

traditional notions of literacy needed to be expanded to include multiple forms of communication and meaning-making in today's diverse societies [6]. As multiple terms are used in the literature (literacy, literacies, multiple literacies, multiliteracies), multiliteracies learners engage in synaesthesia — or working with multiple modes (e.g., speech, gesture, color, image, font) to transform meaning. M. Navehebrahim stated that multiliteracy is considered as: “microcosmic of the broader notion of a new basics, in which both the traditional content of, and the traditional orientations to knowledge have been substantially revised” [7]. Z. Subhan supported that multiliteracies are: “the requisite knowledge and skills to send and interpret messages through multiple media and modes in rapidly changing local and global contexts, and to align meanings within situated social practices” [8]. In other words, multiliteracies suggest the ability to make meaning, both receptively and productively, across an array of texts, through diverse resources [8].

Multiliteracies involve not only consuming information but also analyzing, evaluating, and synthesizing it. This helps individuals develop critical thinking skills, enabling them to navigate complex issues, distinguish between fact and opinion, and make informed decisions.

Moreover, the world is constantly changing, and new technologies and media platforms emerge regularly. Multiliteracies help individuals adapt to these changes by equipping them with the skills to learn and use new tools effectively, stay updated with current trends, and navigate evolving digital landscapes.

That is why multiliteracies enhance individuals' ability to communicate, think critically, appreciate diversity, adapt to change, and participate responsibly in an increasingly interconnected and digital world.

Conclusion. In conclusion, definitions of foreign language teacher's multiliteracies shed light on the evolving nature of language instruction. The term “multiliteracies” has derived from literacy as the requisite knowledge and skills to send and interpret messages through multiple media and modes in rapidly changing local and global contexts, and to align meanings within situated social practices. Definitions of multiliteracies emphasize the importance of integrating technology, critical thinking, and cultural awareness into language instruction. This ensures that foreign language teachers are equipped to foster students' ability to navigate the globalized world and effectively communicate in diverse contexts. By embracing multiliteracies, foreign language educators can empower students to become competent and culturally sensitive global citizens.

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EDUTAINMENT AND THE PHILOSOPHY OF ENJOYABLE LEARNING

Introduction. Many researchers agree that intrinsic motivations can have an effect on students' engagement with teaching technology. Intrinsic motivation involves “the performance of an activity for no apparent reinforcement other than the process of performing the activity” [1, p. 1355]. Perceived enjoyment is a fundamental intrinsic motivation that specifies the extent to which fun can be derived from using pedagogic technology or a teaching aid [1, p. 1355].

The effect of perceived enjoyment of learning has been touched upon in several recent studies. The COVID-19 pandemic forced the educators to explore the factors that make online learning attractive and enjoyable [2; 3] to

keep students engaged with nobody supervising them directly. The design of fun and engaging teaching activities in holds significant importance in terms of enhancing students' learning outcomes and sparking their interest [4].

The relevance of the given research arises from the problem of the overall lack of the students' intrinsic motivation towards learning and the recently developing pedagogical paradigm of "enjoyable learning" and "edutainment".

Main part. The aim of the research is to uncover the variable components of teachable content and educational activity that have the potential of making learning English as a foreign language more enjoyable for university students.

The object of the research is the fun component of university students' educational activity.

The subject of the research is the variability of fun components defined by teaching methodology and the students' generational differences.

The research is intended to find answers to the following research questions:

- 1) What is fun as a motivational component and a pedagogical concept within the paradigm of "edutainment"?
- 2) What are the modern theoretical models serving to understand and classify fun?
- 3) What are the means of identifying fun components within the framework of teaching English as a foreign language to university students?
- 4) What occasional fun components can be found in the teachable content and educational activity of the traditional foreign language class?
- 5) What fun components can be traced in the textual materials supporting the organization of a communicative live-action role-play game as an interactive learning event?

