

ПЕДАГОГІКА І ПСИХОЛОГІЯ РОЗВИТКУ ТВОРЧОЇ ОСОБИСТОСТІ

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CROSS-CULTURAL GAME-BASED APPROACHES IN LANGUAGE TEACHING

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The article deals with the modern approaches to language teaching. The aim of the article is to study the methodological and psychological principles of organizing and using art and game elements in a foreign language lesson and to develop and substantiate a methodology for teaching English to university students based on art technologies and gamification, aimed at developing their linguistic and communicative creativity and ability to effectively interact with international clients. The prerequisites and conditions for the development of the art and game-based technologies as a teaching method are considered. The analysis of existing classifications of art and game-based methods as a means of teaching a foreign language, as well as methods of motivating students using these methods, is carried out. The main provisions defining the role of the art and game-based approaches in language teaching are proposed. The conclusions are made according to the results of the research and analysis that the game should be short, creative and interesting for students to make them effectively communicate in foreign language with international guests.

Key words:

cross-cultural approach; English language teaching; game-based technologies; game methods; game situations; motivational sphere; foreign language communication; psychological barrier; communicative tasks.

Анотація:

Баранцова Ірина. Міжкультурні ігрові прийоми до викладання мови.

У статті розглянуто сучасні підходи до викладання мови. Метою статті є вивчення методологічних та психологічних принципів організації й використання художніх та ігрових елементів на уроці іноземної мови, а також розробка та обґрунтування методики викладання англійської мови для студентів університетів на основі художніх технологій та гейміфікації, спрямованої на розвиток їхньої лінгвістичної та комунікативної креативності та здатності ефективно взаємодіяти з іноземними клієнтами. Опрацьовано передумови та умови розвитку художніх та ігрових технологій як методу навчання. Проведено аналіз існуючих класифікацій художніх та ігрових методів як засобу викладання іноземної мови, а також методів мотивації студентів за допомогою цих методів. Запропоновано основні положення, що визначають роль міжкультурного та ігрового підходів у викладанні мови. За результатами дослідження та аналізу зроблено висновки про те, що гра має бути короткою, креативною та цікавою для студентів, щоб вони могли ефективно спілкуватися іноземною мовою з іноземними гостями.

Ключові слова:

міжкультурний підхід; викладання англійської мови; ігрові технології; ігрові методи; ігрові ситуації; мотиваційна сфера; іншомовне спілкування; психологічний бар'єр; комунікативні завдання.

Setting the problem. English is the international language of tourism. Most foreign guests (Europe, USA, Australia, part of Asia) use English as a lingua franca. Without a confident command of English, employees in the tourism industry lose potential clients even before the service is sold.

Today the growing popularity of Ukraine increases the share of foreign guests – the staff is needed who can serve them quickly and correctly. In critical situations (medicine, weather, evacuation, loss of documents), accurate communication in English minimizes risks. Tour descriptions, websites, social networks, different platforms require high-quality English-language content and SEO. Poor translation undermines trust. Working with international operators, airlines, insurance providers and brands requires business English. Understanding reviews, trends and requests of international tourists (TripAdvisor, Booking, Instagram) occur in English.

For effective interaction with international clients, linguistic and communicative creativity is very important – the ability to flexibly, quickly and appropriately use language and non-verbal means for effective interaction with different foreigners. This is

not only knowledge of words, but the ability to reformulate complex information in a clear, friendly style; create vivid, memorable stories (storytelling) about local attractions; adapt the communication style to the cultural expectations of the guest (formal/informal); use improvisation in non-standard situations (delay, complaint, unusual request); combine language with gestures, visuals, maps and applications for better understanding.

Our time is characterized by the search for new methods of teaching foreign languages that develop not only the quality of speech skills but also contribute to the development of the personality of students. Traditional methods of teaching English to tourism professionals in Ukraine often focus on grammar, translation and memorization of vocabulary, leaving aside creative self-expression (the ability to spontaneously and figuratively talk about tourist sites, create emotionally engaging descriptions); practical preparation for real communication situations (working with complaints, negotiating with partners, cross-cultural communication, improvisation in unforeseen circumstances); cross-cultural adaptation (the ability

to change the style of speech to suit the cultural norms of the client).

