

Gamebooks, Reading, and Media Education. Experiences in Interactive Digital Writing.

Luca Botturi^{1*}, Sara Selmi²

¹ Dipartimento formazione e apprendimento / Alta scuola pedagogica, Scuola universitaria professionale della Svizzera italiana (SUPSI-DFA/ASP), Switzerland; luca.botturi@supsi.ch

² Università Pegaso, Italy; sara.selmi@unipegaso.it

* Correspondence: luca.botturi@supsi.ch

Abstract: Interactive literature includes gamebooks, which achieved wide popularity and commercial success during the second half of the twentieth century. After a period of decline, interest in this narrative form has resurfaced, supported by the spread of accessible digital tools that facilitate the design and development. Recent studies highlighted their educational and training potential. This paper reports four gamebook design and development workshops using Twine, carried out following the same blueprint across with groups of pre-service teachers and lower secondary school students in Italian-speaking Switzerland. Through mixed-methods case study design, combining teachers' observations, the analyses of participants' outputs, and pre- and post-activity questionnaires, provides insights on its motivational and learning impact, with a focus on reading and writing self-efficacy and autonomy. In general, students displayed high levels of engagement and motivation, improved communicative and strategic abilities, and strengthened their reading and writing skills, although in diverse ways across groups and ages. These results suggest that integrating interactive narrative tools into educational settings can support basic and media literacy development while fostering collaboration and learner autonomy.

Keywords: gamebook, media education, reading skills, writing skills.

1. Introduction

1.1 *Interactive narratives and gamebooks*

We tend to imagine narrative texts, literature and movies, as one-way media that confine us in the role of receivers: an audience whose imagination is at work only within a limited space. Such a view has been deliberately challenged by many authors, including Borges and Calvino; and in a distinctively radical way by authors of interactive narratives, also known as ergodic literature (Aarseth, 1995).

Interactive narratives can be broadly defined as storytelling works that cannot be read or viewed without the reader or audience to perform specific actions within the narrative world itself.

Interactive stories have been produced both in printed and digital media: at the intersection between literature and video games, gamebooks are a distinctive type of interactive narrative in which the reader's role in relation to the text is shaped by the interplay of ludic and decisional elements. Rather than sequential, gamebooks present a branching narrative, comprising nodes and cross-references that enable exploration



Copyright: © 2025 by the authors.
Submitted for possible open access
publication under the terms and
conditions of the Creative Commons
Attribution (CC BY) license
(<https://creativecommons.org/licenses/by/4.0/>).

and the integration of aleatory and extradiegetic components (Arnaudo, 2023a). The gamebook genre includes very diverse texts, yet they share common features: branching stories of varying length and complexity, divided into narrative sections at the end of which the reader encounters a choice, challenge, puzzle, or random mechanism, which allow progression along alternative paths. Gameplay elements may also be integrated in multiple ways, such as character development, scoring or competition (Arnaudo, 2023b).

Some scholars [4,5] identify as early as the 1930s two works by Ellery Queen, *Consider the Consequences* and *Challenge to the Reader* as precursors (Arnaudo, 2024; Longo & Spina, 2019). Literary experiments in combinatory literature, along with works by Borges, Calvino and Rodari, also recall some structural features of gamebooks. Nevertheless, the development and consolidation of gamebooks occurred primarily in the UK and the USA during the 1970s and 1980s: the commercial success of popular series such as *Choose Your Own Adventure*, *Lone Wolf*, and *Fighting Fantasy* established the notoriety of the genre and inspired the creation of iconic role-playing games such as *Dungeons & Dragons*, and hybrid board games.

Following a period of decline, due in part to the growing dominance of video games, the past decade has witnessed a renewed interest in gamebooks, particularly in their digital and multimedia forms. Both online fan communities and the development of dedicated web-based platforms and authoring tools have paved the way, leading to hybridizations with ergodic literature, such as escape games, as well as to forms of interactive theatre and cinema, culminating in experiments on streaming platforms such as *Bandersnatch*, the special *Black Mirror* episode released on Netflix in December 2018.

