# Rethinking gamification according to contributions made by studies in videogame literacy and game studies: the example of the activity "Oral English — Games" / *Repensando a gamificação a partir das contribuições dos estudos em letramentos em jogos digitais e dos Game Studies: o exemplo da atividade "Oral English — Games"*

*Vinícius Oliveira de Oliveira\**
Professor of Language Course at Federal University of Mato Grosso do Sul – Aquidauana Campus. PhD in Languages (Applied Linguistics field) at Federal University of Pelotas. Academic Area: English Language Learning and Teaching.
iD   https://orcid.org/0000-0002-2917-9054

*Nathalia Lopes da Silva\*\**
PhD student at the Graduate Program of Languages Studies at the Federal University of Mato Grosso do Sul. Master in Creative Industry for Federal University of Pampa (UNIPAMPA). Area. Academic Area: Social Comunication.
iD   https://orcid.org/0000-0002-3082-3636

ABSTRACT
This paper aims to discuss a gamified activitied that was developed to teach listeniing skills in English, which is called "Oral English — Games". This activity was developed and hosted in the site ELO. In specific terms, our objective was to discuss to what extent the contributions of studies made according to Videogame Literacy Studies and Game Studies would help to contribute the gamification mechanics of this activity. The choice for this activity is justified by the reason that is a gamified activity that presents some content related to digital games. This characteristic makes possible the link to the areas will be discussed in the paper. As the theoretical background, authors from the fields of Game Literacy

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✉ v_oliveira@ufms.br

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✉ nathalia.lopes@ufms.br

and Game Studies were discussed in order to problematize the complex processes that occur in the language learning mediated through games. As results, it was possible to conclude that the games presented in the activity directed to listening learning could have been discussed according to Literacy Studies lenses, in order to integrate the semantic dimension of games in the process of listening skills discussed on the activity.

KEYWORDS: Digital Games; Listening Teaching; Gamification; Literacy in Digital Games; Game Studies.

*RESUMO*

*O presente artigo consiste em problematizar uma atividade gamificada e desenvolvida para o ensino da oralidade em Língua Inglesa, cujo nome é "Oral English – Games". Essa atividade foi desenvolvida e hospedada no repositório de materiais de ensino chamado ELO. Especificamente, nosso objetivo foi o de discutir em que medida os estudos em Letramentos em Jogos Digitais e Game Studies seriam capazes de contribuir para fortalecer as mecânicas de gamificação que estão presentes no design da atividade. A escolha por essa atividade se deu pelo fato de que, além de gamificada, esta apresenta um conteúdo sobre jogos digitais que facilita o vínculo com as áreas que são discutidas ao longo do artigo. Como referencial teórico, foram seguidos autores do campo de estudos conhecido como Game Studies, os quais são amplamente discutidos em diferentes áreas afins aos jogos digitais. Além disso, foram discutidos autores do campo dos Letramentos em Jogos Digitais que têm se dedicado a problematizar os complexos processos de ensino de linguagens. Como resultado, foi possível concluir que os jogos apresentados na atividade voltada ao ensino da oralidade em Língua Inglesa poderiam ser discutidos sob o ponto de vista dos letramentos, como uma forma de integrar a dimensão semântica dos jogos no processo de aprendizagem das habilidades orais trabalhadas.*

*PALAVRAS-CHAVE: Jogos digitais; Ensino da oralidade; Gamificação; Letramentos em jogos digitais; Game studies.*

## 1 Introduction

The Gamification, disccussed in the field of language learning, is a subject more and more studied by Applied Linguistics scholars in the recent times (VETROMILLE; LEFFA, 2019; LEFFA, 2020; LEFFA; FERNANDES, 2020). On the one hand, there is a big challenge traced by these scholars: investigating which gamified mechanics are effectively for language learning in terms of students' autonomy, engagement and motivation development. On the another hand, in some studies like the one proposed by Duarte (2017), it was concluded that the use of gamified activities did not impact for students' leaning development. The only exception, according to the author, was for one participant who have demonstrated certain evidences in terms of videogame literacy development.  This conclusion makes a dialogue with Leffa (2020), who says that pure and simple gamification, which is characterized by points, trophies and leadership is not enough for promoting students learning