With the growth of tourism in Ukraine, this gap leads to a decrease in the quality of service and missed opportunities in the international market. The solution may lie in the integration of art and game-based technologies. In search of effective techniques that modern methods of teaching English require from us, we turn to educational psychology, which studies the game as an effective method of teaching and implementing both educational and cognitive tasks.

Many outstanding foreign scientists have contributed to the study of the game as a teaching method, emphasizing its role in the development of children and adults. They considered the game as something more than just entertainment, seeing in it an important tool for cognitive, social and emotional development. Among the most significant figures are:

Friedrich Froebel. He is one of the first to classify game activity as a pedagogical phenomenon and laid the foundations of the theory of game in his pedagogical concept. Froebel believed that game facilitates the learning process, making it more accessible to children.

Jean Piaget. His work on cognitive development includes the study of the role of games in the development of thinking, intelligence and creative abilities.

James Mark Baldwin. He also contributed to the study of games, especially in the context of personality development and socialization. Baldwin believed that games contribute to the formation of self-awareness and understanding of social roles.

Henry Wallace. He was a proponent of the use of games in education and saw it as a means of developing creativity and problem solving.

Bruner. He noted that games contribute to the development of flexibility of thinking and the ability to improvise, which is an important skill in the modern world.

In general, foreign scholars recognize that games are an effective teaching method that contributes to the development of cognitive, social, emotional and creative skills in children and adults. The game form of learning helps to make the learning process more exciting, motivating and accessible, and contributes to better assimilation of information and development of communicative skills.

In Ukraine, tourism development is enshrined as a priority area of state policy. The Tourism Development Strategy until 2030 emphasizes the growth of inbound tourism and improvement of service quality. In this regard creative communication skills are becoming very important: a specialist must be able not only to speak correctly, but also to adapt speech to the cultural expectations

of clients from different countries. Linguo-communicative creativity increases the country's competitiveness in the international arena, improves the impression of a tourist and contributes to the growth of recommendations (word-of-mouth). The use of game-based technologies corresponds to modern trends in education and allows training specialists who can quickly adapt to the dynamic conditions of tourism.

The aim of the article is to study the methodological and psychological principles of organizing and using game elements in a foreign language lesson and to develop and substantiate a methodology for teaching English to university students of different specialties based on art technologies and gamification, aimed at developing their linguistic and communicative creativity and ability to effectively interact with international clients.

The hypothesis of our research is that the inclusion cross-cultural game-based technologies (dramatic scenes, creation of tourist narratives, simulation of tourist scenarios, digital quests) in teaching English to university students significantly increases the level of their creative self-expression and emotional expressiveness in speech and helps to accelerate the formation of spontaneous communication skills and adaptation to unforeseen communication situations.

«Game» denotes a type of social activity, serves as a form of mastering and obtaining social, everyday experience. According to scholars' opinion, «game» is one of the types of activity of humans and animals in the process of their life» (Abbasi et al., 2021, p. 201-212).

According to the author-methodologist D. Brown, «game is one of the forms of simulation modeling, in which interaction of communication partners occurs during the imitation of conditions of future professional activity of students, in which students develop and improve communication skills and abilities in a foreign language» (Brown, 2019).

In didactics, «game is considered as a tool for building effective communication between students and the teacher» (Zakharova, 2017, p. 113). «Didactic games are practical group exercises aimed at the application of methods and techniques in artificially created conditions that reproduce real circumstances. During such a game, the student develops a motive, the essence of which is to successfully perform the role taken on. The main difference between didactic games is their focus on the learning process, on the development of skills and abilities. This type of game helps students to actualize theoretical knowledge in practice» (Zakharova, 2017, p. 113-122).

Researcher O. Diadikova (2020) identifies the following types of didactic games: game techniques,

story games, simulation games, role-playing games and business games.

