or situations that alter the driving mode, real racing circuits or other fictitious with obstacles ...
- Strategy: There are several subgenres, such as war strategy games, sports strategy or real-time strategy games. The player puts into practice his ability to analyze and manage information, decision making and resource management to achieve some objectives.
- Adventure: It focus the action on an argument or story of fiction. The player assumes the role of one or more of the characters.
- Sport: It emulates real sports environments, sticking to the rules of each sport and in some cases simulating the environments and real players of each season. Simulation levels allow you to choose players, create teams, select materials and fields of play, organize or participate in tournaments, leagues ...
- Simulation: They provide players with a scenario to build and develop the action of the game, such as a city, a civilization ...(Pascual & Ortega, 2007).

VIDEO GAMES AND ENGAGEMENT

Another factor that needs to be considered in video game design is engagement. This is a part of students' motivation to play and consequently learn. Nevertheless, in this case,

engagement refers to the need of making video games addictive. There are different elements that may make a video game engaging; among other ones, stories and competition are fundamental. As has been previously explained, stories raise interest and curiosity within the audience as it happens when reading books, watching films, or theatre plays, among others.

Robson, Plangger, Kietzmann, McCarthy, and Pitt (2015) suggested a model of gamification that contains three items, (mechanics, dynamics and emotions) which are interrelated and connected. The first item in this model concerns mechanics; it represents the objectives, rules, setting, context, interactions, and boundaries within the game. Mechanics can also be divided into three categories. Firstly, setup mechanics determines where it is to be played, what objects are needed, and how these are to be distributed. Secondly, rule mechanics shape the goals of the gamified experience. And thirdly, progression mechanics defines the type of standings and rewards the player receives along with the game such as badges, trophies, or winnings, among other ones (Robson, Plangger, Kietzmann, McCarthy & Pitt, 2015).

The following item in the model is dynamics; it configures the behavior of the players that participate in the experience. It shall be noticed that dynamics can impact observers and spectators. At last, the third item concerns the mental affective states and reactions evoked among individual players.

In addition to the process of gamification introduced by Robson et al. (2015), there are other elements that should be considered when designing serious games. These items provide the necessary educational items in serious video games; they are engagement, autonomy, mastery, and progression and they were introduced by Butler (2016).

- Engagement: Learners better get involved with the games if they provide storytelling, narrative, and challenge; consequently they connect with the content. This connection to the content is much stronger when the game is set in a world and is clearly connected to learning. In this sense, students get connected emotionally with the outcome of the game. For example, when a player is virtually hurt or their company loses money.

- **Autonomy:** Players are the protagonist and they can take control and explore the virtual world at their own pace taking their own decisions. This favors an increase in the immersion level in their learning processes. Besides, players are also involved in a scene of mystery and suspense since they do not know what will happen next.

- **Mastery:** Learners gain mastery in both the game and the target content after repeating tasks and mechanizing actions. In turn, students are motivated with a sense of success and enjoyment after completing challenging levels.

- **Progression:** Learners can witness their progression through gaining rewards or points, achieving ranks, or unlocking levels among others. This motivates students to continue playing and learning until they win or fulfill the purpose of the game (Butler, 2016).

In addition to these fundamental features for serious video games, it should also be noticed that what it is mainly pretended to develop in this proposal are video games; however, players expect to find video games like the ones they buy in stores around 50 euros. In this sense, if video game designers and editorials of teaching materials aimed at developing video games they will also need to consider the characteristics of commercial video games and analyze what makes them attractive and engaging to the audience.

Following these economic terms, we can talk about Spain and Europe. AEVI (Spanish Association of videogames) declares in its report of 2018, the economic data is undoubtedly the star of this Yearbook 2018 of AEVI. One more year, turnover has grown in Spain, standing at 1,530 million euros, representing the best result of the entire historical series and a positive tendency. These data place the video game industry as the first audiovisual entertainment option in Spain, surpassing the joint turnover of the film industry (585.7 million euros) and music (237.2 million euros). And, what is more important, it keeps our country in the Top 10 in the world in terms of business volume, as well as consumers or players, representing an amount of 16.8 millions regular players in the country, practically half of the population in the age range of 6 to 64 years. In the case of Europe, 18,885 million euros were invoiced, with an amount of 206 millions regular players in Europe (Lorca, et al., 2019).

