

Videogames and global citizenship: analysis of the use of Never Alone in an educational context

Videojuegos y ciudadanía global: análisis de aplicabilidad de Never Alone en contextos educativos

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ARTICLE



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Abstract

Videogames have become one of the most popular leisure activities among children and teenagers. Schools have been progressively incorporating digital games as a formative complement although teachers and parents still show some resistance to their use in the classroom. This article proposes an analysis model to measure the adaptation of video games to the educational environment from the perspective of education for development and global citizenship, combining methodologies of this current with others specific to the study of video games and applying it to the case of *Never Alone*. It is concluded that the potential of video games for education in values requires the development of analysis tools and the involvement of teachers and parents.

KEYWORDS

Videogames, Citizenship education, ICT in education, Qualitative analysis, New literacies, Digital culture.

Resumen

Los videojuegos se han convertido en una de las actividades de ocio más populares entre niños y adolescentes. La escuela los ha incorporado progresivamente como un complemento

formativo, pero todavía hay resistencia a su uso en el aula por parte de docentes y padres. Este artículo propone un modelo de análisis para medir la adecuación de los videojuegos al entorno educativo desde la perspectiva de la educación para el desarrollo y la ciudadanía global, combinando metodologías propias de esta corriente con otras específicas del estudio de videojuegos y aplicándolo al caso de *Never Alone*. Se concluye que el potencial de los videojuegos para la educación en valores requiere del desarrollo de herramientas de análisis y de la implicación de docentes y padres.

PALABRAS CLAVE

Videojuego, Educación ciudadana, TIC en la enseñanza, Análisis cualitativo, Nuevas alfabetizaciones, Cultura digital.

Resumo

Os videogames tornaram-se uma das atividades de lazer mais populares entre crianças e adolescentes. A escola tem incorporado progressivamente como complemento da formação, mas ainda há resistência ao seu uso em sala de aula por parte de professores e pais. Este artigo propõe um modelo de análise para medir a adaptação dos videogames ao ambiente educacional na perspectiva da educa-

ção para o desenvolvimento e cidadania global, combinando metodologias próprias desta corrente com outras específicas ao estudo dos videogames e aplicando-a ao caso de *Never Alone*. Conclui-se que o potencial dos videogames para a educação em valores requer o desenvolvimento de ferramentas de análise e o envolvimento de professores e pais.

PALAVRAS-CHAVE

Videogame, Educação cidadã, TIC no ensino, Análise qualitativa, Novas alfabetizações, Cultura digital.

1. INTRODUCTION

In the last decade, the consumption of video games for recreational purposes has increased exponentially (Newzoo, 2018). Some reasons for this growth, technological (the implementation of games on mobile devices) or sociological (changes in leisure models and interpersonal relationships), and have caused players, or gamers, to have determined "the pace of change" (Newzoo, 2018, p.6) in an industry in continuous transformation. There has been a substantial change in the expansion of consumption modes, which now expand beyond the action of playing towards the spectatorship associated with e-sports and a growing consumption of gameplays (Johnson and Woodcock, 2018) and towards collecting, as an attitude of emotional involvement at a time when most games can be purchased virtually. The COVID-19 pandemic caused the year 2020 to become an "unprecedented time for the video game market, which broke records for profits, users and growth" (Newzoo, 2021). Although the industry expects a slight drop in consumption, the pandemic has contributed decisively to accelerating the process of erosion of the stigma that weighs on this cultural form (Wijman, 2021).

In 2018, Spain ranked ninth in the world (and fourth in Europe) in revenue from the video game industry (Newzoo, 2018). In 2020, the total turnover of physical and online video game

sales increased by 18% compared to the previous year, reaching 1,747 million euros (Asociación Española de Videojuegos [AEVI], 2021), an amount that exceeds you grow the sum of the film and music markets. In 2020, with the boost generated by confinement, 15.9 million players were reached, of which 54.1% are men and 45.9% are women (AEVI, 2021). The age breakdown of video game consumption reveals that they are especially popular among users between 25 and 34 years old, although boys between 6 and 14 years account for 15% of male gamers, while girls of the same age they account for 11% of all female gamers (AEVI, 2020).