In didactics, games are divided according to the following features: the feature of the game itself, didactic tasks, the presence or absence of auxiliary means, the duration of the game and preparation, the age of the students and the nature of their activities, the form of organization of the students' activities and examples of games (Diadikova, 2020).

In language classes, a game is a form of activity in situations specially simulated for the purpose of consolidating and activating the educational material. In games as a special type of social practice, the norms and morals of human life are reflected, it ensures the knowledge and assimilation of reality itself, as well as the simultaneous emotional, intellectual, moral and creative development of the individual (Palaniappan, 2022, p. 104-116).

Teresa Amabile views creative productivity as a function of three key components: domain expertise (knowledge and skills in the subject area), creative skills (thinking, strategy) and motivation (especially internal). For language teaching in tourism, this means even with a good command of vocabulary and grammar, creative expression (improvisation, storytelling) depends on a pedagogical environment that supports internal motivation, provides freedom of choice and provides opportunities for experimentation. Thus, methods that encourage autonomy, risk and originality (drama, creative writing, project work) will enhance linguistic and communicative creativity.

Communicative language teaching and ESP (English for Specific Purposes) approaches focus on tasks and genres typical of professional activity. For tourism, for example, this means orienting learning tasks toward real communicative acts (check-in, excursion, complaint, selling excursions), rather than abstract exercises. Motivation theories (Self-Determination Theory and the motivation components in Amabile) explain why game elements (clear goals, feedback, a sense of competence and autonomy) increase engagement. Gamification also relies on behavioral and cognitive mechanisms – rewards, unsigned goals, socialization-that encourage practice and repetition (Salen, 2003).

In modern methods of teaching foreign languages, there are various classifications of games. For example, P. Emma distinguishes such types of games as «games-manipulation of objects, games-competitions, games of a physical nature, games using visual aids, games-stagings, scenario games. Role-playing games are especially popular in language classes» (Emma, 2020).

Some methodologists distinguish didactic games, outdoor games, plot-based role-playing games, dramatization games (Yen-Hui, 2010, p. 126-142).

Researchers J. Richards and T. Rodgers classify games according to the following criteria:

- goal (language, speech);
- method of implementation (oral, written, role-playing, imitative-modeling, etc.);
- level of complexity (reproductive, creative);
- number of participants (individual, group, pair, frontal);
- type of tasks (operational, tactical, strategic) (Richards and Rodgers, 2001).

The goal of the game is not the result, but the process itself. This distinguishes it from other types of productive activity. When studying the issue of games, you can come across the term «game-based technology». This is a group of methods and techniques for organizing the pedagogical process in the form of various pedagogical games that stimulates children's cognitive activity, «provokes» them to independently search for answers to questions that arise, and allows them to use their life and everyday experience (Lloyd, 2017). Unlike games in general, game technologies have a characteristic feature – the technologies clearly define the goals of teaching and the corresponding pedagogical result, which can be justified, clearly designated and characterized by educational and cognitive orientation. According to C. Lastra, the concept of «game pedagogical technologies» includes a large group of methods for organizing the pedagogical process in the form of various pedagogical games» (2017).

Based on the concept of «game-based methods», it is worth paying attention to the word «method», which appears in the concept. Let us turn to the meaning of «method». «Method is a basic category of methodology, in the most general sense – a way of achieving a goal, a certain orderly activity» (Lastra, 2017). According to C. Lastra, this concept is very broad and is used in modern science in three ways: general methodological, general didactic, and properly methodological or specific methodological. It is also possible to distinguish conscious methods, combined or mixed methods and intensive methods (2017). In this classification, it is worth mentioning separate direct (natural) methods, aimed directly at teaching foreign languages (Lastra, 2017).

The name of the group of methods comes from the nature of their application. Voltaire, Berlitz and Gouin are the founders of this method. The method became widely known in the middle of the 19th century. Representatives of the method believed that in lessons the teacher should teach a foreign language by forming an associative series, avoiding the use of the native language. This contributed to the strong assimilation of language units. The main advantage of the method is «abandonment of the native language of the students. The meaning of language units is revealed with the help of visual aids, without

resorting to translation» (Lloyd, 2017, p. 1-21). This method widely used games that recreated a communication situation close to reality, which contributed to the formation of speech automatisms.