VIDEO GAMES AND THEIR NARRATIVE

Likewise, literary novels build a potential and attractive world for the subject, full of important characters, an essence composed of elaborate stories. The video games is also a world that manages its own rules and its own verisimilitude in its history, past and future events that are added to it to give it an identity, a unique style and capable of providing new narratives, which can be felt from the skin of the character or from an observer plane, and these, in turn, allow clarifying doubts or concerns in the player.

So, video games, being a vast and interesting audiovisual and narrative world, have the potential to provide support and accompaniment to pedagogical practices related to the analysis of narrative and / or narrative styles in different ways. One of them is to use it to bring the student closer to this knowledge; depending on the approach of the video game, its narration, the background of the characters and the methodology of the teacher, it is possible to establish a meeting point that works as a base against new concepts.

The acquisition of knowledge and skills is a quality that can be developed from learning the narrative world that the video games contain, it facilitates the collection of information, which can be taken as support to assimilate knowledge in the future, highlighting the degrees of constancy that is printed, since every attempt is learned something new. This process does not stop there because it is a system that encourages the player with a double benefit, while the video games provides a space to feel experiences and moods, also gains opportunities for interaction and socialization, not only in front of their own community immersed in this system but with other people, with other players, from other realities. Added to this, the beauty of the video games is what can make it great. Teach that story based on stories and stories, which are happening. This is brought to the video games with examples like "Valiant Hearts" that deals with the real story of a family and its members during the First World War in France.

It is important to recognize that the child, the young, develops an innate sensibility for these digital systems and the use they require, an ability that has prevailed outside the school context and in many cases ends up being ignored by the subject-teacher, which gives greater

relevance to the disciplinary content or the scholastic knowledge that permeate the school, rather than to the epistemic, human development of those who pass through it.

Facing the construction of reality from the narrative structure of the video games, it is possible to know the constant construction of this, which can go beyond a written story (linear narration), a quality that current video games have developed from an audiovisual system that allows you the player to know the story from many points, recognizing crucial data of situations or important characters of a game; access to alternative screens to obtain additional stories or playability from a previous or future timeline.

Keeping this line, we can talk about the former company "Telltale Games". As its name says, this company obtained achievements and praise thanks to games based on a linear narrative. And which is the key? The fact that you are the protagonist, something that is logical in video games but the opposite in reading, and, most importantly, the importance of your decisions. They develop video games in which each word, each phrase said, changes the story. Deciding how to act, what to say, greatly affects the development of the game, reaching decisions such as which character dies, achieve or not the mission, and that the story ends one way or another, makes the player look even more important in the story. In addition to linking with the linguistic competence, it develops it in a great way through these decisions, having to take into account the social context, the words used, the listening, and so on, are the basis of these video games and their achievement. In addition, most of their video games are based on comics and other graphic novels, so this step from the book to the video games is stronger than ever.

An example could be "Night in the woods", which is mentioned several times in this work because it touches many points that are discussed here. Night in the Woods is a work about capturing the moment when nothing seems to stand still. "Carpe diem", that cry of "Dead poets society". You decide everything that happens. The protagonist does not wake up awake but lying in her bed, between sleep and wakefulness, with the morning light through her window and a drone that evokes desire. You press a button, open your eyes. Finish that instant. Each new day is a cycle and a new opportunity to break it because you will always get up and you will always go out the door of your house. You can see yourself with Selmers,

always in the same place on the same street, to listen to her poems. You can jump to the telephone poles and move through their cables. There is value even within that routine; talk to your mother in the morning, before facing the day and, when you return home, recap with your father. Maybe you can sit and watch TV with him. A moment of honest closeness. Life in your hometown remains the same, but in turn, changes, and you with them dictate your role.