The case studies presented and discussed in this paper were built on the idea that a complex and “pop” media like gamebooks, especially in digital format, would provide an excellent opportunity to engage young people in literacy and media literacy development.

1.2. Gamebooks in education

Given their features (including extreme hypertextuality, the integration of different textual, visual, and auditory media, and ludic elements), gamebooks appear particularly suited as opportunities for the development of teaching activities aimed at fostering diverse competences (Angiolino, 2024).

On the one hand, game mechanics enhance motivation and engagement; on the other, the reasoning, evaluation of consequences, and problem-solving tasks required by non-linear narratives stimulate the development of decision-making and critical thinking. Their branching structure allows for personalized progression through the text, according to individual pace and preferences. Moreover, their versatility makes them adaptable to different levels of education, from preschool to university, and to a wide range of disciplinary and interdisciplinary domains including history, geography, language and literature, mathematics, science, art, etc. (Raina & Colombano, 2022). Finally, the use of digital platforms enables the integration of multimedia materials such as images, animations, audio, video, and mini-games.

The lack of standardized research protocols and instruments notwithstanding, several academic studies report positive effects of using gamebooks in education. In primary education, gamebooks have been used in different countries for gender equality education (Carrera, 2022), environmental education (Halls & Ainsworth,

2023), for fostering autonomy, critical thinking, and environmental awareness (Figueredo & Bidarra, 2015; Bidarra et al., 2015), and for assessing executive functions (Alves et al., 2023). Gamebooks are also effective for older students: an interactive narrative text on Newton's laws, designed for 16–17-year-old students, was shown to improve comprehension of disciplinary content (Flynn & Hardman, 2019).

Additional educational affordances come from the design and production of gamebooks. Game-based writing activities with 9–10-year-olds help developing linguistic and social skills (Kee et al., 2010), and collaborative writing projects have been reported to foster word-processing and communication skills. Design experiences for history learning in both primary and secondary education also yielded positive results [De Siena, 2023; Dettolè & Leonardi, 2020]. Noteworthy studies have been conducted also in Higher Education, e.g., with obstetrics and gynaecology students (Khine et al., 2024) or applying the ADDIE Instructional Design model to the development of a gamebook for at promoting communicative, prosocial, and sustainability competences (Fenici & Mosca, 2024). Other projects have explored the impact of branching narrative structures, enriched with gamebook elements, in the context of research and creative project design (Abbott, 2024) and for English as a second language learning (Irwin, 2020; Kirchmeyer & Faherty, 2017). Finally, some studies have examined the pedagogical effectiveness of gamebook writing in non-formal educational contexts (Tran, 2017).

The present study positions itself within this last line of inquiry, aiming to contribute to the ongoing debate on the development of reading and writing competences with interactive narrative supported by digital media. Section 2 presents the Gamebook Design and Development (GD&D) workshop blueprint, its implementation in four distinctive editions between June and October 2025, and its assessment. Section 3 takes a research perspective, and illustrate the methods, data and results of the preliminary assessment of the impact of the GD&D workshop on reading and writing self-regulation and self-efficacy. Finally, section 4 discusses the results and provides some conclusions.

2. The Gamebook Design & Development Workshops

The GD&D workshops were designed to (a) enhance the writing skills and the digital skills of the participants; (b) develop their autonomy and collaboration competences; and (c) improve their attitude towards reading and writing as key component of basic literacy.