According to this scenary, it should be pointed that the studies conducted by Da Silva (2019), Kawanishi and Buzato (2020) are publications that offer some reflections about how gamification can be effectively for language learning. Da Silva (2019) makes some criticism to gamification, when it is conceptualized as an engagement element designed by teachers who are not literate in videogames. Kawanishi and Buzato (2020) approach the necessity for developing a

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model for gamification analysis that should encapsulate its two central elements: procedural rhetoric and ethics. According to these two researchers, these elements are necessary for conceiving the symbolic elements of gamification.

These two studies show a horizon that does not conceptualizes gamification just as a pedagogical strategy for language teaching based on aspects found on digital games. Actually, there is the interest of these  researchers in expanding the gamification's scope in order to discuss the meaning making in videogames (PAUL, 2012; GEE, 2014). This expansion is seen as a potentially valid way for gamification be conceived as a promising way for language teaching in current times.

Said that, this paper aims to discuss how the fields of Videogame Literacy and Game Studies can contribute for Gamification Studies. Specifically, this discussion is made according to a gamified activity that aims to teach oral skills in English language according to digital Games. This activity is name "Oral English – Games" and it is available on material repository name "Ensino de Línguas Online ((ELO – https://elo.pro.br/cloud/)."

In rhetorical terms, this paper is divided as it follows: 2) Gamification in Language Teaching; 3) Discourse in Video Games; 4) Videogame Literacy; 5) Methodology; 6) Data Analysis; 7) Final Remarks. With this division, it is expected, initially, to discuss how gamification in language teaching has been consolidating itself as an emergent theme in Applied Linguistics. In a second moment, it is aimed to present the concept of Discouse in Digital Games as a theme that oscillates between Game Studies and Applied Linguistics. In the end, the concept of Videogame Literacy is discussed in order to reflect the practical and applied profile of gamification, as a way to recognize the symbolical, ideological and discursive dimensions of digital games.

## 2. Gamification in Language Teaching

The gamification is understood as the utilization, in non-gaming contexts, of resources and strategies presented in digital and analogical games. According to Medina (2013), the Britain researcher Neck Peeling developed the term. Domingues (2018, p. 15) says gamification "receives ludic elements in contexts related to games" and "the product of gamification receives elements from games to its structure".

According Santaella, Nesteriuk and Fava (2018, p. 9), it is not a game, but receives elements from that. "The Gamifying act can alter the experience relations of subject-player with frames from its own immediate reality". In this way, the central idea of gamification, as a concept, envolves the resolution of ordinary tasks in dynamic and funny way, through the use of games' elements and resources. According to Busarello et al. (2014):

> Gamification states from the concept that the stimulus to the action to think systematically as a game, in order to solve problems, to improve products, processes, objects and spaces aiming to motivate in the engagement of a certain public (BUSARELLO [1]et al., 2014, p. 33).

In a different perspective, Alves, Minho and Diniz (2014, p. 78) state that "the gamification constitutes itself in the use of mechanics of games in non-gaming scenarios, opening learning spaces mediated by the challenge, pleasure and entertainment". The researchers characterize these learning spaces as school or not, since they are directed to promote the "development of cognitive skills (planning, memory, attention, others), social skills (communication, assertiveness, interpersonal problem-solving, others) and motor skills" (ALVES; NINHO; DINIZ, 2014, p. 78)

Therefore, the gamification in different contexts involves aspects like motivation and engagement. Zichermann and Cunningham (2011, p.20) describe the reasons people feel themselves motivated to keep playing games. They are: a) to dominate the game; b) to avoid stress; c) to have fun; d) to get socialized. The researchers highlight these aspects can be taken for granted separately or not.