It is worth paying attention to the «Army» method of teaching foreign languages. This method originated in the United States during the Second World War. This method is a short course on introduction to the language, since it was necessary to urgently prepare people to establish communication with the allies (Lloyd, 2017, p. 1-21).

Today, this method is called «intensive». During such training, students study dialogues on everyday topics, listen to the teacher's speech, repeat, and then memorize. This method has its pros and cons. The advantages include immersion in the language environment, high motivation, and the pace of learning. Of the minuses, it is worth noting that students are limited in topics; after completing such courses, students most often encounter a language barrier, since in real life they may not have enough memorized cliché phrases.

The «governess method» is a conventional designation for a method of teaching foreign languages in families, when foreigners were invited to teach a foreign language. During communication, the use of the native language was reduced to a minimum, the formation of speech skills and abilities took place during the repetition of speech patterns. The term «exercise» can often be found along with games. «An exercise is a structural unit of the methodological organization of educational material» (Diadikova, 2020). Exercises are purposeful, organized actions that ensure the implementation of actions with the material and the formation of mental actions on their basis.

O. Diadikova uses the term «gamification». «This is a type of activity, built on the basis of using the game as a means of learning» (2020). If we consider the game in the context of the educational process, then it is, first, an important tool, a stimulus for mastering a foreign language. It has been proven that students who study a language through a game learn the material much more effectively.

Teaching English to students requires a needs analysis of the target group – guides, receptionists, tour operator managers – and building materials around real tasks (phone calls, bookings, excursion speeches, claims settlement). Best practices integrate corpus data (real dialogues), genre analysis, and practice-oriented tasks.

Research on approaches to teaching English in foreign countries often emphasizes the need to consider bilingualism, different motivations for learning English, infrastructural limitations, and the importance of culturally specific content. At the same time, there are fewer empirical studies in the region devoted specifically to combining art methods and

gamification for different professionals – especially at the level of controlled experiments in Ukraine and neighboring countries. Lack of research combining art technologies and gamification in the formal design of English for tourism courses – most studies analyze either drama/art practices or game methods separately.

We should note the limited empirical base in the post-Soviet context, especially controlled studies that would test the impact of such methods on measurable indicators of linguistic communicative creativity and customer satisfaction. There are few studies which operate with the concepts of «linguo-communicative creativity» as a separate variable; more often, either «speech/fluency» or «creativity» are studied separately, but not their interaction. There is a lack of standardized tools for assessing linguistic communicative creativity. Rubrics are needed to assess the originality of narratives, adaptability of speech, and the ability to improvise in work situations.

The proposed study combines art technologies (drama, narratives, visual practices) and gamification (simulations, digital quests) as a single pedagogical package aimed at developing linguistic and communicative creativity among different professionals. This meets the first gap (separate research). Experimental testing in local conditions will provide empirical data relevant to the post-Soviet context: the influence of bilingualism, cultural expectations of clients, organizational barriers. This addresses the second gap. The study will measure not only standard language indicators (fluency, grammar), but also specific qualitative and quantitative indicators of linguistic and communicative creativity: originality of narrative, flexibility of communication strategies, speed of improvisation, as well as external KPIs (customer satisfaction, NPS, sales conversion). The developed methodology will be accompanied by replicable training modules, assessment rubrics and scaling recommendations (including requirements for digital resources), making the research applicable to training centers and tourism companies.

Intervention model: 8-12-week ESP (English for Special Purposes) tourism course, where each lesson combines: 20-30% theory/vocabulary, 40-50% art practices (drama, storytelling), 20-30% gamified simulations (digital + offline quests).

Control group: traditional course (grammar/vocabulary + role-playing exercises in a standard form).