In this context of growth of the video game industry, its use as an educational resource has also increased substantially (Checa-Romero, 2016; Gilbert, 2019), while it has become popular in other sectors such as business, organizational management, internal training, health or social policies through gamification processes (Caponetto et al., 2014), that is, "use of elements designed for the game in non-ludic contexts" (Dicheva et al., 2015, p. 75). In parallel, academic interest in the use of games for education has increased, which has generated a mapping of gamification experiences in the educational context (Borges et al., 2014; Dicheva et al., 2015).

1.1. ORIGIN OF THIS WORK

The participation of two of the authors of this article in a teacher training activity on the persistence of gender stereotypes in the media, organized in 2019 by the Xunta de Galicia¹, allowed them to learn first-hand the impressions of a group of 44 teachers of initial, primary, and secondary school on the use of video games as a teaching tool. In general, the teaching staff demonstrated throughout the experience a significant lack of knowledge about video games as a possible educational tool and a certain hostility towards this form of leisure of their students, which they linked above all to violence. Those attending the course were also especially concerned about the lack of supervision of families of the type of video games used by their sons and daughters. The demand, therefore, from the teachers participating in the course was more information on games suitable for the age range of their students and with educational content, since they were willing to work with video games in the classroom. This perception ratifies the results of the report by the Association of Distributors and Publishers of Entertainment Software (ADeSe), in which the teachers interviewed also asked for more information about video games.

Following this request, the course teachers developed a short list of video games as a suggestion for primary and secondary students. The selection of materials responded to four criteria: content with education in values and a game system based on collaboration, adjusted to the PEGI age rating system, availability for different devices and operating systems, and

prices below 30 euros. Among the video games selected and shared with the course attendees, some widely studied such as Minecraft (Mojang, 2011) were included. However, it was a more interesting challenge to find games that had not been used in formal education, despite having educational values in their conception and gameplay. Of all of them, it was considered that the independent video game "Never Alone" (Upper One Games, 2014) deserved a delayed study in this regard. After a first game experience, the potential of the product to address the key elements of the Global Citizenship Education curriculum was discovered, so it was decided to guide the analysis in this direction and start working on the development of an analysis instrument that could be applicable in the evaluation of video games with similar contents.

1.2. PERCEPTION OF THE TEACHER ON THE USE OF VIDEO GAMES IN THE CLASSROOMS

The potential of video games as educational tools lies in their ability to turn the learning process into a truly enjoyable activity for players (Gee, 2004). As Egenfeldt-Nielsen (2009) states, learning is part of all video games, including commercial ones. This is because, in order to progress within them, it is necessary for the player to know and learn the mechanics of the game. It is in the hands of the teaching staff, therefore, that this potential is profitably exploited within the classroom, identifying the characteristics that make a video game a learning tool that is suitable for their teaching objectives and complementary to other more traditional methods; but also, outside the classroom, educating parents about the use of video games at home.

¹Marta Pérez Pereiro and Marta Rodríguez Castro gave five seminars entitled "Gender stereotypes in the media" within the framework of the training program "Communicate in equality": <https://www.edu.xunta.gal/portal/node/26638>.

However, despite the positive experiences that support the educational potential of video games and initiatives such as *Media Education Booklets*, which encourage parents and teachers to mediate the gaming experience of young people (Pereira et al., 2012), video games continue to be a "neglected medium" in classrooms (Gilbert, 2019).