To explore the components of teachable content and educational activities that could sparkle fun thus motivating students intrinsically towards EFL learning, we suggest to turn to the ludological theories of fun applied to gaming and game-development.

The theory suggested by Roger Caillois, the elder of ludologists, offers a full array of "drivers" to engage players based on behavioral evidence. Its approach is useful for gamification because it's focused on engagement, rather than inner structures of gaming. Caillois' theory classifies games by four primary drivers resulting in four kinds of playful experience [5]:

- **Agon** (or competition: against others, themselves, or game itself);
- **Alea** (or chance: the element of randomizing and uncertainty, e.g. rolling the dice, making bets or forecasts);
- **Mimesis** (or mimicry: found in theatres or movies, this driver is about to feel emotion and sensation or to act fictionally in a fictional world);
- **Ilinx** (or vertigo: a state of altered perception, usually connected with loss of control, e.g. a roller coaster or a bungee-jumping).

This classification applies to any experience felt as "fun".

Any game environment stimulates player to get their reactions. As guideline, any driver is attuned to a specific response in player's behaviors [5]:

- **Competition and cooperation** are made by Agon. It's easy to foster a competition, while to achieve cooperation you need to split your audience in teams.
- **Expectation** about future and intellectual fulfilment are products of an Alea-based game experience. Self-fulfilment is powerful, and it drives to a strong and long-term engagement which is (or should be) used as driver in learning and education.
- **New feelings** or a cathartic experience is made by Mimesis. Movies and theatres are good examples. It's very important in storytelling and communication.
- **Strong emotions** and loss of control are connected with Ilinx. This driver allows a very deep connection with the game experience. As a side effect, this driver requires an existing engagement to properly work.

Another framework of fun is based upon feelings perceived by player. From this point of view, it's very similar to Caillois' theory. Instead of four drivers, according to Marc LeBlanc lectures at Northwestern University, there are **eight possible kinds of fun** [5]:

- **Sensation** — games engage your target senses directly (the audio and video "eye candy" of video games; or the physical movement involved in playing sports, or the feelings of wood and weight of a chess piece);
- **Fantasy** — games can provide a make-believe world, that is somehow more interesting than the real world;
- **Narrative** — games can involve stories (embedded by designers, or emergent created through player action) that can engage players even better than a book, or a movie;
- **Challenge** — some games derive their fun largely from the thrill of competition: with others, with themselves, with the game itself;
- **Fellowship** — in many games with a high social component, the social interaction (with family, friends or on line) in a strong motivator to keep playing;
- **Discovery** — many games rely on the sense of wonder connected to find out something new, as in in adventure and role-playing video games;
- **Expression** — the possibility to express yourself through game play, like in RPG game or even in open-world video games like "The Sims" or "Fable";
- **Submission** — many games allow to build game interaction as an ongoing hobby, rather than an isolated event (a single play). Usually applied in tournament (Magic: the Gathering) or guild format (World of Warcraft), or

even simply ritualized play of games at a weekly meeting. This last point, in fact, is lacking in Caillois while can be useful to improve your solutions simply changing its fruition by player.

All the theories listed above are known to be successfully applied to game-development, marketing and education and can be used in a combination as the basis to develop the rubrics for pedagogical observation to establish the elements of fun and enjoyable learning in the teachable content, educational activities and textual component of both traditional and innovative forms of teaching English as a foreign language at the university.

Conclusion. The pedagogical and psychological understanding of fun is closely connected with intrinsic motivation of learners: fun and enjoyment are the factors motivating to perform a certain educational activity for the sake of activity itself and no other obvious reason. To trace the elements of fun in educational environment, teachable content and activities suggested to learners, one can adhere to what is known to the present-day ludologists and game-designers. The key fun-provoking factors related to gamification and applicable to education are competition and cooperation, expectation and intellectual fulfilment, new feelings and cathartic experience, strong emotions and loss of control, as well as physical sensation, fantasy, narrative, discovery, self-expression and submission.

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