2.1. Workshop blueprint

The design of the GD&D workshop blueprint followed the media laboratory structure presented in (Botturi et al., 2018) engaging participants through five main phases. The first phase (*engage*) included hands-on play with gamebooks, in order to experience them as readers. The second phase (*explore*) guided participants to deconstruct interactive narratives and to identify their key elements, namely text passages, interactive elements as choices of quizzes, etc., and media elements. The use of hypertext maps, with large paper sheets and post-its, was crucial in this phase. The third phase (*design*) was dedicated to design an original gamebook, blending a traditional creative writing approach with the generation of a hypertext map; this phase was also paper-based. The fourth phase (*development*) included the use of digital tools to

create the gamebook and to test with peers. The fifth and final phase (*present*) allowed participants to meet an actual audience of peers or parents and have them play with their gamebook so to get authentic feedback. Such workshop blueprint was tailored to the characteristics of the groups to fine-tune for each implementation.

Across the four workshop editions, participants were required to work in groups, both to foster cooperative learning dynamics and to enable them to complete the production of a digital and multimedia gamebook of 20 to 30 passages. Collaboration and teamworking skills were constantly stimulated throughout the workshop; this was particularly true for phase 4, in which team members had to pick different roles (writer, image creator, programmer, etc.).

Figure 1. Workshop blueprint structure



2.2. Tools and materials

The GD&G workshop aimed at the production of a digital gamebook, and consequently required a gamebook development app. To make the experience easy to replicate, we decided to look for a free, easily portable, and possibly web-based tool.

Inklewriter (www.inklewriter.com) was the first platform tested. This is an online tool for interactive writing, freely accessible after registration, and requires no software installation. Interactive stories are hosted on the Inklewriter server and can link external resources. Using Inklewriter, two short sample branching stories were developed (*La pistola magica* and *William Scuotilancia*), intended as illustrative examples to be used in the workshops. Twine (www.twinery.org) was also tested, an open-source tool available both as desktop application and browser-based. It implements different standard hypertext models and can embed HTML and JavaScript code. Interactive stories can embed external media elements and can be easily exported and uploaded to an independent server. Using Twine, a more complex gamebook of around 100 paragraphs (*Alla corte di re Guglielmo*) and a simpler one (*Caccia al ladro*) were produced. Eventually, Twine was retained as tool of choice for the workshops, for two main reasons: (a) Twine automatically generates a visual map of the interactive story, which can be viewed and edited at the same time as individual passages, thus effectively

supporting complex designs; (b) twine offers great freedom in adjusting the story look-and-feel and in integrating diverse HTML elements.

Additional instructional materials were prepared to guide participants through the workshop. To stimulate creativity, flashcards representing different literary genres and settings were printed. An *Advanced Tutorial for Harlowe* in Italian was made available, to complement already available online guides and tutorials in English. Also, a short pre-divided text to use for introductory exercises, and two incomplete branching stories to be completed by the students. Alongside these digital resources, a selection of 10 printed gamebooks was assembled to be presented and used as sample works during the sessions. Finally, in case of need, workshop participants could get access to ChatGPT Plus 4.0 for AI-supported image generation using the trainers' accounts.

2.3. The Four Workshop Editions

The four workshops involved participants with different profiles (Table 1). The first two groups consisted of pre-service teachers taking part in a four-day “media lab week”, in which they were tasked to develop educational gamebooks for pre-primary and primary children on the overarching theme of energy. The third group was composed by teenagers who attended a three-day gamebook workshop organized within the *Locarno Kids Movie & Media Labs* program (www.momelabs.ch); they were free to choose their own topic. Finally, the fourth group included low secondary school students; their workshop spanned over five days and included a videomaking part, guided by professional filmmakers, for production short clips for specific gamebook passages. All workshops were co-led by the two authors of this paper.

Table 1. Workshops and participants

Workshop	Context	Age group	N	Description
W1	Formal	19-22	10	Bachelor students in education, Media education laboratory
W2	Formal	19-22	11	Bachelor students in education, Media education laboratory
W3	Informal	11-14	9	Teenagers enrolled in the “Librogame Lab”
W4	Formal	13-15	17	Secondary school students in a special project week

2.4. Workshop Assessment

The workshop editions have been assessed triangulating complementary data: classroom observations collected by teachers, the analysis of digital artefacts, and direct feedback from the participants. This allows providing a comprehensive overview of the impact of the workshops, both in terms of engagement and learning.