ADeSe², in a 2012 study conducted in Spain that measured the use of video games by teachers of children between 5 and 12 years old, revealed that 30.9% of the 511 teachers interviewed had used video games in the previous year. Although there are no more recent data to establish a comparison, it can be deduced that the percentage of its use in education has grown exponentially, along with the increase in its consumption as entertainment. Some of the data from this quantitative study serve to explore the attitudes of teachers towards video games and their most frequent uses. Thus, with respect to the areas in which a greater usefulness of video games was appreciated, the subjects chosen were mathematics (58.2%), knowledge of the environment (50.6%) and Spanish language (50%), which presented values distant from others such as religion or ethics (3.8%).

Two years later, the report *Level up learning: A national survey on teaching with digital game*, which collected the responses of 694 teachers from public elementary and secondary schools in the United States, showed a significantly more intense activity in the use of video games. Specifically, 74% used video games for instruction and "teachers who used video games more regularly [...] also reported better gains in foundational and complementary skills" (Takeuchi

& Vaala, 2014, p. 47). The perception of North American teachers in 2014 about the main problems to use digital games in the classroom was no longer focused on the lack of knowledge detected in the previously cited reports, but on the lack of time to use games and their cost. The lack of familiarity with technology moved, in this report, to the sixth position of the perceived barriers.

Despite the disparity of the educational systems, the data extracted from the reports shows an evolution towards a greater interest in taking advantage of the educational potential of video games, derived from a greater knowledge and use for entertainment purposes in the private life of teachers. The integration of gamification strategies and the use of video games in the classroom has been shown to be effective in different age groups from childhood (Marín-Díaz et al., 2020) to university education (De Souza et al., 2019), and in its application to different subjects, from social sciences (Monteagudo-Fernández et al., 2021) to mathematics (Marín-Díaz et al., 2020) or chemistry (Traver et al., 2021).

1.3. EDUCATION FOR GLOBAL CITIZENSHIP AND THE POTENTIAL BENEFITS OF USING VIDEO GAMES IN THIS FIELD

Education for Global Citizenship (hereinafter EGC), also known as "education for development, global learning or global education" (Longueira, 2019), is an area that has been expanding throughout the world since the mid-twentieth century, and can be defined as:

a continuous socio-educational process that promotes a critical, responsible, and committed global citizenship, at a personal and collective level, with the transformation of the local and global reality to build a fairer, more equi-

2 The Asociación Española de Distribuidores y Editores de Software de Entretenimiento (ADeSe) became the Asociación Española del Videojuego (AEVI) in 2014, whose reports are also cited in this work.

table and more respectful world with diversity and with the environment, in which all people can develop freely and satisfactorily. (Aguado, 2011, p. 5)

Experiences in this field tend to incorporate active methodologies and innovative resources, so the use of video games fits perfectly into this area. This is demonstrated by the academic research carried out in the last decade, which has been oriented fundamentally in two directions: the analysis of video games linked to CGE or to other bordering areas, such as ethical education or environmental education (Marino and Hayes, 2012; Rojo and Dudu, 2017; Galván-Pérez et al., 2018; Moreno Cantano, 2019), and their application to the classroom (Bachen et al., 2012; Blevins et al., 2013; Chee et al., 2013; Lugo Rodríguez and Melón Jared, 2016; Sousa et al., 2018). In this sense, the guide for families and teachers on digital games and global citizenship published by the Joan Gantz Cooney Center in New York (Shapiro, 2018) also stands out. The results of these publications indicate, on the one hand, that there are more and more video games on these topics and that they are of higher quality and, on the other, that their introduction in school, if accompanied by adequate teaching intervention and a dialogical methodology, can contribute to a greater involvement of students in the struggle for global justice.