Another example would be "The Wolf Among Us". This video game is based on *Fables comics*, created and written by Bill Willingham, which are some adventures in which they reinterpret the characters of classic tales such as Snow White, Beauty and Beast, Pinocchio or The Three Little Pigs. Something very fashionable in recent times also thanks to the series *Once Upon a Time* of the ABC network. These characters live together with human aspect in a community, moving those who do not have human appearance in a place in the outskirts called The Farm, and with whom we will have conversations of all kinds, providing a surreal as well as great aspect, in which the protagonist is The big bad Wolf of the tales. This video games satirizes and makes real how it would be that characters in real life.

VIDEO GAMES AND EDUCATION

In recent years, video games are coming to the classroom as an educational tool. It is what is known as "Gamification". Thus we can contemplate numerous cases of this fact of the video games as an educational tool.

Video games, like multimedia, can have these functions in the educational field:

-Informative function: Content that provides students with structured information of reality is presented.

-Instructive function: It guides learning by promoting certain actions to achieve specific objectives.

-Motivator function: Along with the interests of students through the medium, include elements to attract attention and focus.

- Evaluation function: Immediate "Feedback"

- Research function: It offers environments for exploration and experimentation with different parameters.

-Communicative function: It offers the opportunity to process symbols representing our knowledge and to communicate with them

-Metalinguistic function: It is offered the learning of the mother languages within the field.

-Ludic function: Working with this medium entails playful connotations.

-Innovative function: It can be considered a didactic material because of the novelty of its technology (Gallego-Arrufat & Raposo, 2016).

The power of video games in education has motivated the Department of Education of the United States to focus resources to take advantage of gamification in North American schools. For this reason, in April 2015, the first Games for Learning Summit was held in New York, in which experts in education, students, teachers, and video game developers participated to find pedagogical strategies that generate greater interest in learning in the student.

Capturing students' attention is the foremost challenge of any teacher to start a learning process. Software is developed to generate that first motivational attraction in students, who besides having fun can develop skills and abilities to solve a set of problems. Dr. Francisco Revuelta, a specialist in training processes in virtual spaces within the pedagogical scope, commented that the video games can be used as an instrument of the teaching-learning process divided into two aspects. The first, as a learning simulator or tool in which you can check the level of competence of the student according to the demands that the video game proposes. The second, as a virtual learning environment where the student is motivated to solve academic problems interacting within the space provided by the video games, such is the case of Minecraft (Bourne & Salgado, 2017)

The important thing in the gamification with the use of video games is that the student learns. For this, the teacher must consider, as a first step, what he wants to teach and, according to this, a video game that serves as an instrument for motivating learning. For example, if you want to teach history, the teacher can use the video games *Civilization*; if you

want your students to learn to work in a team, you can use *Fortnite*; to promote leadership you can use a *MOBA* game. The video games increase motivation in learning, helps the student to acquire knowledge in an attractive way and contributes to the development of skills.

“Quest to Learn” is the first public school based on the search for new learning through video games. Opened in 2009, in the city of New York, the school focuses its teaching methodologies through gamification to develop creative thinking in students. Classrooms become a discovery community, where you learn by overcoming challenges and levels of knowledge, which motivate the student to investigate more in order to overcome obstacles and face new challenges while playing. Teachers are trained to use gamification in their subjects and games are created according to the subject of study, be it mathematics, science or social studies. The classrooms are centers of ludic experimentation with the purpose of generating enthusiasm and curiosity to learn.

Many video games, possibly the majority, enhance the skills of critical thinking and understanding of the students. Thanks to video games, students will be able to experience the reality of facing a situation in the first person that, otherwise, it would be very difficult to get them to experiment in the classroom.

Access to interactive adventures in the classroom ensures that your students are motivated towards their own learning and also ensures that the learning they acquire is incorporated in a much quicker and easier way into their knowledge base, thus making them available to interconnect them in the future with other subjects or that are the basis for future more complex and abstract learning.