Following the initial phases of familiarization with and deconstruction of gamebooks (phases 1 and 2), students engaged in the narrative design (phase 3), which required considerable time and energy. They first worked on constructing maps based on existing stories and then moved on to designing their own. These activities were carried out offline, using paper-based writing and large posters with post-its to visualize the branching narrative structures. This approach allowed participants to reflect

on the meaning of branching paths and the causal relationships between narrative segments, *before* laying their hands on a digital tool, emphasizing the importance of the intentional and design phases in any writing process.

The use of flashcards as a non-rigid constraint for selecting the genre and setting of stories proved both useful and effective. At the beginning, the creative process of generating ideas within groups was demanding for the students, who in some cases struggled to reach agreement on convincing and shared narrative solutions. However, this stage ultimately proved valuable in supporting the originality of the final products, a fact that participants themselves recognized in the short debriefing phase that was held after each workshop.

The familiarization with Twine and online activities for creating texts, images, audio, and (in W4) video, was always smooth. Despite Twine not being a common app, participants did not struggle to get the basics and to start experimenting. Previous knowledge of HTML and of coding made things easier for some participants.

Overall, participants demonstrated high motivation and autonomy, initiative, and commented about the progressive enhancement of their digital skills. Task division came quite naturally and enabled the integration of individual competences towards the achievement of common goals. At the end of the workshops, all participants expressed satisfaction with the activities, pride in their final products, and even surprise at having managed to complete the task within the allocated timeframe.

All groups completed the GD&D workshop with a playable product (Figure 2). Overall, 11 gamebooks were created, differing in narrative complexity, gameplay structures, integration of multimedia elements, and graphic design. The artefacts ranged from simple branching narratives to texts conceived as escape rooms, from educational stories with quizzes and didactic insights to more imaginative and open-ended creations. The genres were equally diverse: from romantic horror to espionage, from absurd comedy to science fiction. Images were mainly generated with ChatGPT or produced by hand and scanned, while audio and video materials were created within the university facilities.

Figure 2. Sample passages from the participants' gamebooks



3. Gamebooks and Literacy

3.1 Research method and instruments

At the outset of this study, we wondered if the design and development of a digital gamebook would enhance self-regulation and self-efficacy in reading and writing.

The research hypotheses were tested through data collected via a pre-post questionnaire and analysed with descriptive statistics. Since no validated instrument matched this research design, existing instruments were adapted and integrated into a custom questionnaire. Dimensions were taken from the *Writing Strategies for Self-Regulated Learning Questionnaire* (WSSRLQ; Shen & Wang, 2025), that focuses on personal initiative and planning strategies; and from the *Self-Efficacy for Writing Scale* (SEWS; Bruning et al., 2013). The questionnaire consisted of five sections for a total of 20 7-point Likert scale items (Table 2).

Section 1 assessed self-declared awareness of and reflection on the author's intention and the relationship between text, author, and reader. Sections 2 and 3 addressed self-regulation in writing, while sections 4 and 5 writing self-efficacy.

Table 2. Questionnaire sections and items

Section and source	Item
0. Reading and writing habits (original / pre-only)	In my free time, I enjoy reading
	Over the past year, besides school, I have read works of fiction
	In my free time, I enjoy writing
	Over the past year, I have written stories
1. Authoriality (original)	<i>When I read a narrative text...</i>
	I wonder what the author is trying to say
	I notice the choices the author has made
	I pay attention to the words the author decided to use
	I wonder how the story would be if the author had made different choices
2. Self-initiation (WSSRLQ)	<i>Generally...</i>
	I try to find out how to write good text
	I practice regularly to improve my writing.
	I read good texts in order to write well.
	I ask others what they think about my writing and why.
3. Planning (WSSRLQ)	<i>Before I start writing, when I plan a text...</i>
	I think about what ideas to put down
	I think about what words, phrases, and sentences to use
	I think about how to organize ideas
4. Ideation (SEWS)	<i>When I start writing ...</i>
	I can think of many ideas for my writing
	I can put my ideas into writing
	I can think of many words to describe my ideas
	I can think of a lot of original ideas.
	I know exactly where to place my ideas in my writing.
5. Revision (re-adaption from Conventions SEWS)	<i>When I reread and revise my text...</i>
	I change the content or structure of the text
	I correct spelling and punctuation
	I change words or sentences
	I correct grammar