It also should be demonstrated to do a distinction between serious games and gamification. The serious games, according to Domingues (2018), have been created in order to promote more than entertainment. Busarello (2014, p. 15) points that "the gamification grounds itself the action to think if you were in a game, using the systematics and mechanics of the act of playing in a context out of the game".

Alves, Minho and Diniz (2014) highlight the use of gamification in apps created to mobile devices, like smartphones and tablets. The researchers quote, for example, the Foursquare, which is a geo-social network and also a microblog, that it is possible to indicate to users their location

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[1] Translated from: Entende-se que gamificação parte do conceito de estímulo à ação de se pensar sistematicamente como em jogo, com o intuito de se resolver problemas, melhorar produtos, processos, objetos e ambientes com foco na motivação e no engajamento de um público determinado (BUSARELLO et al., 2014, p. 33).

and search for the contacts close to their place. In this way, gamification can be manifested due to the possibility to accumulate badges from different places. In the education, the app "Duolingo", which is directed to foreign language teaching also represents a gamification example, because users are rewarded with trophies and medals during their journey (ALVES; MINHO; DINIZ, 2014). Besides, the design of this program reminds of a digital game a lot.

## 2.1. Gamification as a Strategy for Language Teaching

According to Topal and Karaca (2002), the objective of gamification, as an educational strategy is related to incorporate elements of games, which usually promote fun and also to use these resources as pedagogical processes in order to expand students' motivation and engagement. In that sense, the add of entertainment as an educational strategy allows students to develop activities directed to solve ordinary problems according to video game engaging characteristics.

Besides, Topal and Karaca (2002) say that gamification's fans claim it is a better learning method to students. This enthusiasm is justified by the conditions are offered by gamification in terms of a special engagement between user and task, when it is compared to traditional tasks are not gamified.

The engagement constitutes itself as an essential element in the process of teaching and learning, if it is considered that the videogame resources would help to expand the students' engagement in regular tasks. Considering this, Lemes and Sanches (2018, p. 187) claim that videogames in the past were seen as "learning enemies" or even as a kind of distraction, whereas that in recent times this role has changed to promote engagement in school places.

According to Fardo (2013), the gamification can be seen as a feasible way to promote a better engagement to students, because it uses a kind of language is familiar to them and it promotes the opportunity to students have contact, in an educational context, with technologies that make part of their reality. He also points:

> The gamification can promote learning because many of its elements are based on techniques that instructional designers and teachers have been using for a long times. Characteristics like scoring points for activities, giving feedback and encouraging the collaborative in projects are goals of many pedagogical plans. The difference is gamification provides a more explicit layer of interest and a

method for arranging these elements in order to reach the similarity with games, resulting in a language that is proper for people who are inserted in the digital world. As a result, students can reach these goals in an apparent way in more efficient and pleasant way (FARDO, 2013, p. 63).[2]

However, Alves, Minho and Diniz (2014, p. 93) point that "the gamification, the digital games or any other technological apparatus can't constitute itself in panaceas for changing the learning system, making it more effective and delightful". In this way, the researchers highlight that gamification, isolated, is not enough for a relevant transformation in learning. For them:

> [...] this change must take into account questions that encapsulate the infraestruture of schools, better payment for teachers and training courses aimed to prepare these teachers to build new practices, that are more ingenius, dynimical, and sensible for students' needs (ALVES; DINIZ; MINHO, 2014, p. 93).[3]

Considering these questions, it is argued, according to the authors that have been mentioned, the gamification does bring any contribution for learning if it is isolated. In order to expand the theoretical scope of gamification, the field of Discourse in Digital Games will be presented in the next sections, in order to consider it as a potential field for the evolution of gamification studies.

## 3. Discourse in Digital Games

The field of inquiry known as Game Studies is a recent area, but it is known by a significant growth over the recent times. Frasca (2003) says the debut of the journal Game Studies in 2001 would represent the "year one" of Game Studies. This idea is grounded on the fact that until that moment, there was not another journal specifically directed to this theme in the area.