Also, video games improve the individual learning abilities of each of the students. Each child is different and demands a personalized response from their teachers. For the vast majority of teachers, this condition is very complicated to satisfy due to the lack of resources within their classroom. However, video games can be an excellent alternative to offer each student a highly enriching experience in which they can learn and advance at their own pace,

without the pressure of the group and without the requirement of constant supervision from the teacher.

The experience of facing challenges within current games is configured to adapt to the reality of the player based on their performance within the game and the preferences that have been selected during the development of the same. As the game progresses, it is able to present challenges that are more difficult to achieve but are available to the player if he is able to develop strategies and skills that are within his reach, and which require constant effort on the part of the player, without getting frustrated by not being able to achieve these objectives because of the difficulty they demand. In this way, video games expand and reinforce the comfort zone of your students in their learning processes, achieving in a very motivating way what, otherwise, can be very difficult to achieve in the classroom. And finally, they help to acquire needed skills and learning in professional contexts.

OPINIONS FROM VIDEO GAMES DEVELOPERS

In this essay, I would like to dedicate a section to obtain the opinions of the inclusion of video games in Education. Through my lecture of different references about this topic, I could notice that, one of the most important agents in this project, the video games developers, the people in charge of creating and developing the video games, that decide the topics, the gameplay, the narrative... so they are the ones who know the most about their own video games and their different and potential uses, they were not asked for their opinion in almost all my lecture.

With this initiative, I asked for opinions to studios who have created or are in the development of video games with a stupendous use of narrative and/or gameplay could have a profitable potential in Education. I obtained the interest from the studios “The Glory Society”, one of the two studios that were responsible for “Night in the Woods”, and “Odd Tales” and its founder, Tim Soret, who are in the development of “The Last Night”. And I could obtain an answer from Ian Dallas, creative director of “Giant Sparrow”, authors of the acclaimed title by its narrative “What Remains of Edith Finch”, and Miguel Paniagua, producer and

developer in “Tequila Works”, one of the most prominent video games studios in Spain, authors of titles as “Rime” and “The Sexy Brutale”.

The opinion made by Ian Dallas is especially linked to emotions and its development, social education in this case. He says that “Though Edith Finch itself has been used to teach empathy, which is very flattering since creating a sense of intimacy and encouraging players to see the world through different eyes was a very conscious goal of ours during development.”

About the inclusion of video games in education and the Communicative Competence, in general terms, he says he is not very knowledgeable about this topic. Nevertheless, he is in favor, as he finds the video game as a tool with potential, and whether in a specific moment of the learning-teaching process it should be used as the most appropriate tool, then it must be concerned.

In his opinions as a video game developer, he also thinks that it can be quite hard and difficult the development of video games in terms of reaching the excellence or its entire potential in one aspect.

To conclude, he adds: “I think any art form that succeeds in creating an emotional connection with its audience and encouraging them to discover a bit more about themselves and their world is at least going to get them excited about the possibility of communication, even if the medium itself may not be directly applicable to the communication challenges they find around them.”

The opinion made by Miguel Paniagua starts with words around the development of the communicative competence thanks to video games. As he and his brother used to play fantasy video games, this was the cause of the reading of phantasy books and novels, which could consider the video game as a tool to motivate the reading as well. Also, a few decades ago (and still happens), most of the video games’ language was English, through playing video games they could learn and acquire this language. With these declarations, we can see that in this example, I can observe the video game has been a start for reading and for a better

process of learning and understanding the English language, what results in an improved process of obtaining communicative competence.

Paniagua continues saying that, in the video game, there is a ludic and entertaining exploration, that it can also be found useful. However, this exploration can be limited in terms of the communicative competence and the own limits of the video game, which can be found with a closed system of interaction. Nevertheless, there is still a deeper exploration and interaction than in any other type of entertainment, as reading a book or watching a film or series, as the player, who is the receiver, can be the transmitter as well.

With these previous declarations, he projects his opinion around emotional and moral attitudes and topics. The fact of being transmitter in the video game is that it brings you to an exploration that links the topics of video games and its gameplay with different emotions and moralities, what can result in compromising the morality and ethics of the player to originate situations where the player must do what the video game demands, highlighting the controversial level of the famous video game and part of the saga, “Call of Duty: Modern Warfare 2” whose name is “No Russian”, where the player is part of a gang that performs a terrorist act in an airport. The video game can tell you to observe, or even fulfill an objective that can produce a wide set of emotions, which results in a progressive and upgraded construction of emotions and the morality and ethics.

