

The background of the cover features a photograph of a library. In the foreground, an open book is displayed, showing a page with a woodcut illustration of a person and another page with a large, ornate illuminated initial. Behind the book, several wooden bookshelves are filled with numerous books of various sizes and colors, creating a sense of a vast collection of knowledge.

**СУЧАСНІ
ПОЛІПАРАДИГМАЛЬНІ
ЛІНГВІСТИЧНІ СТУДІЇ
ТА ВПРОВАДЖЕННЯ
ЇХНЬОЇ МЕТОДОЛОГІЇ В
ОСВІТНІЙ ПРОСТІР
ВИЩОЇ ШКОЛИ**

Вінниця

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**ВІННИЦЬКИЙ ДЕРЖАВНИЙ ПЕДАГОГІЧНИЙ УНІВЕРСИТЕТ
ІМЕНІ МИХАЙЛА КОЦЮБИНСЬКОГО**

**факультет іноземних мов
кафедра англійської мови та методики її навчання**

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ВДПУ імені Михайла Коцюбинського

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Електронне видання

Колективна монографія узагальнює сучасні лінгвістичні та методичні дослідження, що поєднують когнітивні, інтермедіальні, гендерні та цифрові підходи до вивчення мови й викладання іноземних мов. Видання відображає поліпарадигмальність сучасної філології та орієнтацію української вищої освіти на європейські наукові й освітні стандарти.

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АНОТАЦІЯ

Колективна монографія *«Сучасні поліпарадигмальні лінгвістичні студії та впровадження їхньої методології в освітній простір вищої школи»* узагальнює результати п'ятирічної наукової діяльності кафедри англійської мови, спрямованої на дослідження сучасних тенденцій у філології та методиці викладання іноземних мов. Видання поєднує філологічний і методичний напрями, відображаючи взаємозв'язок теоретичної науки та освітньої практики.

У філологічному розділі представлено когнітивно-дискурсивні, семіотичні, інтермедіальні та гендерні студії, що демонструють поліаспектність сучасної лінгвістики. Дослідження охоплюють аналіз концептів у масовій культурі, політичного дискурсу, інтермедіальності сюрреалістичної поезії, а також гендерної фокалізації у художньому тексті.

Методичний розділ присвячено формуванню іншомовної комунікативної компетентності майбутніх філологів і вчителів англійської мови. Автори досліджують стратегічні, комунікативні та соціокультурні аспекти навчання, проблеми автономного навчання, використання автентичних матеріалів, цифрових технологій, інтернет-ресурсів і штучного інтелекту. Окрема увага приділяється питанням контролю, тестування та зворотного зв'язку у процесі формування мовленнєвих умінь.

Монографія є внеском у розвиток сучасної української філології, відображає інтеграцію національної наукової школи у світовий гуманітарний контекст і пропонує нові методологічні орієнтири для вищої освіти України.

Ключові слова: поліпарадигмальність, когнітивна лінгвістика, інтермедіальність, гендерні студії, комунікативна компетентність, автономне навчання, цифрові технології, штучний інтелект, сучасна освіта.

SUMMARY

Contemporary Poly-paradigmatic Linguistic Studies and the Implementation of Their Methodology in the Higher Education Space

The collective monograph presents the results of five years of research conducted by the Department of the English Language. It integrates theoretical and methodological dimensions of modern linguistics and foreign language teaching, demonstrating the productive interaction between philological scholarship and educational innovation.

The philological section unites studies in cognitive-discursive, semiotic, intermedial, and gender approaches, which together reflect the polyparadigmatic character of modern linguistic thought. The articles explore the verbalization of concepts in popular culture, features of Ukrainian and American political discourse, intermedial interpretations of surrealist poetry, and gender-based focalization in literary narratives.

The methodological section focuses on the development of foreign language communicative competence among future teachers and philologists. It examines strategic and sociocultural dimensions of language education, methods of fostering learner autonomy, and the use of authentic materials, digital technologies, Internet resources, and artificial intelligence tools. Special attention is paid to issues of assessment, testing, and feedback in developing students' language proficiency.

This monograph contributes to the development of contemporary Ukrainian linguistics and language pedagogy, promotes the integration of national research into the global academic community, and provides new methodological guidelines for the modernization of higher education in Ukraine.

Keywords: polyparadigmatic linguistics, cognitive linguistics, intermediality, gender studies, communicative competence, learner autonomy, digital technologies, artificial intelligence, higher education.

ВСТУП

Теоретична лінгвістика та методологія постійно розширюють свої горизонти і створюють нові галузі дослідження.

Зміна парадигм в мовознавстві на початку ХХІ століття викликала до життя цілий ряд нових лінгвістичних дисциплін і понять. Сама мова стала розумітися як динамічна, історично сформована знакова система, розуміння якої тісно пов'язане з немовними знаннями – із області науки і культури, дослідження сукупності яких дозволяє говорити про національну мову. Ускладнення самого об'єкта дослідження, адекватне вивчення якого навряд чи під силу одній науці, якщо тільки вона не знайде способів об'єднати в досягненні свого об'єкта свої зусилля з зусиллями багатьох наук, викликало тенденцію до міждисциплінарності. Тому сучасна ситуація в лінгвістиці визначається як поліпарадигмальна, що синтезує в своїх теоретичних і методологічних засадах постулати різних наук і парадигм.

Поліпарадигмальний підхід дозволяє глибше проникнути в суть і повніше проаналізувати тексти, що тяжіють до синтезу мистецтв, в яких органічне художнє ціле формується під впливом різних естетичних систем, тимчасових і просторових (пластичних) мистецтв. У такому художньому симбіозі мова кожного виду мистецтва надає трансформуючий вплив на інші художні мови, набуваючи особливих властивостей, не притаманних їй відокремлено. Мова художнього твору як специфічна семіотична система стає тим художнім втіленням, де виникають різні дискурси й коди, які суттєво впливають один на одного, а їх вивчення стає доцільним, тому що саме в мові вербалізується і об'єктивується усяке нове світобачення і умонастрій.

Наукове дослідження з зазначеної проблематики передбачає виконання ряду конкретних наукових завдань, пов'язаних з дослідженням різних підходів до вивчення мови й мовних одиниць, закономірностей їх функціонування у сучасних філологічних студіях.

Мета та характер роботи зумовлені загальними завданнями, що ставляться перед науковцями в галузі лінгвістичної науки і відповідають пріоритетним напрямкам, визначеним законами України “Про освіту”, “Про вищу освіту”, “Наукові проблеми розбудови державності України”, Конституцією України та іншими законодавчими актами України.

Мета даної науково-дослідної роботи полягає у проведенні наукових досліджень у галузі провідних парадигм лінгвістики та методології й у вивченні шляхів впровадження основних засад, розроблених у ході виконання теоретичної роботи, у процес викладання теоретичних та практичних дисциплін кафедри.

Актуальність вибору теми дослідження визначається загальною спрямованістю сучасних лінгвістичних та методологічних студій на вивчення проблем функціонування й розвитку мовних систем, що розглядаються під кутом зору різних парадигм, та з'ясування шляхів максимальної оптимізації

процесу освоєння соціокультурних особливостей мови у ході розвитку комунікативної компетентності студентів.

Наукова новизна і перспективність досліджень у даному напрямку полягає у виявленні сучасних тенденцій розвитку та функціонування мови, що сприяє подальшій розбудові теорій когнітивної лінгвістики, лінгвістики тексту, семасіології, прагматики, інтермедіальних студій тощо. Дослідження новітніх підходів до вивчення методології навчання у вищій школі зумовлено необхідністю впровадження результатів сучасних досліджень в навчальний процес в умовах академічного середовища.

В ході виконання науково-дослідної теми передбачається виконання низки конкретних **завдань**, а саме:

- узагальнити існуючі провідні та маргінальні підходи до вивчення мови, окреслити їхню методологію, базові категорії та поняття;
- висвітити сучасні проблеми вивчення мови та художнього мовлення з позицій когнітивно-дискурсивної лінгвістики, лінгво-семіотики, інтермедіальності;
- розглянути можливості лексико-семантичних розвідок та перспективи їх подальшої розбудови у сучасній лінгвістиці;
- з'ясувати особливості сучасних підходів до формування іншомовної комунікативної компетентності, можливості інтернет-ресурсів та автентичних матеріалів та їх використання для розвитку комунікативних умінь і формування мовленнєвих навичок;
- визначити шляхи формування соціокультурної компетенції;
- узагальнити форми вдосконалення контролю мовних та мовленнєвих навичок.

Теоретична цінність роботи визначається поглибленням знань у різних галузях сучасної лінгвістики та методології, що уможливорює системне вивчення мови та методики навчання у вищій та середній школі. У результаті роботи можуть бути внесені уточнення й зміни в розробки когнітивних механізмів та соціокультурних аспектів мови, в доробки лексико-семантичних й лінгво-семіотичних студій, акумульовані методологічні набутки в галузі методики навчання іноземної мови у середній та вищій школі. Основні положення роботи будуть опубліковані у фахових виданнях, апробовані на наукових і науково-практичних конференціях різного рівня, в тому числі міжнародного.

Практичне значення теми полягає у розробці навчально-методичних матеріалів, які будуть базуватися на новітніх підходах та сучасних вимогах до знань, умінь та навичок з англійської мови у студентів факультету іноземних мов. Основна увага при цьому приділятиметься розробці комплексів таких вправ та завдань, завдяки яким розвиваються вміння студентів використовувати набуті мовні знання і мовленнєві навички для ефективного усного і письмового спілкування, а також для розвитку комунікативних та соціокультурних компетенцій.

У сучасному науковому просторі лінгвістика переживає період глибокої трансформації. На зміну монопарадигмальним моделям пізнання приходить поліпарадигмальність, що передбачає відкритість до взаємодії різних наукових шкіл, інтеграцію методів, синтез когнітивних, дискурсивних, соціокультурних та педагогічних підходів. Саме така методологічна багатовекторність стала визначальною рисою сучасної філології, де мова вивчається не лише як система знаків, а як живий феномен культури, мислення, комунікації та творчості.

Колективна монографія *«Сучасні поліпарадигмальні лінгвістичні студії та впровадження їхньої методології в освітній простір вищої школи»* є підсумком багаторічної наукової діяльності кафедри англійської мови. Упродовж п'яти років викладачі, дослідники та здобувачі кафедри розвивали спільний науковий напрям, який поєднав філологічні та методичні студії, засновані на сучасних тенденціях гуманітарного знання. Ця збірка є результатом злагодженої праці, що поєднала глибину теоретичних пошуків із практичною орієнтацією на потреби сучасної освіти.

Монографія складається з двох логічно взаємопов'язаних частин: філологічної та методичної, які не протистоять одна одній, а утворюють єдиний науково-освітній простір. Філологічна частина відображає розмаїття сучасних напрямів лінгвістики — когнітивної, дискурсивної, семіотичної, інтермедіальної, гендерної. Методичний розділ презентує новітні підходи до формування іншомовної комунікативної компетентності, використання цифрових технологій, штучного інтелекту та автентичних матеріалів у навчанні, а також переосмислення контролю й оцінювання знань у контексті реформування вищої школи. У такий спосіб у збірці представлено цілісну наукову парадигму, у центрі якої — мова як інструмент пізнання, спілкування і професійного становлення особистості.

Поліпарадигмальність як ознака сучасної філології.

Останні десятиліття характеризуються поступовим зміщенням фокусу лінгвістичних досліджень від опису формальних властивостей мови до її когнітивних, комунікативних і культурних вимірів. Мова дедалі більше розглядається як модель світу, відображення свідомості та засіб конструювання соціальної реальності. У цьому контексті поліпарадигмальний підхід не лише поєднує різні методи — від структурного аналізу до інтерпретативної герменевтики, — а й створює умови для справжнього міждисциплінарного діалогу.

Філологічні дослідження, представлені в першому розділі монографії, демонструють цю еволюцію філологічного мислення. Вони засвідчують, що мова і текст стають об'єктами не лише лінгвістичного опису, а й культурного тлумачення, коли слово взаємодіє з образом, контекстом і соціальним досвідом.

Так, Світлана Гладь у статті *Емоційна архітектура художнього тексту: досвід інтерпретації сучасної англомовної прози* аналізує механізми формування емоційного змісту в художньому тексті. Авторка доводить, що емоційна напруга виникає не на рівні окремих лексем, а завдяки багаторівневій взаємодії лексико-семантичних, ситуативних і символічних компонентів, які створюють складну «емоційну топологію» твору. Дослідження розкриває типи зв'язків між емотивно зарядженими елементами — аналогію, контамінацію та амальгамування — і показує, як ці відносини визначають ступінь автономності чи взаємозалежності емоційних значень, формуючи динамічну систему емоціогенного знання у художньому тексті.

У статті Альбіни Паламарчук *Features of verbalization of the concept of love in modern English song lyrics* на матеріалі сучасної англомовної пісенної творчості досліджується вербалізація концепту *love*. Авторка визначає шість основних тематичних груп цього концепту, що охоплюють різні аспекти людських стосунків, емоцій, психологічних станів. Пісенна лірика розглядається як своєрідний «дзеркальний простір» колективної свідомості, де мова стає способом конструювання почуттів. Дослідження подібного типу мають вагоме значення не лише для когнітивної лінгвістики, а й для міжкультурної комунікації, оскільки допомагають простежити універсальні закономірності емоційного дискурсу різних мовних спільнот.

Семіотичний підхід, реалізований у праці Людмили Прадівлянної *A semiotic approach to the study of surrealist poetry*, ілюструє перехід лінгвістики до осмислення мови у взаємодії з іншими видами мистецтва. Аналізуючи поезію Девіда Гаскойна, авторка показує, як вербальний текст вступає у діалог із зображенням, формуючи синестетичний простір поетичного бачення. Семіотика, а також інтермедіальність, використані як методологічна база дослідження, розширюють горизонти філології, сприяють формуванню цілісного культурного мислення і дають змогу по-новому тлумачити спадщину європейського авангарду. У цьому контексті робота репрезентує важливий крок української філології до інтеграції у світовий гуманітарний дискурс.

Гендерний аспект художнього дискурсу розкрито у статті Оксани Козачишиної *Gender and Focalization in a Literary Text*. Авторка досліджує фокалізацію як художній засіб, що визначає перспективу сприйняття подій у романах Ф. С. Фіцджеральда *Tender is the Night* і З. Фіцджеральд *Save Me the Waltz*. Через аналіз оповідної перспективи розкриваються гендерні особливості авторської інтенції, моделі жіночого і чоловічого досвіду в художньому світі творів. Гендерні студії, що поєднують елементи лінгвістики, психології й культурології, нині формують один із найдинамічніших напрямів західної філології, і представлене дослідження органічно вписується у цей контекст.

Методологія викладання іноземних мов: інновації, цифровізація, автономія.

Методичні розвідки другого розділу монографії демонструють, як парадигма компетентнісного навчання трансформує систему підготовки майбутніх філологів. Зміна освітніх орієнтирів, поява дистанційних форматів, виклики пандемії та воєнного часу, впровадження штучного інтелекту у навчальний процес — усе це спонукає до пошуку нових моделей формування іншомовної комунікативної компетентності.

У статті Наталії Гаврилюк *Educational approaches overview of foreign language competence development among philology students* зроблено узагальнення сучасних освітніх концепцій, що лежать в основі професійної підготовки філолога. Авторка підкреслює роль інтеграції теорії й практики, акцентує увагу на формуванні міжкультурної компетентності як складової професійного зростання. Цей напрям перегукується з європейськими тенденціями освіти, закріпленими у Загальноєвропейських рекомендаціях з мовної освіти (CEFR), де пріоритетом є автономія, мобільність і комунікативна гнучкість здобувача.

Дослідження Катерини Мельник *The Strategic Dimension of Developing Foreign Language Communicative Competence in Contemporary Education* продовжує цю тему, зосереджуючись на стратегічній компетентності як умінні свідомо керувати процесом спілкування, долати комунікативні бар'єри, здійснювати рефлексію власного мовлення. У статті наголошено на значенні цифрових технологій, змішаного навчання (*blended learning*), розвитку стійкості та психологічної готовності майбутніх педагогів до викликів сучасності.

Юлія Гордієнко у статті *The Diagnosis and Formation of Future Foreign Language Teachers' Communicative Speech Competence* звертається до проблеми оцінювання і розвитку мовленнєвої компетентності. Вона пропонує цілісну систему форм, методів та прийомів, що включають інтерактивні технології, комунікативні ігри, ситуативні завдання, які стимулюють реальне використання мови. Такі підходи відповідають принципам студентоцентризму, закладеним у сучасній методиці викладання мов.

Особливу увагу приділено також проблемі самоосвіти та автономного навчання. У статті А. Лісниченко, Т. Довгалюк і Я. Фальштинської розкриваються шляхи підвищення ефективності самостійної роботи майбутніх учителів іноземних мов, окреслюються можливості використання онлайн-платформ і відкритих освітніх ресурсів. Самостійна робота розглядається не як допоміжна форма навчання, а як базова компетентність, що сприяє формуванню відповідальності й уміння навчатися протягом життя.

Цифрові технології як потужний фактор модернізації освіти стали предметом кількох змістовних досліджень. Мирослава Кірієнко у статті *Використання онлайн-платформи TED Talks для розвитку навичок монологічного мовлення у вищій школі* аналізує потенціал цього ресурсу як інструменту формування аналітичного мислення, публічного мовлення та навичок аргументації. Наталія Лебедева розглядає роль мобільних застосунків у забезпеченні академічної успішності студентів, підкреслюючи психологічні

аспекти їх використання. Олена Кудельська у статті *The Prospects of Internet Education in English Language Teachers' Training* акцентує увагу на перспективах інтернет-освіти як засобу розширення професійних можливостей майбутніх педагогів. А А. Лісниченко у дослідженні *Embracing AI Tools in Higher Foreign Language Education* систематизує критерії добору штучно-інтелектуальних ресурсів, що допомагають оптимізувати навчальний процес і водночас зберегти його гуманітарну сутність.

Методична частина монографії завершується лекціями Таміли Довгалюк, присвяченими тестуванню та зворотному зв'язку у навчанні іншомовних навичок. Її роботи поєднують класичні принципи лінгводидактики — валідність, надійність, практичність, автентичність — із сучасними підходами до формувального оцінювання. Зворотний зв'язок, який подається як діалогічний процес між викладачем і студентом, сприяє розвитку рефлексії, самокорекції та усвідомленого навчання.

Корисним доповненням колективної монографії є додаток, присвячений проблемі автентичності навчальних матеріалів, яка отримала практичне втілення у колективній роботі Т. Глазунової, Т. Довгалюк, О. Кудельської та О. Мельницької. Підготовлений навчально-методичний посібник є прикладом інноваційної розробки, орієнтованої на розвиток мовленнєвих умінь студентів засобами реальних ситуацій спілкування, інтерактивних рольових ігор і використання ІІІ-тренажерів. Відтак мова постає не як предмет вивчення, а як інструмент живої комунікації, що мотивує до творчого самовираження.

Узагальнення і перспективи

Зібрані у монографії дослідження створюють цілісний образ сучасної філологічної школи, що розвивається на перетині науки й педагогіки. Її відмінними рисами є:

- відкритість до міждисциплінарного діалогу;
- поєднання когнітивних, дискурсивних, інтермедіальних та педагогічних підходів;
- орієнтація на компетентнісну модель навчання;
- прагнення інтегрувати цифрові технології у гуманітарний простір без втрати ціннісного змісту освіти.

Усі представлені праці — це не лише академічні дослідження, а й методологічні орієнтири, що можуть бути використані в освітній практиці. Вони демонструють, як науковий пошук перетворюється на інструмент модернізації вищої школи, як теорія знаходить своє втілення у навчальному процесі.

Монографія «Сучасні поліпарадигмальні лінгвістичні студії та впровадження їхньої методології в освітній простір вищої школи» засвідчує високий рівень наукової культури колективу кафедри англійської мови, його здатність реагувати на глобальні виклики часу, зберігаючи академічну глибину і методичну інноваційність. У добу швидких технологічних і соціальних змін саме такі дослідження формують гуманітарну основу

освітнього простору, сприяють утвердженню європейських цінностей, розвитку критичного мислення, автономії та міжкультурного розуміння. Підсумовуючи, варто підкреслити, що представлена збірка не є завершенням, а радше етапом у тривалому науковому діалозі, який кафедра веде з українським і міжнародним академічним середовищем. Поліпарадигмальний підхід відкриває нові перспективи для досліджень мови як феномена культури, для вдосконалення методів викладання іноземних мов та для інтеграції української філології у глобальний науковий контекст.

РОЗДІЛ 1. ФІЛОЛОГІЧНИЙ

ТЕМА 1. КОГНІТИВНО-ДИСКУРСИВНІ ОСОБЛИВОСТІ РІЗНОЖАНРОВИХ ТЕКСТІВ.

Світлана Гладько

ЕМОЦІЙНА АРХІТЕКТУРА ХУДОЖНЬОГО ТЕКСТУ: ДОСВІД ІНТЕРПРЕТАЦІЇ СУЧАСНОЇ АНГЛОМОВНОЇ ПРОЗИ

У літературному дискурсі мова не обмежується своєю референційною чи денотативною метою, а стає середовищем для створення естетичного й емоційного досвіду. Як зазначав Р. Якобсон [17, с. 354], поетична функція мови висуває на перший план не *саме* повідомлення, а здатність мовної форми викликати емоції поза межами значення лексики. За допомогою різноманітних мовних та мовленнєвих засобів звичні лексичні одиниці перетворюються на виразний інструмент, здатний генерувати афективний резонанс [2, с. 126]. Цей процес естетизації дозволяє письменникам вбудовувати особисті оцінки та емоційні позиції у зображену реальність, конструюючи певний авторський намір, який формує сприйняття тексту читачем. Згідно концепції остраніння («розпізнавання») В. Шкловського [28, с. 12] відчуження знайомих об'єктів та переживання за допомогою образного вираження створює художній механізм, що оновлює емоційне сприйняття та підвищує чутливість читача до емоційних підтекстів твору.

Сьогодні ці естетичні стратегії можна розуміти як невід'ємну частину емоційної архітектури літературної прози, оскільки емоції не лише називаються / виражаються через експліцитний афективний словник, а виникають внаслідок контекстуальної реалізації значення, яке відбувається у межах лексико-семантичного, концептуально-ситуативного та тематично-символічного рівнів. На лексико-семантичному рівні слова, словосполучення та стилістичні маркери відзначені емоційною валентністю, яку можна виявити через їхнє конотативне навантаження та контекстуальні модифікатори. На концептуально-ситуативному рівні емоції заcodedані в подієвій структурі оповіді – через конфлікт, напругу та взаємодію персонажів, що тригерують афективні висновки. Нарешті, на тематично-символічному рівні повторювані мотиви, наприклад, втрата, страждання, бажання та інші, створюють кумулятивну емоційну атмосферу, формуючи загальну емоційну реакцію / інтерпретацію читача. Згідно теорії імпліцитного читача В. Ізера [16] цей процес за своєю суттю стає інтерактивним, коли текст надає структуровані підказки, які викликають емоційну залученість, тоді як читач заповнює емоційний паттерн через власний досвід, уяву та емпатію. Дослідження стимулювання читачьких емоцій засобами художнього тексту, таким чином,

передбачає не лише ідентифікацію афективної мови, але й реконструкцію естетичних механізмів, за допомогою яких викликаються емоційні реакції читача на текстову дійсність.

Для аналізу багаторівневих процесів, які інтуїтивно відчують читачі, пропонується токенізація тексту (сегментація на мовні одиниці), з подальшим аналізом токенів за допомогою вже існуючих емоційних лексиконів і вживаються алгоритми, що досліджують синтаксис і семантику текстового простору за допомогою наративних та оціночних моделей, які намагаються вивести емоції з ситуативного контексту [20, с. 81]. Тематичне моделювання, у свою чергу, пов'язує емоції з повторюваними темами, фіксуючи динаміку створення чи відтворення настрою в тексті.

Однак, слід пам'ятати, що естетично-художній зміст є вбудованим у мережу означень та культурних кодів, а емоції не можна звести до простої суми лексичних сигналів Р. Барт [9, с. 72]. Тому адекватне виявлення емоційних реакцій у процесі опанування текстової дійсності має враховувати образну, контекстуальну та естетичну складність літературної мови, інтегруючи словникові дані у контекстуально-інтерпретаційні межі. У цьому сенсі виявлення потенційного впливу емоцій на читача у художньому тексті поєднує аналітичні навички та естетичне сприйняття, отже, дещо формалізований лінгвістичний аналіз має балансувати з розумінням того, як автори маніпулюють формою, образами та тоном, щоби викликати емоційну та естетичну реакцію читача. Саме тому кінцевий ефект сприйняття і розуміння художнього тексту (так само як і естетичний ефект будь-якого твору мистецтва) є відмінним від сукупного ефекту суми складових його компонентів, а розуміння як складний інтелектуальний процес не закінчується опануванням текстової семантики, а продовжується на рівні мислення й набуває індивідуальності [27, с. 285].

Інтерес сучасних лінгвістичних досліджень стосується використання методів відстеження потоку емоцій у романах, п'єсах та кіносценаріях, виявлення моделей настроїв, спільних для текстів різної прозової форми, а також відстеження прояву емоцій персонажів [5; 11; 19; 21; 32; 33]. Крім того, величезні обсяги даних, що надходять із соціальних мереж, призвели до значного інтересу до аналізу дописів у блогах, твітах, миттєвих повідомленнях, відгуках клієнтів та дописах у Facebook як на предмет валентності [7; 8; 18; 20; 24], так і емоцій [12; 25; 26]. **Мету даного дослідження** становить внутрішньорівнева та міжрівнева взаємодія емотивів у художніх текстах малої прозової форми у процесі освоєння текстової семантики адресатом з урахуванням потоків асоціацій і спогадів, що виникають при означуванні окремого мовного знака.

З точки зору текстової статистики емотиві є сформованими текстовими компонентами, які пов'язані з відображенням у тексті емоційних знань про мову та в мові, про світ та про текстову дійсність. З точки зору текстової динаміки показники емоційності співвідносяться з різними етапами обробки інформації, що відображає процес експлікації емоційних знань у тексті через

вказівку на внутрішньорівневі та міжрівневі зв'язки й відносини між ними. Таким чином, емоційно заряджені елементи функціонують на трьох взаємодіючих рівнях тексту (лексичному / семантичному, ситуативному / фреймовому й тематичному / символічному) і поєднуються в кластери / конфігурації на основі співвідношень аналогії, контамінації (перенесення емоцій) та амальгамування (гібридні/об'єднані значення) [4, с. 178-179].

Лексичний рівень охоплює токени як окремі слова та словосполучення, які несуть афективну конотацію: 1) слова, що позначають емоції та експліцитно називають стан [10; 13; 29; 31]; 2) емоційно навантажені/оціночні слова, які викликають почуття, не називаючи їх [22; 23]; та 3) семантичні кластери, афективний відтінок яких набувається завдяки типовим клішованим моделям (наприклад, причина, що стереотипно асоціюється з негативними наслідками) [4; 6]. Лексичний вплив ефективно впливає на адресата, запускаючи оцінки та емоційні реакції ще до фреймування вищого рівня.

Ситуативно-фреймовий рівень стосується безпосереднього текстового/висловлюваного контексту та прагматичного фрейму за схемою: хто говорить – до кого – з якою позицією – які події зображуються. На цьому рівні визначається, як інтерпретуються лексичні елементи (наприклад, сарказм проти щирої оцінки), наскільки сильно ставлення провокується, стримується або блокується, а також як визначаються емотиви як тригери емоцій у реченнях [6, с. 106]. Теорія оцінки формалізує ці ресурси у площині ставлення (афект, судження, оцінка), залученості (позиціонування, гетероглосія) і градації (сила, фокус) і розглядає їх як інструменти для побудови алгоритму ситуаційного фреймування, отже, допомагає визначити процес формування емоційного значення певного текстового сегменту [30, с. 178].