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[2] Translated from: A gamificação pode promover a aprendizagem porque muitos de seus elementos são baseados em técnicas que os designers instrucionais e professores vêm usando há muito tempo. Características como distribuir pontuações para atividades, apresentar feedback e encorajar a colaboração em projetos são as metas de muitos planos pedagógicos. A diferença é que a gamificação provê uma camada mais explícita de interesse e um método para costurar esses elementos de forma a alcançar a similaridade com os games, o que resulta em uma linguagem a qual os indivíduos inseridos na cultura digital estão mais acostumados e, como resultado, conseguem alcançar essas metas de forma aparentemente mais eficiente e agradável.

[3] Translated from: [...] this change must take into account questions that encapsulate the infraestruture of schools, better payment for teachers and training courses aimed to prepare these teachers to build new practices, that are more ingenius, dynimical, and sensible for students' needs (ALVES; DINIZ; MINHO, 2014, p. 93).

Since its first publication, 23 volumes were published. Through the history of this journal, in their special editions, there were scientific papers that concerned the most different aspects related to digital games. Some of the themes are: 1) Identity; 2) Humor; 3) Learning/Teaching; 4) Player's Action. 5) Gaming Genres; 6) Specific Games; 7) Technical Aspects like: sound, image, gameplay, among others; 8) Interativity.

In this wide universe of studies developed in the area of digital games, it must be highlighted that, for the purposes of this paper, it is necessary to discuss the meaning of games. In this aspect, it should be highlighted  the following volumes: volume 11 (number 2) published in 2011, whose name was "Tensions between Meaning Making and the Persuasion  in Digital Games" and the volume 21 (number 3), published in 2021, which received the name "Game Analysis Perspectives".

The volume 11 takes into account the aspects related to the study of procedural rhetoric in digital games – term coined by Bogost (2007) – and supports the thesis that meaning making in digital games is a matter of procedurality, that is to say, it is through certain procedural processes that the meaning making process occurs. The volume 21 refers to a publication made though a papers' call that would become, afterwards, a scientific congress directed to discuss the contemporary conceptions about digital games' analysis, in terms of methodological, epistemological and ontological aspects.

In general terms, the aspects discussed in the mentioned journals are related to the semantic dimension of digital games. That is to say, these publications reflect the efforts made by researchers interested  in problematizing the process of meaning making in videogames.

Following this area, the literature in the Game Studies has been discussing some individual aspects that reflect the meaning making process in digital games. They are the process of meaning making (PAUL, 2012; 2014); 2) Discourse Analysis in Games (GEE, 2014) e 3) Ideologies in Videogames (HAYSE, 2014). These aspects are discussed in the next section in order to demonstrate some possible current horizon in the process of videogames signification, which are a theme of interest in the Game Studies area.

## 3.1. Meaning in Digital Games

According to Paul (2014), the study of meaning in digital games is a wide topic and it varies according to some contextual factors. For him, who discusses the notion of meaning in digital games, according to the field of Rhetorics, it is possible to divide the theme into three huge areas: 1) The meaning of Culture in Digital Games; 2) The Meaning of Digital Games; 3) The meaning created by games and culture.

### 3.1.1 Meaning of Digital Games

According to Paul (2014), it is pertinent to discuss games as cultural objects and media productions. Based upon this conception, the meaning of games start to be problematized under the lens of a social context, considering that they are objects of discussion about questions and social problems.

The discourse of addiction in games, which is more explicit in our current society, would be a possible example. On the hand, there are many documentaries and narratives that argue that games can make their users addicted – which is a negative meaning to these artefacts. On the other hand, many counter discourses say that addiction is related to the incorrect use of games.

### 3.1.2 Meaning in Digital Games

In order to discuss the meaning of digital games, Paul (2014) says there are two meaningful areas: 1) The field of Procedural Rhetoric (BOGOST, 2006; 2007) and 2) the field of design and gaming practice (SALEN; ZIMMERMANN, 2009). That is to say, for Paul (2014), these fields have been traditionally offering better inputs for understanding how meanings are situated in games.