In addition to that, the pre-workshop questionnaire contained a four-item introductory section designed to gather information on participants' reading and writing habits. Based on the responses, three profiles of readers and three profiles of writers (strong=9, average=12, weak=9) and readers (strong=13, average=12, weak=5) were identified. They were used as independent variables (Table 3).

3.2. Results

Overall, all groups reported higher post-workshop scores on all dimensions (average increment: +0.30) and on most items, confirming the general positive, even if not large, impact of the proposed activities on all the considered areas.

The analysis of pre-workshop data confirmed the trainer's impression that the first three groups had a comparable starting situation (average of each dimension between 4.51 and 4.96 out of 7), while the fourth group, which engaged in the video-enriched workshop, was weaker (3.84). This seems to make a difference also in terms of impact, as the average variation is +0.46 for W1, +0.43 for W2, +0.24 for W3, and only +0.08 for W4. Another explanation for this gap is that W4 participants engaged less in actual passage writing, and more on writing screenplays for the videos. Combining the data from the groups, on average higher education students increased their self-efficacy and self-regulation almost thrice as much as secondary school students (+0.45 vs. +0.14). Such difference is particularly high in dimensions 2 (self-initiation), 3 (planning) and 5 (revisions).

At the outset of the study, we expected our data to confirm the so-called Matthew Effect (Stanovich, 1986), that so often emerges in digital media interventions: we forecasted higher score increase on stronger readers and writers. The differences observed across groups and education sector seemed to confirm this. A closer analysis provides a different picture (Table 4). Weak readers reported a much higher average pre-post increase (+0.60) than average (+0.25) and strong readers (+0.15). The difference gap is particularly large in dimensions 4 and 5, corresponding to self-efficacy in content ideation and revision. The gap is less consistent in dimensions 1 and 2, while the average pre-post is almost the same for the three groups in dimension 3 (planning). A similar pattern, although less pronounced, can be observed when segmenting by writing habits. In this case, strong writers have the lowest average pre-post difference (+0.24), while average and weak writers share the highest increases across dimensions.

Table 3. Pre-post increase by dimension and by reading habits, writing habits and educational sector. Bold type is used to emphasize the highest value.

	AVG	1 Authoriality	2 Self-initiation	3 Planning	4 Ideation	5 Revision
Strong reader	0.30	0.42	0.29	0.36	0.22	0.19
Average reader	0.41	0.48	0.62	0.42	0.39	0.15
Weak reader	0.54	0.65	0.63	0.33	0.56	0.55
Strong writer	0.24	0.33	0.28	0.00	0.37	0.22
Average writer	0.45	0.60	0.55	0.33	0.32	0.44
Weak writer	0.44	0.47	0.61	0.81	0.33	-0.03
Higher ed.	0.45	0.54	0.70	0.41	0.29	0.30
Secondary sc.	0.24	0.36	0.00	0.30	0.47	0.08

4. Conclusions

This paper illustrated the design of the blueprint of a Gamebook Design & Development workshop, focusing on its structure, and on the selection of digital tools and instructional materials. The workshop blueprint was adapted and implemented in four editions with participants with different profiles, providing elements for assessment. The four editions were also an opportunity to investigate the workshop's impact on reading and writing self-regulation and self-efficacy.