Тематично-символічний рівень охоплює масштабніші культурні та символічні ресурси, до яких залучаються автори: метафори, архетипні наративи, іконографію й інтертекстуальні асоціації (наприклад, «місто як хижак» або релігійно-символічні фрейми). Тематично-символічні ресурси “кодують” культурно спільні сценарії емоцій та пропонують “символічні скорочення”, які можуть негайно викликати складні афективні реакції (ностальгія, моральне обурення тощо). Тематично-символічна площина текстового простору мобілізує існуючі в мовній спадщині метонімічні та метафоричні засоби, що репрезентують поняття емоцій та почуттів у вигляді символів та тематичних фреймів [3, с. 178].

Під конфігурацією як методом розміщення предметів чи його частин розуміється зовнішній вигляд, обрис, взаємне розташування будь-яких предметів. Саме поняття “конфігурація” вже використовувалося під час встановлення функціональної взаємодії окремих елементів тексту – текстових внесень [1, с. 129]. Конфігурації емотивних маркерів являють собою сукупності, що складаються з функціонально-однорідних компонентів одного текстового рангу, за допомогою яких відбувається лінійне розгортання емоціогенного знання про мову і в мові, про світ і про текстову дійсність.

Тип конфігурації емотивів визначає ступінь їх структурної та семантичної залежності одне від одного: від самостійності – до часткового /повного поглинання чи злиття. Превалювання аналогії між об'єднаними в конфігурації емотивами призводить до експлікації емоціогенного знання шляхом семантично автономних, подібних другу другу за формою та змістом, емоційно заряджених компонентів тексту. У разі семантико-когнітивної неоднорідності серед емотивів, що утворюють конфігурацію, простежується їх семантична взаємозалежність, від ступені якої залежить перерозподіл (перенесення або уточнення) емоційної векторності конфігурації.

Конфігурації емотивів, що об'єднані *аналогією*, реалізуються низкою метафор, порівнянь та аналогічних відображень, які групують різні лексичні одиниці навколо спільного афективного профілю. Іншими словами, структура концептуальних метафор/карт аналогій, які неодноразово активуються в тексті, створюють кластер, що використовує спільні емоційні можливості (наприклад, метафори війни кластеруються навколо загрози, мобілізації, праведного гніву) [22, с. 97]. Концептуальне з'єднання та теорія метафор пояснюють, як кластери створюють узгоджене нове тлумачення. Емотивам, що характеризуються відносинами аналогії в межах конфігурації, притаманні наступні властивості: 1) семантична та/або структурна подібність; 2) однорідність емоційної значущості; 3) відсутність протиріччя між емоціями, що гіпотетично можуть викликати компоненти тексту. Повна або часткова семантична (і формальна) аналогія цих текстових компонентів призводить до того, що процес експлікації в тексті емоціогенного знання відбувається за рахунок повторювання та/або уточнення емоційно значущої інформації, що подається першим елементом конфігурації, її наступними елементами. Внаслідок певної семантичної надлишковості, яка підтверджує або посилює емоціогенність актуалізованих вербальними засобами знань, стимулюються однорідні емоційні реакції.

У розповіді Дж. Апдайк "The Family Meadow" (AP, p. 34-36) низка емотивно заряджених елементів тексту передає особливу емоційну значущість луки як постійного свідка традиційних родинних зустрічей. Само поняття «родинна лука», що винесене в заголовок розповіді, привертає увагу до опису конкретного місця, на якому відбувається традиційна зустріч кількох поколінь однієї великої сім'ї. Ключове слово "*meadow*" одразу вживається з артиклем 'the' та епітетами (*family – traditional, this particular – [sunny] – antique – happy*), кожен із яких породжує позитивні асоціації. Семантика слова доповнюється емотивними конотаціями «умиротворення», «радість», «щастя».

The family always reconvenes in the meadow. For generations it has been traditional, this particular New Jersey meadow, with its great walnut tree making shade for the tables and its slow little creek where the children can push themselves about in a rowboat and nibble watercress and pretend to fish. (AP, p. 34)

Використання експресивного синтаксису – інверсії, ускладненої плеоназмом (*For generations it has been traditional, this particular New Jersey meadow...*) – при описі місця зустрічі не тільки підкреслює значущість цього

лугу для конкретної сім'ї, але і допомагає зануритися у світ, необмежений у часі (завжди, для поколінь), але обмежений у просторі. Читач ніби стає свідком подій, які традиційно відбуваються на певному символічному місці.

У наступному уривку: *The sun, reaching toward noon, domineers over the meadow; the shade of the walnut tree grows smaller and more noticeably cool* (op. cit., p. 35) передається особливий, мажорний настрій, пов'язаний з описом залитого сонцем лугу. Цей настрій підтримується і далі, але емоції спрямовуються у значення “приємно розслаблятися, не хвилюватися”, адже місце хранить невіддільні часу спогади *“The sun passes the noon and the shadows relax in the intimate grass of this antique meadow”*. (ibid.). Епітет “*antique*” привносить в образ лугу асоціації, пов'язані з вічністю, мудрістю, незмінністю. Позитивна реакція читача закріплюється останнім реченням оповідання: *“And there is a stagnant fragrance the lengthening afternoon strains from the happy meadow.”* (op. cit, p. 36)

Атмосфера, що панує на луку, імпліцитно переноситься на родину, склад якої, як і час, змінюється, а постійність їх зустрічей, як і луг, залишається незмінним. Характеристика лугу як щасливого неоднозначна: чи то луг щасливий у своїй відстороненості від людської суєти, чи то луг приносить щастя людям, які зустрічаються на ньому.

Емоційна позиція або оцінка, передана через контекст, синтаксис, модальність та точку зору формується завдяки схожим текстовим фрагментам, які виражаються у 1) частковій ідентичності референтних ситуацій, що співвідносяться з однією і тією ж емоціогенною ситуацією; 2) структурно-семантичній подібності текстових ситуацій; 3) однородному емоційному відношенні, що формується до них. Прикладом аналогової конфігурації на ситуативно-контекстному рівні стає низка фреймів у розповіді С. Моема “*The Council*” (SSS, p. 221-226). Їх подібність полягає як у постійному складі учасників, так і в ідентичності самих подій, що описують емоційний стан консула після зустрічі з конкретною жінкою: його роздратування (*his irritation*) – його втрата самовладання (*at last he lost his temper*) – його гнів (*the consul's flying into a passion*) – його відчай (*as usual lost his temper, entirely robbed him out of his calm*) – його неконтрольована лють (*so outrageous, it really was the last straw, to walk off his anger, really could not restrain himself, fiercely*).

У оповідання йдеться про містера Піта, консула британського посольства в Китаї, який вимушений слухати скарги міс Ламберт, громадянки Великої Британії, що вийшла заміж за китайця, містера Ю і регулярно відвідує посольство для того, щоби скаржитися на свого чоловіка, його мати і (!) жень-китайку. Після одруження зі студентом з Китаю, який навчався в Лондонському університеті, міс Ламберт поїхала за ним на його батьківщину, де її чекало повне розчарування, адже не було а ні багатства, а ні елементарних умов, а жити довелося в одному будинку з батьками чоловіка та його дружиною. Впродовж двох років вона регулярно скаржилася консулу на своє життя і розповідала про своє бажання повернутися на родину, в Англію. Емоційний стан консула прямо описується на початку оповідання, а за

допомогою композиційної ретардації стає зрозумілим, що роздратування містера Піта як людини занадто сумлінної (*He was a man who took his work hardly*) та гіперболізовано відповідальної (*worrying himself to death over every trifle*) є нетиповим та нехарактерним для нього. На складні ділові відносини між містером Пітом і його відвідувачкою вказує те, що дама воліла називати себе місіс Ю (*a lady who called herself Mrs Yu*), а містер Піт звертався до неї виключно як до міс Ламберт (*whom he with a consular passion for precision insisted on calling Miss Lambert*). Використання слів високого стилістичного тону для пояснення особливостей спілкування працівника посольства і британської громадянки створює трагікомічний ефект й імплікує напруженість у стосунках (*This in itself was suffice to deprive their intercourse of amenity*):

He was a man who took his work hard, worrying himself to death over every trifle, but as a rule a walk on the wall soothed and rested him. <...> but now he walked quickly, looking neither to the right, nor to the left, and his fat spaniel frisked about him unobserved. He talked to himself rapidly in a low monotone. The cause of his irritation was a visit that he had that day received from a lady who called herself Mrs Yu and whom he with a consular passion for precision insisted on calling Miss Lambert. This in itself sufficed to deprive their intercourse of amenity. (SSS, p. 221)

Наступна ситуація частково повторює попередню: чергова суперечка консула з відвідувачкою закінчується роздратуванням містера Піта: *The consul began to argue with her, but the more he argued the more determined she became and at last he lost his temper.* (op. cit., p. 224)

Динаміка розмови передається за допомогою стилістичного прийому градації (*began – the more he argued – at last he lost his temper*), ускладненої анафорою (*the more... the more...*), а кінцевий результат – емоційний стан консула – стає емоційно значущим.

У третій фреймовій ситуації *He repeated his offer to get her away, but she remained steadfast in her refusal to go, and their interview always ended into consul's flying into passion. He was almost inclined to pity rascally Yu who had to keep the peace between three warring women* (ibid.) підтверджується однотипність результату зустрічі консула з жінкою (*always ended into consul's flying into passion*) і прямо вказується на його ставлення до жінки через вживання епітетів (*steadfast, warring*). Кульмінаційною в описі ділових стосунків між героями розповіді стає четверта ситуація: *But he found himself helpless against the woman's insane obstinacy. He repeated all the arguments he had used so often, but she wouldn't listen, and as usual he lost his temper. It was then, in answer to his final, desperate question, that she had made the remark which had entirely robbed him of his calm* (op. cit., p. 225), що виступає ретроспективним поясненням причини гнева (*the woman's insane obstinacy*) містера Піта у першій ситуації.

Алгоритм емоційно значущої бесіди консула з міс Ламберт (зустріч – суперечка – обурений консул) повторюється і в кульмінаційній заключній ситуації. До безпорадності містера Піта (*he found himself helpless*) додається

абсурдність причини, через яку жінка терпіла приниження два роки – їй просто сподобалось, як росли волосся на лбу у її чоловіка:

“There’s something in the way his hair grows on his forehead that I can’t help liking,” she answered.

The consul had never heard anything so outrageous. It really was the last straw. And now while he strode along, trying to walk off his anger, though he was not a man who often used bad language he really could not restrain himself, and he said fiercely: “Women are simply bloody.” (op.cit., p. 226)

Емоційна значущість даного уривку, зумовлена семантичною, формальною та синтаксичною віддаленістю її ключового речення, в якій міститься узагальнюючий висновок консула про те, що жінки просто мерзавки (*Women are simply bloody*). Крім того, це речення стає ключовим меседжем, який було виділено графічно, формально (заклучна фраза всього оповідання) і стилістично (останній елемент у градації (*never heard anything so outrageous – It really was the last straw – trying to walk off his anger – he really could not restrain himself – and he said fiercely*), що остаточно закріпив емоції, викликані попередніми ситуаціями.

Емотивна тематичність пов'язана з проявом суб'єктивних переживань об'єктивної дійсності, які відображаються в визначеній перспективі організації знань про текстову дійсності. Отже, аналогові конфігурації на тематично-символічному рівні спрямовані на послідовне розкриття глибинних, прихованих змістів художнього тексту. При цьому семантична та структурна однаковість текстових сегментів, що утворюють такі сукупності (культурні, архетипні або метафоричні мотиви, які концептуально структурують емоції), може бути визначена через: 1) повну або часткову однорідність їх емотивних сем; 2) формальні подібності емоційно значущих ключових слів, фраз, речень; 3) однозначності емоційних переживань, модельованих ними.

До прикладу, у оповіданні Дж. А. МекФерсона “Why I Like Country Music” (HAL, с. 2304-2315) за допомогою низки ключових текстових елементів, що поєднані темою “Я та інші люди” висвітлюються етапи становлення особистості героя розповіді – людини, що визначила для себе цінності життя. Коментарі, які вказують на сформованість думки зрілого чоловіка, відображають різні перспективи бачення:

1) з точки зору протиставлення власної позиції з поглядами жінки:
I tend to argue the point, but quietly, and mostly to myself. Gloria was born and raised in New York; she has come to believe in the stock exchange as the only index of economic health. My perceptions were shaped in South Carolina; and long ago I learned there, as a waiter in private clubs, to gauge economic flux by the tips people gave (HAL, p. 2305);

2) у ракурсі уточнення своїх поглядів на життя:
<..> *And I do know that, despite her protestations, I like country music.*

I tend to argue the point, but quietly, and mostly to myself.

Of course I do not like all country stuff; just pieces that make the right connections (ibid.);

3) при вказівці на збереження своєї точки зору:

"I wouldn't say that in public," Gloria warns me.

I agree with her, but still affirm the truth of it, although quietly and mostly to myself (ibid.);

4) спогадами про дитинство, з опису подій якого впливає, що протагоніст залишається вірним своїм принципам, сформованим у нього ще в шкільному віці:

But I said this quietly, and mostly to myself, while walking away from her desk (op.cit., p. 2311)

5) вказівку на сучасні принципи:

These days I am firm about arguing the point, but, as always, quietly, and mostly to myself (op.cit., p. 2315)

Завдяки сукупності даних емоційно значущих фрагментів тексту вимальовується психологічний портрет героя розповіді як людини гідної поваги.

Онтологічна сутність *контамінації* (лат. *contaminatio* – змішування) полягає в змішуванні двох або кількох явлень, подій, напрямків. Контаміновані конфігурації за визначенням є більш складними і менш прозорими. У випадках, коли афективні властивості “перетікають” з однієї сфери в іншу таким чином, що емоційна валентність одного компонента спотворює або перефарбовує інший, відбувається “афективне перетікання” на лексичних/ситуативних/тематичних рівнях. При цьому емоційно заряджена вихідна сфера проектується на нейтральну ціль і відбувається емоційний зсув, який може бути тонким і прихованим, або явним і відкритим.

Відношення контамінації між сукупністю емотивів, об'єднаних загальним поняттям “музика”, на лексичному рівні можна прослідити у розповіді Л.К.Торсен “*Mirabilia*” (МЕМ, с. 95-101). У творі описується особливе світосприйняття Луїса – хлопчика, який живе разом з нянькою за містом. Мама хлопчика, талановита піаністка, померла під час родів, а тато відразу після її смерті переїхав до міста і дуже рідко відвідував сина. Вихований на оповіданнях няні та спостереженнях за природою хлопчик висловлює своє ставлення до життя за допомогою мелодій, які відтворюють образи бурхливого вітру, квітучого дерева, танцюючих мурах і дозріваючих персиків.

Louis loved the black grand piano that stood in the southern corner of the living room. <...> He regularly lifted the piano cover and ran his fingers over the ebony and ivory keys. Scored music meant nothing to him; it reminded him of Latin or algebra, all having incomprehensible notations. But he had an ear for harmony, for keys that combined and produced a pleasant sound <...>. (МЕМ, p. 95)

Мовні засоби, що використовуються для опису ролі музики в житті дитини, стають емоційно значущими, оскільки вони асоціюються з коханням та ніжністю (*Louis loved the black grand piano*), любов'ю хлопчика до всього, що пов'язано з музикою (*But he had an ear for harmony, for keys that combined and produced a pleasant sound*).

What he played was about the ants and about the new and feverish tempo of the day. As he played, his fingers ran on the keys quickly striking here, marking rhythm there, chording and rechording, faster and faster until there was a steady stream of harmony that seemed to Louis to match the ants, exactly. And it seemed to Louis, that once he had found the notes that matched the ants, the faster he played, the faster the ants trembled and ran in from the balcony and across the floor and up the wall and around the corner to the pantry. (op. cit., p. 96)

Слово «*harmony*» метафоризовано асоціюється з динамічністю (*stream*) і стійкістю (*steady*), а сама гра хлопчика характеризується енергійністю (*As he played, his fingers ran on the keys quickly striking here, marking rhythm there, chording and recording, faster and faster*) і впевненістю у тому, що справжній образ рухомих мурав'їв точно співпадає із музичним образом (*exactly; it seemed to Louis; he had found the notes that matched the ants*).

Якщо перший уривок асоціюється з позитивними емоціями (любов до музики), а другий викликає суперечливі емоції (страсть), то третій набуває негативну емотивну конотацію, пов'язану з вказівкою на агресивність дитини:

Louis sat down on the piano bench and carefully lifted the cover. He was thinking about the sound of the wind and the smell of the scattering blossoms. He arranged his fingers on the keys, experimenting until he found the lower chords for the wind and the higher, single notes for the blossoms. He was soon playing the wind and the blossoms exactly as he saw them through the window.

He played and the wind built. He played and the blossoms dropped and were lifted and blown like snow. He played and Nan stabbed her thumb with the needle and glanced up to see what was wrong. She saw a young, dark-haired boy at the piano and she saw the wind stripping the trees. (MEM, p. 96)

Паралельні конструкції, побудовані на стилістичному прийомі наростання (*He played and the wind built. He played and the blossoms dropped <...>. He played and Nan stabbed <...>; She saw a young, dark-haired boy at the piano and she saw the wind stripping the trees*), імплікують надприродний, дещо магічний вплив гри хлопчика на процеси у природі.

Талант дитини описується у наступному уривку: хлопцю вдалося “зіграти” образ персиків, що зріють: *<...> Louis carefully watched the peaches, noting how they ripened in the high heat of the sun, and how at night, they cooled and held and waited. He sat at the piano one warm morning and played the melody of the peaches under the high heat. Nan and Louis gathered the peaches early and had jam made by the end of July.* (op. cit., p. 97)

Дієслово “to play” (*He played <...>, but played it without mistake or hesitation*) вживається як синонім слова “create”, а хлопчик вирішує за допомогою музики відновити образ померлої матері:

His fingers rolled slightly as he pressed the keys, asking for the purest, truest notes. He played only the first part of the melody, but played it without mistake or hesitation and he glanced quickly up from the piano when he saw a stir of light and shadow out of the corner of his eye. (op. cit., p. 98)

Саме у цьому уривку дієслово “to play” остаточно набуває семи “творити” і асоціюється з надією хлопчика відтворити образ матері.

Наступний уривок ніби підсумовує всі емоції, що висвітлювалися раніше, але до них додаються семи “чистота і простота”:

The drapes had been pulled and he was without reflection as he lifted the cover to the keys. He began to play the pure, simple notes as he had rehearsed them, letting the harmony and tempo come as he knew they could. (op. cit., p. 100). Рішучість хлопчика створити образ своєї матері, його повна концентрація (*he was without reflection*) і впевненість у своїх силах (*he knew they could*) опосередованно вказують на надприродну спроможність хлопчика та змінюють емоційний вектор сприйняття.

Кульмінаційним уривком оповіді стає реакція батька, який почув музику і “побачив” померлу дружину.

<...> *His father gazed forlornly around the now empty room, his eyes wide, searching for something nameless and lost. “She was there”.*

<...> *“Can you bring her again?”*

“Yes.”

“Will she stay?”

“As long as I am playing, she will stay.”

“Then play!” the father commanded and Louis played. <...> Through the haze of the melody, Louis played and played. He no longer had to look at keys. He knew the melody perfectly and he smiled as he glanced up from the keyboard at what he had done. Sweat was starting to run down his father’s forehead as he twirled in an endless circle around the room. (MEM, p. 100–101)

Містичні здібності хлопчика підтверджуються реакцією його батька на музику, що здатна відтворювати світ навколо. Створені образи дозволяють хлопчику повірити в свій надприродний дар та відчувати задоволення від того, що у нього получилось “зіграти” маму, але фінал оповідання сприймається неоднозначно: захоплення, страсть і надія перетинаються із агресивністю, недовірою та жахом.

Основою контамінованих конфігурацій емотивів на рівні фреймів стає накладення однієї текстової ситуації на іншу, в результаті якої відбувається: 1) переосмислення інформації, вираженої сукупністю емотивів; 2) зміна первинно заданого початковою ситуацією емоційного ставлення до референту/ референтів ситуацій.

Прикладом створення контамінованої конфігурації стає оповідання Р.Ренделл “Mother’s Help” (СР, с. 37-68). Молода няня Нелл не лише замінила трьохлітній дитині мати, яка була зайнята кар’єрою та роботою, але й стала любовницею хазяїна. Перша емоціогенна ситуація описує паніку дівчини, яка не вміє водити машину і не знає, як зупинити хлопчика, що натискає на газ і ледве не вбиває батька.

The car shot forward with blazing lights. Nell screamed. She didn’t know how to stop it, she didn’t know what the handbrake was, where the footbrake was, she could only seize hold of laughing triumphant Daniel. The car, descending the few

feet of slope, charged into the garage, slowing as it met level ground, sliding almost to a stop while Ivan stood on tip-toe, flattening himself against the wall.

Nell began to cry. She was very frightened. Seeing Ivan in danger made her understand all kinds of things about herself and him she hadn't realised before. (CP, p. 40)

Паника і жах (*scream, cry, frightened*) героїні зрозумілі та пояснені, але вони переоцінюються в наступній ситуації, де через немічність та невміння дівчина не змогла запобігти гибелі хозяйки. Емоційна значущість другої ситуації посилюється завдяки імітації першого випадку, але з трагічним результатом.

The weak hands, the desperate arms, were ineffectual against the juggernaut propulsion of the big car. Charlotte fell backwards, crying out, screaming. The bonnet obscured her fall, the wheels went over her, as the car burst through the garage door which against this onslaught was as flimsy as a roller blind. <...> Nell was jumping up and down in her seat, making hysterical shrieks <...>

'Ivan, 'screamed Nell, 'Ivan, Ivan, Ivan!'

He turned his head with infinite slowness and when it was fully turned to face her, opened his eyes. Meeting his eyes had the immediate effect of silencing her. She whimpered. (CP, p. 48-49)

Господар дому Іван не хоче ділити майно при розлученні, тому він імітує нещасний випадок, вбиває дружину і звалює вину на маленького сина. Трагізм ситуації підкреслюється контрастом боротьби дружини Івана за життя: вона до останнього намагається зупинити машину (*big car*), сили, що атакує (*juggernaut, onslaught*), та бездіяльністю няні (*Nell was jumping up and down in her seat, making hysterical shrieks*).

Нелл виходить за вдовця Івана і народжує доньку Емму, з якою також трапляється ледве не ставшим трагічним інцидент:

One afternoon she was putting the vacuum cleaner away when Emma who had been running in and out, shut her in the broom cupboard. The cupboard door, which was heavy and solid in that old house, had a handle on the outside but not the inside. Nell, determined not to panic, began cajoling Emma to open the door and release her, please Emma, there's a good girl, open the door, Emma, let Mummy out... (op. cit., p. 61-62)

Небезпека, у якій опинилася Нелл, коли Емма закрила маму в шафі, де не було чим дихати, пояснюється Іваном на вечірці, і читачеві, на відміну від присутніх гостей, зрозуміло причину істерики Нел, якою завершується розповідь: Nell dropped the plate and screamed. She stood there screaming until the woman from the gallery went up to her and slapped her face. (op. cit., p. 68)

Загальним для аналізованих сегментів тексту, які розглядаються як фреймовані компоненти контамінованої конфігурації, є вираження емоційного стану героїні (жаху, паніки, розгубленості), який в різних уривках формує неоднозначне емоційне ставлення читача до нещасних випадків. Страх, безпорадність, розгубленість героїні в першому уривці зрозумілі і можуть супроводжуватися співчуттям і жалістю читача, на зміну яким приходить

роздратування (можливо, зневага) через пасивність і навіть боягузтво героїні (друга ситуація), коли вона стає співучасником злочину. У ролі жертви (третя ситуація) та ймовірної жертви в майбутньому (четверта ситуація) героїня також може викликати неоднозначні емоції у читача (жалість, зловтіха, задоволеність). Як бачимо, при експлікації емоціогенного знання спостерігається перетинання та переосмислення змісту, а кінець оповідання залишається відкритим і ставить масу питань щодо подальших дій героїв.

Основою для об'єднання текстових елементів в єдину контаміновану конфігурацію на тематичному рівні виступає загальна для всіх емотивна сема, яка, викликаючи різні (в межах однієї гами) емоції, опиняється у різному контекстному середовищі. При цьому окреслюється кілька напрямків інтерпретацій подій, які супроводжується моделюванням різних емоційних переживань гіпотетичного читача. Загальним для низки емотивів у оповіданні Г.Лоусона "*His Father's Mate*" (ASS, p. 35-41) є песимізм. Загибель хлопчика стає кульмінацією в ряду трагічних подій у житті його отця – Тома Мейсона. Песимістичний тон задається вже в початковому фрагменті розповіді, в якому формується тема "Страждання" завдяки семантиці слів "*suffer*", "*succession of griefs*", "*disappointments*":

Tom Mason was known on the place as a silent, hard worker. He was a man of about sixty, tall and dark bearded. There was nothing uncommon about his face, except, perhaps, that it had hardened, as the face of a man might harden who had suffered a long succession of griefs and disappointments. (ASS, p. 35)

Песимізм, заданий на початку оповідання, пояснюється через опис бід і печальних подій, що трапилися з чоловіком протягом його життя: *He was digging pictures from a past life. They were not pleasant ones, for his face was stony and white in the dim glow of the candle. (ibid.)*

<..> Two mounted troopers are riding up over Specimen Hill. What do they want?

They take the brother away, handcuffed. Manslaughter last night. Cause – drink and jealousy. <..> The troopers take the son away handcuffed: "Robbery under arms". <..> Trial and disgrace follow, and then other misfortunes, pleuro among the cattle, drought, and poverty. <..> Thud, thud, thud again! But it is not the sound of the fossicker's pick – it is the fall of sods on his wife's coffin.

It is a little bush cemetery, and he stands stonily watching them fill up her grave. She died of a broken heart and shame. (op. cit., p. 36-37)

У наведеному вище уривку до семи "страждання" додається сема "стійкість" – біди та неприємності, що сипалися на голову чесного трудівника: арешт брата, арешт старшого сина, ганьба, злидні, хвороба худоби, смерть дружини. З іншого боку, герой оповідання сприймається не просто як жертва обставин, а як людина, яка гідна поваги у своїй смиренності перед долею. Повага до стійкості людини, яка зазнає поневіряння, посилюється завдяки наступному фрагменту "Терпіння", з якого дізнаємося про жагу Мейсона жити гідно заради молодшого сина: *But he lives on, for it takes a lot to break a man's*

heart. He holds up his head and toils on for the sake of a child that is left, and that child is – Isley. (op. cit., p. 37)

Зі смертю дитини закінчується спочатку духовне, а після і біологічне життя Тома Мейсона: *A billy was boiling unheeded on the fire. Mason sat at the table with his face buried in his arms. <...> “Father! Do you want another mate?”*

But the sleeper did not – at least, not in this world. (op. cit., p. 41). До низки емоцій додається сема “спустошення”, а мужність людини, яка стійко перенесла усі тяготи життя, нічого не вимагаючи, змінює вектор інтерпретації до філософії екзистенціалізму. Кожна емоціогенна тема, реалізована у цьому оповіданні, сприяє виникненню низки питань філософського порядку: що таке горе й як розчарування і випробування змінюють людей (*man <...> who had suffered a long succession of griefs and disappointments*); про справедливість і несправедливість у житті, про мудрість і смиренність, що приходять до людей, які багато пережили в житті (*They were not pleasant ones for his face was stony and white in the dim glow of the candle*); про те, скільки може витримати людина, і хто може вважатися справжнім чоловіком (*But he lives on, for it takes a lot to break a man’s heart. He holds up his head and toils on for the sake of a child that is left*); про тлінність людського життя (*But the sleeper did not – at least, not in this world*).