In the field of Procedural Rhetoric, studies conducted by Bogost (2006; 2007) are seminal publications about process related to the procedurality in digital games. In other words, the idea of procedural rhetoric directed to games assumes the perspective that meaning in games eclode from procedural processes that emerge through coding a software, which requires to the user to understand what is going on.

The practical experience performed by digital games users, according to Paul (2014), complements the notions related to the concept of procedural rhetoric. In practical terms, the

contributions made that field support the thesis that is necessary to go beyond coding. It is necessary to understand their structural elements, like tutorials and communities created by players whose goal is to congregate other fans.

In sum, the fields of procedural rhetorics and the pratical experience of games make an establishment between themselves. The former aims to discuss the meaning of games, in terms of its primary code. The latter aims to go beyond the code in the software in order to understand the universe that surround games, according to the use of their users.

### 3.1.3 The Meaning Around Digital Games

According to Paul (2014), the meaning around games is referred to the meaning found in different spaces of meaning making that are around the practice of gaming. Still according to the author, the meaning of games, discussed under this perspective, can be recontextualized according to certain players or group of players.

It should be quoted, according to Paul (2014), one possible example that fits this category of meaning making in digital games. It is about the study conducted by Consalvo (2007), which analyzes cheating in videogames. In this study, the author demonstrates different possibilities of cheating in a specific context of players. It must be highlighted that the notion of cheating is redesigned according to the rules established by the community of users.

In this sense, the meaning of games is not linked to his conceptualization as a cultural object or to his characteristics linked to its procedural rhetoric or its primary code. The meanings emerge from the dialogical interaction between users and the game.

### 3.2 Ideologies in Digital Games

According to Paul (2014), the ideology in digital games is something more present and complex than what can be understood at first. The author claims other names like Kinder (1999), Frasca (2003) and Galloway (2006) in order to discuss the different perspectives that ideologies are discussed in the field of digital games.

There are authors who discuss the ideological aspect of games according to the sociological background. In this universe, Kinder (1999) defines that  digital games developed for the *Nintendo Entertainment System (NES)* disseminate consumerist ideologies that are directed to the male domination. In that sense, Frasca (2003) says gaming ideologies are represented by the choices made by game designers.

However, for Galloway (2006), it should  exist a conterpoint to the positions of sociological perspective about the ideologies of games. For the author, the games are not neutral, or even innocents. Actually, the game ideologies, according to this perspective, must be discussed according the digital protocol of games.

That is to say, this protocol makes it hard the ideological meaning of games, since its objective is to stimulate players to deal with all required algorithms for the success during the gameplay.  Paul (2014) says, based on Galloway (2006), that the computational architecture of games supplants any aspect related to its ideology. In other words, for the authors who follow this perspective lined to the computational aspect, it is pertinent to say that any kind of understanding about the sociological underpinning of games is subjacent to the algorithmic codification implemented by game designers.

## 3.3 Discourse Analysis of Digital Games

The Discourse Analysis of Digital Games is a term that emerged for the publication entitled *Unified Discourse Analysis*, by James Paul Gee, in 2014. In this book, the author aims to link two apparently distant areas. His state as an initial point that a "conversation" can not be considerate just between two people, but, actually, it must be considerate the conversations people have with the "world of games" and the "real world".

Gee (2014) highlights that Discouse Analysis is a field of inquiry directed to the study of how things are said and how they could be said in other ways. Besides, the author postulates discourse analysis can be done in any semiotic domain. That is to say, discouse analysis is not just a matter of written texts.

In order to do so, it is necessary to take into account any sentence or word should be analyzed according to syntatic and semantic perspectives, in other words, it should be understood that the structural combinations that create sentences and also the semantic combinations made

by different forms. In that sense, the digital games, due to the fact they present their own syntax, and its own semantics, they can be understood as semiotic domains open to discourse analysis.

In order to think about Discouse Analysis of Digital Games, Gee (2014) says it must be considerate the mechanics of games as one of its main particularities. It is from the understand of how syntax and semantics of games can be identified and problematized, according to their mechanics.