The video game has a prodigious set of opportunities in education. For example, as Paniagua says, “The current teaching methods have changed, but they have not adjusted to the current reality. For example, instead of memorizing a war with a book, a VR game could be proposed on that same subject, with which the impact would be greater and would have a better internalization.” He also highlights the “Serious game”, which is a type of video game that it is characterized by being designed for a primary purpose other than the entertainment, and it can be used for areas as health care, psychology, defense, education, scientific exploration, emergency management, city planning...

He ends telling the current situation of the video game in Spain. “The video games in Spain, despite the high numbers that produce, it is still an expensive industry and the Spanish

Government doesn't help as much as it may seem or it should be. Nevertheless, it is a productive “crop field” right now in Spain, and the potential of its inclusion in education is an idea that is being taken into account in the studios. The video game is future. The video game is learning.”

PRACTICAL CASE: ZACK GILBERT

Why using the methodology of “Game-Based Learning”? When Gilbert started teaching, he wanted to “teach just like best teachers”. Zack found himself enjoying the way in which students discover and construct knowledge on their own and he realized that students are learning better when they are actively participating. His mentor confirmed his ideas and suggested that active learning should make students exhausted at the end of the day, instead of teachers. His own explorations, together with his mentor’s guidance, changed Zack’s teaching philosophy and formed his unique instructional approach that fits his own strength. He tried to incorporate simulations in his classroom to engage the students in collaborative practices with each other, and later adopted board games. In 2005, when he was playing *Civilization*, he became excited when noting that the game aligned with his social studies curricula. He discussed this potential for game integration with his advisor, so they worked out a plan for his master’s project to demonstrate how *Civilization* could produce effective learning results in the classroom. This is the start of his video game-based teaching journey.

Practices of Game-Based Learning For Zack, game-based learning is “utilizing a game as a tool so students can understand different targets, goals or standards”. Zack described his classroom as “project-based”, with the target of having students to “create something”, or “demonstrate their knowledge through an assessment or something they create”, as he believes that while students were involved and actively creating the history results in an effective learning and long-term memory. Instead of directly telling his students the historical facts, he uses a basic template of “playing—demonstrating—modelling” in his social studies class to realize the learning objectives. To engage students in further reflection, students finally had to model their own city of an ancient civilization in *Minecraft*, where they had to apply the content knowledge obtained from game-playing practice and other resources

provided. Zack's next plan is to involve students in game creation activities by designing historical scenarios on their own. Zack respects students' diverse backgrounds and different learning preferences and although he estimates 99% of his students are engaged by the video games, students who are not interested in playing video games are allowed for alternative learning approaches

For the evaluation, Zack adopts a qualitative approach to measure students' learning results based on observations and interviews. For each different class and lesson he has learning goals that the students need to reach. In order not to interrupt the progression of the gameplay, he just walks around the room and observes and takes notes. Once they finish playing, he asks them to fill out a chart by categorizing what have known from the game. To gather more information, he has a conversation with them on assessing different learning targets. For example, asking the students to explain the division of labor in Egypt. When the students are creating their own products on *Minecraft*, they are required to explain their reasons and approaches of their building work to make sure they are heading the targets.

The games must be engaging, use educational references, and include no sensitive content. As Zack said, *Civilization* is effective, but quite limited in the content area of history. And some of its content, such as killing people, is not appropriate for everyone. Exploring games on his own, looking for advice from their classmates, and searching for online resources are basic approaches for him to find the most suitable games. However, Zack's students are fortunate in that they are not only allowed to try games in the game club, but also participate in the curriculum design by proposing suggestions. Finding games is a tiring process of trial and error, but Zack makes it a collaborative and engaging activity of discovery. Zack suggested that teachers must know the games well before they can be used in the classroom, especially complex games such as *Civilization*. Teachers may have to experience a difficult time to figure out which parts of the games can be used, and how to put the unit together.