Відношення амальгамування (амальгама – сплав) характеризують сукупність емотивів, емоційна значущість яких підкреслюється в межах однієї конфігурації, а вони виступають «уламками» якогось мозаїчного цілого. Такі кластери стають гібридами вищого порядку, а їх елементи, що належать до різних сфер, зливаються в нову, неподільну конфігурацію, що несе емерджентне афективне значення і не зводиться до жодного первинного джерела.

Концептуально амальговувані конфігурації за суттю наближаються до концептуального змішування Ж. Фоконьє та М. Тернера [14, с. 39; 15, с. 158], коли вхідні дані з двох або більше ментальних просторів (лексичні образи, ситуаційні фрейми, символічні сценарії) вибірково проектується в суміш, де виникають нові емоції або інтенсивності. Такі об’єднання часто створюють унікальні жанри, персонажі або авторські тропи. Емоційний вплив емотивно заряджених текстових сегментів, об’єднаних у амальговуванні конфігурації, пов’язаний з виведенням протилежних емоцій внаслідок: 1) смислової та емоційної неоднозначності формуючих конфігурацію компонентів; 2) різноманітність / протиріччя інформації; 3) труднощі при визначенні характеру емоцій, викликаних ними.

На лексичному рівні ці конфігурації об’єднують семантично і структурно неоднородні емотиви, що провокують протилежні емоційні реакції адресату. Емотив як частина конфігурації вступає у відносини з іншими емотивами, висвітлюючи певну грань цілого – у нашому випадку емоціогенного знання, зазначеного в тексті.

У розповіді Ш. Андерсон “*Paper Pills*” (SS, p. 106-109) йдеться про одну подію: старий лікар одружився з дівчиною, яка успадкувала велику суму

грошей, і менш ніж через рік померла. Сюжет фактично викладено в першому абзаці оповідання: *He was AN OLD MAN with a white beard and huge nose and hands.* <...> *Later he married a girl who had money* (SS, p. 106). Наведені нижче уривки описують цю подію із різних перспектив.

За допомогою графічної виділеності словосполучення *AN OLD MAN* акцентується увага на віці героя розповіді – врача Ріфі, що контрастує з віком його дружини (*a girl*). Лаконічна і своєрідна характеристика дівчини (*who had money*) ніби натякає на те, що чоловік був меркантильним. Його зовнішність описується трьома деталями (*white beard and huge nose and hands*), вибір яких позначено смисловою та емоційною значимістю, оскільки опосередовано вказує на вік і непривабливість. Надзвичайна деталізація опису його рук також стає емоційно значущою: *The knuckles of the doctor's hands were extraordinarily large. When hands were closed they looked like clusters of unpainted wooden balls as large as walnuts fastened together by steel rods.* (SS, p. 106)

Подвійне порівняння рук лікаря спочатку з гронами дерев'яних шариків, а після з грецькими орехами, скріпленими сталевим проволочком (*hands <...> looked like clusters of unpainted wooden balls – as large as walnuts fastened together by steel rods*), вказує на незграбність пальців старої людини.

Якщо у першому фрагменті увага читача акцентується на віці лікаря, а завдяки другому опису набуває емоційної значущості рух його рук (їх незграбність), то за допомогою третього фрагменту виражається думка про працездатність (*worked ceaselessly*) людини, яка перебуває в пошуках істини. Його невгамовність може сприйматися як позитивно (завзятість), так і негативно, розцінюючись як безглузда впертість: *Alone in his musty office in the Heffner Block above the Paris Dry Goods Company's store, he worked ceaselessly, building up something that he himself destroyed. Little pyramids of truth he erected and after erecting knocked them down again that he might have the truths to erect other pyramids.* (op. cit., p. 107)

Наступний фрагмент вказує на паралель між тим, що відбувалося у голові чоловіка, і тим, як він поведився з шариками з паперу, на якому записував свої думки: *In the office he wore also a linen duster with huge pockets into which he continually stuffed scraps of paper. After some weeks the scraps of paper became little hard round balls, and when the pockets were filled he dumped them out upon the floor* (op. cit., p. 101).

Величезний ніс (*huge nose*), величезні суглоби на руках (*extraordinarily large*), величезні кишені (*huge pockets*), наповнені клочками паперу (величезними думками?) – такі деталі можуть викликати кілька асоціацій (про непривабливість лікаря, його дивності, розсіяність та інші). Саме вони створюють психологічний портрет героя оповідання.

Роман старого дивака з молодою дівчиною є пікантним (з точки зору громадської думки): *The story of Doctor Reefy and his courtship of the tall dark girl who became his wife and left her money to him was a very curious story. It is delicious, like the twisted little apples that grow in the orchards of Winesburg.* (op. cit., p. 107)

Їх відносини називають історією (*The story of Doctor Reefy and his courtship of the tall dark girl who became his wife and left her money to him*), цікавою (*curious story*) та смачною (*delicious*). Полісемічність слова “*delicious*” – чудовий, чарівний, смачний – дозволяє провести паралель між пікантністю їх роману і смаком маленьких, зморщених яблук: *They [apples] have been put in barrels and shipped to the cities where they will be eaten in apartments that are filled with books, magazines, furniture, people. On the trees are only a few gnarled apples that the pickers have rejected. They look like the knuckles of Doctor Reefy's hands. One nibbles at them and they are delicious. <...> Only few know the sweetness of the twisted apples.* (SS, p. 107)

Взагалі йдеться не про зморщені (*gnarled*) яблуки, що нагадують суглоби пальців доктора Ріфі (дивні, непривабливі) (див. образ, створений у текстовому фрагменті 2), але й виражається думка про те, що непривабливі яблука залишаються на деревах незатребуваними і саме вони відзначені неповторним смаком, який можуть оцінити не всі. Іншими словами, використовується асоціація “зморщені яблука – старі, але значні люди” і виводиться стара істина про оманливість зовнішності: незграбний старий сприймається як неординарна особистість, переваги якої можуть зрозуміти та оцінити не багато людей.

Висновок про унікальність старого лікаря підтверджується вказівкою на інтелектуальні здібності постійно думаючої людини: *On the papers were written thoughts, ends of thoughts, beginnings of thoughts.*

One by one the mind of Doctor Reefy had made the thoughts. Out of many of them he formed a truth that arose gigantic in his mind. The truth clouded the world. It became terrible and then faded away and the little thoughts began again (op. cit., p. 107-108).

Процес народження думок у доктора описаний механічно (*One by one the mind of Doctor Reefy had made the thoughts. Out of many of them he formed a truth that arose gigantic in his mind*) та циклічно (*the little thoughts began again*), що опосередковано свідчить про мудрість та жвавість розуму старого не привабливого лікаря. Всі перераховані фрагменти імпліцитно дають відповідь на головне питання: чому молода багата дівчина обрала в чоловіки дивного, незграбного старого?

За допомогою алегорії про вибір дівчиною солодких, але зморщених яблук (*the sweetness of the twisted apples – round perfect fruit*) пояснюються переваги старого, але дбайливого чоловіка: *For several weeks the tall dark girl and the doctor were together almost every day. The condition that had brought her to him passed in an illness, but she was like one who has discovered the sweetness of the twisted apples, she couldn't get her mind fixed upon the round perfect fruit that is eaten in the city apartments* (op. cit., p. 109)

Смисл заголовка оповідання “*Paper Pills*” частково розкривається у заключному уривку: бумажні пілюлі – це та життєва істина, до якої дівчина не встигла дожити сама, але яку отримала як безцінні ліки від чоловіка-лікаря: *During the winter he read to her all of the odds and ends of thoughts he had scribbled*

on the bits of paper. After he had read them he laughed and stuffed them away in his pockets to become round hard balls (ibid.)

Як бачимо, актуалізація емоціогенного знання в цьому тексті відбувається за рахунок низки виразних засобів – маркованого графічного словосполучення, порівнянь, інверсій, антитез, повторів, метафор, градації, за допомогою яких висвітлюються різні грані особистості героя оповідання: “зовнішність та вік доктора”; “порівняння рук лікаря з каштанами або гронами”; “думки лікаря”; “дивний спосіб лікаря думати”; “елементи одягу лікаря”; “пікантність відносин, що асоціюється з насолодою яблук”; “привабливість нікому не потрібних яблук”; “думки лікаря як найцінніші ліки”. При цьому тонкий, іноді невловимий зв'язок між усіма емотивами простежується через тематичну співвіднесеність ключових слів, відзначених у тексті емоційною значимістю (*paper pills / an old man – knuckles / balls – scraps of paper / round balls – story / apples – apples / knuckles – papers / thoughts – together / sweetness – thoughts / balls*).

У основі створення амальгамових конфігурацій емотивних ситуацій лежить поєднання несумісних маркерів у описах героїв, фактів, явищ і подій текстової реальності. Внаслідок такого роду поєднання: 1) відбувається злиття текстових ситуацій; 2) забезпечується багатогранність емоційно значимої інформації/ багатоступінчастість її подачі; 3) формується неоднозначне, часто суперечливе емоційне ставлення читача до ситуацій, описаних у тексті. У оповіданні Т. Пейна “*General Markman's Last Stand*” (NSS, p. 211-230) йдеться про генерала Маркмена, який проводить останній день служби в морській піхоті. Емоціогенні ситуації-фрейми, що допомагають заглянути у внутрішній світ героя, висвітлюють складні психологічні проблеми людей, життя яких скалічене жахами війни. У коментарях до розповіді пишеться, що прототипом генерала є справжня людина – морський піхотинець, який пережив плен і питки у В'єтнамі (NSS, p. 230).

Емотивно заряджені ситуації можуть бути тематично розділені на три блоки: “Особистість генерала та його дії”, “Війна у В'єтнамі”, “Жінки і жіноча білизна”. Подія, що починає наратив, емоціогенна через нестандартність: генерал морської піхоти приміряє жіночу шовкову білизну, замовлену собі (судячи за розмірами) поштою: *The General's panties were too tight. He clawed at his hip, tried to get his index finger under the biting silk band. “Son of a bitch”, whispered General Trevor V. Markman, United States Marine Corps, as the elastic wedged his finger against his flesh. Markman twisted his massive torso; his back cracked. <...> The bra Markman pulled with shaking hands from the mailing envelope was a matching silk, strapless. He slid the hefty cups around his back and was straining to fasten it in front when the hook snapped off in his hand.* (op. cit., p. 211).

Детальний опис дій генерала (*clawed at his hip; tried to get his index finger under the biting silk band; slid the hefty cups around his back and was straining to fasten it in front*) створює образ людини, поведінка якої дивна, а мотиви такої

поведінки незрозумілі. Саме тому дії генерала можуть викликати подив і, очевидно, несхвалення читача.

Друга ситуація “Крадіжка” перетинається з першою через спільну тематику “генерал – жіноча білизна”, проте відрізняється від неї за емоційною значущістю описуваної події: по-перше, генерал краде білизну у магазині, по-друге, робить це неусвідомлено, у стані трансу: *He saw black dots swirl before his eyes, threw out his left hand to find the bar on the other side of the aisle, and felt something silken under his calloused palm. He twiddled it with his trigger finger, found the spacious cup, and thrust his fingers deep into the forgiving, erogenous interior. He plucked the bra off the rack and with one sudden and smooth motion stuffed it down his green camouflage utility trousers* (NSS, p. 213).

Використання градації для опису емоційного стану генерала (*felt something silken – twiddled it – found the spacious cup, and thrust his fingers deep into the forgiving, erogenous interior*) посилює смислову та емоційну значимість даного фрагменту. Дивність поведінки генерала, яка описана в першій ситуації, підтверджується у другому фрагменті, адже шовк заспокоює старого солдата. Часткове пояснення дій генерала наводиться в уривку 3 “Засада”, де проводиться паралель між спійманим на крадіжці Маркмені та його згадки про війну у В'єтнамі: *Markman heard a howl of wind in his ears, felt shrapnel sear into his chest, saw the room blacken. There were sounds ahead, his men screaming his name, the ambush at Quang Tri. He wanted to press forward, but for the first time Markman was running away, the jungle slapping him in the face. “I took ... it... for myself”, he said* (op. cit., p. 219).

За рахунок текстового внесення (*Markman heard a howl of wind in his ears, felt shrapnel sear into his chest, saw the room blacken. There were sounds ahead, his men screaming his name, the ambush at Quang Tri*) розповідається про іншу, далеку в часі, але назавжди закарбовану в серці солдата дійсність. Згадка про пережиту війну дозволяє пояснити незвичайну поведінку генерала проявом нервового зриву (кошмари про В'єтнам, що переслідують вдень і вночі, тимчасові провали пам'яті) або ж фізіологічними процесами старого організму, наслідками яких, можливо, стануть сексуальні відхилення генерала. Більш глибокі мотиви його дій як людини, що прощається зі своїм життям військового, розкриваються у наступному фрагменті: *Bowles pressed the muzzle of the gun hard into Markman's temple.*

“Shoot me”, said Markman, suddenly reaching up and wrapping his hand around Bowles' gun hand and squeezing. When Bowles felt Markmen working out his thumb on top of his trigger finger, he cracked his elbow into Markman's face, the nasal bone crunching like a walnut.

Markman slumped into the chair. (ibid.)

Генерал Баулз, який розслідує, вірніше, намагається приховати крадіжку Маркмена, загрожує вбити його, якщо він спробує осквернити честь морської піхоти. Байдушність генерала Маркмена до смерті, навіть його бажання знайти в ній полегшення, створює образ людини, яка втомила від життя, а також офіцера, для якого відставка страшніша за смерть.

Втім, зустріч генерала з незнайомою жінкою, яка влаштовує йому сцену досить інтимного характеру, висвічує ще одну грань у характеристиці героя оповідання й знову змінює напрямок його інтерпретації: *Hardie heard it, a rapid clicking, and then from behind a green van emerged a woman, hustling toward Markman, her breath coming in heaving gusts. Her blond hair was a wobbling pyramid, her large gold earrings glittered in the faint light, and her mouth quivered in a red circle of sputtering lips.*

"You bastard, Markman!"

She swung her large black purse, caught Markman across the head <...> Markman did not raise his arms, and the woman dropped the bag and pummeled him across the face and chest. Markman stepped forward into the blows. <...> Markman looked down at the unknown woman slapping him. (NSS, p. 223)

Мотиви поведінки генерала, який покірно терпить удари розлюченої жінки, знову незрозумілі: чи він настільки благородний, що не може сперечатися з жінкою, чи він дійсно знайомий з цією жінкою і заслуговує на скандал, але через провали пам'яті не може згадати, хто вона така; а, можливо, генерал відчуває провину за життя людей, які він не врятував, коли командував взводом у В'єтнамі? І тому дозволяє принижувати себе, розплачуючись за гріхи? Смислова неоднозначність уривку викликає неоднозначність емоційну.

Тема жіночої білизни знову виникає в описі як генерал готується до прощальної промови та приміряє парадний мундир, але одягає мереживну білизну своєї дружини, що збереглася ще з часів війни у В'єтнамі: *He unlocked a chest, undressed, and put on a frilly yellow bra and panties he had hidden away since Vietnam. In the dark, running his hands over the bra across his chest, he felt a comfort running through his veins. He put a camouflage uniform back on, went upstairs and carried his dress blues into the bathroom, took off his camouflage uniform, shaved, and slowly, as if in a trance, put on his high-collared dress blues.* (op. cit., p. 225)

Зв'язок цього уривку із ситуацією про крадіжку (*he saw black dots swirl before his eyes – as if in trance; forgiving, erogenous interior – felt a comfort*) очевидний, оскільки йдеться про насолоду, яку відчув генерал при дотику до жіночої білизни (*running his hands over the bra across his chest, he felt a comfort running through his veins*). Рішення героя оповідання одягнути жіночу білизну перед важливим моментом у його житті – відставкою – свідчить про його величезне (опосередковано порівнюється з переживаннями під час війни) хвилювання і напругу. Небажання бравого вояки жити у громадянському суспільстві може викликати різне емоційне ставлення (від подиву і засудження до жалості та співчуття) до нього.

Інтерпретація подальших подій ускладнена сплетінням сьогодення і минулого, завдяки чому виникає паралель між найстрашнішим із епізодів у В'єтнамі, що запам'яталися герою – коли лейтенант Маркмен наклав собою бойову гранату, і його заключною промовою перед відставкою – найвражаючим епізодом у теперішньому: *As Markman moved slowly to podium,*

he saw a Vietcong grenade rolling toward him, felt his body leap forward and stretch out in the air.

As he stood near the microphone, Markman saw Beatrice headed for the exit between the tables of cheering officers. <...> Markman landed on the grenade, the breath was knocked from his chest in a broken gasp. He craned his neck to look at his men, who stared back at him in horror from the elephant grass. <..>

Markman, never taking his eyes from his wife, slipped off his dress shoes and loosened his web belt with the raised Marine Corps insignia and dropped his blue trousers. (NSS, p. 229)

Свою рішучість Маркмен продемонстрував як у В'єтнамі (*he saw a Vietcong grenade – felt his body leap forward and stretch out in the air – landed on the grenade*), так і у останній промові (*slipped off his dress shoes and loosened his web belt – and dropped*). Не маючи можливості оголити душу, він вирішив оголити своє тіло. 'Стриптиз' людини, яка вирішила зазирнути у найпотаємніші куточки своєї душі, зняти з себе маску залізного, непроникного супергероя, був зрозумілий лише його дружині, оплески якої символізують її повагу до чоловіка (*began to clap, gingerly at first, and then with determination*): Marines and wives silently floated from their tables and out of the hall. Not one looked up at the man on the table.

Markman never took his eyes from Beatrice.

As the marines left the room with their wives in an ebbing flood of blue, as the starched uniformed backs turned on her husband, Beatrice Markman began to clap, gingerly at first, and then with determination. (op. cit., p. 230)

Як бачимо, перепади ймовірного емоційного ставлення до героя оповідання ґрунтуються на смисловій та емоційній неоднозначності всіх переплетених між собою емотивів. Така неоднозначність викликана, перш за все, питаннями філософського та етичного порядку, що піднімаються в ситуативних сегментах: про внутрішній світ людини і про загальнолюдські цінності. Дуже тонкий, часом ледь помітний зв'язок між аналізованими уривками, що утворюють амальгамовану конфігурацію, простежується у двох площинах: у площині суперечливого внутрішнього світу генерала (*Markman's life had become a microwave oven, cooking him slowly and invisibly from the inside out. As his retirement approached, his fevers had increased in frequency and intensity*) й у площині його подяки до дружини (*If it wasn't for Beatrice, I wouldn't have come back from Vietnam*), до жіночого початку, що втілює світ, комфорт, творення, життя. Жіноча білизна була символом жіночого початку, своєрідним оберегом для генерала, саме тому він не розлучався з нею у важкі хвилини свого життя.

Емотивні елементи, що утворюють амальгамовані конфігурації на рівні тематичності та символічності, також неоднозначні через великий діапазон набутих емотивних сем і суперечливості емоційних переживань, що моделюються за рахунок ключових емоційно значущих компонентів тексту. Експлікуючи емоціогенне знання про текстову дійсність, емотивні тематичні

маркери, що пов'язані відносинами амальгамування, утворюють своєрідний сплав і можуть бути відокремлені як окремі компоненти тексту досить умовно.

Для розгляду особливостей амальгамованих конфігурацій на рівні тематичності звернемося до розповіді А. Сенфорд *“Goose Girl”* (NSS, p. 104-117), у якому йдеться про молоду жінку, Руні, що після смерті матері опинилася під опікою дядька та його дружини. Емоційні переживання гіпотетичного читача пов'язані, на наш погляд, із питанням доцільності того прокрустового ложа, у яке прагне вкласти своїх мешканців система під назвою “суспільство”. Неоднозначна характеристика героїні переломлюється крізь призму трьох емоціогенних тем, які умовно можна назвати “Сприйняття героїні іншими людьми” (1), “Особисті якості героїні” (2) і “Відстоювання власної думки” (3).

Переплетеність трьох тем сприяє тому, що у процесі розгортання наративу змінюється задане назвою думка про дівчину як про “простачку” (*goose – silly person*) Героїня оповідання, поведінка якої з низки причин буває дивним, поступово починає сприйматися як особистість, що має власну думку і вміє її відстоювати.

Перший текстовий сегмент задає ракурс, за допомогою якого оцінюються інтелектуальні здібності героїні. Згадування у наведеному нижче фрагменті тексту про глузування однокласників і “діагноз” дядька героїні дає підстави для висновку про те, що дівчина – дивачка, а її вчинки не слід сприймати всерйоз. При цьому семантика сегменту доповнюється емотивною семою “дурість”: *“I don’t like it over here.” Rooney was thirty-three and had positive ideas on every subject, which she was entitled to, her mother said. “She’s got her own style, the same as the rest of us.”*

Pete called it backwardness, especially now that he was in charge of her and bent on settling her in a proper place before it dawned on her good that her mother was gone.

“There’s no bathtub”, said Rooney. No mirror either. Not that she cared much. She wasn’t much of a dresser – pants and shirts she bought at garage sales and her hair cut short like a cap on her head. But she did like a mirror before she went to work, in case toilet paper was stuck to her shoe or something was trailing behind her like the Kick Me signs she used to wear home from school, and one time her telephone number with a picture drawn under it that made her mother so mad she bawled out the principal. (NSS, p. 104-105)

Через ключові фрази (*had positive ideas on every subject; before it dawned on her good; But she did like a mirror*) проводиться паралель між прямолінійною, дещо загальмованою поведінкою героїні та особливостями дитячого мислення. Коли дитина поступово осягає навколишній світ, виробляючи свої власні судження, їй перш за все подобаються (або не подобаються) саме речі, а не їхнє призначення. У цьому сенсі розумовий розвиток героїні, який її дядько прямо називає відсталістю (*backwardness*), сприймається як не відповідний її віку (*thirty-three*). Проте ставлення до героїні оповідання поступово змінюється. У текстовому фрагменті [*Rooney.....shop*] Руні

оцінюється як першокласна читачка (*a first-class reader*) і людина, здатна приймати власні рішення (*Rooney went out and bought her own set*): Rooney, somehow, was a first-class reader. Nothing at school had impressed her much, but reading she took to. She read everything from encyclopedias to National Enquirers, and everything, of course, written about wrestlers. <...> her mother banned wrestling on TV forever.

Rooney went out and bought her own set. Two TV's going full blast on different channels was hard on the neighbors, but they had to put up with it or put up with Rooney interrupting their soap operas with a steady string of calls from the tailor shop. (op. cit., p. 106)

У наведеному фрагменті переплітаються всі три теми: вводяться тема 2 “Особистісні якості героїні” та тема 3 “Відстоювання власної думки”, а також отримує подальший розвиток тема 1 “Сприйняття героїні іншими людьми”. Це відбувається за рахунок згадки про дива героїні: її пристрасті до борців (*everything <...> written about wrestlers; wrestling on TV*) і до голосного (*going full blast*) телевізора, а також завдяки опису звички дівчини “виховувати” сусідів, яким не подобається її звички, — заважати їм дивитися телесеріали (*interrupting their soap operas with a steady string of calls*). Дивна, часом незрозуміла поведінка дівчини характеризує її як непередбачувану людину.

Тема “Відстоювання власної думки”, що проводиться у останньому фрагменті амальгамованої конфігурації, виводиться з винахідливості дівчини, яка придумала спеціальну мову для спілкування: *Rooney nailed Pete with her zebra stare. Wild zebra stare, Opaline called it.* (op. cit., p. 108) – своєрідний засіб самозахисту героїні (насамперед від дядька і тітки), її особливий погляд, котрій навіть мав спеціальну назву (*Wild zebra stare*). За його допомогою Руні припиняла всі спроби родичів нав'язати їй свою думку. У цьому фрагменті героїня визнається повноправним членом суспільства, людиною дорослою і самостійною. Ця ж тема знову з'являється у сильній позиції, у заключному фрагменті оповідання, коли Руні повідомляє родичам про своє рішення здавати кімнати в оренду, а потім, відклавши грошей, купити бензозаправку: *Rooney grinned at her relatives. “When I make enough money, I’m gonna buy me a gas station.”*

Opaline said. “You can’t do anything without our permission.”

Rooney gave her the zebra stare. “I got it, don’t I?” (NSS, p. 116)

У відповідь на репліку Опелайн про те, що Руні не може нічого робити без дозволу дядька і тітки, вона просто кидає на родичів свій погляд, що не терпить заперечення, завдяки якому стає ясно, що цю суперечку (як, очевидно, і всі наступні) виграла вона. Саме за рахунок сукупності емотивних маркерів, що ніби “зливаються” один з одним, образ героїні розкривається з різних сторін і вона сприймається як психічно здорова людина, що веде себе не по правилах, викликаючи як схвалення читача і повагу до деяких достоїнств героїні, так і нерозуміння і навіть засудження вчинків дівчини, яка не вміє зважати на думку оточуючих її людей.

Проведений аналіз сучасної англomовної художньої прози демонструє, що емоційно заряджене значення виникає не з окремих слів, а з багаторівневого афективного резонансу, створеного їх сукупністю. На нашу думку, лексико-семантичний прошарок задає афективні потенціали, ситуативна позиція формує філософську, моральну та міжособистісну орієнтацію, а тематично-символічні мотиви забезпечують культурне фреймування для емоцій. Їхня взаємодія утворює змішану емоційну топологію – первинно експліковані емоції уточнюються, доповнюються та перетворюється на джерело потенційних напрямків розуміння та інтерпретації. В основі конфігурацій емотивно заряджених компонентів тексту лежать відносини аналогії, контамінації або амальгамування. У разі переважання аналогії емотивно заряджені компоненти тексту набувають семантичної автономності, що підкреслюється повною або частковою подібністю їхньої мовної форми. У разі превалювання контамінації або амальгамування у відносинах між показниками емотивності, що утворюють конфігурацію, емоційно значущі текстові компоненти стають семантично взаємозалежними, що проявляється у накладенні (семантичному перетині або злитті) компонентів конфігурації один на одного.

Аналогові кластери емотивів характеризуються семантичною і/або структурною подібністю і несуперечливістю емоцій, імовірно викликаних емотивно зарядженими компонентами тексту, які входять у ці конфігурації. Аналогові зв'язки відбивають послідовність розгортання емоціогенного знання, експлікованого в художньому тексті. Контаміновані відносини між емотивами проявляються при їх семантичній та/або структурній неоднорідності та неоднозначності емоцій, що їх викликають. Умовно автономні емотивно заряджені компоненти тексту експлікують емоціогенне знання більш складним і опосередкованим чином, ніж при його розгортанні за аналогією: перетинаючись, вони сприяють переосмисленню актуалізованого на початку емоціогенного знання. Відносини амальгамування виникають там, де семантика емотивів зливається, виступаючи своєрідними площинами текстового втілення емоціогенного знання. Такі емоційно значущі текстові сегменти різняться з погляду їх структурних та семантичних особливостей, а їх вплив на емоційну сферу адресата пов'язаний з неоднозначними, найчастіше протилежними за знаком емоціями.

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Albina Palamarchuk

FEATURES OF VERBALIZATION OF THE CONCEPT OF LOVE IN MODERN ENGLISH SONG LYRICS

The concept of love is the subject of many sciences: philosophy, religion, ethics, aesthetics, literary criticism, art history, sociology, anthropology, political science and many others. The concept under study is a pertinent object of linguistics because love is primarily a phenomenon of verbal culture, closely related to verbal expression, which is directly reflected in the literary field (song lyrics) and everyday life.