In practical terms, the game syntax is reflected through the possible combinations made in the resources are offered to their users. The semantics, on the other hand, represents the possible combinations of syntactical elements of games that allow a right a suitable performance.

Gee (2014) mentions the digital game *Thomas Was Alone* to discuss the referred concepts. This game is a *puzzle*, whose scenary is the operational system of computer that had been affected for an unexpected event.

In that sense, any possible connection for the pieces of games is an example of game syntax. That is to say, the play has to identify possible connections between the pieces. About the semantic aspect, it must be considered these connections will induce a feedback reflected in different ways, like the narrators' voice that can communicate to the user if his action was right or not.

In the end of the game, the player will be successful in case of being established the correct connections between the pieces. However, Gee (2014) highlights that this game is not just a puzzle, once  the users' choices will influence other effects. The emotions in narrator's voice is an example. It will demonstrate acceptation or not, during the performances of the users.


## 4 Videogame Literacy


The concept of "Videogame Literacy" is an emerging concept in the current specialized journals in digital literacy, but it also demands to researchers clearer conclusions. According to Magnani (2015), one of the biggest challenges in this area is to understand, separately, the concepts of "literacy" and "videogames".

This term emerged in the beginning of 2000's in the publication "What Video Games Have to Teach Us About Learning and Literacy", by Gee (2003) [2007]. In this publication, the author

discusses videogames as semiotic domains, that is to say, as new ways of multimodal representations that present a significant potential to learning and teaching.

Gee (2007) supports the thesis that good games, or, in other words, the games that present particularities that can contribute for learning offer a challenge to their users that is seen through the challenge of taking many hours to finish it. For the author, this challenge demands an involvement of their players that should be incorporated in the regular school practices. Therefore, in that sense, digital games have something specific to teach us about literacy and learning.

However, Gee (2007) goes further than these postulations, when he discusses other thirty-six learning principles are presented in the good games. These principles orbit in aspects directed to digital games, such as new languages and other questions related to the potential of games in the process of learning and teaching that are applicable to different fields of inquiry.

Posteriorly to Gee (2003) [2007], Buckingham and Burn (2007) present an evolution in the field of Videogame Literacy, when they publish the paper "Game Literacy in Theory and Practice". In this study, the authors define the concept of videogame literacy according to theoretical perspectives linked to the New Literacy Studies, as the studies related to new medias and digital literacies, under the premise that is mandatory to reflect about the new communicative and cultural competencies that technologies demand to their users.

Buckingham and Burn (2007) discuss the concept of Videogame Literacy according to aspects that exist in common between language elements and the design of games. The big difference of contributions brought by these authors, if we compare with Gee (2003) [2007] is the fact that the former focused on the relations between literacy and learning and the latter is related to see videogames as language practices.

The discussion of the concept of Videogame Literacy proposed by Buckingham and Burn (2007) presents more three components that are framed as a kind of foundational knowledge to this area. The authors discuss: 1) The distinction between critical and functional literacy; 2) The cultural experience of players; 3) The design of games as a new Literacy.

Buckingham and Burn (2007) discuss the distinction between critical and functional literacy in the field of Videogame Literacy, according to Cope and Kalantzis (2000). The authors postulate that the technical capacity of playing a specific game is a kind of functional literacy, while the critical perspective would be linked to a reflexive capacity of users in the practice of playing a game.

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The cultural experience of games is another aspect discussed by Buckingham and Burn (2007) that is necessary to understand Videogame Literacy. For these authors, the discussion of these experiences is necessary to understand the engagement of users in the practices of Videogame Literacy.

In the end, the game design discussed by Buckingham and Burn (2007) represents a way of operationalizing videogame literacies in the context of classroom. Besides, the design of games by users offers conditions that the students media production could be discussed and analyzed under the lens of Videogame Literacy.

After the publication made by Buckingham and Burn (2007), there was an advance in terms of understanding epistemologies around the concept of Videogame Literacy. Beavis (2012) presents a contribution to the field of Videogame Literacy when he applied the purpose of Literacy in 3D developed by Green (1988) to the field of Videogame Literacy.