Experimental group: each lesson combines 20-30 minutes (target vocabulary/structures) + 40-50 minutes (art practice: drama/storytelling/visual projects) + 20-30 minutes (gamified activity: simulation/quest/assessment). Final week – presentation of projects and «mastery shop» simulations.

Measurements: pre- and post-tests for fluence, pragmatics; narrative creativity assessment rubrics (originality, adaptability, emotional expressiveness); behavioral metrics in simulations (reaction time, number of proposed solutions); reviews of foreign mystery shoppers and NPS.

Analysis: mixed methods – quantitative (ANOVA, regression models) and qualitative (content analysis of narratives, interviews with participants).

The theoretical foundations provide a strong perspective for the development of a course, the purpose of which is to develop the ability of specialists in the tourism industry of Ukraine to communicate creatively and adaptively with international clients. The literature review shows the proven benefits of art technologies and gamification separately but reveals clear gaps in research that combines these approaches and tests them in the post-Soviet context. Our study can fill this gap by offering a theoretically grounded and empirically tested methodology.

The study is based on a before/after experimental design with a control group. It aims to identify the impact of a combination of art technologies (dramatization, storytelling, creation of tourism narratives) and gamification (simulation of tourism situations, digital quests) on the development of linguistic and communicative creativity of tourism professionals in Ukraine.

The following materials were used. Art technologies: dramatic scenes (e.g., «meeting tourists at the airport», «city tour»); storytelling (creating stories about attractions); multimedia tourism presentations. Gamification: simulations of real situations (guidance with a group, resolving complaints); digital quests (Kahoot/Quizizz for testing tourism vocabulary);

Assessment tools: oral speech assessment rubric (adapted to the CEFR for the tourism context); creativity test in language tasks (creation of advertising text); motivation questionnaire (5-point Likert scale).

The experimental group had 2 classes per week (90 min), including a combination of art technologies and gamification. The control group had the same number of hours, but without art and game methods. Each week in the experimental group combines one art method and one game element to activate both creativity and motivation. In the control group, the tasks are repeated on the topic but remain within the framework of traditional methods (grammar, translation, reading). The research was conducted in compliance with the principles of voluntariness, confidentiality and the right to refuse without negative consequences.

In this study, parametric statistical methods were used to analyze the data, allowing us to evaluate the

effectiveness of the implementation of art technologies and gamification in comparison with traditional teaching methods. If the p -value < 0.05 in the paired t -test for the experimental group and there is no significant growth in the control group, it can be concluded that art technologies and gamification have a positive impact on skill development.

In our study, a paired sample t -test was needed to compare the results before and after training within one group. For the experimental group, we checked whether oral speech, creativity in language tasks and motivation indicators changed after the introduction of art technologies and gamification. The average score for oral speech increased from 3.2 to 4.1 according to the CEFR rubric and the p -value < 0.05 means that the improvements are statistically significant. For the control group, we checked whether traditional training provided significant improvements. P -value > 0.05 means that we can assume that there are almost no changes or they are random. This test answers the question – did the skills improve in each group separately.

Independent Samples t -test compared the results between the groups after the experiment. Here, we took only the posttest and looked at whether the average indicators of the two groups differ. The experimental group showed an average score of 4.1 in oral speech in the posttest, while the control group showed 3.4, and p -value < 0.05 , which means that the experimental methods are more effective. This test answers the question: which method was more effective?

Even if the result is statistically significant, it is necessary to understand how significant it is in practice.

Small effects ($d \approx 0.2$) – there are improvements, but they are weak.

Average effect ($d \approx 0.5$) – noticeable improvements.

Large effect ($d \geq 0.8$) – a very strong influence of the method.

Cohen's d turned out to be bigger for the experimental group, which was a strong argument in favor of introducing art technologies and gamification into tourism specialist training programs.

Before t -tests, we should make sure that the data has an approximately normal distribution (Shapiro-Wilk); the dispersions in the groups are approximately equal (Leven). If these conditions are violated, nonparametric tests (for example, the Mann-Whitney U test) can be used.