Love as a universal has repeatedly attracted the attention of both domestic and foreign linguists. For linguistic works of the late XX — early XXI century it is typical to define concepts as sets of meanings that a person operates in the process of his mental activity and cognition of the world.

The song genre is very popular in society. It is extremely common in its mass and use. The song has an extremely significant impact on people through melody, words and rhythm, and that is why it is impossible to underestimate the importance of music in our lives. One of the oldest in the creative heritage of every nation is the linguistic image of love, which is a concept associated primarily with verbal expression, and therefore one that can reflect certain feelings — verbalize the concept of love.

Some research studied songs for a variety of reasons and some aimed to investigate the way love was verbalised in them. Leskelä M. examined the conceptual metaphors most frequently used in popular music lyrics since the early 1960s and identified the most common ones: love is a commodity, love is a fire, love is a place, love is a physical force, love is an animal, love is a game, love is a drug and love is madness. The popularity of different conceptual metaphors fluctuated over the time period studied. The data also showed several general trends, such as the steady increase in LOVE IS A PLACE and the decline in LOVE IS A FLAME and LOVE IS A PHYSICAL FORCE. Several interesting findings were made regarding the

influence of gender on the metaphors used. The prevalence of the conceptual metaphors LOVE IS MADNESS, LOVE IS A FLAME, and LOVE IS A GAME was particularly pronounced among songs with female soloists, while LOVE IS A GAME was completely absent from songs performed as a duet. Among duets, LOVE IS A DRUG and LOVE IS A PHYSICAL FORCE were notably popular. There were also temporal shifts between gender trends: LOVE IS A MADNESS and LOVE IS A GAME shifted from being equally prevalent among both genders to being more and more female-specific [37].

Tia Liztiawatia and Nurhayati investigated how the concept of love is expressed in adult songs and children's songs using the transitivity method. The lyrics of the songs were taken from websites and YouTube channels such as Laci Abdul Jalil, Kak Zepe, The Kiboomers, and Bus Song. The results of the study show that in adult songs, the most common types of processes are behavioral, relational, and material. In contrast, in children's songs, mental, material, and relational processes are the most common. Furthermore, the most common type of participant in both adult and children's songs is the sensor—a conscious being who feels, thinks, sees, or perceives love. Finally, the study shows that adult songs exhibit a greater variety of temporal circumstances compared to children's songs [38].

Nguyen Thi Hong Thu examined the distinctive linguistic features of metaphors and interprets the metaphorical representations of love found in song lyrics. The data were randomly selected from English love songs produced in the late 20th century, comprising 68 songs and 80 verses in total. The metaphors identified in the songs were categorized into three types: structural, ontological, and orientational metaphors, with structural metaphors being the most common. The researcher analyzed 46 examples of structural metaphors to investigate how conceptual meaning is transferred from the vehicle to the tenor from a cognitive perspective, as well as how metaphors contribute stylistically to the songs [46].

The purpose of the other study was to identify instances of hyperbole and analyze their meanings in all songs on Nicki Zephaniah's album "Nicole," and the lyrics were taken from the Genius website. The study used documentation and note-taking methods to select lyrics containing hyperbolic expressions. The study applied Knickerbocker and Renninger's theories of figurative language, Claridge's types of hyperbole, and Leach's theory of meaning. The study focused on three of the seven types of hyperbole—single-word, phrasal, and sentence-level hyperbole—and examined their thematic meanings. The results identified different uses of hyperbole and showed different levels of emotional intensity in Nicki's depiction of love failure in the songs, categorized as tender, conventional, and harsh expressions of heartbreak [44].

Al-Khaza'leh B. A. and Alzubi A. A. F. investigated how love is conceptualized through metaphors in English and Arabic emotional songs. Its aim was to compare and contrast the metaphorical construction of love in both languages, drawing on the conceptual framework of metaphors proposed by Lakoff (1987, 1993), Lakoff and Johnson (1980), and Turner and Lakoff (1989). Using content analysis, the study examined a randomly selected corpus of 200 songs by different

English and Arabic. The results showed that metaphors of love were widespread in both languages, with 19 thematic categories identified. Structural metaphors were the most dominant, especially those depicting love as a journey, magic, madness, or unity. Ontological metaphors depicting love as a nutrient, a person, or a captive were also common. While English songs contained several examples of orientational metaphors, Arabic songs showed none – probably due to the infrequent use of spatial prepositions to convey orientation in Arabic texts. Furthermore, Arabic songs tended to emphasize metaphors related to liquid, fire, and place, while English songs more often emphasized themes of magic, madness, war, and play [22].

Cardoso G. L. and Vieira J. R. carried out the study to learn if EFL students could identify conceptual metaphors in a song lyric. The group reading task allowed students to express their own interpretations of the song lyrics without relying on teachers. Through this process, they co-constructed the content by taking on different roles in their groups—for example, as leaders who led the discussion or listeners who preferred to observe rather than speak. Participants also employed several strategies to better understand the song lyrics. For example, they translated the lyrics to reveal the meanings of unknown words in Portuguese before forming figurative interpretations. They drew on the ideas of their classmates to develop existing ideas, and they used their native language to support the discussion. The accuracy of their interpretations was not the primary focus of the study. Instead, the focus was on examining how participants interacted with metaphors and developed their understanding [26].

Amalia R. R. analysed figurative language in selected lyrics from Taylor Swift's album "Lover". The study identified seven types of figurative language in the album: simile, metaphor, synecdoche, personification, hyperbole, symbol, and paradox. A total of 64 instances of figurative language were found, including 22 metaphors, 11 similes, 15 hyperboles, 7 instances of personification, 2 instances of synecdoche, 5 symbols, and 2 paradoxes. The analysis revealed that metaphors were the most frequently used figure of speech in the album "Lover." Metaphors compare two different things directly—without using "like" or "as"—to create vivid images, evoke emotions, and help listeners perceive ideas in creative and meaningful ways. In addition, this study contributes to a deeper understanding of the use of figurative language in song lyrics [23].

Pascua D. P. Jr. investigated the semiotic aspects of popular love songs to uncover hidden symbolic meanings and their potential uses in education. Using Charles Sanders Peirce's theory of signs as a basis, the study applied semiotic analysis to investigate how the concept of love is represented and communicated through song lyrics. By analyzing common symbols associated with love, the study aimed to deepen understanding of the cultural and thematic depth of musical works. By focusing on the relationship between linguistic signs and symbolic meaning, the study also aimed to highlight how songs can serve as valuable educational tools. A descriptive qualitative method was used to analyze a selection of popular love songs, identifying the main symbols of love, examining the rhetorical devices used to express them, and suggesting ways to apply them in teaching. The analysis revealed

that expressions such as “falling into your arms” and “climbing every mountain” have distinct emotional and relational meanings. These findings offer a framework for developing learning activities that promote critical thinking, improve language skills, and encourage cultural awareness [43].

In terms of **relevance**, this study is undoubtedly significant as nowadays the issue of the concept is generating considerable interest among scientists. The review of the literature on the matter of the concept of love has shown that the question of this notion lacks sufficient data on the present English songs and turns out not to be fully investigated. This study will allow us to compare if the concept of love is interpreted the same way in the modern English songs as in previous research or reinterpreted differently.

The main objectives are to explore the notion of the concept and its basic characteristics; to define the notion of the songtext as a kind of discourse; to analyze the lexical unit love; to explore the concept of love on the examples of the lyrics of modern English songs.

The notion of the concept and its basic characteristics

Cognitive linguistics, like any scientific discipline, has its categorical apparatus — a system of basic terms. Some of these basic terms include the notion of concept. Modern linguistics has been studying the "concept" for a long time. During this time, several approaches to the concept under consideration have developed, but the question of the definition of the concept is still controversial.

The term "concept" has been used for quite a long time by scientists working in the field of cognitive linguistics. Linguistic science is constantly looking for new ways to determine its problems. The term "concept" itself was not immediately established in linguistics. As a term in cognitive linguistics, it began to be used only in the late 90s of the XX century.

In current years, the use of the term "concept" has become common, which has resulted in numerous contradictions, inaccuracies, and inconsistencies in explaining the meaning of this word. The notion of "concept" is interdisciplinary. Currently, it is used not only by linguistics but also by such sciences as cultural studies, philosophy, literary criticism. In the humanities, the term came from mathematical logic, where only the content of a concept is called a "concept"; thus, the term "concept" becomes synonymous with the term "meaning".

Concept does not arise from the meanings of words, but is the result of a collision of the learned meaning with the speaker's personal life experience. In this regard, the concept performs a substitute function in linguistic communication. The notion of a concept is what helps society to communicate with each other. Based on personal experience, the correct choice of the right concept for a phenomenon or action helps to overcome all barriers in communication [6; 13].

The concept is also defined as an objectively existing perceptual-cognitive-affective formation of a dynamic nature in human consciousness, in contrast to concepts and meanings as products of scientific description. The neural basis of the concept — the activation of many separate neural ensembles, distributed in different parts of the brain, but included in a single set. All these sites are accessed

simultaneously by a word or some other sign [15, p. 28]. From a psycholinguistic point of view, Frumkina emphasizes the individual nature of the concept — multidimensional simultaneous structure. She defines a concept as a word or sign that is understandable only to a certain circle of people or nation [18, p. 37].

Most often, the representation of a concept in a language is attributed to a word, and the word itself receives the status of a concept — a linguistic sign that conveys the content of the concept most fully and adequately. However, a word as an element of the lexical-semantic system of a language is always realized as part of a particular lexical paradigm formed by the lexical-semantic variants of this word. A concept, as a rule, correlates with more than one lexical unit. The concept does not exist for the word itself, but for each dictionary meaning separately. Which of the dictionary meanings of a word replaces a concept is usually clarified from the context [6; 13].

In the linguistic understanding of the term "concept", there are three main directions. First, in the broadest sense, the number of concepts includes lexemes, the meanings of which make up the content of the national linguistic consciousness and form a “naive picture of the world” of native speakers. The totality of such concepts forms the conceptual sphere of the language, in which the culture of the nation is concentrated. The determining factor in this approach is the way of conceptualizing the world in lexical semantics, the main research tool is the conceptual model, with the help of which the basic components of the concept's semantics are distinguished and stable connections between them are revealed [2, p. 39]. The number of such concepts includes any lexical unit, in the meaning of which the method (form) of semantic representation is seen.

Secondly, in a narrower sense, the concept includes semantic formations marked by linguocultural specificity and in one way or another characterizing the carriers of a certain ethnoculture. The totality of such concepts does not form the concept sphere as a kind of integral and structured semantic space, but occupies a certain part in it — the conceptual area.

And, finally, the number of concepts includes only those semantic formations, the list of which is sufficiently limited and which are key to understanding the national mentality as a specific attitude to the world of its carriers.

Determining the place of a "concept" in a series of linguistic terms is a challenging but interesting task for linguists. And ongoing research within the framework of conceptology is a vivid example of the continuing interest in this phenomenon on the part of researchers.

Modern approaches to concept research

We can find different approaches to the analysis of concepts in the literature; these concepts are often based on different descriptions and are based on fundamental research materials.

Based on the information provided by modern literature, there are three main sources that can be used to study concepts:

- lexicographic material;
- text material;

- experimental material (psycholinguistic experiments).

Several researchers base their work based on the basic lexical implementation of the concept — the so-called keyword. The ambiguity and high frequency of use are the main criteria for determining a keyword. Synonyms, lexical-semantic field, a group of cognate words can be considered in research to represent the notion of concept. Since in these groups, the construction is also carried out "from the keyword". In both cases, similar techniques and sources are used.

In present linguistics, there are many methods for researching concepts: conceptual analysis, historical-comparative analysis, definitional interpretation, component analysis, stylistic interpretation, distributive analysis, contextual and textual analysis methods, cognitive interpretation of the results of describing the semantics of linguistic means, verification of the obtained cognitive description from native speakers, etc.

These methods cooperate, complement each other, which allows us to examine the concept as an object of intercommunication between language, thinking and culture. If descriptive, comparative and comparative-historical methods have been used in linguistic research for a long time and do not require detailed explanations, then the conceptual analysis is a comparatively modern research method and is represented ambiguously by numerous researchers.

Conceptual analysis, first of all, is connected with the concept of the concept sphere, which is the object of its research. The notion of the concept sphere is one of the most important in cognitive linguistics and is defined as a branch of knowledge, consisting of concepts as its units.

Even though a concept can be studied essentially through the lexical means of its expression, the conceptual analysis must be recognised from the semantic analysis of a word. With all the obvious proximity of their substantive tasks and goals, they are in a certain sense opposite to each other: the lexical semantics goes from a unit of a linguistic form to semantic content, and conceptual analysis — from a unit of meaning to linguistic forms of their expression [21; 16].

The semantic analysis clarifies words, while conceptual analysis comes from the understanding of the world. Knowledge of linguistic thinking is of great significance in conceptual analysis.

There are many approaches to the analysis of concepts, ways of describing them, based on the use of various research material. We consider the following stages of semantic-cognitive research of concepts [19, p. 65]:

1. Construction of the nominative field of the concept.
2. Analysis and description of the semantics of the language means included in the nominative field of the concept.
3. Cognitive interpretation of the results of describing the semantics of linguistic means — identifying cognitive features that form the studied concept as a mental unit.
4. Verification of the received cognitive description from native speakers.

The material of linguo-cognitive analysis is language, and the goals of such research in various areas of cognitive linguistics may differ from an extensive study

of language using a cognitive categorical-terminological apparatus to particular modelling of the content and structure of individual concepts as units of national consciousness (concept sphere). The study of the semantics of linguistic units objectifying concepts allows access to the content of concepts as mental units.

The method of semantic-cognitive analysis concludes that in the process of linguo-cognitive research from the content of meanings we move to the content of concepts through a special stage of description — cognitive interpretation. Cognitive interpretation is a stage of semantic-cognitive analysis, without which research remains within the structure of linguistic semantics.

The semantic-cognitive approach in linguo-cognitive research shows that the path of research "from language to the concept" is the most stable. The analysis of linguistic means provides the most manageable and most practical way to identify the signs of concepts and to represent the concept.

At this time, more and more scientists in their linguistic research are turning to the method of frame analysis. But there is still no unambiguous definition of the term "frame", which would include all aspects of this concept, the opinions of scientists vary.

Frame analysis plays a significant role in the study of concepts, since each language structure corresponds, as a rule, to at least one frame. This analysis is most sufficient for words with a propositional type of meaning that presupposes the presence of a certain situation. Currently, several frame analysis techniques involve certain techniques (elimination, slot modification, etc.) [14; 2].

The etymological analysis allows us to discover the early history of the concept and the dynamics of the formation of new or disappearance of previously existing semantic features that make up its content, as well as to determine the internal form of its name, which is an indispensable part of the conceptual minimum [9].

It is very complicated to give a clear definition to any concept since its meaning is ambiguous. Each person, depending on his experience, the social sphere in which he is, distinguishes this concept individually. The differences even do not need to be observed among speakers of different languages, differences may be observed even between you and your childhood friend, as there are subjective and personal aspects.

Experimental methods for the study of concepts, in particular, an associative experiment allows you to receive information of an emotional and evaluative nature, as well as distinguish the most vital elements of the concept. There are numerous varieties of the associative experiment (open, directed, receptive, experiment on subjective definitions), various typologies of associations were formed, allowing to obtain definite results, based on the material of numerous languages, dictionaries of associative norms were published. The basis for the establishment of the concept, its associative links are the features of the cultural and historical formation of the nation. And it cannot be equal for all peoples, taking into account territorial and climatic variations.

The associative experiment allows you to get as close as possible to the mental vocabulary, verbal memory, cultural stereotypes of a given nation. There is a widespread use of the associative experiment in psychology, psycholinguistics and sociology. The effectiveness of the use of the associative experiment technique for the study of vocabulary has been demonstrated by numerous authors. An associative experiment helps to distinguish the content of a concept in the cognitive consciousness of native speakers and to rank the peculiarities that form the concept in terms of brightness. The core of linguistic consciousness includes those associations in the associative-verbal network that have the most substantial number of connections based on the principle of frequency.

The concept of the association was used as the foundation for many network models of the mind, which are chains of units connected by associations of various types. It is also essential for the definition of long-term memory, which is considered originally an associative formation.

Since an increasing number of studies devoted to the study and description of various concepts is carried out on the material of several languages and thus has a comparative-comparative character, the methods of contrastive linguistics are also actively used: it is in the mirror of another language that you can notice such signs of a “native” concept, which previously avoided attention, mainly clearly identify the national specifics of concepts, as well as see the difference between the concept and the meaning of the word. The variations revealed when comparing linguistic units are interpreted as cognitive differences of the concepts expressed by them in numerous national conceptual spheres and are expressed in the language of cognitive peculiarities [5, p. 573].

Song lyrics as a type of discourse

At the present stage of the development of linguistic science, the centre of linguists' research raises the problem of studying song discourse. Linguists singled out the significance of the study of this phenomenon not so long ago, at the end of the XX century, but it has already become a very interesting basis for the study and analysis of many of its parameters.

The concept of discourse is a concept of linguistics that is considered one of the most frequently discussed and most extensively studied. The concept of discourse is one of the central concepts of linguistics, which is studied in various aspects of text linguistics, cognitive linguistics, pragmalinguistics and others.

The term discourse can be called fundamental in linguistics because it is not only theoretical. Discourse is also a practical phenomenon of linguistics that can be isolated and explored. This is a rather complex communicative phenomenon that combines elements of information processing and extralinguistic factors. In science, there is no single commonly used and generally accepted definition of the term discourse, a holistic approach to this phenomenon, because different researchers offer their interpretations of the term discourse.

The dictionary of linguistic terms interprets discourse as "a coherent text combined with extralinguistic — pragmatic, sociocultural, psychological and other factors; the text considered in the context of events; speech, considered as

purposeful, social activities, as a component that participates in the interaction of people and the mechanisms of their consciousness (cognitive processes)" [3, p. 225].

Well-known researcher of discourse T. van Dijk notes that the term discourse can be used in the following meanings:

- discourse in a broad sense can be written, spoken, as well as have a verbal and nonverbal component;
- discourse in the narrow sense is defined by the researcher as a written or verbal product of communicative action;
- discourse as a specific conversation is always related to specific conditions and context;
- discourse as a type of conversation is related to the types of verbal products, rather than to specific communicative actions;
- discourse as a genre, namely, scientific discourse, political discourse, etc.;
- discourse as a generalized idea of a certain historical period, culture, community [Dijk, p. 389].

A. Martyniuk notes that "discourse is a multi-valued term of text linguistics, which is used by many authors in almost homonymous meanings" [11, p. 6].

Scholars place the concept of discourse next to a coherent text, a colloquial form of a text, a dialogue, a certain group of expressions that are combined by semantic categories, written or oral speech behaviour. That is, such a form of speech, which gives an understanding and explanation of a concept, event, contains a message about a particular event, phenomenon, description of the environment, etc.

I. Lysychenko understands discourse as a complex sociolinguistic phenomenon of the modern communicative environment, which, firstly, is determined (directly or indirectly) by its sociocultural, political, pragmatic-situational, psychological and other (ascertaining or background) factors, and secondly, has visible — linguistic (coherent text or its semantically significant and syntactically complete fragment) and invisible — extralinguistic (knowledge of the world, thoughts, guidelines, purpose, addressee, necessary to understand this text) structure and, thirdly, characterized by the commonality of the world, which is built during the development of the discourse by its reproducer (author) and interpreted by its recipient (listener, reader, etc.) " [9].

Thus, discourse is, figuratively speaking, the existence of a text, information and statement of certain facts, events in our subconscious. This is how we comprehend, understand and transmit certain information about an event, object or phenomenon.

The song is a very common genre of art among people. Apparently, in modern society, most people are addicted to music and can not imagine their existence without it. Music accompanies us everywhere: on the street, in transport, in the store, at school, at university and work. The song has a very significant impact on people through melody, words and rhythm, which is why it is impossible to underestimate the significance of music in our lives. The song of a particular period reflects the emotions, states, experiences, life values, social stereotypes of mankind, inherent in society at a certain time, period.

Songtext as one of the types of text in a rather specific way reflects the characteristics of the traditional text; this kind of text is also distinguished by special originality if we compare it with the texts of traditional poetry. The special originality of the song, compared to traditional poetry, is the use of interesting lexicon, abbreviations, new sound and coincidence of sounds.

The process of performing a song and music work is a kind of communicative act. In the process of activity, the components of verbal and nonverbal nature create a coherent and coherent work, creating a communicative effect, ie there is an invisible connection between the singer and listener, but if you think about it, he runs through our consciousness, influencing our life ideas, principles, behaviour and emotions.

Considering the communication model, we can conclude that when performing a song and music work, the following functions are realized:

- emotional (author's assessment);
- conative (influence on the addressee with the words of the song);
- referential (transfer of content-factual information from the addressee to the addressee);
- poetic (use of tropes and speech figures in the text of the song);
- phatic (establishing contact between the performer and the listener);
- metalanguage (focused on the language code) [24, p. 76].

For a long time, song discourse researchers considered as one of the varieties of the discourse of lyrical poetry. This fact due to the presence of many common features:

- features of composition construction;
- the use of artistic means by which images are created;
- the presence of subtext.

Songs are an extremely multi-genre aspect of culture in general. The main musical directions include: *pop music* (performers of this direction of music are characterized by emotionality, they prefer electric guitars and percussion instruments); *rap* (performing a recitative to a rhythmic sound); *R&B* (typical use of melisma by performers in combination with dance music); *jazz* (a special feature of this direction is improvisation); *instrumental music* (only a melody performed by musical instruments unaccompanied by vocalists); *folk music* (creativity of an individual nation, based on its historical heritage, traditions); *electro* (music, for the creation of which drama machines are used); *music in the style of trance* (musical works in this area are characterized by hypnotic moods); *disco* (dance music); *house* (a combination of disco using drum machines); *techno* (artificial sounds with repetitions); *funk* (direction of African American music with a dedicated use of percussion instruments); *rock music* (monotonous rhythm with a strong sound of electric guitars and percussion instruments); *ethnic music* (music with the use of harmonic features); *classical music* (academic music that pursues the genres of sonata, symphony, opera); *country* (music, the characteristic sound of which is provided by electric guitars with steel strings).

If we take as a basis the definition of discourse as "a set of thematically related texts with their inherent linguistic features", the concept of song discourse can be described as a set of lyrics, which have certain features — thematic, lexical and syntactic.

Song discourse is defined as an artistic phenomenon and, of course, a type of speech practice. It is a path to a certain meaning, the essence of the oral model of speech practice in general. Song discourse is certain integrity, set or system consisting of a musical and linguistic subsystem. Thus, we can conclude that the song discourse is a set of texts of musical works, thematically combined with some common features [38].

Thus, the above interpretations of the term "concept" show the multidimensional nature of its meaning. Fundamental research in the field of defining and analyzing the content of the term "concept" continues, but a unified approach in linguistics has not yet been discovered.

Scientists regard that for the formation of concepts and their existence, language itself is not required. Language is needed for the exchange of concepts (thoughts) in the process of communication. But for this, first of all, it is necessary to verbalize concepts.

In a language, a concept can be verbalized by separate words or phrases, phraseological units, sentences and whole texts. To convey a particular concept associated with a stable sensory image, the meaning of a single word is sufficient. However, as these meanings become more complex, it becomes necessary to activate additional concepts (knowledge) and the sense of whole phrases or sentences.

The analysis of concepts is very essential for linguistic research, it allows to look deep at many cultural values and spheres of the cultural world, as well as highlight the distinctive components of associative series, features of the use of concepts, and also identify the features of the content of a mental unit, a concept, due to the cultural and historical development of the nation.

The songtext can be considered one of the types of discourse due to the presence of the following features: a communicative situation inherent in the text; the structure of the text, which determines its features in each case; oral and written implementation of the text; its emotional component. The song text is always a coherent text, the purpose of which is to convey the main idea of the author or performer.

Features of the concept "love" in song discourse

Lexeme love is the core of the concept of love in English song discourse, which, according to the definition of dictionaries, has an extensive semantic field. The composition and structural organization of the analyzed concept indicate the originality, complexity and versatility of the English-speaking mentality. To analyze the lexical unit love, we will consider its different definitions in various dictionaries.

The Macmillan English Explanatory Dictionary provides the following definitions of the lexical unit:

- 1) a very strong emotional and sexual feeling for somebody;

2) the feeling of liking / caring for somebody (a member of a family / close friend); 2a) things, ideas, places, etc.;

3) someone who somebody has a sexual or romantic relationship with; 3a) something to enjoy very much;

4) someone who somebody likes very much because they are kind;

5) at the end of a letter to somebody who somebody knows well;

6) used for talking to a husband/wife/girlfriend etc.; 6a) used when addressing an unknown woman;

7) 'no points' in tennis [40].

First, the lexeme love in English denotes a strong emotional feeling or sexual attraction to someone. In addition, the lexeme means passion, feelings for family members, for other people, something that a person likes very much or if we talk about favourite places. Secondly, the lexical unit is used when naming the object of love, the person himself. Thirdly, this unit is used to indicate the score in tennis — '0'. Fourth, love is written at the end of the letter and is used in the meaning of goodbye. Fifth, the lexeme is used in addressing a stranger.

In Oxford Learner's Dictionaries, the lexical unit love is determined as:

1) a very strong feeling of liking / caring for somebody / something (a member of a family);

2) a strong feeling of romantic attraction for somebody;

3) the strong feeling of pleasure that something can give;

4) a person / a thing / an activity to be liked very much;

5) as a friendly way to address somebody;

6) a score of zero points [42].

Thus, in the Oxford dictionary, the meanings of the lexical unit love are reduced to the following: first, as in the Macmillan dictionary, love is used in the sense of a strong feeling for someone who a person cares about, this can be, for example, family members, friends; secondly, a strong feeling for who the person is in a romantic relationship with; thirdly, the lexeme is used in the sense of a sense of pleasure from what you like; fourthly, the lexeme is used in the meaning of addressing someone; fifth, it means the score in tennis — ('0').

In the Longman Dictionary of Contemporary English, the lexical unit love is defined as follows:

1) a strong feeling of caring about somebody (a member of a family / a close friend);

2) a strong feeling of liking somebody + sexual attraction;

3) somebody you feel a strong romantic / sexual attraction to;

4a) a strong feeling of pleasure and enjoyment that smth can give somebody;

4b) something giving somebody a lot of pleasure and enjoyment;

5) 'no points' in tennis [39].

In this case, the lexical unit is determined as the desire to show concern for family members or close friends. Here the meaning of the lexical unit appears to be narrow. Moreover, the meaning of a lexical unit is sympathy for someone in combination with sexual attraction. As in other dictionaries, in the Longman

dictionary, the lexical unit love has the meaning of the object of love, sympathy, sexual attraction. The lexeme love is used to mean what you like, what you bring pleasure. Finally, the meaning of the love '0' is also represented in the list of means.

In the Cambridge Dictionary, the lexical unit love is defined as follows:

- 1) A deep affection for another adult, including romantic and sexual attraction, or a strong attachment to a friend or family member;
- 2) Someone for whom you have strong romantic feelings and are attracted to;
- 3) A warm or affectionate way of addressing someone;
- 4) A word placed before your name when signing letters or cards to friends or relatives;
- 5) A strong feeling of affection or preference for someone or something;
- 6) Something that gives you great pleasure or enjoyment;
- 7) In tennis - a score of zero points [25].

The dictionary defines the lexical unit love in a similar way to other dictionaries as a feeling of affection, a strong romantic feeling, a feeling of affection and enjoyment. Besides, the word love can be used to address someone and, therefore, express someone's affection to that person.