This model, known as "3D", in general terms, is grounded on the idea literacy has three dimensions: 1) The operational dimension; 2) The Cultural Dimension; 3) The Critical Dimension. The operational is linked to the capacity of reading and writing according to a linguistic system. The cultural is linked to the dimensions of meaning, or, in other words, being literate in the cultural dimension is linked to the idea literacy is not just linked to a context, but in a specific content in a specific context. Finally, in the critical dimension, literacy practices are not neutral and the subjects aim to transform them through an active attitude.

According to these conceptions about the three dimensions of literacy, Beavis (2012) presents a purpose related to Videogame Literacy, which is grounded on the original model. In this purpose, the author makes explicit about how the dimensions of literacy can be mobilized in the game *Prince of Persia*.

When this purpose is directed to the dimensions of Literacy, Beavis (2012) highlights that the operational dimension consists in the technical capacity of playing a game. The cultural dimension is linked to the recognition of similarities between Prince of Persia and other games, and also their respective narratives. In the end, the critical dimension is present when the player needs to make different kinds of critical judgments in order to follow what is expected by the game designers. Besides the player needs to recognize the representation of ideologies and views about the world.

## 5 Methodology

### 5.1.1 Collection Procedures

The corpus of this study is the activity "Oral English – Games". The choice for this activity is justified by the fact it is a gamified activity that discusses digital games.  In that sense, this activity presents some characteristics are discussed in the introduction of this paper.

This activity is available in the repository of language materials "ELO" – Online English Teaching. When choosing this activity for the corpus, it is not intended to discuss some possibilities for its improvement. Actually, the objective of the authors is to discuss to what extent the theoretical backgrounds from Videogame Literacy Studies and Game Studies can contribute for a better connection between these areas the gamification studies that is represented through this activity. Our focus is to discuss another learning possibility.

### 5.2 Analysis Procedures

In order to make this analysis, the following categories are proposed: 1) Contributions from Game Studies; 2) Contributions from Videogame Literacies. This choice is justified by the objective of discussing the elements in the activity that is object of study in this paper, according to the theoretical references of this paper.

## 6 Data Analysis

### 6.1 Description of the activity

The activity discussed as corpus of this paper is called "Oral English – Games". It was developed, in methodological terms, according to three areas: 1) Pre-listening questions; 2)

Listening Questions; 3) Post Listening Questions. In the first moment – pre-listening questions -, the user needs to play the game Pacman in order to identify the name of respective characters are part of that game.

**Image 1:** P*re-listening* activity based on the game *Pacman*
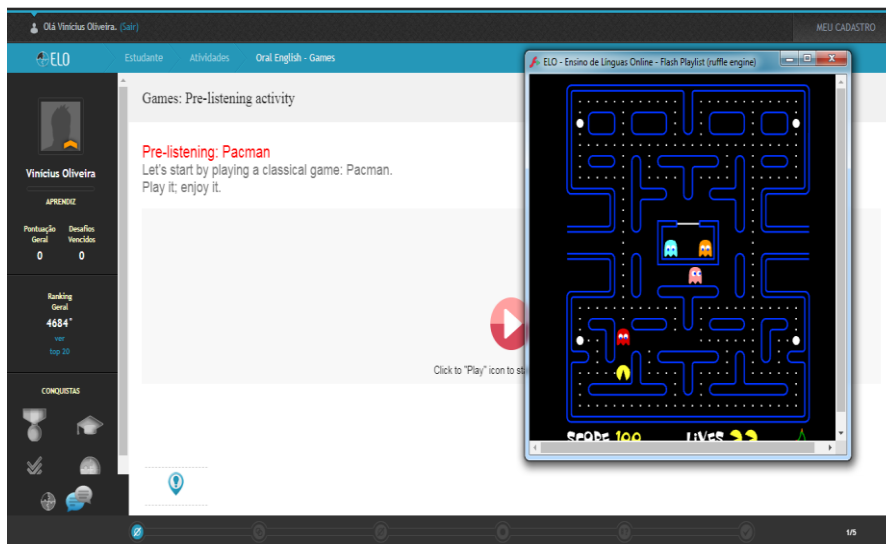


**Souce**: Screenshot of the activity "Oral English — Games" — available on ELO.

In the second moment - *listening activities* —, the user needs to do three activities. In the first, the user needs to put the sentences in the same sequence they appear on video. The second and the third, the user needs to complete the blanks with words that are mentioned in video about digital games. This video is a clipping made in a lecture spoken by the game designer  Jane McGonigal about the impact of digital games.