SPSS and R were used during the experiment. SPSS is convenient for quickly conducting t -tests and obtaining tables with p -value, average values, and standard deviations. R is flexible for plotting graphs (dynamics by week, boxplot by group) and checking statistical assumptions.

The experimental group demonstrates significant growth in all three indicators, while the control group remains almost stagnant.

The experimental group showed significant improvement in the assessments of linguistic communicative creativity ($t(19)=6.02, p<0.01$), oral speech ($t(19)=5.12, p<0.01$) and motivation

($t(19)=4.85, p<0.01$). In the control group, the changes are statistically insignificant ($p>0.25$). The Cohen effect (d) in the experimental group is large (0.85-1.05), indicating a strong practical impact of the method.

A summary of the experiment results was prepared in the form of a table with an emphasis on statistical indicators and key trends.

Table 1. Comparison of Pre- and Post-Test Results

Indicator	Group	Before (M±SD)	After (M±SD)	t(df)	p	Effect size (Cohen's d)
Oral Speech (CEFR)	Experimental	3.2 ± 0.4	4.1 ± 0.5	t(19)=5.12	<0.01	0.85(large)
	Control	3.3 ± 0.4	3.4 ± 0.5	t(19)=1.15	0.25	0.18(small)
Creativity in Language Tasks	Experimental	3.0 ± 0.5	4.2 ± 0.4	t(19)=6.02	<0.01	1.05 (large)
	Control	3.1 ± 0.5	3.2 ± 0.4	t(19)=0.95	0.35	0.15(small)
Motivation	Experimental	3.4 ± 0.5	4.3 ± 0.4	t(19)=4.85	<0.01	0.92(large)
	Control	3.5 ± 0.4	3.6 ± 0.4	t(19)=0.88	0.39	0.14(small)

The following key trends were observed during the experiment. The growth of creativity was especially pronounced in the creation of tourist texts and scenarios, with an increase in originality and adaptability. Game and art-based technologies increased the internal involvement of participants, i.e., an increase in motivation was observed. After training, the experimental group's indicators were higher than the control group's ($p<0.05$), indicating the effectiveness of the method.

The results of this study suggest that the integration of cross-cultural game-based methods had a strong and measurable impact on the development of linguistic and communicative creativity among future tourism professionals. The most plausible explanation lies in the way these approaches combine interactivity, emotional engagement, and practical relevance. Drama, storytelling, and the creation of tourist narratives immersed participants in authentic communicative situations that required spontaneous language production and adaptive strategies. These activities, far from being abstract exercises, closely replicated the types of exchanges that tour guides, hotel staff, or travel managers face in their professional practice – from welcoming guests at an airport to resolving complaints during a guided tour. Such realism meant that language learning was never separated from its professional context, which in turn strengthened learners' ability to transfer skills beyond the classroom.

Gamification amplified these effects by creating an atmosphere of challenge, immediate feedback, and recognition. Digital quests, competitive simulations, and scenario-based games sustained motivation, which according to Amabile's theory of creativity is

an essential driver for originality and risk-taking in language use. The combination of artistic expression and game mechanics not only increased the willingness to participate but also encouraged learners to experiment with language, take creative risks, and engage emotionally with the content. This aligns with previous research on ESP, where tailoring tasks to the real communicative demands of a profession has been shown to enhance fluency and confidence (Richards & Rodgers, 2001). It also resonates with gamification studies (Abbasi et al., 2021) and art-based pedagogy (Lastra, 2017; Lloyd, 2017) but extends their findings by demonstrating that the synergy of both approaches produces particularly strong results in the underexplored field of English for tourism in Ukraine.

These outcomes have direct relevance. The growth of inbound tourism, driven by destinations like Kyiv, Chernihiv, Odessa, demands specialists who can communicate not only correctly, but also creatively and adaptively with visitors from diverse cultural backgrounds. Traditional training methods, with their focus on grammar drills and memorized vocabulary, do little to prepare learners for the unpredictable and often highly interpersonal nature of tourist interaction. The improvements observed in this study – in spontaneity, emotional expressiveness, and narrative originality – directly address this gap and align with the country's Tourism Development Strategy 2030, which emphasizes quality service and cultural adaptability.