2. MATERIALS AND METHODS

The video game *Never Alone* (*Kisima Ingitchuma* in Iñupiaq) was created in 2014 by the producer Upper One Games, a non-profit organization dependent on the Cook Inlet Tribal Council (CITC), the tribal council of the natives of the central region of the south of Alaska. The decision to create this video game, together with the educational production company E-Line

Media, was made by the elders of the council, who saw their cultural legacy in danger due to the alienation of the younger generations due to new technologies. Thus, "the elders presented a plan: they were going to use those same technologies that were taking our children to bring them back" (Colleps, 2016, p. 140). The result of this initiative, *Never Alone*, is an atmospheric platform puzzle inspired by an Iñupiat legend in which little Kunnunkaayuka travels through the tundra to discover the origin of a storm that destroys his village. In the video game version, the protagonist of the action is Nuna who, accompanied by an arctic fox, travels to the heart of the storm to stop it.

This game has aroused quite a bit of interest from academic critics. One of the aspects that has been most emphasized is the fact that, within an industry in which games featuring male and white characters predominate overwhelmingly, *Never Alone* questions these hegemonic repertoires in a commitment to self-representation, visual sovereignty, and intersectionality (Gaertner, 2016; Lietz, 2017; Longboat, 2017; Murphy, 2017). In this sense, the values of the Iñupiat people are an intrinsic part of the product's design, not only at the narrative level, but also in the game mechanics themselves. Thus, as the adventure progresses, the player learns the importance of responsibility towards the community and the land, judgment, and emotional control (Meloche, 2017) or cooperation (Longboat, 2017). As for the effects of the video game on users, these will differ depending on whether they belong to the community. For Iñupiat players, the recognition of scenarios, situations and values can suppose the reinforcement of their self-esteem as a group and an incentive for linguistic revitalization (Lacho and Leon, 2017). For the non-Iñupiat player, the *Never Alone* experience makes it possible to establish an ethical relationship with this

community (Cariou, 2016), which could incite cultural curiosity and, eventually, political commitment (Braith, 2017).

Although the potential of the game for EGC seems obvious, it has never been explored from this point of view. So, this proposal consists of analyzing it to assess its applicability in formal educational contexts. In this sense, the objective of this research is twofold: 1) develop an analysis tool that allows evaluating the applicability of a video game in the educational field and 2) test said tool with the *Never Alone* case study. The methodology of this research was designed based on the objective of merging own methods of video game analysis as a medium (Nacke et al., 2009; Malliet, 2007; Pérez Latorre, 2015) with others linked to the EGC.

In relation to the EGC, there is no consensus about what its contents and learning objectives should be. On the one hand, because the school curriculum is the responsibility of the states (Organization of the United Nations for Education, Science and Culture [UNESCO], 2017) and, on the other hand, because there is an open debate on its definition, domains, and pedagogical practices, led in recent years by criticism of universalist visions of EGC from a postcolonial perspective (Andreotti, 2010; 2014; 2015; Digón, 2019). However, among the publications that have come to light in recent years, there are some guides to introduce EGC in formal and non-formal education: these are documents without normative intention, created by NGDOs or international entities. Among them, Oxfam (2015) has been selected due to its international relevance and the breadth and flexibility of its categories.

In this way, an analysis sheet was designed (see Table 1) articulated from two axes: a horizontal axis with three large categories (character/player, game world, and rules and game mechan-

ics), and a vertical axis with the key elements of the CGE curriculum, as formulated by Oxfam (2015). From this combination of analysis categories, it is hoped to understand to what extent the specific characteristics and game mechanics of *Never Alone* have the potential to be linked to the EGC.

3. ANALYSIS AND RESULTS

The game is based on *Kunuksaayuka*, an Iñupiat oral story spread by the narrator Robert Nasruk Cleveland and collected in the volume *Unipchaanich imagluktugmiut: Stories of the Black River People* (Gaertner, 2016). The traditional story tells of the adventure of *Kunuksaayuka*, a young hunter who sets out in search of a solution to a problem: the constant snowstorms that prevent him and his people from going out to hunt caribou. After several days of travel, he realizes that a giant is the one who causes the storms by removing the snow from the road with an adze. *Kunuksaayuka* manages to remove the tool and, with it, the storms cease.