**Image 2**: Moment of Activity "Oral English — Games" - The "*Listening Activity*"

**Source**: Screenshot referred to the first moment of orality task. In this moment, the user needs to ordinate the sequence of sentences said by Jane McGonical, according to the available content available by activity's creator.

**Image 3:** Second moment of activity "Oral English — Games", characterized *"Intensive Listening: Listening Activity"*



**Source:** Screenshot refered to the second moment of orality activity. In this activity, the user needs to fill the blanks according to the words and sentences said by Jane McGonical, which are presente in a available video created the activity developer.

In the end, the user is invited to play another digital game and to choose the correct answers in the questions, according to what is discussed in the game. The player has to identify different multimodal aspects in order to do the activity.

**Image 4:** The moment of "Oral English — Games" characterized as "Post-*Listening Activity*"



**Source:** Screenshot where appear the multiple choice activities that demand to users to identify the correct answer, according to the developer of the activity.

## 6.2 Contributions from Videogame Literacy Studies

In the first and the third moments are required the users just play the games "*Pacman*" e "*Zombies*". In that sense. It should be highlighted that the possible contributions offered by the field of Videogame Literacy field. Working from the contributions made by Beavis (2012), the activities not just deal with oral skills, but also need to take into account the operational, cultural and critical dimensions of game "Pacman".

The same occurs in the second moment: li*stening activities*. If the content of the video was directed to the understanding of videogame, in literacy terms, the existing gamification could help students to become more motivated about the existing gamification.

## 6.3 Contributions by Game Studies

In terms of the studies linked to meaning making in digital games, it should be highlighted that the semantics and synthax of games Pacman and Zombie could be discussed, in order to reach the objective of discussing ideologies and meanings of these game with their players. That is to say, according to Bogost (2007), the meanings in digital games eclode from practices based on procedurality process, or, even these games do not seem to be neutral representations, they are affected by meanings and ideologies in their procedural processes.

In that sense, the gamified elements of games could consider not just points just as the right things performed by users, but also how the semantics and synthax of games were created by they developers. Furthermore, these aspects not just provide the development of motivation and autonomy to their users, but also better chances for learning oral skills.

## Final Remarks

This paper has sought to discuss how the ares of Videogame Literacy and Game Studies can contribute for the development of gamified language materials. In order to reach this objective, it was problematized an activity directed to the teaching of oral skills in English, according to the perspective of gamification.

It should be highlighted the discussions made in this publication a possible alternative in Applied Linguistics for improving the state of art in Gamification Studies. The authors do not intend to say the suggestions made in this paper can improve or not the original activity. The only goal was to foster the perspective of gamification directed to digital games.

The fields of Videogame Literacy and Game Studies can contribute to the understanding of complex learning process that affect different gamification uses. It can be more evident if the gamification become more that a resource aimed to reaching medals or points. Our point in this paper supports the thesis gamification should be discussed in accordance with digital games.

In the end, it should be highlighted, for one side, the contributions made according to Videogame Literacy studies can help researchers to think about new methodologies for a critical and creative learning. For another side, the studies in Game Studies offer insights that allow ideologies and discourses to be reflected in accordance with their mechanics, syntax and semantics.

It can be taken for granted the discussion about gamification, linked to the studies in the fields Videogame Literacy and Game Studies are fruitful areas of inquiry for new researches. However, these areas are emergent and present to gamification researchers many challenges for tracing new ways in the field language learning studies.

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