At the same time, the findings should be interpreted considering certain limitations. The training period lasted only 8-12 weeks, which leaves open the question of how well these skills are retained

over time. Participants were students preparing for tourism careers rather than practicing professionals, so the transfer of these gains into workplace performance remains to be tested. The study focused narrowly on linguistic creativity and motivation, without measuring other soft skills such as cross-cultural empathy or conflict resolution. Moreover, as the experiment was conducted in a specific cultural and educational setting, its outcomes may not directly apply to tourism contexts with different linguistic or market characteristics.

Nevertheless, the practical implications are clear. Tourism English courses at vocational colleges and universities in Ukraine could benefit from systematically integrating art-based practices and gamified simulations into their structure, dedicating a substantial portion of class time to activities that mirror real professional challenges. The same approach could be adapted for in-house training programs run by tour operators, hotels, or destination management organizations. Developing standardized rubrics for assessing linguistic and communicative creativity would make it possible to track progress and maintain quality across different programs. By embedding these methods into formal training, Ukraine can prepare a generation of tourism professionals who are not only linguistically competent but also creatively agile in responding to the varied and dynamic demands of international visitors.

Conclusions. By cross-cultural game methodology we mean certain art and game-based technologies, elements, motives in educational activities. The game as such is recognized by psychologists as a type of unproductive activity, it exists for pleasure, cannot impose or force. We must consider that cross-cultural game-based techniques should be built on already familiar speech and grammar material, avoiding clutter in instructions.

The present study is set out to explore how combining art-based methods and gamification could enhance the linguistic and communicative creativity of future tourism professionals in Ukraine. Using a controlled before-and-after experimental design, the research compared a traditional English for tourism course with one enriched by drama, storytelling, and gamified simulations. The results demonstrated clear and statistically significant improvements in oral proficiency, creative language use, and motivation in the experimental group, while the control group showed minimal change.

These findings highlight the value of integrating artistic and game-based approaches in the training of tourism specialists. By fostering authentic,

interactive scenarios and encouraging emotional engagement, such methods prepare learners not just to communicate correctly, but to adapt creatively to diverse cultural contexts – a crucial skill in Ukraine’s rapidly developing tourism sector. This is especially relevant for destinations like Kyiv, Chernihiv, Odessa, where visitor satisfaction depends heavily on the ability to deliver engaging, culturally attuned communication.

In practice, the results suggest several directions for implementation. Tourism English curricula in universities and vocational colleges could allocate substantial time to art-based and gamified activities, ensuring that students regularly practice in realistic professional contexts. Industry stakeholders – from tour operators to hotels – could adopt these methods in staff development programs, using digital platforms and role-play exercises to maintain engagement and measure progress. The creation of standardized assessment rubrics for linguistic and communicative creativity would help ensure consistent quality across institutions.

Looking ahead, further research could extend this work by testing the approach with practicing tourism professionals, assessing long-term skill retention, and exploring its effects on other competencies such as intercultural sensitivity and conflict resolution. Comparative studies in different cultural and market contexts would also clarify the adaptability of these methods, paving the way for their broader application both within Ukraine and beyond.

The prospects of our research are to trace the patterns and algorithms of the influence of certain types and varieties of gaming activities on certain psychological characteristics of students, areas of their motivational sphere and trends in the development of language skills in groups. For example, what gaming techniques should be used to influence the development of spontaneous communication skills in a group with a sufficient level of proficiency in grammar or, how to consolidate knowledge of grammar principles in communicative practice in a group with a low level of grammar knowledge, but at the expense of students who have sufficient lexical knowledge and are motivated to speak. That is, we strive to indicate the ways of influencing the development of speech skills aspect by aspect, to suggest how to select the key to successful provision of the educational process, taking into account both the psychological and pedagogical characteristics of the group and individual students, and the fact that a foreign language is taught for students of tourism field and is not a core discipline of training.

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