The lexical unit love is defined in Merriam-Webster as follows:

- 1a) (1) strong affection for another arising out of kinship or personal ties; 1a (2) attraction which is based on sexual desire: affection and tenderness felt by lovers; 1a (3) affection which is based on admiration, benevolence, or common interests; 1b) an assurance of affection;
- 2) warm attachment, enthusiasm, or devotion;
- 3a) the object of attachment, devotion, or admiration; 3b (1) a beloved person; 3b (2) used as an informal term of address (BrEn);
- 4a) unselfish loyal and benevolent concern for the good of another: such as (1) the fatherly concern of God for humankind; (2) brotherly concern for others; 4b) a person's adoration of God;
- 5) a god (such as Cupid or Eros) or personification of love;
- 6) an amorous episode: love affair;
- 7) the sexual embrace: copulation;
- 8) a score of zero (as in tennis);
- 9) capitalized, Christian Science: GOD [41].

The dictionary entry of the last dictionary is more detailed than in the previously indicated dictionaries. First, as in previous dictionaries, strong affection, disposition, sympathy for someone are indicated. Then it is noted that love is sexual attraction, adoration, admiration for someone due to the presence of common interests. The meaning of the lexical unit indicates that it is used as a confirmation of love, affection. As in other dictionaries, there is a meaning as the object of admiration, love. Also in the meaning of a lexical unit, there is the following: informal appeal. It should be noted that in each dictionary entry, where there is a given value, it is indicated that such a form of treatment can be perceived as an insult: sometimes women find such treatment of love offensive. In addition, the dictionary entry contains the meaning of caring for the welfare of another person.

A distinctive feature of this dictionary entry is that only in it does the meaning appear, lexical unit love, associated with religion directly, namely worship, love of God in a religious aspect. The lexical unit love can act as the personification of love, used in the sense of 'God' (God of love, Cupid). In addition, the lexical unit is used in the meaning of sexual intercourse or love communication, relationships. Finally, the dictionary entry also contains the meaning of love — '0' (tennis score).

We can conclude that in all these dictionaries the lexical unit Love is represented by the following meanings:

- 1) warm, deep, tender feeling of affection for somebody;
- 2) passion, sexual desire for someone;
- 3) beloved person;
- 4) strong liking for someone;
- 5) sexual intercourse.

The general definition of Love is as follows: a feeling of deep affection, passion or strong liking for a person or thing. Thus, the same Love is the sum of the semantic components that are part of it: feeling + affection (great degree) + passion + liking (great degree) + object.

In addition, the analysis of associative norms seems important, because it is in the course of associative experiments that such features of the concept are revealed that are not recorded in dictionaries. For example, vividly conceptualize love traits such as family or negative emotions that are not mentioned in dictionary entries. Thus, in the analysis of associative norms identified by researchers of verbal associations of 'English Small World Of Words' [45], we noted the following cognitive features of the concept of LOVE in the language consciousness of native English speakers:

- 1) love can have a physiological basis: make, hugs, bed, lover, sex, kiss;
- 2) love and family interrelated concepts: baby, home, kids, mother, husband, children, family, marriage;
- 3) love can cause a variety of emotional states: care, caring, adore, hate, like, anger, sad, joy, sweet, happiness, happy, peace, cry, warm, relax, deep, soft.

Thus, the analysis of associative norms gave an idea of the relevance of certain features of love for native English speakers and helped to supplement the interpretive layer of the concept of love.

Analysis of the concept of Love on the materials of modern English songs

Analyzing the lexical material of verbalization of the concept of love on the materials of modern English songs, it should be noted that the context plays a significant role in the acquisition of meaning in the text. In a broad sense, the context is the linguistic environment of a particular linguistic element, the words and phrases that precede and follow it, as well as the relationship and connections with these words and phrases that affect its meaning and perception [4; 1]. This gives ground to believe that the concept of love is verbalized not only due to the semantic connections of the lexical unit love in its usual use for speakers of this language but also due to lexical units and phrases that acquire new meanings in context within the English lyrics of the XXI century.

To analyze the concept of love, we will use a contextual-interpretative analysis (study of lexical units in a particular context). During the analysis of the lyrics, 6 thematic groups were identified based on the specifics acquired by the lexical unit love in its context: Love / Cure, Love / Perfect, Love / Need, Love / Sacrifice, Love / Sexual Relationship and Love / Game.

Consider the material of the songs of English artists vision of love in each of the thematic groups. The thematic group Love / Cure reflects the understanding of love as a medicine for all diseases. The author does not know what it is like to be sick when he is near a beloved person. Love is understood here not only as the healing of the body but also as the salvation of the soul, for example:

*If I can't find the **cure**, I'll
I'll fix you with my **love**
No matter what you know, I'll
I'll fix you with my **love**
And if you say you're okay
I'm gonna **heal** you anyway
Promise I'll always be there
Promise I'll be the **cure** (Lady Gaga «The Cure»)* [34].

In the following example, the lyrical hero feels absolute happiness, the most peaceful days in his life he considers those he spent with his beloved. Now he does not understand those who are disconcerted, and he is never disappointed, for example:

***Love will keep me believing**
Through the dark, can you hear me calling?
Holding on when I'm dreaming
Love is all, love is all, love is all
Holding on when I'm dreaming
Love is all, love is all
Love will keep me believing (Yanni «Love Is All»)* [36].

In another text of the song, love gives wings and sounds like a blissful symphony in the soul of a heroine in love. The whole world was filled with feelings of boundless love and hypnotic happiness, for example:

*Constantly, boy you played through my mind like a symphony
There's no way to describe what you do to me
You just do to me, what you do
And it feels like I've been **rescued**
I've been **set free**, I am hypnotized by your destiny
You are magical, lyrical, beautiful
You are, and I want you to know baby (Selena Gomez & the Scene «Love You Like a Love Song»)* [35].

In the Love / Cure thematic group the lexical units ill, pill, to heal and salvation, to let free, to rescue, rescued, set free, keep me believing, dreaming, hear me calling, etc., which are in a close context with lexical unit love and its derivatives are also included in the interpretive layer of the concept of love.

The Love / Perfect thematic group reflects the author's understanding of love as something sublime, accomplished. The lyrical hero of the songs is sure that this is a real feeling that will withstand any challenges. Every moment spent with a loved one is wonderful. Love for him appears as magic that fills his heart and everything without a trace, for example:

*Whenever I'm alone with you
You make me feel like I am **free** again
Whenever I'm alone with you
You make me feel like I am **clean** again
However far away I will always **love** you
However long I stay I will always **love** you
Whatever words I say I will always **love** you (Adele «Love song») [27].*

Love is the source of happiness for which a person is able to go to the ends of the earth to prove the full force of his feelings:

*I could make you happy, make your dreams come true
Nothing that I wouldn't do*

***Go to the ends of the earth** for you
To make you feel my **love** (Bob Dylan «Make You Feel My Love») [30].*

Love is a blinding, but at the same time beautiful feeling, in which even the imperfections of the object of adoration become perfect:

*Cause all of me **loves** all of you.
Love your curves and all your edges,
all your **perfect imperfections**. (John Legend «All of Me») [32].*

In the thematic group Love / Need lexical units and phrases: to need, precious air, not complete, feel so high, come alive, need to be free, which are in close context with the lexical unit love and its derivatives, are also included in the interpretive layer of the concept love, for example:

*I **need** your **love**
I **need** your **time**
When everything's wrong
You make it right
I **feel** so **high**
I **come** **alive**
I **need** to **be** **free** with you tonight
I **need** your **love**
I **need** your **love** (Calvin Harris «I Need Your Love») [31].*

The Love / Sacrifice theme group presents the understanding of love as a feeling that makes you sacrifice. In many lyrics, the lyrical hero's songs make one wonder whether it is worth sacrificing for the sake of love, or whether it is worth sacrificing love for freedom. Love is a selfless feeling, for the sake of love the hero is forced to sacrifice his whole existence. So in the following example, the hero wonders whether to change for the sake of love:

*I will never **sacrifice** my **love**, not even for you
You know I don't play it safe*

*Sometimes you have to **break the rules*** (Black Atlass feat. Jessie Reyez «Sacrifice») [29].

In the thematic group Love / Sexual Relationship lexical units and phrases: to feel the touch of body cling, to make love, to make sweet love, just a lover, rock, got a bad reputation, temptation, which are in close context with the lexical unit love and its derivatives, are also included in the interpretive layer of the concept of love, for example:

*I'm talkin' to ya
See you standing over there with your **body**
Feeling like I wanna **rock** with your **body**
And we don't gotta think 'bout nothin' ('Bout nothin')
I'm comin' at ya
'Cause I know you **got a bad reputation**
Doesn't matter, 'cause you give me **temptation**
And we don't gotta think 'bout nothin' (Ariana Grande «Side to Side»)* [28].

Consider the thematic group Love / Game. Frequently love is compared to a game, in one case being its antipode, and in another, on the contrary, is the definition of the concept itself. Love is not just a game, it is something more meaningful and essential for both partners, for example:

***Love** is more than just a **game** for two
Two in love can make it
Take my heart but please don't break it
Love was made for me and you (Joss Stone «Love (L-O-V-E) »)* [33].

As we can see, from the analyzed texts lyrics of English songs the individual perception of the feeling of love, and hence the worldview of the author of a song is expressed in a specific and unique selection of lexical means of the representatives of the concept of love. For some, love is a complex feeling that brings only pain, suffering and disappointment, for others — joy and happiness, the ability to feel and understand the thoughts of a loved one.

Thus, on the material of the lyrics of the English song discourse of the XXI century. we analyzed the concept of love, which complemented the field of this notion.

The analysis of the lexical unit love according to the data of various dictionaries made it possible to identify the conceptual and value layers of the analyzed concept. All dictionaries have common meanings of the lexical unit love that helped us to analyze the given notion.

The theme of love in the English-language song discourse is a special layer that embodies the linguistic picture of the world of the ethnos. The analysis of English-language song material revealed that the concept of love is frequently represented in modern songs of the lyrical genre belonging to the XXI century. As we can see from the analyzed texts of English songs, the individual perception of the feeling of love, and therefore the worldview of the song's author, is expressed in the specific and unique selection of lexical means of representatives of the concept of love. The concept of love is associated with such concepts as cure – to heal a person

in love; betrayal, separation, meeting, sacrifice – to change themselves or their freedom for the sake of love, game – to risk their freedom for love, suffering. A special place in the field of the love concept is occupied by the lexeme kiss.

We can conclude that the concept of love in the lyrics of English songs has a rather complex structure. The conducted research made it possible to single out several rooted expressions to denote the concept we are studying.

Conclusions. Taking the concept as a unit of the mental code as a basis, we tried to identify the universal and specific cognitive features of the concept "love" in the English song discourse. In the process of research, we studied modern scientific ideas about the concepts of song discourse, concept, concept sphere and modern approaches to concept research.

At the present stage of the development of linguistics, much attention is paid to the problem of studying song discourse. Studies of song discourse have occupied an important place in the field of linguistics not so long ago, since the end of the XX century.

Song discourse is a set of lyrics that have certain common features that combine them – thematic, lexical and syntactic. In general, the phenomenon of song discourse is interpreted primarily as an artistic phenomenon and, of course, a type of speech practice. Song discourse is outlined as a way to understand a certain meaning.

Love is an extremely complex phenomenon that exists in a person's mental and emotional life, it is a positive and very important feeling that is inherent in every person. There is no common interpretation of the concept of love in the world, everyone explains and understands it in their own way, but the understanding, definition and idea of humanity are common in the fact that without love nothing can exist – it surrounds us everywhere.

The analysis of the lyrics of the English song discourse allowed us to identify 6 main thematic groups of the concept of love, namely: Love / Cure, Love / Perfect, Love / Need, Love / Sacrifice, Love / Sexual Relationship and Love / Game. Thus, the organization of the emotional concept love is a hierarchy of its semantic components. In the lyrics of the analyzed songs, phrases containing the token love are most often used to express and denote not only the feeling itself, but also the object to which this feeling is addressed.

Such verbalisations coincide with the interpretations of love made in previous studies. According to the preceding research the concept of love was viewed as a game or play as well. However, previous studies found that love had a meaning of journey, magic, madness, unity, place, war and flame. Such meanings were missing in the song lyrics analysed in this paper. Therefore, the concept of love acquired softer and milder interpretations in modern English songs.

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**ТЕМА 2. ЛІНГВО-СЕМІОТИЧНІ ДОСЛІДЖЕННЯ МОВНИХ ТА
МОВЛЕННЄВИХ ОДИНИЦЬ.
ІНТЕРМЕДІАЛЬНІ ПІДХОДИ ДО АНАЛІЗУ ХУДОЖНЬОГО
МОВЛЕННЯ**

Liudmyla Pradiвлиanna

**A SEMIOTIC APPROACH
TO THE STUDY OF SURREALIST POETRY**

The twentieth century marks a special stage in the development of both European and world artistic thought, when the boundaries between artistic, philosophical, and scientific modes of thinking began to blur. The emergence of surrealism in the early 1920s demonstrated not only the expansion of aesthetic experience but also a fundamental shift in the understanding of creativity as a process that exceeds rational control. In this sense, surrealism appeared as a continuation of the avant-garde search for new means of representing reality, yet it also became a philosophical experiment – an attempt to reveal the hidden mechanisms of the unconscious that govern imagination and language.

The study of surrealism has gone through several methodological stages – from art-historical description and psychological interpretation to structural, semiotic, and intermedial analysis. Contemporary scholars emphasize the productivity of the semiotic approach, which allows one to consider the surrealist text as a complex system of interacting signs, where the boundaries between word, image, and symbol are intentionally destabilized. Such an approach makes it possible to explore the transformation of poetic language into a multidimensional code of meaning, through which surrealism expresses its key ideas: the merging of dream and reality, the liberation of imagination, and the discovery of “absolute reality,” or *surréalité* [3].

Theoretical Foundations of Semiotic Analysis of Surrealism

The application of semiotic concepts to the study of surrealism is not accidental. The surrealists themselves viewed the work of art as a sign, a manifestation of the hidden logic of the unconscious. In André Breton’s *Manifesto of Surrealism* (1924), art is defined as the result of “psychic automatism in its pure state,” which is intended to express “the real functioning of thought.” From this perspective, the poetic text ceases to be merely a linguistic construct; it becomes a coded representation of inner experience.

Semiotics, as developed by Ferdinand de Saussure, Charles Sanders Peirce, Roland Barthes, and later Umberto Eco, provides a powerful methodological tool

for interpreting such forms of artistic expression. The distinction between *signifier* and *signified* (Saussure, 1916) and Peirce's triadic model of the sign (representamen, object, interpretant) make it possible to analyze surrealist imagery as a dynamic interplay between linguistic form, mental representation, and the reader's interpretative act.

Surrealist poetry is open to an unlimited plurality of meanings. In this sense, it anticipates the poststructuralist understanding of language as a self-generating system of signs that resists closure. Its linguistic ambiguity, metaphorical density, and irrational associations create a semantic field where every sign functions simultaneously as a reference, a symbol, and a stimulus for new associations.

The methodological foundation of our work was formed by the postulates of linguistics and semiotics. In a review of the first volume of French linguist and lexicographer Alain Rey's book "Theories of Sign and Meaning," dedicated to the history of semiotic theories, American scholar Paul Bouissac critically notes that Rey sees the problem in linguists' insufficient awareness of the "roots" of semiotics, which date back to the pre-Socratic thinking and were developed by subsequent philosophical traditions. Rey believes that rejecting these texts (or such "background") significantly limits the credibility and argumentation of linguistics.

Challenging the need to delve into centuries-old philosophical debates, Bouissac proposes an alternative principle for explaining the meaning of semiotics.

Paul Bouissac discusses the role of surrealism in the development of semiotic scientific approaches and methodology in his article "Semiotics and Surrealism." In 1979, when semiotics was actively developing under the ambitious plan of becoming "the science of all sciences," and, as Bouissac writes, various disciplines found it promising to "translate" their conceptual terminology into semiotic terms and adapt their research goals and methodological principles accordingly, the question of "paternity" in the semiotic tradition was actively discussed, among other things. As is well known, Ferdinand de Saussure and Charles Peirce are considered the founding fathers of modern semiotics.

Challenging Peirce's role in the development of semiotics without diminishing the significance of his theory, which was discovered late by scholars, Bouissac suggests that without the development of structural linguistics, information theory, and a number of other disciplines, the American scholar's ideas would have gone unnoticed. Paradoxically, Bouissac argues that Charles Peirce, who developed his theory in detail, is not the father, but rather the son, of semiotics. Ferdinand de Saussure, whose contribution the scholar describes as "modest" [4, p. 381], initiated an important line of research (not philosophical in nature) that marked the beginning of semiotics in Europe.

According to the scientist, a significantly greater influence on the development of science was exerted by four factors: the semi-random interdisciplinary migration of successful models between traditionally non-collaborating sciences (such as, for example, the model of Propp, who studied the morphology of fairy tales and used botanical taxonomy, or the models of cultural anthropology of Levi-Strauss, who relied on structural linguistics, especially phonology), the development of technologies (communications, cybernetics, etc.), the development of ethology and, not least, the influence of various socio-artistic movements [4, p. 49-50].

Among the most influential schools of the interwar period, whose impact on epistemological attitudes has been "somewhat overlooked," Boussac names Dada and Surrealism.

Indeed, a reductionist approach to these movements as merely a stage in the development of the visual arts and literature fails to take into account that the Surrealists set themselves ambitious goals – “no less than to change life as a holistic phenomenon, that is, on a mental and social level. They denied the value of literature as such and claimed that their humanist revolution had epistemological consequences” [4, p. 50].

Although some of Breton's and other surrealist theorists' assertions sound naive a century later, their influence on the development of subsequent semiotic thought cannot be denied.

Thus, Claude Lévi-Strauss, the founder of structural anthropology, wrote: “It was from the surrealists that I learned not to be afraid of unexpected and daring juxtapositions” and, following the example of surrealist collages, in 'Mythologiques,' I also analyzed the material of myths and reassembled its fragments to extract additional meaning”.

Roland Barthes recognized surrealism as the only historical parallel to structuralist activity: “It was surrealism that probably produced the first experiments in structural literature” [3, p. 254].

The Surrealists had a significant influence on the Prague linguistic circle. Karel Teige, a Czech surrealist artist, wrote: “Surrealism is simultaneously a new stage in the history of modern art, a new form of understanding the human world, and a tendency toward a new way of life” [cit. in 4, p. 52]. Jan Mukařovský also devoted several of his works to this avant-garde movement and argued about the endowment of signs with meta-semiotic significance (value) in poetic and artistic surrealism.

In his article “Art as a Semiological Act”, Jan Mukařovský writes about shifts in epistemological foundations in science, which, in his opinion, are often preceded

by radical changes in the visual arts: “art, more than any other social phenomenon, is capable of characterizing and representing a given era”.

Bouissac develops similar ideas and, drawing on the opinions of a number of scholars, asserts that “the dynamics of visual thinking allow one to express oneself more easily through painting than through writing. <...> Art is capable of conveying observations that no amount of scholarly language could convey” [4, p. 53]. Only the theoretical assimilation of new ideas from artistic revolutions, which sharply contrast with the “slow evolution of linguistic structures” [4, p. 54], leads to the emergence of new fundamental categories of nascent scientific thought.

Bouissac sees the Surrealist revolution and Dada as representing the ideas that would shape the semiotic discourse of the 1940s. Unlike Cubism, which was still dependent on the depicted object or the forms it decomposed, and Futurism, which was overly preoccupied with machines, artistic Surrealism approached the very origins of semiosis.

As examples of semiotic action, the scholar suggests the work of Marcel Duchamp, whose works “profoundly shook the universe of the plastic and visual arts, so ordered and immobile that their status as signs was barely perceptible” [4, p. 54]. Duchamp questioned the very definition of the work of art by exhibiting ready-made objects, stripped of their usual function (the famous urinal “The Artist's Fountain”), as art objects, thus ‘exploding’ social norms that, according to the artist, limited people in their desire to live as they pleased. Such a revaluation of the role and function of the object can be seen as a strong semiotic statement. Similarly, Duchamp's *Bride, Stripped of her Bachelors*, represents, according to Bouissac, “a semiotic problem in which elements are placed in a context that gives them the status of signifiers, yet they are deprived of the corresponding signifieds. ... the very concept of the sign is stripped naked” [4, p. 54].

Marcel Duchamp himself explained that he wanted to get rid of the “physical aspect” in his paintings, rejecting “physically” attractive images and depicting ideas in his works. Therefore, he attached great importance to the titles of his works. “I wanted to put painting at the service of the mind,” Duchamp said in 1946. “And my paintings immediately acquired a reputation as ‘intellectual’ and ‘literary’.”

Similarly, the systematic distortions, displacements, and recombinations of cultural objects in the works of another famous surrealist, René Magritte, lead to the dismantling of a familiar and meaningful environment, the semiotic nature of which is revealed in this disarticulation/dismemberment [4, p. 55].

In the context of semiosis and the competition of semiotic systems, a series of Magritte's paintings is particularly interesting. One of his most famous canvases depicts a smoking pipe, beneath which is the calligraphic inscription, paradoxically written: “This is not a pipe.” In a manner characteristic of surrealism, the artist

creates a work that challenges the automatism of thought and habits of perception. On the one hand, there's the drawing of a pipe, a perfectly iconic image that Michel Foucault describes as schematic and academic (it's not surrounded by other objects and doesn't even cast a shadow), whose function is precisely to be recognizable, “with all the unequivocal and certainty” [6, p. 16]. On the other, there's the phrase, perfectly scrawled in academic handwriting, denying the drawing: “This is not a pipe.” What's stronger here—the artistic image or the language that denies it? Whose authority is greater—language (we're accustomed to believing what we read) or the image (we believe our eyes).

Tired of the incessant debates surrounding the Pipe, Magritte himself wrote that the painting actually depicts not a pipe, but an image of one. And the inscription isn't a pipe either. This is likely why the painting is called ‘The Treachery of Images’ – and Magritte's goal, as Foucault writes, is “to unsettle all the traditional relationships between language and image” [6, p. 21], quoting Magritte himself: “Between words and things, it is possible to create new connections and clarify certain properties of language and objects, usually ignored in everyday life” [6, p. 48].

Let's take another example of Magritte's play on words and images. In the painting “The Art of Conversation,” Magritte depicted two tiny figures against a backdrop of enormous boulders standing like a wall, among which one can discern the letters that form the French words REVE (sleep), TREVE (truce), or CREVE (death). A sinister super-reality is created of things and objects surrounding us, coming to life and observing us, a world of things and words that our habits of thought prevent us from recognizing or comprehending.

Jan Mukařovský considers the shock evoked by surrealist paintings entirely justified. Mukařovský sees art as the purpose of tentacles with which man senses changes in reality. Art, which, under the pretext of reflecting objective reality, depicts the world as a familiar and unbroken spatio-temporal connection, according to the scholar, conceals true reality and serves as a means of consoling and even deceiving man.

The essence of surrealist semantic construction is that the depicted thing or creature, torn from its familiar and understandable environment by the surrealist artist and deprived of the unambiguity of its practical purpose, acquires a wealth of “unpredictable” properties. “The thing holds the entire space under threat” and itself determines the direction of its movement, becoming “the image of other things,” which it resembles either externally or through its temporal and spatial associations. It is precisely these “things that have broken free,” which so disorient the viewer/reader, that Mukařovský considers the basis that significantly brings surrealist painting and poetry closer together: “surrealism, both in painting and in

poetry, draws attention not to the sign, but to the thing implied by it; The thing itself, not the sign, assumes the role of a symbol replacing other things". The poetic word or artistic line and color scheme yield their meaning to the liberated thing they depict.

A work of art, by virtue of its semiological character, must be considered a sign that cannot be identified with either the individual consciousness of the author or the perceiving subject, or with the thing. This sign consists of the "work-thing," created by the artist and functioning as a sensory symbol (and implying another indefinite reality, which becomes the "general context of so-called social phenomena"), of the "aesthetic object," residing in the collective consciousness and functioning as meaning, and of the attitude toward the designated thing, directed toward the general context of social and public phenomena (philosophy, politics, religion, economics, etc.).

Mukařovsky believes that the study of the structure of a work will be incomplete without focusing on the semiological character of art: "Only a semiological point of view allows theorists to recognize the autonomous existence and inherent dynamism of artistic structure, to understand the development of art as an immanent movement, which, however, is in a constant dialectical relationship with the development of other areas of culture".

The Semiotics of the Image and the Word

Due to our philological specialization, we are interested in issues of visual art as they relate to poetic creativity. The new values of the surrealists, their views, and aesthetic concepts influenced the formation of a new artistic language. As the contemporary Western scholar of surrealism, J. Mead, asserts, "no matter from what perspective the surrealist image is interpreted, it inevitably remains a linguistic phenomenon" [11]. The desire to tear the image from its usual associations and linguistic constructs caused a break with traditional linguistic methods. The American scholar J.H. Matthews, in his article "Poetic Principles," explains how much good critics have overlooked because they applied criteria and standards tested on classical examples to the study of surrealist poetry, which could not allow for the proper evaluation of poetry that was completely different from traditional poetry [10, p. 29]. Therefore, for criteria for studying/reading surrealist poetry and understanding surrealist imagery, we should turn to the surrealists themselves.

The combination of elements of literature, painting, and music in a single ensemble can be traced in the works of many writers and poets. In such artistic symbiosis, the language of each art form exerts a "transformative influence on other artistic languages" [11, p. 143], acquiring special properties not inherent in it alone. Proclaiming the idea of cultural polyglotism, Yuri Lotman asserts that cultural texts "are always realized within the space of at least two semiotic systems" and points

out the inadequacy of examining a text "from the perspective of any single linguistic system" [11, p. 143].

The semiotic dimension of surrealism is also linked to its aspiration toward intermediality – the synthesis of verbal and visual forms. In many surrealist works, especially in illustrated poems or texts accompanied by drawings (for example, by Paul Éluard and Max Ernst, or Leonora Carrington's poetic miniatures), the image does not illustrate the text but interacts with it on the level of meaning. The interplay of verbal and pictorial signs forms an open network of interpretations, emphasizing the polysemantic and self-reflexive nature of surrealist art.

The phenomenon of intermedia has compelled researchers to focus primarily on the specificity of intra-textual connections in works of art, based on the interaction of the languages of different art forms. This is a specific form of cultural dialogue, realized through the interaction of artistic images or stylistic devices. A more in-depth study reveals that various imagery can interact within a work of art, creating what's known as a poly-artistic work, in which the expressive means of different art forms create a three-dimensional and multidimensional artistic image.

Visual Nature of Surrealist Poetry and Its Verbal Expression

Surrealism is known as an avant-garde movement in literature and art of the early XX century whose followers tried to penetrate into the depths of the human unconscious and reveal its functioning in specific imagery.

Analysis of contemporary literature on surrealism (we wrote about in elsewhere [14, 15]) reveals a significant number of scientific works regarding different aspects of this phenomenon whereas the issue of its verbal expression hasn't been properly studied yet.

Nowadays scholars often regard surrealist poetry in terms of lingvo-poetic experiment. Linguistic experiment is understood as an activity, aimed at artistic and / or scientific research of one's own aesthetic and cognitive abilities and argues that the creative experiment is based on the process of maximal disclosure of the language potential.

Surrealistic experiment started with a phrase that Andre Breton, an acknowledged leader of the movement, claims to have heard once in his mind and mentions in the First Manifesto: "*There is a man cut in two by the window*" [5, p. 21]. It astonished him by its visual quality and led to a chance discovery of "Surrealist Image" and automatic writing. Automatism, as well as intensification of contradictions, became main features of this poetry and the core of surrealist aesthetics from the outset.

The poets assigned it "the role of privileged vehicle for bringing forth into the conscious mind the creative forces of the unconscious" [14, p. 3]. The formula for its creation was taken by Breton from Pierre Reverdy: "The image <...> can not arise from a comparison but from the bringing together of two more or less distant realities. The more the relationships of the two realities brought together are distant and apt, the stronger the image will be <...>" [5, p. 20].