On this simple argument, close to the etiological myth, the *Never Alone* team built a more complex narrative in which a series of elements typical of the Iñupiat culture were seamlessly incorporated: mythical beings, beliefs, objects linked to traditional forms of life, community values, etc. Other changes were also introduced to adapt the story to the present time, such as the female role or references to the effects of climate change. The story is narrated through two common devices in video games: the voiceover and the interspersed texts. The oral story is in the Iñupiaq language and is subtitled in the languages in which the game is available. The texts are literal quotes from Nasruk's story, which are interspersed as a presentation of the different stages of the protagonist's journey.

Table 1

Summary of the categories of analysis used in the Never Alone study

Game Specific Features		Key Elements of the CGE Curriculum
Character/ player analysis	Character structure State standards Behavior inducing norms	Concepts K1. Social justice and equity K2. Identity and diversity K3. Globalization and interdependence K4. Sustainable development K5. Peace and conflict K6. Human rights K7. Power and governance Skills
Game world analysis	Non-playable characters Natural elements Cultural elements	S1. Critical and creative thinking S2. Empathy S3. Self-awareness and reflection S4. Communication S5. Cooperation and conflict resolution S6. Ability to manage complexity and uncertainty S7. Informed and thoughtful action Values and attitudes V1. Sense of identity and self-esteem V2. Commitment to social justice and equity V3. Respect for people and human rights V4. Diversity of values V5. Concern for the environment and commitment to sustainable development V6. Confidence in the transformative capacity of people V7. Cooperative mode
Analysis of the rules and game mechanics	Connection between actions and objectives Conditions to win or lose	

Source: information synthesized by the authors from Pérez Latorre (2015), Malliet (2007) and Oxfam (2015).

3.1. NEVER ALONE CHARACTER/PLAYER ANALYSIS

The main character is Nuna, an Iñupiat girl who appears from the beginning of the game as the protagonist that the player will control. This change with respect to the traditional story responds, according to the creators of *Never Alone*, to an attempt to compensate for the underrepresentation of women in video games and offer girls a "strong, ingenious, intelligent and brave" character model (Upper One Games, 2014) (V1). In addition, for male players, the fact of embodying this character could contribute to the development of empathy (S2). Soon after, an arctic fox will also appear as the second character to accompany Nuna. Contrary to what usually happens with the companions of the hero or heroine of video games, who help at certain times and do not carry out decisive actions, the fox, a kind of totem animal, will be essential for Nuna as the game progresses, not only advance in her mission, but directly survive. Thus, the relationship between the two characters through the game mechanics becomes an essential element that also endorses the title of the game, which in turn is the poetic summary of the way of life in the Arctic of the Iñupiat community (K2, S5, V4).

The status rules for both characters are simple, so there are no extra actions to keep them in their original status other than those that must be performed to progress through the game. This means that the health of Nuna or her fox are not affected unless they fail their mission and one of them dies. In this case, the game restarts at the last checkpoint. However, when it comes to the moods of the characters, *Never Alone* presents a peculiarity: every time one of the characters dies, the other mourns ostensibly. This is an unusual form of empathy in video games (S2), in which the action usually contin-

nues without any emotional reaction from the main characters.

Regarding the rules to induce behaviors that serve to make the character behave in a certain way in the medium or long term (Pérez Latorre, 2015), there are online multiplayer games such as *World of Warcraft* (Krzywinska, 2007), which reward cooperative behavior. In *Never Alone*, these rules are based on a system of correspondence and codependency, which will determine the success or failure of your actions in the game (S5, V7).

3.2. THE WORLD OF NEVER ALONE

Following the analysis model of Pérez Latorre (2015), the video game world would be made up of non-playable characters, objects, natural and cultural elements. The relationship between these is especially useful for the analysis of *Never Alone*. In the game, a material plane is superimposed, constituted by the environment of the Alaskan tundra, its inhabitants (humans and animals) and some culturally relevant objects. Also, there is an immaterial plane, in which cultural aspects such as the Iñupiat language and mythology are integrated (K2, V4). Both planes are presented as an indistinguishable whole in the creation of the game environment.