Development Potential of Game-Based Learning based on his own practices, Zack thinks that one of the next revolutions is on assessment, "being able to capture data within the game and being able to chart and graph what in a format that useful for the teachers". Data and

graphs collected at present are useful for game developers, but are not helpful for teachers (or students and parents) to track, model, and illustrate what choices and decisions their students are making in order to ascertain what they are really learning through the video games. Another big step, according to Zack, is virtual reality, in that students can be engaged in the content. For example, students are able to learn math and science by virtually creating a car without expensive costs. Zack thinks that being engrossed in role-playing games is “a human characteristic”.

Game-based learning environments, together with skilled teachers, have the ability to engage students in effective learning, and good history teachers in game-based learning environments should make advance students to reflect on their gameplay and create an accurate understanding of history. Zack Gilbert exemplifies how it can be a successful incorporation of digital games into the are of specific content, and the qualities that a teacher for this methodology and in this period of time should have. He suggested that teachers should work out their own ways to motivate students, not necessarily in a digital way. However, you can never be a successful game-based learning teacher if you don't have any passion for digital games. Gilbert's message is not exclusively related to gaming, instead, he stresses the importance of finding your own teaching approach and preparing a variety of tools in order to reach diverse students (Li, 2016).

CONCLUSION

We cannot speak of a conclusion, but of reflections that arise around the field of education and video games, reflection loaded with meaning, views, experiences of others and their own, trajectories developed apocalyptically from the tradition of education, but also full of zeal for technological modernism installed in the school and in pedagogical practices. It is proposed not to move in a correct or incorrect language, but to foster training meetings that promote and invite the person as the central axis in the construction and re-construction of dialogical knowledge. Where you can use the tools in their naturalness, without complicating, but putting in suspicion and tension the genesis of video games itself and stay in education. While

we observe the dynamics that these have caused not only in the school, but also in families, human relationships, distances, and re-creations, it is worthwhile to enable other narratives that allow reading to be told and experienced, novels from other logics. In this sense, reading and with it the literary pretensions that are inscribed in art, are able to see and approach from other places, other realities, that motivate the student to read from different logics, understood diversity as the act of reading inside an internet system connection, not between a unitary, individual or foreign, but in achieving through these media realities a teaching of the reading of novels that mobilize other thoughts.

Video games also help developing positive skills: improve attention, decision making, memory and reduce stress. But if in this section the two formats are on par, in terms of narrative benefits the video games is light years: play with the audiovisual language (like it or not, the human being is an audiovisual being and is prepared to absorb information through the seeing and hearing, not through reading), it is more attractive, it is interactive, it gives constant feedback, it is mutable (if a video game wants to be a book, it will be a book) it is collaborative and it can be more immersive. In addition, the consumer is free to delve into the work to the level he wants: while the film usually falls short and the book forces you to follow the path of the author, the video games allow you to reach the same end or the same conclusion from different levels of depth: shorter paths, and longer ones with extra information. Even textbooks in the classroom are being threatened by gamification.

In the end, the video game is also an industry, and you have to dig through a wide amount of video games with not good perspective to find stupendous works, but there are. video games like *The Legend of Zelda: Twilight Princess*, *Rime*, *Monkey Island*, or even *The Last of Us* or *What Remains of Edith Finch* should be taught in class. video games are more than games based on shooting or sport, and as I mentioned in this article, are proof that the video games are the final format of entertainment, and we have not seen anything yet.

With this essay I would like to show the characteristics of the video game, the engagement and the use of narrative that lies behind it, which combined, makes it a useful tool in the education. There is still a snobbish air in the written culture, and many prejudices in an interactive culture that has already shown that it can be equally worthy. In the end what we

have to do is judge the content, not the continent. It is being used in education at this moment, and it is full of potential as the entire set of agents involved in this topic can see it and declare it. It is a tool to be considered, a tool to acquire the learning, to enjoy it, to delve into the educational contents. A tool to be played.

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