But if the “rational” reality was expressed through established language system, the “subconscious” reality needed its language, too: “Language has been given to man that he may make a surrealist use of it”, said A. Breton [5, p. 66]. Thus surrealists rejected logic and rational thinking. A new, liberated language appears as a “personal property, which each man could use as he saw fit” [13, p. 219]. Surrealists were convinced that only through the break with traditional linguistic methods and ordinary associations of words and linguistic constructs one can obtain the “true language”.

The greatest importance was attributed to a word, to its meaning, “which is not that of a dictionary but which flowers in each syllable, each letter” [13, p. 149].

The surreal visuality is created through the choice of vocabulary which combines nouns and verbs and adjectives in complete disagreement with their semantic structure but with adherence to absolutely correct grammar and completely spontaneous punctuation.

Without violating language norms, poets use a flow of free associations, combining mutually exclusive concepts and creating images that are often metaphorical, emphatically illogical. Other peculiarities of surrealist poems are author's semantic neologisms, synesthesia, metonymy, arbitrary combination of words, which create a certain mood.

Many poets followed Breton's demands. But the same ideas can be found in another Manifesto of Surrealism, written by Yvan Goll, who emphasized the role of the visual in modern life and identified the move away from the auditory features of the pre-XX century poetry.

That's why surrealist poems are often full of reminiscences. Reminiscence is regarded as one of the key concepts of the phenomenon of intermediality which appeared in late XX century and focused on the specifics of intra-connections of literary texts and works of art, their dialogue as different semiotic systems.

Linguistic experiments allowed the poets to break free from the influence of abstract thinking and the established language system. But whether they managed to expand the potential of the language – a super task that the whole avant-garde of the early XX aimed at, is still an open question that needs further study. In our further research we aim to explore linguistic characteristics which ensure “visuality” of surrealist poetry and upon which their theory of imagery is built. Hopefully it will facilitate the comprehension of this quite complicated poetry.

Reminiscence in poetic works of surrealists

In exploring the interactions between painting and poetry in surrealism, we turn to an analysis of the phenomenon of reminiscence in poetic works written in English. We note that the problem of investigating the patterns of verbalization of artistic thought in surrealism, as well as the problem of pictorial reminiscence, have been insufficiently studied.

In literature, intermediality is closely linked to concepts such as ekphrasis (the verbal description of works of art), hypotyposis (the creation of verbal pictures), and reminiscence.

Reminiscence (from the late Latin *reminiscentia* – memory) is a reference to previous cultural and historical facts, works, and their authors present in literary texts. Their role in literary works is enormous. Reminiscence can act as a means of creating an artistic image, as an element of irony, a critique of previous cultural traditions, and can highlight the deep essence of conflicts and plot twists. Creating the impression of a dialogue-polemic between the author and their cultural predecessors, they introduce a multitude of new meanings into the work and allow for the conveyance of a multitude of ideas in a few words.

Reminiscence, as a form of intermediality, is defined in scholarly literature as “a perceptible echo of another literary work in a literary work” [2, p. 138]. A pictorial reminiscence is defined as a system of interrelations between the verbal and visual in a work of art, when a literary text contains images, motifs, and themes taken from paintings, the interpretation of which allows for a clarification or deepening of the meaning of the entire work. This system is precisely what can be seen in many surrealist poetic texts.

Basic ideas on surrealism.

As is well known, Surrealism emerged in France in the early 20th century as a logical development of Dadaism. Emerging in the atmosphere of disillusionment that characterized French society after World War I, Surrealism took the form of a comprehensive protest against cultural, social, and political values.

The founder of Surrealism as a formalized cultural movement was the French poet and writer André Breton. In 1924, he published the “First Manifesto of Surrealism,” and from that moment on, a phenomenon that would significantly influence the development of 20th-century art was officially established in world culture.

However, outside of France, Surrealism did not express the same radical political protest as its French counterpart. Reflecting the absurdity and disintegration of social and cultural life, French Surrealist poetry was created from naked instincts that were intended to reflect all the forbidden and dark corners of the human subconscious.

For André Breton, surrealism is “pure psychic automatism, aiming to express verbally, in writing, or in any other way the real functioning of thought; it is the dictation of thought beyond any control by reason, beyond any aesthetic or moral considerations” [5, p. 443].

The best means for achieving the unity of the conscious and unconscious in a surrealist work was the image. The surrealist image is formed as a result of the convergence of rather distant realities. According to Breton, it is precisely from this “somewhat unexpected convergence... that a special light, the light of an image, flashes forth [5, p. 89]. The author of another Manifesto, Ivan Goll, held similar

views: “The most beautiful images are those that most directly and quickly unite elements of reality that are widely separated from one another”.

However, many scholars agree that surrealist effects required clarity, which is only possible in the visual arts. Painting has the greatest potential for causing shock, for instant emotional impact. Perhaps this focus on visual effect was the reason that outside of France, surrealism was more vividly expressed in painting. In poetry, it is more often traced as a technique, a temporary tendency in the development of a particular poet.

Thus, the proponents of Surrealism in America, including Philip Lamantia, Mark Strand, and Charles Simic, while fascinated by ideas of unconscious and automatic writing, nevertheless drew on and revived the traditions of Romanticism. British poets – Hugh Sykes Davies, David Gascoyne, Roger Wroughton, Herbert Read, and Simon Watson Taylor – also rarely turned to pure mental automatism, preferring chains of free association. Therefore, when discussing their poetry, we turn to the concept of reminiscence as a verbal painting that reflects the influence of the artist's work on the poetic work.

Study of Surrealist Poetry: Visual-Verbal Aspects

In studying intermedial aspect of surrealism, we are particularly interested in the poems of the English author David Gascoigne, whose titles already include the names of three famous surrealist artists: Salvador Dalí, René Magritte, and Yves Tanguy.

The poem "Salvador Dalí" begins with the lines:

*The face of the precipice is black with lovers;
The sun above them is a bag of nails; the spring's
First rivers hide among their hair.
Goliath plunges his hand into the poisoned well
And bows his head and feels my feet walk through his brain.*

[8, p. 8]

Absurd images, seemingly at first glance a clash of unrelated or even mutually exclusive concepts, recall the artistic style of the Spanish artist Salvador Dalí, one of the most influential theorists and practitioners of surrealism. Dalí's paintings of the 1920s are distinguished by a distinctly naturalistic style; reality is not simply captured in them—its forms and colors acquire a unique, unsettling resonance. Strange surreal objects against the backdrop of a realistic desert landscape—this is what D. Gascoigne writes about in his poem.

He continues:

*A flock of banners fight their way through the telescoped forest
And fly away like birds towards the sound of roasting meat.*

*Sand falls into the boiling rivers through the telescopes' mouths
And forms clear drops of acid with petals of whirling flame.*

[8, p. 8]

These rapidly changing, paradoxical dreamlike images are entirely in the spirit of Salvador Dalí himself, who, rejecting the method of psychic automatism, proposed "paranoid-critical activity" as the basis of his creative method. Objects in the works of the Spanish surrealist not only change their physical properties (watches become soft and melt away), but also "come to life."

A similar reference to Salvador Dalí is found in the works of the American poet Philip Lamantia. In his poem "I Am Coming," he demonstrates his gift for using surrealist writing techniques.

*I am following her to the wavering moon
to a bridge by the long waterfront
to valleys of beautiful arson
to flowers dead in a mirror of love
to men eating wild minutes from a clock*

[9, p. 6]

The clash of seemingly unrelated images—moon, bridge, valleys, arson, mirror, clock, etc., details—more or less realistic (a bridge by waterfront, dead flowers)—but placed in unnatural relationships, echoing Salvador Dalí's clock—what is this if not a walk into the "unconscious"?

David Gascoigne also reflects the surrealist attitude toward time, its transience, in his poem "The Cage":

*In the waking night
The forests have stopped growing
The shells are listening
The shadows in the pools turn gray
The pearls dissolve in the shadow
And I return to you
Your face is marked upon the clockface,
My hands are beneath your hair
And if the time you mark sets free the birds
And if they fly away towards the forest
The hour will no longer be ours*

[8, p. 11]

This poem is built entirely on metaphor. Here, each hour is compared to a bird that flies away and does not return.

*Ours is the ornate birdcage
The brimming cup of water*

*The preface to the book
And all the clocks are ticking
All the dark rooms are moving
All the air's nerves are bare.
Once flown
The feathered hour will not return
And I shall have gone away*
[8, p. 11]

It should be noted that many of the metaphors here are traditional, as they are built on the similarity of phenomena and objects. But a seemingly ordinary metaphor—time as a bird—is transformed into a rich, surreal image. From the first line, there's an unexpected, almost oxymoronic combination of "waking night" (compared to the traditional phrase "waking day"), in which the entire world (a stream of associations—forests, shells, shadows, pearls) freezes and merely listens. The second stanza can evoke entirely subjective associations, in which birds could symbolize time, perhaps sleep, and the birdcage—limitations, the inexorability of time, the impossibility of fulfilling desires. Thanks to this flow of metaphors, this poem acquires a variety of interpretations. It's also worth noting that the image of the cage alludes to another surrealist artist, René Magritte, and his painting "The Therapist," which also depicts a cage containing two birds.

René Magritte considered his true goal to be to disorient the viewer. The surrealist effect in the artist's works arose from fantastical transformations and unexpected metamorphoses. The enigma and ambiguity of Magritte's paintings were often caused by the illogical combination of incompatible motifs. A similar technique is found in Gascoigne. One can discern this absurdity in just one stanza of his poem:

*An image of an aqueduct
with a dead crow hanging from the first arch
a modern-style chair from the second
a fir-tree lodged in the third
and the whole scene sprinkled with snow*
[8, p. 16]

The third surrealist artist to whom David Gascoigne paid tribute in his poems was Yves Tanguy. His favorite genre was a unique landscape depicting an unreal space populated by enigmatic characters-objects. Tanguy's penchant for abstraction and the absence of recognizable images in his paintings are also reflected in the following poem by Gascoigne:

*The worlds are breaking in my head
Blown by the brainless wind*

That comes from afar
Swollen with dusk and dust
[8, p. 18]

As we can see, the poet also avoids clear images and creates an illusory atmosphere of being between different worlds. Thanks to vivid metaphors (cries of the light, crumbs of despair, arms of the night), epithets (brainless wind, hysterical rain, dead grey oceans, grotesque wind), and figurative language (dusk and dust, endless desert, tropical slumber, the solitary damned), after reading the poem, desolate, desolate landscapes emerge in the imagination. Indeed, this is precisely what Tanguy's "lifeless" paintings are, created in pale, dusty tones.

David Gascoigne's work recalls the paintings of another surrealist artist, although he doesn't name the poem after him. This is Max Ernst, a German painter, graphic artist, and sculptor, one of the leading Dadaists and Surrealists. His work consists of unexpected, paradoxical arrangements of borrowed pictorial elements. We see references to them in the following lines by Gascoigne (poem "Charity Week"):

Hysteria upon the staircase
Hair torn out by the roots
Lace handkerchiefs torn to shreds
And stained by tears of blood
Their fragments strewn upon the waters
These are the phenomena of zero
[8, p. 184]

As with Max Ernst's paintings, reading this passage evokes associations of unknown power and cruelty (primarily due to the words "hysteria," "torn out," and "blood"). The key passage indicating the presence of reminiscence in this poem is the description of blood-stained handkerchiefs in both works.

Conclusion. Thus, based on this analysis, we are convinced that reminiscences, by referring the reader to the work of outstanding surrealist artists, enhance the emotional and expressive quality of poetic texts and create their unique "visuality," engaging the reader in a unique intellectual game. Overall, understanding reminiscence as an artistic device expands the scope of analysis of a work and allows us to penetrate the subtext and understand the author's intention.

Surrealist poetry, viewed through the lens of semiotics, reveals itself as a field of continuous semiosis — a living system of signs in motion. Its language is not a reflection of the world but a means of recreating it through the imagination. The surrealist sign embodies contradiction and transformation; it unites dream and reality, logic and instinct, word and image.

The semiotic perspective allows us to see in surrealism not only an artistic phenomenon but a philosophy of creativity, grounded in the belief that meaning is never fixed but perpetually unfolding. By transforming the sign into a space of freedom, surrealism redefined the relationship between language and thought, art and life.

In this way, surrealism remains a vital paradigm for understanding the symbolic nature of human consciousness. Its semiotic legacy continues to inspire new forms of artistic and theoretical exploration, reminding us that every act of expression is also an act of interpretation — and that the world itself, endlessly shifting and enigmatic, is a text waiting to be read.

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ТЕМА 3. ГЕНДЕРНІ СТУДІЇ ХУДОЖНЬОГО ДИСКУРСУ

Oksana Kozachyshyna

GENDER DIMENSION OF FOCALIZATION IN A LITERARY TEXT

The plot of a work of fiction is presented through a certain ‘prism of vision’ that is verbalised by the narrator, although it does not necessarily belong to him or her [10, p. 71]. The peculiarities of the presentation of textual events are determined by a phenomenon known in narratology as ‘point of view’ or, in the terminology of J. Genette, ‘focalization’ [4, pp. 64-78]. The advantage of the latter term lies in its more abstract nature, which makes it possible to go beyond purely visual connotations and cover cognitive, emotive and ideological aspects [10, p. 71]. The importance of the narrative perspective in a literary text is explained by the fact that all elements of the artistic world are necessarily placed within certain perceptual frameworks, giving rise to a far from innocent interpretation of reality, a modally structured model of the world [11, p. 176]. A peculiar subjective ‘colouring’ in the presentation of a textual situation is determined by the value attitudes of the subject of focalization – the focalizer [2, p. 104], his / her personal views on the depicted problem, as vision depends significantly on ‘the owner of the eyes’ [5, p. 146]. The specifics of focalization changes our interpretation of the story and allows us to reconsider the plot [6; also 15]

The purpose of this article is to illustrate the significance of the gender component in the narrative perspective of a literary text in terms of the author's intention. **The material** for the study was selected from the novels of the writer couple: F. Scott Fitzgerald's “Tender is the Night” (TN) and Z. Fitzgerald's “Save Me the Waltz” (SMW). The choice of these particular works for analysis is not accidental: the novels were written by the authors who are maximally close in terms of language, culture and time. It is also important that these texts are characterised by genre and thematic similarities. The aforementioned aspects help to avoid interference from factors unrelated to the gender of the writers.

Thus, both authors belong to the same linguistic and cultural community: they are representatives of the same generation of white English-speaking Americans who were born, raised, and educated in that country. At the time of writing the novels, Z. Fitzgerald and F. S. Fitzgerald were approximately the same age. The

novel “Tender is the Night” was completed in 1933, when F. Scott Fitzgerald was 37 years old, and Z. Fitzgerald was 32 when her novel “Save Me the Waltz” was first published. However, the most important fact is that both works are autobiographical to a certain extent. As studies of the works of both authors show, Francis Scott Fitzgerald and Zelda Fitzgerald depicted the same period of their life together in these novels: their stay in Paris and on the Riviera. The main characters – the married couples Dick Diver and Nicole Warren (Tender is the Night) and Alabama Baggs and David Knight (Save Me the Waltz) – clearly reflect the traits of the authors themselves. Both novels are written in a classical manner, where the aesthetic (ideological) centre is an omniscient narrator outside the textual world. That is, it is an objectified narrative in which all characters (in the narrator's speech) are referred to in the third person. The similarity of the narrative type in the texts under consideration makes it all the more interesting to compare the specifics of the authors' use of the identical possibilities offered by this type of narrative perspective.

The rules for constructing artistic texts, where the narrator is not opposed to the author and is above the plot events, presuppose that such a narrator knows everything that happens at any point in the plot space and has the right to freely move from one character to another, jumping back and forth in time. However, not all writers who choose this form of narrative fully grant the narrator such a right, as can be seen, in particular, in the texts under study.

In the novel “Tender is the Night”, the main internal focalisers are three characters: Rosemary Hoyt, Dick Diver, and Nicole Warren. At first glance, female focalisers seem to outnumber the male ones. However, upon closer inspection, it turns out that both Rosemary and Nicole are used by the author only as a means of depicting the moral collapse of the novel's main character, Dick Diver. Nicole, Dick's mentally ill wife, serves as a source of draining the life force from her husband, who is also her doctor. Rosemary sets in motion mechanisms that contribute to Richard Diver's downfall. Thus, the characters of Rosemary and Nicole, like other secondary characters, play only a minor background role. The focus remains invariably on one character – Dick Diver. The issues raised in the novel require a male character and focaliser to reflect them, as they are an integral part of the male world. The author uses the character of Dick Diver, in particular, as a way to express his views on such a socially significant issue for F. Scott Fitzgerald as the power of money over people – an issue that runs through all of the writer's work.

E.g.: *Watching his father's struggles in poor parishes had wedded a desire for money to an essentially unacquisitive nature. It was not a healthy necessity for security – he had never felt more sure of himself, more thoroughly his own man, than at the time of his marriage to Nicole. Yet he had been swallowed up like a gigolo, and somehow permitted his arsenal to be locked up in the Warren safety-deposit vaults* [TN, p. 227].

The author tries to convey to the reader the idea that Dick Diver, having married the wealthy heiress Nicole Warren, fell into bondage to the Warren millions. Dick's dependence is reflected through the image of a gigolo (a paid dance partner

or lover, usually of wealthy and older women). The power of this characterisation is further enhanced by metaphorical expressions that emphasise Dick's lack of freedom: *He had been swallowed; his arsenal (which obviously refers to freedom) was locked up in Warren's safes (he <...> permitted his arsenal to be locked up in the Warren safety-deposit vaults).*

The issue of moral freedom, which the author embodies through the character of Dick Diver, apparently belongs to the traditionally 'masculine' sphere. The values instilled in Dick by his father also look typically 'masculine': honour, courtesy, and courage. For example: <...> *his father had been sure of what he was, with a deep pride of two proud widows who had raised him to believe that nothing could be superior to 'good instincts', honour, courtesy, and courage* [TN, p. 230]. Although, as we know, Dick Diver suffers moral bankruptcy at the end of the novel, the author does not condemn him even in his negative manifestations, trying to find justification for the hero's actions. Formulating the idea of the novel, F. Scott Fitzgerald wrote that the work should "depict an idealist by nature, a righteous man who has not succeeded, who in various circumstances yields to the norms and ideas of the bourgeois elite. <...> His downfall is determined not by a lack of character, but by truly tragic factors, the internal contradictions of the idealist and the compromises imposed on the hero by circumstances." Researchers note the similarity between the life positions of the novel's main character and the writer himself. It is worth mentioning that at the end of his life (in 1936), F. Scott Fitzgerald published autobiographical essays, giving them the symbolic title "The Crack-up". Taking these points into account, we can say that the author chooses Dick Diver as the mouthpiece for his views on the world, drawing through this focal character the reader's attention to moments that are significant to him.

It should be noted that the female focalisers (Rosemary and Nicole) do not display the traits that female writers usually attribute to female focalisers [1, pp. 105-115]. They are not attentive to small details in their surroundings; they pay little attention to family and interpersonal relationships; they are not characterised by noticeable sensuality: sounds, touch and smells do not play a significant role for them. In general, both images show a transformation towards the strengthening of typically 'masculine' characteristics. Thus, Rosemary Hoyt, who at the beginning of the novel appears as the embodiment of freshness and childishness (*the dew was still on her*), reveals unexpected traits of strength and endurance, which is emphasised by comparing the heroine to a mustang (*Rosemary, for all her delicate surface, was a young mustang*). The delicate, angelic Nicole (*her face lighting up like an angel's*) at the end of the novel turns into a self-confident, independent woman with an unexpectedly stern expression (*her expression <...> hard as a plague*) and the eyes of a rogue (*white crook's eyes*). It feels like F. Scott Fitzgerald feels more confident in the 'male' world, preaching 'male' values and choosing a character who shares similar values to express them.

A slightly different picture is observed in Zelda Fitzgerald's novel. The problem addressed in the work is not the embodiment of stereotypical 'female' interests: here, 'male' ambition and the search for one's own identity are combined

with the fact that this identity belongs to a woman who acutely feels the social pressure of masculine values. It is not surprising that the main character and the main focalizer in the text is a woman. Only by allowing the reader to immerse themselves in the life conflicts and feelings of a person who has experienced the deceptive influence and injustice of social gender stereotypes can the full complexity and acuteness of the problem be conveyed to them. The development of the main character of the novel, Alabama Beggs, is influenced by her observations of her parents and her conclusions about their social roles. The figure of her father is decisive in shaping the girl's worldview. The positive characteristics that Alabama attributes to her father are established at the very beginning of the novel through the image of a fortress associated with Judge Beggs: *He was a living fortress* [SMW, p. 9]. This image is also associated with the sense of security that children feel thanks to their father – *sense of security they felt in their father* [SMW, p. 9] – and admiration for his honesty, which is equated with fortification – *Judge Beggs entrenched himself in his integrity* [SMW, p. 9]. His intellectual conceptions, in the context of the overall image of the fortress, are compared to towers and chapels: *His towers and chapels were built of intellectual conceptions* [SMW, 9]. The use of the metaphorical image of the father as a fortress contributes to the creation of the image of a powerful and influential person with firm convictions and clear moral principles. However, we see another meaning here, which may be quite coincidentally associated with this image: a fortress as a medieval reality can personify outdated patriarchal stereotypes, including traditional views on men and women. As an important public figure, Judge Beggs also plays a major role in his own family: his influence shapes not only his daughters' personalities, but even his wife's: *Alabama's father was a wise man. Alone his preference in women had created Millie and the girls* [SMW, p. 28]. Admiration for Judge Beggs' wisdom is explicitly expressed (*Alabama's father was a wise man*). However, the following sentence, which refers to the father imposing his own views on the family (*Alone his preference in women had created Millie and the girls*), does not so much confirm the previous statement as contradict it, raising doubts about the sincerity of the positive characterisation expressed.

From Alabama's point of view, mother plays an insignificant role in the family. For example: *Austin couldn't have died or got sick with three children and no money and an election next fall and his insurance and his living according to law, but Millie, by being a less closely knit thread in the pattern felt that she could have* [SMW, 16]. The secondary role of the mother is emphasised by comparing her to a thread that is not very tightly woven into the overall pattern of the family (*a less closely knit thread in the pattern*); her loss would not be as significant for the family as the death of the father. Similar gender-laden signals are scattered throughout the novel. For example, when describing the Beggs family, the author refers to Millie and Austin Beggs' daughters as 'Millie's children' – *Austin loved Millie's children* [SMW, p. 10], whereas the couple's deceased young son is referred to as 'his boy' (*he <...> lost his only boy* [SMW, p. 10]).

The significant attention paid to the gender characteristics and social roles of the characters testifies not only to the importance of this aspect for the author of the novel. The differentiation of characters according to gender carries significant meaning in this work of art. Alabama's father, Judge Beggs, embodies the socially significant characteristics that the girl aspires to emulate. The author's assessment of the heroine's false gender identity is expressed in a metaphorical form characteristic of Z. Fitzgerald. For example: *The girl had been filled with no interpretation of herself, having been born so late in the life of her parents that humanity had already disassociated itself from their intimate consciousness and childhood became more of a concept than the child. She wants to be told what she is like, being too young to know that she is like nothing at all and will fill out her skeleton with what she gives off, as a general might reconstruct a battle following the advances of his forces with bright-colored pins. She does not know that what effort she makes will become herself. It was much later that the child, Alabama, came to realize that the bones of her father could indicate only her limitations* [SMW, p. 11].

Alabama's desire to realise her ambitions by emulating masculine values is compared to a skeleton, which cannot exist on its own but needs flesh to bind and fill it out. This flesh is obviously represented by the female characteristics that the girl underestimates, such as a tendency towards self-sacrifice and the ability to 'give herself' (what she gives off). In the end, it turns out that a skeleton not filled with flesh (presumably 'masculine' ideals) can only hinder the development of Alabama's personality (*the bones of her father could indicate only her limitations*). As the heroine comes to these conclusions through her life's search for herself, her father grows old and loses his strength. Quite symbolically, at the end of the novel, Judge Beggs on his deathbed is compared to a helpless child (*the nurse moved about the room as if her father were a child*). Gradually, the life ideals of the novel's main character collapse. With the loss of her father, who had been her support, role model, and embodiment of her defining values throughout her life, she is forced to essentially start learning to live in a new way at a fairly mature age. Alabama's thoughts, voiced by the narrator – *It wasn't easy to be a goddess away from Olympus* [SMW, p. 189] – sound bitter and resentful, caused by the unattainability for women of the social positions available to men.

Therefore, there is a certain parallel between the endings of the two novels: the moral collapse of Dick Diver vs. the collapse of Alabama Betts' ideals. However, the problems raised in the works are resolved using different life material and conveyed to the reader through gender-distinctive focal characters who embody different life interests.

The main character-focalizer of the novel "Save Me the Waltz", Alabama Beggs, acts as a conduit for the author's views on gender roles, and the specific nature of the issues and plot determines a rather peculiar combination of 'masculine' and 'feminine' characteristics in Alabama. On the one hand, the heroine shows a 'masculine' interest in such global issues as the search for the meaning of life and the pursuit of social recognition, which becomes an 'obsession' – *To succeed had become an obsession* [SMW, p. 144]. She is also concerned with the interconnection

between generations, which she sees as a hydraulic funicular, where the cabins of age are balanced: *Youth and age: a hydraulic funicular, and age, having less of the waters of conviction in its carriage, insistent on equalising the ballast of youth* [SMW, p. 11]. As the analysis of tropes has shown [see 1, pp. 155-161], such moments often trigger the unfolding of imagery, confirming the significance of such issues for the heroine and in the plot of the novel.

At the same time, Alabama Beggs displays purely 'feminine' characteristics that distinguish female focalizers in the artistic texts of American writers. Traditional 'feminine' values, such as family and connection with parents, play a significant role in the girl's life. For example: *Hearing little bits about family characteristics that she too must have in her was like finding she had all five toes when up to the present she had been able to count only four* [SMW, p. 23]. Learning about certain family characteristics from her parents, the girl feels as if she has finally become whole: she has all five fingers, whereas before she only had four.

Alabama is concerned about the 'female' problem of mutual understanding. For example: *The lieutenant stood by her side experimentally handling things that she had touched, making tentative emotional connections between their persons like an electrician installing a complicated fuse* [SMW, p. 82]. Comparing the establishment of emotional connections to the establishment of electrical connections conveys the delicacy associated with the complexity of the process, implying not only contact between objects, but also light, which is usually associated with positive connotations in the minds of native speakers. Alabama suffers acutely from the misunderstanding and alienation that arise in her relationship with her husband as a result of her desire to fulfil herself outside the home: *Alabama felt very sorry for David. He and she appeared to her like people in a winter of adversity picking over old garments left from a time of wealth* [SMW, p. 123]. The coldness of the relationship is emphasised in the sentence by the metaphorical expression 'winter of adversity', and the inability of the couple to get along is depicted as an attempt to cover themselves with old clothes – remnants of past luxuries – warm, beautiful relationships.

The author's focus on small details of the surroundings gives the text a distinctly 'feminine' tone, which is particularly evident in the frequent, sometimes quite detailed descriptions of houses, rooms, clothing, food, appearance, and behavioural characteristics of people, often giving the impression of excessiveness. For example: *Mrs. McGinty had short white hair and the face of a satyr, and Jane had hair like a rock whirlpool, and Fannie's hair was like a thick coating of dust over mahogany furniture, Veronica's hair was died with a dark aisle down the centre part, Mary's hair was country hair, like Maude's, and Mildred's hair was like the draperies of the "Winged Victory," flying* [SMW, 195]. Such an accumulation of details is uncharacteristic of F. Scott Fitzgerald's novel, which favours the use of few but quite apt characterological details (such as Rosemary's striking youthfulness and Nicole's 'white crook's eyes').