From an instructional perspective, the cases suggest that the GD&D workshop blueprint worked and was easily adapted to four different situations. No major time or technical issues were reported. The workshops generated intrinsic motivation and allowed all participants to complete their products satisfactorily. In short, the GD&D blueprint provides a viable pathway to implement effective gamebook workshops.

From a research perspective, the GD&D workshops supported the development of an active and reflective approach to reading and writing. Namely, results indicate that (a) that GD&D workshops have a positive impact on all considered dimensions of reading and writing self-regulation and self-efficacy; (b) that such impact seems to be stronger for participants with weak reading habits and, even if with a minor difference, with weak writing habits, thus disconfirming – limitedly to this case – the so-called Matthew Effect in education; and finally that (c) the impact seem to be larger on higher education students, as opposed to secondary school students.

Of course, GD&D experiences reported in these pages can only be considered as case studies and provide limited explorative insights. In particular, the numerosity of participants was reduced and their selection was not randomized; no control groups were organized; and data were only analysed with descriptive statistics. For all these reasons no general conclusions can be drawn.

Nonetheless, we find such results encouraging in planning further explorations of digital gamebooks as media devices to support significant learning experiences and tackling relevant learning goals. Conveniently located at the crossroad of pop culture, literature and videogames, and supported by handy web-based free design and development tools, digital gamebooks might provide a rich and stimulating environment for next-generation media education workshops.

Resources

The sample interactive gamebooks mentioned in this paper can be freely accessed online at <https://www.momelabs.ch/lg/>.

References

- Aarseth, E. (1995). *Cybertext: perspectives on ergodic literature*. JHU Press.
- Abbott, D. (2024). "Choose Your Own Adventure! An empirical study on gamification of postgraduate learning on research project design", *The Journal of Play in Adulthood* 6(1), 18-43. <https://doi.org/10.5920/jpa.1475>
- Alves, L., Vieira, J., Dórea, M.deF. & Cerqueira, L. (2023). Digital games and executive functions - a case study with the mediation of Gamebook Guardians of the Forest, in Halls, J., Ainsworth, S. *Gamebooks for Environmental Education: Designing for Content and Pedagogy. Proceedings of the 17th International Conference of the Learning Sciences-ICLS 2023*, 1034–1037.
- Angiolino, A. (2004). *Costruire i libri-gioco. Come scriverli e utilizzarli per la didattica, la scrittura collettiva e il teatro interattivo*, Ed. Sonda.
- Arnaudo, M. (2023a). *Studying Gamebooks: A Framework for Analysis. Analog Game Studies*. September 17. <https://analoggamestudies.org/?p=>/9</studyinggamebooks-a-framework-for-analysis>
- Arnaudo, M. (2023b). Gamebooks and the Materiality of Reading. *RPG 学研究*, 4, 14-24.
- Arnaudo, M. (2024). Experiential nostalgia, ironic homage, and literary awareness in the Italian gamebook, *Forum Italicum*, 58(3), 451–468.
- Bidarra, J., Figueiredo, M., & Natálio, C. (2015). Interactive Design and Gamification of eBooks for Mobile and Contextual Learning. *International Journal of Interactive Mobile Technologies (ijIM)*, 9(3),24–32. <https://doi.org/10.3991/ijim.v9i3.4421>
- Botturi, L., Geronimi, M., & Kamanda, Y. (2018). One-frame Movie. Smartphones and movies for digital literacy development among teens and pre-teens. *Proceedings of INTED 2018*, Valencia, 4497-4503. <https://doi.org/10.21125/inted.2018.0876>
- Bruning, R., Dempsey, M., Kauffman, D. F., McKim, C., & Zumbrunn, S. (2013). Examining dimensions of self-efficacy for writing. *Journal of Educational Psychology*, 105(1), 25–38. <https://doi.org/10.1037/a0029692>
- Carrera, A. (2022). *I libri gioco e il lessico dell'attualità. Educare alla parità di genere attraverso l'utilizzo di immagini e parole*, Politesi Milano, <https://hdl.handle.net/10589/187943>
- De Siena, L. (2023). Scrivere un libro-gioco in classe: un'esperienza didattica di scrittura collaborativa nella scuola secondaria di primo grado. *Italiano a Scuola*, 5(1), 83–108. <https://doi.org/10.6092/issn.2704-8128/14873>
- Dettolè, D. & Leonardi, R. (2020). Dal Libro-Game alle storie digitali. Una didattica con Twine, in *Novecento.org*,13. DOI: 10.12977/nov313
- Fenici, M. & Mosca, I. (2024). Gamebooks and branching narratives in education: fostering sustainability competences to promote positive social change. *Front. Educ.* 8:1335605. <https://doi.org/10.3389/feduc.2023.1335605>
- Figueiredo, M. & Bidarra, J. (2015). The development of a Gamebook for education, *Procedia Computer Science*, 67, 322 – 331.
- Flynn, S. & Hardman, M. (2019). The Use of Interactive Fiction to Promote Conceptual Change in Science: A Forceful Adventure, *Science & Education*, 28 (1-2), 127-152
- Halls, J. & Ainsworth, S. (2023). Gamebooks for environmental education: Designing for content and pedagogy. In Blikstein, P., Van Aalst, J., Kizito, R., & Brennan, K. (Eds.), *Proceedings of the 17th International Conference of the Learning Sciences - ICLS 2023*, 1034-1037. International Society of the Learning Sciences.
- Irwin, B. (2020). Constructing digital 'Choose Your Own Adventure' gamebooks to enhance creative writing and collaboration skills, in Frederiksen, K.M., Larsen, S., Bradley, L. & Thouësný, S. (Eds) *CALL for widening*