The non-playable characters of *Never Alone* respond to the sentient world on the one hand, and to the mythical world on the other, and are shown as enemies or allies in Nuna and the fox's progress towards the origin of the storm. Thus, they will be chased by a hungry polar bear and swallowed by a whale, but they will also face specific characters from the Iñupiat culture, such as the Little People or the Terrible Man. However, perhaps the most significant aspect in relation to the values transmitted by the game is the constant presence of charac-

ters who help the protagonists in the difficulties they encounter throughout their journey (S5, V7). From the beginning of the story, we find the helper spirits, who manifest themselves in the form of different animals, such as herons and schools of fish, which are activated thanks to the intervention of the fox. These are multiple representations of Sila, the spirit that lives in the natural elements and in which a fundamental part of the Iñupiat worldview is summarized: the connection between spirituality (K2) and respect for nature (K4).

Another relevant character is the Owl Man, who introduces Nuna and the fox in their adventure and plays the role of donor within the story, that is, the character who delivers a magical object to the protagonist if he can pass a certain test. (Propp, 1971). In this case, the test consists of obtaining a ritual drum and the reward is a Bola, a traditional Arctic weapon that will help Nuna complete her mission. These two objects, together with the adze that the protagonist snatches from the Giant at the end of the game, have a unique cultural significance (K2).

In addition to the characters and objects, the physical environment itself, understood as a natural and cultural landscape, acquires a prominent role in the game. The blizzard not only works as the puzzle that Nuna must solve, but also constitutes an ongoing challenge in her progress, in the face of which she must develop survival skills. The northern lights will also be an obstacle for the protagonists, in this case due to the Iñupiat belief that it contains the spirits of dead children, who can attack people if they do not follow the advice of the elders (K2). Finally, another difficulty derived from the environment is the appearance of a thin and fragile layer of ice, on which Nuna and the fox must stay afloat, in a reference to the consequences

of climate change for the lives of people in the Arctic. (K3, K4).

3.3. NEVER ALONE RULES AND MECHANICS

The rules and mechanics of a video game, on which its playability largely depends, involve performing certain activities to achieve a goal (Pérez Latorre, 2015). In this sense, each game presents a series of behavior patterns of the characters to achieve partial objectives, such as overcoming certain phases, and the result of completing the game. In *Never Alone*, the actions of the characters must be aimed at discovering the origin of the storm without creating parallel missions except the rescue of the Owl Man's drum. Again, the cooperative mode is the most relevant element of the game (S5, V7). The player must change the actions of Nuna and the fox to overcome the obstacles and solve the puzzles that arise throughout the game. Each time one or the other character is selected, a white halo surrounds their bodies, so the player can know what actions to take. While Nuna relates to the natural elements, the fox activates the supernatural elements of the game, particularly the spirits that allow them to transit between platforms (K2, V4).

When the characters manage to save a screen, the player obtains rewards external to the development of the story itself. An owl flying in the background indicates that a video of "cultural stories" has been unlocked, a series of short documentaries on different aspects of Iñupiat cultural life. There are, specifically, 24 pieces that show the oral testimony of the elderly and cultural ambassadors of the community around reasons and situations that appear in the story of the game. Thus, instead of rewarding characters with new abilities or a different

look, the reward for overcoming a certain obstacle goes to the player, who will have to pause the game's progress to enjoy the reward. It is in these videos where the aspects linked to the EGC are shown in a more explicit way, since the general discourse of the interviewee's points in that direction. The main topics addressed are the following:

- The relationship with nature. The traditional way of life of the Iñupiat people, sustainable and respectful of the environment, is valued (K4, V5). The special incidence of climate change on the Alaskan environment and its repercussions for the local population are explained (K3).
- Art and culture (K2). Different forms of tangible and intangible Iñupiat cultural heritage are described, such as ivory carvings, the drums, oral storytelling, and mythology.
- Community values. A society characterized by cooperative work (K7) is portrayed, articulated mainly around hunting and fishing. The individual does not act for his own benefit, but rather assumes a responsibility with respect to the collective (V6).
- Spirituality (K2, V4). This aspect can be found across many of the videos. The idea of Sila, the spirit of life, shows the sacred links of the human being with the natural world. The spiritual dimension of art and even hunting is also highlighted.

When it comes to the conditions to win or lose, there are stable problem-solving patterns in *Never Alone*: it is essential to advance and overcome each of the scenarios, among which cutscenes and quotes from the narrator are interspersed. In these, the natural elements of the tundra such as ice, the arctic wind or icebergs are the obstacles or advantages nec-

essary for the protagonists to continue their adventure. In the progress of the story, there is a fixed stage through which the player must necessarily pass and marks the end of the first part of the game: the Terrible Man kills the fox who, in a particularly emotional cinematic, transforms into the spirit of a child. Although it can be understood as an error caused by the inexperience of the player, the narrator's voice suggests that it is part of the story: "The fox was reborn in a new form, or had it always been like this?". It is, again, a cultural reference, since in the Iñupiat people there is the belief that all animals also have a human form and that, like people, they are endowed with a soul (K2, V4). From this point on, the game controls for this character change, forcing a new learning process. In this aspect, as in overcoming most obstacles, the player is required to have the ability to seek imaginative solutions (S1).

4. DISCUSSION AND CONCLUSIONS

Video games are formed as essential products of the cultural industry that can serve educational purposes, thanks to some of their specific characteristics. The interactivity of the stories or the need to mobilize skills such as spatial intelligence, the ability to perform several tasks at the same time or the use of the imagination have been noted in the scientific literature as values that video games can contribute to the academic curriculum. In recent years, parallel to the expansion of the EGC in the educational systems of different countries, its use has been explored for learning content or, rather, for the experimentation of experiences that can result in the construction of a critical and citizenship committed to global challenges. For its part, the video game industry has begun to develop programs that raise awareness of the impor-

tance of its products beyond mere entertainment, by understanding video games as cultural and, in many cases, educational products. Thus, the Asociación Española del Videojuego has developed *The Good Gamer*, an initiative that since 2018 promotes collaboration between administrations, educational and health communities, and parents, with the aim of promoting the responsible use of video games. In this line, this work connects with the concern of creating a pedagogy for the use of video games and opens a path to continue researching the products available in the market and carry out experimental studies on their educational applications by proposing an analysis model applicable to other video games that can be used in classrooms.

In the case study proposed here, the video game *Never Alone* is presented as an interesting example of how an interactive narrative can smoothly incorporate aspects that can be linked to the contents of the EGC. As the adventure progresses, the player learns different things, becomes familiar with the Iñupiat way of life, their language, art, beliefs, and values; realizes the need to be creative and work cooperatively to solve problems; feels the responsibility to act for the benefit of the collective and experiences the unequal consequences of climate change while coming into contact with lifestyles that are more respectful of the environment. The immersive experience of the game would thus allow the development of what Bachen et al. (2012) call global empathy, a necessary disposition for global citizenship. All these aspects contain great educational potential, but only with adequate mediation could they provoke the necessary reflections to transform mentalities and encourage action to build a fairer world. As stated in the title of the analyzed video game, "*Never Alone*", schoolchildren must know and play accompanied by their teachers

in the school environment, and by their parents or guardians at home. For this, and for a fruitful use of these interactive narratives, a constant investment is necessary in knowledge of universes that have become the main source of leisure today, in addition to conforming as cultural constructions, which are not only created from proposals merely industrial, but from independent art as in the case of *Never Alone*.

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