Conclusions. Both analyzed novels demonstrate a correspondence between the gender of the authors and the gender characteristics of the main focal characters,

whose modality coincides with that of the author. By directing the reader's attention to moments that are significant for writers as language personalities, such characters play an important role in the author's communication with the reading audience, as the perception of the work by the recipient depends significantly on the authenticity and persuasiveness of the portrayal of these characters. It is quite natural that it is much easier for writers to create such an authentic image without transforming themselves into a person of another gender. In the case of the novel "Save Me the Waltz", it is impossible to adequately reflect the depicted theme using a male character.

Obviously, the gender characteristics of authors determine the range of issues that are important to them, which, in turn, require the use of characters of one gender or another for their full realisation in a literary text. It should be emphasised that the results and conclusions obtained relate primarily to the analysed linguistic material and cannot be automatically extrapolated to other authors and literary works. As D. Tannen [13, p. 261] quite rightly points out, even the same linguistic means can be used for different, sometimes even opposite, purposes in different situations, i.e. their meaning is not absolute and needs to be considered in context. The latter remark is quite valid: only through a comprehensive analysis of a particular linguistic phenomenon based on the situational and linguistic context can we hope to obtain objective data on the problem of gender variability in both spoken and written language.

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РОЗДІЛ 2. МЕТОДИЧНИЙ

ТЕМА 1. СУЧАСНІ ПІДХОДИ ДО ФОРМУВАННЯ ІНШОМОВНОЇ КОМУНІКАТИВНОЇ КОМПЕТЕНТНОСТІ.

Nataliia Havryliuk

EDUCATIONAL APPROACHES OVERVIEW OF FOREIGN LANGUAGE COMPETENCE DEVELOPMENT AMONG PHILOLOGY STUDENTS

The development of foreign language competence of philology students is a central task of modern pedagogical theory and practice. In the context of globalization, digitalization and integration of educational systems into the European space, there is a growing need to identify effective educational approaches that would ensure not only a high level of language training, but also the formation of professional identity, critical thinking and intercultural communication skills among students.

An important area of research is the analysis of the effectiveness of the implementation of modern technologies for teaching English. Kolominova O. and Roman S. note that “efficiency is achieved through the integration of traditional and electronic learning technologies” [4, p. 42]. This approach allows combining classical methods of work with new electronic resources, ensuring a balance between reproductive and creative activities. Researchers emphasize the need to use multimedia tools that stimulate students’ cognitive activity and make the process of language acquisition more dynamic.

Similar ideas are continued by Koval T., who considers interactive learning technologies as a key means of forming foreign language communicative competence. According to her, “interactive technologies provide active interaction that stimulates the formation of foreign language competence” [5, p. 89]. Such technologies include discussions, role-playing games, simulations and project activities that contribute to the creation of an authentic communicative environment.

The problem of forming foreign language communicative competence is the subject of separate studies. Ovcharenko L. emphasizes that “the process of forming foreign language communicative competence involves the interrelation of motivational, cognitive and practical components” [11, p. 106]. This means that training should be aimed not only at mastering the language system, but also at developing the motivational sphere, as well as at the practical application of knowledge in situations of intercultural communication.

The flipped classroom model, which is becoming increasingly popular in foreign language teaching, is of considerable interest in scientific discourse. Tymoshchuk N. notes that “flipped learning provides flexibility of learning and active participation of students in the process of mastering a foreign language” [15,

p. 114]. This model allows students to independently master theoretical material outside the classroom, while classroom time is devoted to interactive forms of work.

The results of an empirical study conducted by Ivanytska N., Dovgan L., Tymoshchuk N., Osaulchuk O., and Havryliuk N. confirm the effectiveness of this model: “students who studied using the flipped classroom model demonstrated a higher level of motivation and results” [20, p. 482]. The authors emphasize that the implementation of the flipped classroom contributes to the development of students’ autonomy and forms in them the ability to critically reflect on the material.

Modern conditions require the active implementation of distance learning, which has become one of the determining factors during the pandemic. Gorbatyuk R. and Romanyshena L. argue that “the experimental model of distance learning provides the opportunity to adapt the pace and content of student training” [2, p. 71]. They emphasize that distance technologies not only create a flexible learning environment, but also develop self-management skills in students.

Mukhytdinova M.’s research confirms the positive impact of distance learning on the process of mastering the English language. The author notes: “the use of distance technologies in learning English has a positive effect on the level of formation of language skills” [9, p. 184]. Therefore, distance approaches not only expand access to educational resources, but also contribute to the individualization of learning.

The theoretical foundations of these processes are thoroughly analyzed by Kostikova I., who in her monograph “Electronic Pedagogy” emphasizes that “electronic pedagogy creates new opportunities for organizing the educational process and developing competencies” [6, p. 57]. This approach allows us to understand digital learning not only as a technological innovation, but also as a pedagogical concept.

A separate area of research is mobile learning. Gikas J. and Grant M., based on the experience of students, argue that “mobile technologies support autonomous learning, but at the same time create a risk of distraction” [19, p. 21]. This emphasizes the dual effect of digital tools: they simultaneously stimulate independence and can reduce concentration.

In a systematic review, Compton H. and Burke D. summarize the results of numerous empirical studies and conclude that “mobile learning contributes to the individualization and accessibility of education, but requires thoughtful didactic design” [17, p. 59]. Thus, mobile technologies become an important factor in the formation of foreign language competence, provided that they are methodically well-considered in their implementation.

Analysis of modern scientific sources indicates the multifaceted nature of approaches to the development of foreign language competence of philology students. They include interactive and project methods, innovative models such as the flipped classroom, distance and mobile technologies. Their combination creates favorable conditions for effective professional training and ensures the readiness of future specialists to work in a globalized educational space.

The main text. The principles of choosing a profession are closely related to career guidance, which is an element of students' professional self-determination. The priority principles when choosing a profession are the principles that help choose a future profession, namely the principle of helping to choose a profession. This principle is based on three parts:

- self-awareness through one's inclinations, abilities, hobbies;
- study, requirements, opportunities and prospects of future professional activity;
- thorough study of the first and second factors.

When choosing a future professional activity, the value that the future profession should be useful to society and the choice of professions should be based on taking into account health abilities, and not the requirements of the labor market.

In order to reveal professional motives in philology students, teachers should provide students with the correct training in the social significance and content of future professional activity. Formation of positive motivation for the acquisition of knowledge and skills that are directly related to the successful solution of professional tasks to create conditions for the development of professional motives in students. It is important to stimulate self-education and self-education and to draw out active interest in all the work that is related to the future profession. The exchange of social and role functions between the teacher and the student and the optimization of interaction in the "student - teacher" system contributes to the professional self-realization of students.

In the professional growth of the student's personality, professional self-actualization also occurs.

This is the search for a professional image - an external characteristic of the form, which always reflects individuality as a symbol of personality. Professional self-actualization is an individual style of professional activity. The processes of determining professional prospects for oneself, ways to achieve them, and the desire for the harmonious disclosure and affirmation of one's natural, creative potential are becoming increasingly relevant.

Thus, the process of professional self-determination is self-knowledge, self-assessment of one's own abilities and practical actions to develop them, it is self-actualization. The professional orientation of the student's personality leads to understanding and accepting professional tasks with an assessment of one's own resources for solving them. The process of training a specialist with higher education includes not only the acquisition of knowledge, skills and abilities, but also the professionalization of the student's personality in general.

The result of the professional growth of the future specialist's personality and the development of his professional abilities is professional competence, which the student acquires. It is characterized by:

- thorough knowledge of general educational and professional disciplines;
- possession of skills and professional technology (technique);
- the ability to mobilize knowledge and skills in professional activity, to use generalized means of performing actions when solving professional tasks.

Competence ensures the universality of mastering professional activity and characterizes readiness for work. A high level of mastery of professional activity is also characterized by the concept of professional culture. Professional culture is a high level of professional knowledge, professional thinking, as well as responsibility and reflexivity. Reflexivity stimulates introspection, assessment of one's "I", that is, the object of self-knowledge becomes one's own "I".

To develop reflection, verbal and non-verbal feedback is required (assessment of others), comparing oneself with others, self-observation of one's thoughts, feelings, actions (what happened) for further self-management; comparing one's "I - today" with "I - yesterday".

Foreign language competence is a set of knowledge, skills and attitudes that allow a person to effectively communicate in another language in various social, professional and cultural contexts. It consists of the following components: grammatical competence (knowledge of language norms), lexical competence, phonetic competence, oral and written comprehension skills, speaking, reading, writing, communicative competence, including cultural and sociolinguistic sensitivity.

For philology students, these components are especially important, because their specialization involves deep immersion in language, literature, translation, interlingual interpretation, etc. The analysis of the literature revealed the main challenges and problems that exist in higher education: insufficient motivation of students, especially when the goal is purely academic, without practical application; limited time for classroom work, not enough hours or opportunities for practice outside of classes; insufficient number of high-quality audio/video materials or authentic texts; different levels of preparation (some students have a weak base in grammar or phonetics); infrastructural limitations: lack of resources, technical means, access to the Internet, online platforms. It is possible to suggest ways to improve the development of foreign language competence among philologists due to:

- expanding the use of authentic texts and intercultural material - literature, articles, videos with a cultural component;

- interactive and communicative methods: discussions, debates, role-playing games, project work, exchange with native speakers;

- active use of ICT and online resources - platforms, applications, video podcasts, interactive exercises;

- stimulation of independent work: providing access to resources, advice, libraries, opportunities for practice;

- assessment of competence in various components - not only written tests, but also oral performances, presentations, reflection, portfolio;

- improving the qualifications of teachers so that they can introduce modern methods and technologies, adapt the material to new conditions, and take into account the needs of students.

Today, English is the main tool of international communication between academia and business. Mastering it as a means of communication is one of the

requirements of future philologists. The main goal of teaching foreign languages in higher education institutions is to provide students with the skills and abilities to use foreign languages in everyday and professional communication, to fully respond to the challenges of today.

An analysis of scientific and methodological literature shows that many Ukrainian and foreign specialists are researching how to introduce innovative educational technologies into the educational process of higher economic educational institutions, to improve the methodology of teaching foreign languages, and to train specialists.

For example, at the beginning of the 21st century, various aspects of innovative educational technologies were introduced. Issues of foreign education in linguistic higher education institutions have always been key.

Educational innovation is the creation, implementation and dissemination of new ideas, methods, technologies and techniques that are aimed at updating, modernizing and transforming the educational process in accordance with the requirements of the time. Information technologies are becoming an indispensable tool in the modern educational process, and are also one of the components of innovative teaching methods for philology students.

The main tasks of professional English teachers are to ensure the level of foreign language training of students in accordance with the requirements of national education standards, training and development of students through scientific, organizational and methodological work.

Motivation plays an important role in the learning process. In the process of learning a foreign language today, it is very important to find out what interests students. Traditional education simplifies students' ability to understand foreign languages, hinders understanding the structure and functions of the language, and makes them passive recipients of knowledge.

In classes with philology students, the teacher's goal is not only to familiarize students with the topic of the lesson, but also to create conditions for activating cognitive activity and their interest.

To achieve and promote this goal, teachers should use the following tools:

a) provide information and organize student meetings with graduates who can prove that they not only have professional knowledge, but also have a high level of language proficiency, which will allow them to create the prerequisites for achieving this goal;

b) create an environment where knowledge of a foreign language is considered well-known, and form an understanding among students of the real need to improve their knowledge;

c) strengthen students' independent work, organize their participation in conferences with native speakers or create environments for improving foreign languages.

Scientists emphasize external and internal motivation. Internal depends on the internal environment (the teacher's actions during the lesson, the study group, the environment), external - due to the importance of information about the country of

the language being studied, especially information about its culture and history; awareness of the importance of the language for meeting needs. Teachers must constantly analyze the needs of students and constantly maintain a high level of motivation for learning.

There are several types of motivation for learning a foreign language. This can be a broad social motivation associated with a sense of civic responsibility to the country and family, learning as a way to achieve life goals. The second type of external motivation - narrowly personal - determines the attitude towards mastering a foreign language as a way of self-affirmation, and sometimes a way to achieve personal happiness and get a better job. To support motivation, teachers must clearly see possible sources of motivation:

- awareness and acceptance by students of social needs in learning foreign languages;

- the formation of students' personal needs in learning foreign languages.

Motivation determines the productivity of educational activities and is its integral part.

The scientific community provides various classifications of teaching methods and ways for their more effective application, in particular:

- cognitively oriented technologies (conversational teaching methods, seminars, discussions, problem-based learning, cognitive maps, tools, logic training, etc.);

- activity-oriented technologies (project methods, contextual learning, organizational-activity games, complex (educational) tasks, simulation modeling of social processes, etc.);

- personality-oriented technologies (interactive and simulation games, developmental trainings, etc.).

It was found out that interactive learning is learning in a dialogue mode, in which participants in the educational process interact to understand each other and jointly solve educational problems.

The choice of method depends on many conditions: the specific circumstances of the textbook content, the general task of training future specialists, the time that the teacher has to study the subject, the characteristics of students.

Without the use of modern educational technologies, it is impossible to ensure high-quality language learning for students. Modern technologies for teaching foreign languages in economic education are professional training, project methods, game technologies, consolidation and distance learning technologies, information and telecommunication technologies, the use of foreign language education and control of computer programs, creating presentations, computer environment (forums, blogs, e-mail), learning systems, the latest testing technologies, namely: creating a computer test base for knowledge control.

Learning foreign languages by integrating modern Internet technologies into the educational process can improve students' listening and reading skills, overcome language barriers by immersing themselves in the language environment, and introduce students to online resources that provide a lot of interesting and useful

information. Information can be used to solve tasks set by teachers, stimulate discussion of topics and debates in foreign languages not only in classes, which ultimately leads to increased motivation to learn foreign languages and further success in professional activities.

Due to the rapid development of the scientific and technical base and information technologies, the requirements for teachers are becoming higher and higher.

The use of modern Internet technologies in the educational process has not led to the replacement of teachers with computer systems, but to a change in the roles and functions of the teacher, to the complication of learning.

The use of computer technologies for learning foreign languages not only provides students with new sources of information, but also increases the effectiveness of independent work (independent preparation of small projects on communication and their presentation), opens up new opportunities for creativity. Therefore, students can learn more materials than traditional learning and show their real knowledge.

The use of interactive learning technology involves the implementation of this method in learning a foreign language.

Communication style. In teaching English, it is important to cultivate students' communicative competence, which is based on competence formed on the basis of language knowledge and skills.

Based on Internet technologies, synchronous and asynchronous communications are distinguished. Synchronous communication tools are Internet resources that allow communication in real time (chat, video chat, audio chat). Asynchronous communication consists in providing Internet resources (forums, e-mail and audio, sites, blogs) that provide information exchange with a time delay.

As a means of learning a foreign language, the communicative approach is aimed at the development and improvement of the personality, reveals its reserve abilities and creative potential, and creates conditions for the effective improvement of the higher education process.

Its diversity lies in the cognitive communicative method of teaching. It is based on the principle of consciousness in the learning process. According to this method, the study of any linguistic phenomenon should be based on understanding its origin and use in language. Cognitive communicative exercises should attract students' attention, stimulate their interest in further learning, teach analysis, comparison, generalization and identification of relationships.

The construction method is also very important in learning foreign languages. It includes active learning of students. The teacher's task is not to teach, but to facilitate the learning process. The course is action-oriented, to encourage students to form their own knowledge.

The basis of the construction method is to direct the educational process to actions close to the realities of professional activity. Of course, this type of activity should be carried out with the active support of teachers, especially at the initial stage, the function of which is to model a real situation and take into account the

features of the general language level and the level of students' vocabulary. An unconditional positive feature of the constructionist approach is that philology students can approach real-life situations, "experience" them in a foreign language, and be prepared to communicate in English in similar situations in the future.

So, we can conclude and once again emphasize the goals that need to be achieved, namely:

- analyze the language needs of students in accordance with the chosen specialty;

- pay attention to the practical use of the language;

- pay attention to foreign language materials and foreign languages;

- teach students to conduct dialogues on professional topics and develop their own projects.

It is clear that to achieve these goals there are many methods and techniques, the features of which are disclosed in this article.

Brainstorming is a process of solving problems based on stimulating creative activity, capable of cultivating research abilities, creative and communicative abilities, and helping to master group work skills.

Brainstorming is an effective method of activating students' educational activities, which allows developing research, creative and communicative abilities, and also forms group work skills. Its essence lies in the free expression of ideas by all participants without prior criticism, which contributes to the creation of a large number of options for further analysis.

For philology students studying foreign languages, in particular English, this method has a wide range of applications. It can be used to enrich vocabulary, when the maximum number of associations is generated around a certain keyword, which helps to form lexical fields and better remember the material.

When preparing to write an essay or scientific paper, brainstorming helps to collect ideas, arguments, examples and counterarguments, which then become the basis for structuring the text. In discussions, this method is useful for forming arguments "for" and "against", which trains the ability to convincingly express one's own position in English.

When working with literary texts, brainstorming allows students to put forward hypotheses about the motives of characters, possible alternative plot lines or interpretations of images, developing analysis and critical thinking skills. In the process of studying dialogues and practicing oral speech, students collectively create replicas for certain situations, which helps to consolidate language clichés and structures. The method is also effective in translation activities, when different variants of the Ukrainian equivalent are offered for one foreign-language expression with subsequent discussion of their accuracy and relevance.

To develop creativity, brainstorming can be used when writing creative texts in English, when students jointly build a storyline or create character images. When preparing for international exams, this method helps to collectively generate possible topics for written tasks and speaking parts, reducing the level of anxiety and increasing readiness for real tests. Its use in the field of intercultural communication

is also important, because discussing cultural differences between English-speaking countries contributes to the formation of sociolinguistic competence.

Thus, brainstorming in foreign language teaching is not only a means of activating students' cognitive activity, but also an effective tool for developing linguistic, communicative and creative competences, which makes it an important element of the professional training of future philologists.

Brainstorming is an effective technique for stimulating creative thinking, expanding vocabulary, and encouraging active participation among philology students who are studying a foreign language. It allows learners to generate ideas freely without the fear of making mistakes, which is particularly valuable in language classrooms. There are various types of brainstorming tasks that can be implemented during lessons to enhance linguistic and cultural competence.

One useful activity is the synonym web. The teacher provides a key word, such as beautiful, translation, or culture, and students must quickly list as many synonyms or related expressions as possible. For example, with the word beautiful, students may produce gorgeous, stunning, lovely, breathtaking, and eye-catching. This task strengthens lexical knowledge and fosters rapid associative thinking.

Another effective method is the “100 uses” technique. In this case, students are asked to think of different uses for a familiar object connected with language learning, such as a dictionary, a book, or the internet. For instance, a dictionary may be used not only for checking spelling, but also for learning idioms, practicing pronunciation with online audio tools, or serving as a teaching aid. This task encourages creativity and critical thinking while providing opportunities for authentic language practice.

Brainstorming is also valuable at the pre-writing stage. When preparing to write an essay on a topic such as The importance of foreign languages in modern society, students can work in groups to generate a list of arguments. Possible ideas might include career opportunities abroad, access to scientific research, a deeper appreciation of literature, enhanced cultural awareness, and improved communication during travel. Such tasks teach students how to develop arguments and structure their thoughts in English.

In addition, problem–solution brainstorming can be applied to real classroom challenges. For example, when addressing the issue that many students feel anxious about speaking English, groups can suggest possible solutions such as creating a supportive atmosphere, using role-plays and games, allowing preparation time before oral tasks, encouraging pair work instead of whole-class presentations, or introducing “English only” zones. This activity integrates language practice with practical problem-solving.

Cultural brainstorming is another engaging activity. When comparing British and American culture, students are asked to quickly write down associations with each. For Britain, these might include tea, Shakespeare, the Queen, double-decker buses, and BBC, while for America students might suggest hamburgers, Hollywood, Broadway, slang, and Thanksgiving. This task develops intercultural competence while broadening vocabulary.

Finally, brainstorming can serve as a creative warm-up through story starters. The teacher provides the beginning of a sentence such as “When I opened the old book, I suddenly saw...”, and students generate multiple continuations. For example, they may suggest “...a secret map hidden inside”, “...strange handwritten notes in another language”, or “...the name of my family written in 1850.” Such exercises stimulate imagination and can lead to extended speaking or writing tasks.

Incorporating these brainstorming techniques into lessons not only motivates philology students but also helps them approach language learning as an interactive, engaging, and dynamic process. They provide opportunities for expanding vocabulary, developing critical and creative thinking, and enhancing both linguistic and cultural competence.

The role-playing method forces students to solve various tasks and helps to form an appropriate type of speech activity. The role-playing method is one of the most effective ways of forming foreign language communicative competence, since it creates conditions close to real communication situations. In the process of role-playing games, students are forced to solve various tasks that require the use of foreign language knowledge, skills and abilities in a practical context. This contributes to the development of all types of speech activity - speaking, listening, reading and writing - depending on the tasks set during the game.

The peculiarity of the role-playing method is that it activates the internal motivation of students: imagining themselves in a certain role, they strive to reproduce speech models as naturally as possible, practice intonation, vocabulary and grammar. For philology students studying English, role-playing games provide an opportunity to feel like participants in professional and everyday situations that may arise in future pedagogical or translation activities. For example, they can model the dialogues "teacher-student", "examiner-student", "translator-customer", "interviewer-respondent", etc.

In addition to developing speech skills, the role-playing method contributes to the development of tolerance, the ability to work in a team, develops creativity and teaches to adapt to unpredictable situations. During such classes, students not only master new language material, but also learn to react quickly, formulate thoughts in English and overcome the language barrier.

Thus, the role-playing method is a powerful pedagogical tool that combines learning and education, stimulates the communicative activity of students and helps to form the appropriate type of speech activity necessary for their future professional realization.

Here are some examples of role-playing exercises that can be used for philology students when studying English:

“Job Interview”.

One student plays the role of an employer, the other - a job candidate. The task is to prepare questions and answers that are typical of a real interview, using appropriate vocabulary and adhering to a formal style.

“Teacher and Student”.

The student, in the role of a teacher, explains a grammatical rule or topic, and the “student” asks clarifying questions. This allows you to consolidate knowledge and trains the ability to explain in English.

“Tour Guide and Tourist”.

One student plays the role of a tourist who has arrived in a new country, the other - a guide. The tourist asks questions about landmarks, traditions and everyday life, and the guide answers, using vocabulary from the topic “Travelling and Culture”.

“Conference Discussion”.

Students are divided into groups, each of which represents a certain scientific position or research. They debate in English, presenting arguments and counterarguments that simulate the real conditions of future professional activity.

“Customer and Translator”.

One student plays the role of a foreign guest, the other - a translator who must explain the terms of the contract or help in a daily situation (ordering at a restaurant, finding housing, communicating in a hospital).

“Debate Club”.

Students are divided into two teams that defend opposing positions on a current topic, for example: “Is online education more effective than traditional learning?”. This helps to develop argumentation and public speaking skills in English.

“At the Book Fair”.

One student, as a publisher, presents a book, the other - a buyer or critic who asks questions about the content, style, or relevance of the edition.

The methodology for creating problem situations is based on the use of real or as close to life examples as possible, which stimulate students to active cognitive activity. The essence of this approach is that the teacher does not provide ready-made answers, but on the contrary, creates situations that require reflection, analysis and finding solutions. This approach develops critical thinking, the ability to formulate and argue one's own position, and also contributes to the formation of research skills.

In teaching foreign languages, in particular English, problem situations can be created in the form of communicative tasks. For example, students are asked to imagine that they work in an international company where there is a dispute between colleagues, and it is necessary to find a compromise using English as a means of communication. Or they have to develop a joint travel plan, taking into account a limited budget, different interests of participants and language barriers.

Of particular value is the involvement of students in the independent formation of problem situations, because this requires not only creativity, but also a deep understanding of the topic. For example, philologists can create their own scenarios for discussions: “What to do if a student is learning a language independently without access to native speakers?”, “How to translate a culturally specific expression into English without losing its meaning?” or “What difficulties arise during online learning and how to overcome them?”.

Collectively finding solutions to such tasks develops communicative competence, teaches to listen to others, argue one's own opinions, and coordinate positions. This not only improves English proficiency, but also forms important social and professional skills that future philologists and teachers need.

Thus, the method of creating problem situations is a powerful learning tool that combines practicality, the development of critical thinking and communication skills, making the process of learning a foreign language more meaningful and effective.

International Team Project.

Situation: You are part of an international team working on a research project. Some team members do not agree on the methodology. Discuss possible solutions and reach a compromise.

Goal: Develop negotiation skills, express opinions, practice phrases for agreeing/disagreeing.

Cultural Misunderstanding.

Situation: A foreign student misinterpreted a common English idiom and offended a local. How would you explain the meaning and resolve the situation politely?

Goal: Practice explaining cultural specifics, develop intercultural communication skills.

Budget Travel Problem.

Situation: You and your classmates are planning a trip to an English-speaking country with a limited budget. Decide how to allocate funds for transport, accommodation, and sightseeing.

Goal: Use practical vocabulary, practice collaborative decision-making, expressing preferences and priorities.

Online Learning Challenge.

Situation: During an online English course, some students struggle with participation due to technical issues and lack of motivation. How can the group support each other to improve learning outcomes?

Goal: Develop problem-solving language, suggest solutions, practice conditional forms.

Lost in a Foreign City.

Situation: You are lost in London and need to ask locals for directions. Some people don't understand you. How will you manage the situation and reach your destination?

Goal: Use polite requests, directions, and clarifying questions; improve spoken English in real-life scenarios.

Workplace Conflict.

Situation: You are working as an intern in an English-speaking company. Two colleagues have a disagreement about task responsibilities. Propose a way to resolve the conflict and maintain professional relationships.

Goal: Practice professional vocabulary, conflict resolution phrases, and polite negotiation.

Translation Dilemma.

Situation: You need to translate a culturally specific phrase from Ukrainian into English. Multiple translations are possible, but each conveys a slightly different meaning. Discuss the options and decide which one is most appropriate.

Goal: Practice translation strategies, justify choices, improve critical thinking and language precision.

Thus, the method of creating problem situations contributes to the activation of students' thinking, the development of their communicative and research competence, and also forms the skills of independent and collective search for solutions. Thanks to the use of real or close-to-life examples, this method helps philology students master English language skills in a practical and creative context, preparing them for professional activity.

The realities of the time have set the task for the higher education system to implement methods and techniques for teaching students through distance education. Currently, a mixed model (integration of face-to-face and distance forms) is widely implemented to implement the goals set for the formation of the competencies necessary for students. A teacher of a higher educational institution plans a future model of learning, creates an information and subject environment for a specific subject and determines what types of activities will take place remotely with the direct participation of the teacher. It is clear that online learning is used in conditions when it is impossible to organize face-to-face or distance learning. This form is common among people who work and study in parallel, for independent study of certain courses or in today's realities due to the forced need to introduce distance learning.

It was believed earlier that for the successful implementation of distance learning, specially designed courses, proper technical support, trained specialists and effective teaching methods are required, then the challenges of today indicate that only the conditions and circumstances of life create the necessary prerequisites for the emergence and rapid implementation of distance education.

We understand that all educational institutions successfully apply forms of distance learning. The methodology for organizing distance learning is being worked out and improved. If earlier distance learning was assigned a secondary role in the form of, for example, external or correspondence forms of study, then the primacy of distance education is currently beyond doubt. Moreover, the distance form is gradually replacing blended learning, that is, traditional with elements of distance learning.

The analysis of recent research and publications on distance learning proves the increased interest of domestic and foreign scientists in the development of

distance education. The directions of increasing the efficiency of training using information technologies for training are investigated and conceptual pedagogical provisions on distance learning are proposed.