- participation: short papers from EUROCALL 2020*, 120-124. Research-publishing.net.
<https://doi.org/10.14705/rpnet.2020.48.1175>
- Kee, K., Vaughan, T., & Graham, S. (2010). The Haunted School on Horror Hill: A Case Study of Interactive Fiction in an Elementary Classroom. In Y. Baek (Ed.), *Gaming for Classroom-Based Learning: Digital Role Playing as a Motivator of Study*, 113-124. IGI Global Scientific Publishing.
<https://doi.org/10.4018/978-1-61520-713-8.ch007>
- Khine, P.P., Thein, W.M., Lim, S.Y., Ponnupillai, A., Lim, Y.S., Sirisinghe, R.G. & Kumwenda, B. (2024). The effectiveness of gamebook teaching-learning approach in undergraduate MBBS course in comparison with the conventional teaching-learning approach. *Education in Medicine Journal*. 16(Supp.1), 79–90.
<https://doi.org/10.21315/eimj2024.16.s1.9>
- Kirchmeyer, B., & Faherty, S. (2017). Reflections on designing and implementing a task-based unit using gamebooks. *Bulletin of Sojo University*, 42, 183-191.
- Longo, M. & Spina, M. (2019). *Scrivi la tua avventura! Dalle storie a bivi ai librogame*, Crepuscolo.
- Raina, L. & Colombano, I. (2022). *Insegnare storia con le narrazioni interattive e i libri gioco. Percorsi operativi e laboratori per la secondaria di primo grado*, Erickson.
- Shen, B. & Wang, L. (2025). Development and validation of Questionnaire for Self-regulated Learning Writing Strategies (QSRLWS) for EFL learners. *International Review of Applied Linguistics in Language Teaching*, 63(3), 2069-2099. <https://doi.org/10.1515/iral-2023-0192>
- Stanovich, K. E. (1986). Matthew effects in reading: Some consequences of individual differences in the acquisition of literacy. *Reading Research Quarterly*, 21(4), 360–407. <https://doi.org/10.1598/RRQ.21.4.1>
- Tran, K. M. (2017). “Her story was complex”: A Twine workshop for ten- to twelve-year-old girls. *E-Learning and Digital Media*, 13(5-6), 212-226. <https://doi.org/10.1177/2042753016689635>