Modern classical forms of training do not always satisfy modern requirements for the implementation of the educational process, since some classical elements are already outdated, for example:

- studying in a higher educational institution as a means of acquiring knowledge for life;

- the dominant position of the teacher in the educational process;

- a similar structure of academic disciplines and forms of organizing the educational process, emphasizing the main role of classroom lessons;

- a book is the main means of obtaining information.

The principle of adaptability is a manifestation of a differentiated approach to learning. It is about the individual method of transmission and the pace of learning, the level of complexity, etc.

The adaptability of electronic learning tools can be represented by initial testing, ongoing control of the results of the educational process, taking into account psychological and pedagogical features (duration, pace, level of complexity).

The adaptability of electronic learning tools in the preparation of a teacher for a lesson is manifested in the adaptation of educational materials to different age categories and to different levels of knowledge of students. Adaptability makes it possible to change the databases of educational programs, create your own educational programs according to the contingent of students.

The principle of personally mediated interaction. The advantages of electronic or distance learning are most effectively reflected in the principle of personally mediated interaction. Only in communication is it possible to track the dynamics of changes in the process of student development, analyze students' creative activity, encourage the development of students' creative abilities, etc.

The principle of openness of the communicative space. Creating a learning environment through interactive classes promotes openness of the communicative space, which provides an opportunity for feedback in the form of recommendations for the development of the educational product. The use of graphics, color, special effects allows developing an individual creative approach to those involved in the learning process remotely.

Distance learning models. Let us give an example of distance learning models. The mixed model is the integration of face-to-face and distance learning. According to researchers, this is the most promising model. A teacher at a higher educational institution plans a future learning model, creates an information and subject environment for a specific subject and determines what types of activities will take place remotely with the direct participation of the teacher (review lectures, seminar and practical classes, tests, exams, defense of term papers, bachelor's, master's theses). Independent performance of certain types of work is organized remotely. This form of learning, on the one hand, will encourage the student to engage in independent learning activities, on the other hand, the teacher constantly encourages,

helps, inspires with his own example and monitors the learning process and adjusts the process depending on the capabilities and needs of each student.

Modern scientists distinguish the so-called network learning - this is learning mediated by the Internet. This model is used in conditions when it is impossible to organize full-time or part-time learning. This form is common among people who work and study in parallel, for independent study of certain courses. Scientific literature suggests a three-level system for introducing distance learning: at the first stage, students will study disciplines with frequently repeated tasks, the answers to which are specified; at the second stage, the teacher interacts with the student, directs his learning, at the third level, the educational process is conducted by leading scientists in specific fields using modern means of communication. Another model is a combination of network learning and case technologies. This model involves the use of the World Wide Web and printed educational literature (textbooks, manuals, methodological guidelines).

Interactive television, videoconferencing is a model in which learning is possible only with the use of television equipment and video cameras.

The model of distance learning should contain such components that directly affect the quality of the educational process; the model should have a structure that is easily diagnosed and controlled at all stages of its implementation; the model should provide not only control over the educational process, but also the ability to correct it.

Forms of distance learning. The formation of students' competencies during distance learning is reflected in organizational forms: webinar, performance of tests, video conference, virtual consultation, virtual tutorial, group defense of projects, business game, exam, individual defense of projects, consultation, conference, coaching, circular feedback, laboratory work, lecture, master class, mentoring, Sunday school, educational competition, educational expedition, transfer of authority, practical lesson, presentation, project-analytical session, work with cases, work on a project, rotation, independent work, seminar (conference): offline or online, internship or industrial practice, tutorial, training, participation in projects. All these forms can be successfully applied during distance learning:

- lectures (audio, video, slide lecture, text lecture);
- consultations (individual, group, by e-mail);
- seminars (audioconference, videoconference);
- laboratory and practical classes;
- course projects (group, individual, research, creative, informational);
- individual (homework) assignments (essays, abstracts, assignments, etc.);
- testing;
- exams, tests;
- game types of classes;
- situational workshops (case tasks);
- educational research works;
- excursions and master classes;
- educational electronic portfolio.

Forms of work are gradually changing, which is associated with the introduction of distance learning. These include forums, chats, blogs, audio and video conferences, business games, computer games, joint design and editing of resources, creation and storage of references to educational resources, participation in network community projects, interactive translation, linking events, processes to coordinates, surveys, voting, computer control of knowledge, skills and abilities [2, p.29].

There is a problem of the need for a deeper analysis of the methodology of conducting educational classes, for example, video conferences-lectures. A lecture in the format of a video conference is based on the creation of presentation material, which should emphasize the pedagogical impact on the listeners. The use of presentations allows:

- to implement the principle of clarity;
- to emotionally embellish the explanation of the educational material;
- to create a presentation of educational material for easier perception by students;
- to monitor the work of students during the presentation of lectures in the format of an interactive mode.

The main task of slides is, in our opinion, precisely to attract the attention of the audience. After all, every 5 minutes, techniques should be used to activate the work of students:

- bright and interesting examples;
- constant presentation of the material;
- maintaining periodic feedback in the mode: the teacher asks a question - the student provides an answer.

Traditional methods and forms of presenting information are already aimed at transmitting information in advance. And the task of the teacher in such a learning system is to reproduce the material in order to explain new material. The Middle Ages laid the foundation for such a form of presentation of material as a lecture. It was then that “passive” lectures existed. The statements that the teacher proclaimed were considered truths, and the words were considered unbreakable laws (Latin – *verba magistri* – the words of the teacher; *magister dixit* – the teacher said).

For students of the Middle Ages, it was enough just to listen and remember. It is quite clear that the medieval approach is outdated today.

Taking notes on lectures is a passive process that has already outlived itself. Interactive lectures are becoming relevant, which involve meaningful note-taking, we are talking about taking notes on terms and positions, according to which the content of the lecture can be reproduced at any time.

An important issue also arises: conducting practical and laboratory classes in the format of kindergarten teaching.

In distance learning, it is possible to use the following methods of organizing practical and laboratory work in order to:

- introduce access for students to the necessary completion of laboratory work;

simulate or model the process on a computer model, creating virtual laboratories, etc.

It is worth noting that verbal, visual and practical teaching methods are gaining relevance. Verbal methods include narration, explanations, conversations, lectures, discussions, consultations in the form of blogs, forums, chats, video conferences. Visual methods are used in the form of video lectures, using interactive maps, diagrams, charts, multimedia and interactive whiteboards, graphic tablets.

Practical methods include performing exercises using interactive maps, diagrams, charts, interactive tests, computer simulators, virtual stimulators, etc.

In order to become a competitive specialist, it is worth mastering the methods of effective self-study, systematically working on improving one's qualifications. The distance form has shown its dominant position along with other forms of learning, which contributes to the organization of self-education and is a tool for continuous learning throughout life.

We have analyzed online resources for learning English, which can help teachers diversify their lessons and homework assignments.

One of the most famous platforms for learning English is Duolingo. The author of the project, launched in 2011, is Louis von Ahn from Carnegie Mellon University, who, together with a team of like-minded people, created a resource that quickly gained global status and currently has the largest audience in the world.

The platform developers claim that 34 hours spent with a cheerful owl - the symbol of the program - are not inferior in effectiveness to a semester of school classes. The resource can be used both for self-education and as a supplement to school education, the advantage of which is the ability to study with different levels of language proficiency.

The greatest attention is paid to written exercises and dictations, the development of speaking skills is in the background. By working for only 5-10 minutes a day (the teacher can choose the time himself), students will master basic writing and sentence building skills, and learn new vocabulary.

The program is created in the form of an achievement tree. You can move to a new level only after gaining a certain number of points. This approach is an incentive for self-improvement. The teacher can combine students into groups, which allows you to compare their results and progress. Time-limited learning is interesting: the user must answer 20 questions in 30 seconds, which stimulates memorization of the material. The learning is gamified: students receive game currency for completing exercises. They can then be spent on purchases in the game store or given as gifts to other users.

Lingva Skills is a large-scale Ukrainian resource for online English learning, which is already used by domestic schools. According to its system, the emphasis should be placed not on memorizing rules, but on the ability to learn to intuitively feel the language. The course consists of lessons, each of which involves studying a certain grammatical structure. A large number of examples for them, selected thematic drawings and professional sounding allow you to perfectly remember the construction. An English teacher can use the Lingva Skills website as a supplement

to the main classroom lessons. With the help of the resource, you can consolidate the knowledge gained during the practical lesson, recall previously studied topics, complete listening and comprehension tasks for the test. The course is designed in such a way that you can start even from the zero level. The developers note that there are no age restrictions.

English with Words is an application that allows you to practice words of a certain topic, learn correct pronunciation and spelling. First, the user gets acquainted with the lexical set for a certain topic, listens to the pronunciation and pays attention to the spelling of words. Then there is training of the learned words, which is aimed at developing the level of language proficiency and motivation for self-control. The next stage is to improve the memorization of the spelling of a word, since the user is tasked with finding a word in a set of letters. The translation of words is studied using exercises in which the user is asked to compare the learned words in the "English - Ukrainian" format. The perception of a word by ear is automated by exercises on reproducing the word in written form after listening to it. This skill is reinforced by listening techniques.

Another interesting resource that has its audience and supporters is LingQ. It provides a database of online lessons and a huge online library of materials. The application allows you to read, translate and listen to various texts in English.

Rosetta Stone is not just a service for learning a foreign language, it is a whole set of mobile applications for one of the most famous interactive textbooks. The advantage of Rosetta Stone is a unique method that allows you to learn a language the way children do - intuitively, without grammar textbooks and dictionaries. Such an approach is interesting and effective, since the peculiarity of the program is the imitation of immersion in the English-speaking environment. Rosetta Stone uses a large set of interactive lessons, the purpose of which is to create an associative series. Rosetta Stone is suitable for both beginners and experienced users. Using a microphone, the program can assess the correctness of pronunciation. A free trial version with a limited number of basic lessons is offered for this textbook.

HiNative is a kind of social network for those who want to learn English by communicating with other people. It is distinguished by the possibility of live communication. Live communication with native speakers, which allows users to learn the correct pronunciation. The author of the resource is Japanese developer Yanyan Hee.

The most popular among students is Kahoot (a game-based learning platform used in educational institutions; a relatively new service for creating online quizzes, tests and surveys), which can be used to test students' knowledge or as a break during classes.

Modern technologies significantly expand the possibilities of learning foreign languages, in particular English, and allow you to combine traditional learning with online practice. One of the leading resources is BBC Learning English (bbc.co.uk/learningenglish), which provides comprehensive educational materials for students of different levels of language proficiency. The platform offers video lessons, podcasts, interactive exercises in grammar and vocabulary, as well as

simplified news in English. Using authentic language sources allows students to practice listening and intonation skills, and the BBC Learning English YouTube channel provides additional access to educational video materials.

British Council Learn English (learnenglish.britishcouncil.org) is an interactive platform with exercises, games and tests covering all types of speech activity - reading, writing, listening and speaking. The materials are structured by levels and topics, which allows students to gradually complicate the tasks and effectively prepare for international exams. The platform is also available in mobile applications, which provides flexibility in learning.

For effective consolidation of vocabulary and phraseology, Memrise (memrise.com) is widely used, which is based on mnemonic techniques, videos with native speakers and elements of gamification. Users receive points for correct answers and passing levels, which stimulates regular repetition of the material. This resource is especially useful for developing pronunciation and expanding vocabulary.

Quizlet (quizlet.com) allows you to create flashcards, interactive tests, and educational games to reinforce grammar and vocabulary. The platform allows you to systematize learning material, repeat words and phrases in different contexts, and practice listening through audio recordings. Interactive learning can be effectively combined with video lessons using Edpuzzle (edpuzzle.com). Teachers can add questions and tasks directly to the video, and students receive instant feedback, which helps develop listening, analysis, and critical thinking skills.

For the practice of live language communication, Tandem (tandem.net) is used, a platform for language exchange with native speakers via text, audio and video chats. Students can choose partners based on their interests and language proficiency level, receive instant corrections and improve communication skills in natural language situations.

All of the listed resources can be used both in combination with traditional learning and for students' independent work. They allow you to integrate online learning into the educational process, develop language, communicative and cultural competence, and also stimulate independent work and motivation to learn English.

The use of information and communication technologies in classes increases students' technological and information literacy, develops their soft skills (social, psychological, emotional and other skills that a person uses to solve various life situations: everyday, work, interpersonal). The conference format helps to familiarize yourself with the features of etiquette and rules of conduct in video communication, which is becoming increasingly common and is used not only for communicating with friends, but also in business conversations, trainings and interviews. Real-time dialogues in Zoom allow students to improve their conversational skills.

In the modern world, the use of various technologies is becoming increasingly widespread, including mobile applications that help improve the educational process. Today, teachers have at their disposal a fairly large set of information technology tools. These technologies contribute to the development of students'

intellectual and creative abilities, increase their motivation. The use of these technologies helps to fill classes with new content, creates a favorable atmosphere for work in classes, accelerates the learning process and increases students' interest in mastering the English language.

Conclusions. In the process of research, it was found that the professional self-determination of students in higher education is a multifaceted phenomenon that is formed under the influence of a complex of pedagogical, psychological and social factors. An important role in this process is played by high-quality language training, in particular the study of English, because it is a means of professional communication, integration into the international educational space and a guarantee of the competitiveness of future specialists. Students of legal specialties are especially in need of developed foreign language competence, since professional activity in the legal sphere is increasingly oriented towards international standards and cooperation with foreign partners.

An analysis of modern educational trends has shown that the integration of the latest technologies into the process of teaching English ensures increased learning efficiency, creates conditions for the development of student autonomy, the formation of critical and analytical thinking skills, and also contributes to the growth of internal motivation to acquire knowledge. Particular attention was paid to the issues of distance learning, which in modern conditions has become an integral part of the educational process. The considered models of distance learning have demonstrated that they are able not only to ensure flexibility and accessibility of education, but also to integrate various resources, which makes learning more individualized and effective.

A review of online resources for learning English has shown their significant potential in expanding opportunities for students to work independently, organize practice-oriented learning, and implement an individual educational trajectory. At the same time, modern online teaching methods in distance learning have proven to be an effective means of increasing the interactivity of classes, improving communication skills, and developing digital literacy, which is extremely important for future professionals.

Thus, the results of the study prove that the combination of students' professional self-determination with innovative teaching technologies, the use of distance models, modern online resources, and methods provides a comprehensive approach to the formation of foreign language competence. This not only contributes to improving the quality of the educational process, but also creates favorable conditions for the formation of competitive, mobile, and adaptive specialists capable of effective professional activity in a globalized society and integration into the global educational and professional space.

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THE STRATEGIC DIMENSION OF FOREIGN LANGUAGE COMMUNICATIVE COMPETENCE FORMATION IN CONTEMPORARY EDUCATION

Introduction. In the context of rapid social, technological, and geopolitical changes, the formation of foreign language communicative competence (FLCC) has become a central goal of contemporary education. The ability to communicate effectively in a foreign language is not only a linguistic skill but also a strategic resource for learners' academic, professional, and personal development. In today's multilingual and multicultural world, FLCC ensures learners' adaptability, intercultural awareness, and readiness for lifelong learning [2; 4; 12].

The concept of communicative competence was first introduced by Dell Hymes (1972) and further elaborated by Canale and Swain (1980), who identified its core components: grammatical, sociolinguistic, discourse, and strategic competence. Later refinements by Celce-Murcia (2007) and other scholars

emphasized interactional, intercultural, and pragmatic dimensions of communication. A significant contribution to understanding the strategic dimension was made by Rebecca Oxford (1990, 2011), who systematized language learning strategies and demonstrated their crucial role in fostering learner autonomy, motivation, and effective communication [23; 14; 15; 29]. In Ukrainian pedagogy and methodology of foreign language teaching, the issue has been extensively addressed by such scholars as S. Yu. Nikolaeva, V. V. Chernysh, N. F. Borysko, O. B. Tarnopolsky, O. I. Pometun, whose works contributed to the interpretation, structuring, and practical implementation of communicative competence in national education [4; 5].

Within this framework, foreign language communicative competence is defined as the learner's integrated ability to use linguistic, sociocultural, discourse, and strategic resources to achieve communicative goals effectively and appropriately in diverse contexts. The strategic dimension, in particular, enables learners to plan, monitor, and adjust their communication, thus bridging the gap between linguistic knowledge and real-life language use.

In the Ukrainian context, the issue of foreign language communicative competence has acquired particular urgency in times of war and post-war reconstruction. Under conditions of disrupted learning environments, psychological stress, and the growing need for integration into the global academic and professional community, the strategic dimension of communicative competence becomes a factor of resilience and adaptability. It supports learners not only in mastering linguistic skills but also in developing critical thinking, emotional regulation, and collaborative abilities, which are crucial for sustainable education in challenging circumstances. Thus, the formation of FLCC in Ukraine today is both a pedagogical and a socio-cultural priority, contributing to the country's European integration and international cooperation. In contemporary foreign language education, communicative competence is no longer perceived as a static sum of linguistic and pragmatic abilities but as a dynamic, adaptive system that enables learners to operate effectively across professional, cultural, and technological boundaries. Within this framework, *strategic competence* occupies a central position as the regulatory mechanism that allows learners to plan, monitor, and evaluate their language use in real time. However, recent global and national disruptions — from the digital transformation of education to the wartime conditions in Ukraine — have foregrounded the urgent need to reconceptualize strategic competence as both a linguistic and a survival resource.

Problem Statement and Research Gap

Despite the long-standing recognition of strategic competence in applied linguistics (Canale & Swain, 1980; Bachman, 1990; CEFR, 2001/2020), its operationalization in teaching practice remains fragmented. While most models acknowledge the importance of planning, monitoring, and compensatory strategies, few provide empirically validated frameworks for their systematic formation, especially in blended and disrupted learning environments. Existing studies have

largely focused on cognitive dimensions of strategy use, underrepresenting the socio-affective, metacognitive, and contextual aspects that determine the success of communication under pressure.

Furthermore, little is known about how strategic competence develops in contexts of educational instability—where students and teachers must adapt to irregular schedules, limited connectivity, and emotional stress. The Ukrainian experience of wartime education has revealed new dimensions of learner autonomy, resilience, and adaptive regulation that remain underexplored in international research. This study therefore addresses a dual gap: the need for a theoretically grounded model of learning-strategic competence (LSC) and the need for pedagogical mechanisms that ensure its sustainable formation under conditions of uncertainty and transition.

Strategic Competence, Soft Skills, and Lifelong Learning

Strategic competence extends beyond language use; it underpins the transversal “soft skills” essential for employability and lifelong learning. The capacity to plan, monitor, and evaluate one’s actions aligns closely with 21st-century skills such as critical thinking, adaptability, problem-solving, and self-regulation. In professional contexts, these abilities translate into effective communication, teamwork, and intercultural mediation—core components of employability frameworks endorsed by the OECD and the European Commission [30; 34].

From this perspective, language classrooms become laboratories for developing broader strategic dispositions. Learners who can identify communication breakdowns, seek clarification, and reformulate messages demonstrate not only linguistic mastery but also emotional intelligence and cognitive flexibility. These are the very attributes that define a “learning to learn” competence within the European Key Competences for Lifelong Learning (2018). Thus, fostering strategic competence contributes simultaneously to linguistic proficiency, personal agency, and professional mobility—objectives that are particularly relevant for Ukraine’s integration into the European educational and labour space [3].

In sum, the study positions strategic competence as both a linguistic and meta-cognitive capacity that links communication, employability, and lifelong learning. By situating its formation within a blended, resilience-oriented model, it seeks to bridge the research and practice gap and offer a transferable framework for sustainable foreign language education in times of disruption and renewal.

Theoretical Foundations of Foreign Language Communicative Competence (FLCC): Classical Models and Contemporary Interpretations

The concept of communicative competence, introduced by Hymes (1972), shifted attention from grammatical knowledge to socially appropriate language use. Building on this shift, Canale and Swain (1980) and later Canale (1983) operationalized the construct into grammatical, sociolinguistic, discourse, and strategic components, thereby providing a workable architecture for curriculum design and assessment. This trajectory was further refined by Bachman (1990) and

Bachman and Palmer (2010), who differentiated organizational (grammatical, textual) and pragmatic (illocutionary, sociolinguistic) competences and underscored the role of strategic competence in goal-setting, online monitoring, and repair during authentic communication. Subsequent syntheses—most notably Celce-Murcia (2007) and the earlier Celce-Murcia, Dörnyei, and Thurrell (1995)—foregrounded interactional, intercultural, and pragmatic dimensions, which resonate with Byram’s (1997) model of intercultural communicative competence (savoirs, attitudes, critical cultural awareness). Taken together, these frameworks established FLCC as an integrated, action-oriented construct that spans knowledge, skills, strategies, and dispositions. [30; 34].

Within Ukrainian scholarship, this broad consensus has been systematically adapted to national standards and classroom realities. Contributions by S. Yu. Nikolaeva, N. F. Borysko, O. B. Tarnopolsky, V. V. Chernysh, O. I. Pometun and others contextualized communicative competence in terms of curricular interpretation, task design, and teacher education, thus aligning international theory with local policy and practice. Against this backdrop, the field’s centre of gravity increasingly moved toward the strategic dimension of competence, raising the question of what “strategic” means in both learning and use [4; 5].

Early models already posited strategic competence, yet subsequent research provided the granularity needed for pedagogy. Foundational work on language learning strategies by Rebecca Oxford (1990; 2011), O’Malley and Chamot (1990), Macaro (2001, 2006), Cohen (2014), and strategy-training approaches (e.g., Dörnyei, 2005) demonstrated that learners’ capacity to plan, monitor, evaluate, and compensate mediates performance across all language skills. Contemporary accounts bridge this line of inquiry with self-regulated learning (Zimmerman; Pintrich), where metacognitive control (planning and goal-setting), motivational regulation, and adaptive strategy selection are sensitive to task demands and contextual constraints. In communicative performance, this strategic orchestration manifests as advance planning and resource management, interactional monitoring (turn-taking, clarification, repair), compensation through paraphrase or circumlocution (including judicious use of L1/L2), and structured post-task reflection that feeds forward to future performance. Importantly, these processes are not ancillary; they regulate how linguistic and pragmatic resources are mobilized in real time [28; 29].

Evolution of Communicative Competence Models

Model	Core Components	Role of Strategic Competence	Conceptual Innovation
Hymes (1972)	Linguistic + Sociocultural knowledge	Implicit, contextual appropriateness as	Shift from competence/performance dichotomy to communicative use

Canale & Swain (1980)	Grammatical, Sociolinguistic, Discourse, Strategic	Explicitly introduced as the ability to compensate for breakdowns and enhance communication	Strategic competence recognized as essential for repair and adaptation
Bachman (1990)	Language competence (organizational + pragmatic), Strategic competence	Defined as the metacognitive component that manages other abilities (planning, execution, evaluation)	Strategy as regulatory and executive mechanism
Celce-Murcia, Dörnyei & Thurrell (1995)	Linguistic, Sociocultural, Actional, Discourse, Strategic	Described as an umbrella competence integrating all others	Added pedagogical orientation for language teaching
Byram (1997)	Linguistic, Sociolinguistic, Discourse, Intercultural (attitudes, knowledge, skills, critical awareness)	Reinterpreted as intercultural mediation and reflective regulation	Moved focus from communication efficiency to intercultural understanding
CEFR (2001; 2020)	Linguistic, Sociolinguistic, Pragmatic, Strategic (transversal), Plurilingual	Strategic competence embedded in action-oriented approach; linked to mediation, online interaction	Emphasis on autonomy, learning-to-learn, and adaptive performance

Across these models, strategic competence evolves from a compensatory tool into a metacognitive and regulatory mechanism. In Canale and Swain’s model, it served primarily to repair communication breakdowns. Bachman reframed it as a *central control system* that plans, executes, and evaluates language behaviour—anticipating contemporary definitions of self-regulation. In Celce-Murcia’s pedagogical model, strategic competence functions as the integrative link between linguistic resources and communicative acts. Meanwhile, in Byram’s intercultural paradigm, the strategic dimension expands beyond language use to include empathy, cultural interpretation, and moral reasoning.

The CEFR and its Companion Volume (2020) mark the most explicit recognition of strategic competence as a transversal enabler of communication across modes and languages. The action-oriented perspective positions learners as social agents who mobilize resources strategically to achieve goals within a multilingual, digital world. Strategy descriptors in the CEFR-CV—such as *planning*, *monitoring*, *compensating*, and *mediating*—anchor strategic competence within both language use and language learning. This conceptual expansion transforms strategy from an individual cognitive skill into a socially situated competence that integrates cognitive, affective, and intercultural dimensions.

In an increasingly globalized and interconnected world, communicative competence must encompass not only proficiency in multiple languages but also the ability to mediate meaning across cultural and linguistic boundaries. The Council of Europe's notion of *plurilingual and pluricultural competence* reframes language learning as the development of an integrated repertoire of resources rather than parallel monolingual systems. Within this paradigm, strategic competence serves as the orchestration mechanism that allows learners to draw flexibly on their entire linguistic and cultural repertoire to negotiate meaning, avoid misunderstanding, and maintain interaction.

In multilingual classrooms, learners often switch between languages to compensate for lexical gaps or to clarify complex concepts. Such behaviour, once stigmatized as interference, is now seen as evidence of strategic agency. Similarly, in intercultural encounters, the ability to reframe, paraphrase, or mediate cultural references reflects advanced strategic competence. This competence thus functions as both a communicative and a civic resource—enabling empathy, tolerance, and mutual understanding in diverse societies.

In Ukrainian higher education, where English increasingly functions as a medium for academic and professional mobility, the plurilingual orientation aligns with national goals of European integration. Embedding strategic competence in this broader framework ensures that learners not only achieve linguistic accuracy but also develop the reflective, adaptive, and intercultural skills required for effective participation in global discourse [3].

Theoretical models of FLCC collectively demonstrate that strategic competence has evolved from a remedial skill into the metacognitive engine of communication. It coordinates linguistic, pragmatic, and intercultural resources and adapts them to the demands of dynamic contexts. This evolution supports the present study's rationale: that strategic competence—operationalized as learning-strategic competence (LSC)—should be explicitly taught, practised, and assessed within a blended, resilience-oriented framework capable of sustaining learning under both stable and disrupted conditions.

Pedagogical approaches that place meaning and action at the core naturally foster this strategic core of FLCC. Communicative Language Teaching (Richards & Rodgers) frames meaningful interaction as the engine of competence development, while Task-Based Language Teaching (Long; Ellis) operationalizes that premise

through real-world tasks with clear outcomes—tasks that inherently demand planning, monitoring, and repair. Content and Language Integrated Learning (CLIL) further extends strategic demands by requiring learners to mediate disciplinary content, manage academic discourse, and transfer strategies across domains. Complementary designs—such as genre-based writing (Hyland), debate and argumentation, and project-based learning—externalize strategic moves (audience awareness, coherence management, evidence selection) and make them teachable. In digital and blended environments, pre-task planning tools, structured online interaction, and post-task reflection prompts can intensify strategic engagement; when used critically, AI-assisted tools may support idea generation and revision, provided instruction explicitly addresses ethical, reflective use to prevent over-reliance [30].

A parallel evolution in standards has consolidated these pedagogical trends. The CEFR (2001) articulated an action-oriented view of language use through “can-do” descriptors across activities and competences. The CEFR Companion Volume (2020) significantly expands coverage of mediation, online interaction, and plurilingual/pluricultural competence and, crucially, makes strategy descriptors (planning, compensation, monitoring, note-taking, etc.) more visible and gradable. This alignment legitimizes strategy instruction as part of mainstream competence development and dovetails with competence-based curricula—including Ukrainian standards—that explicitly encourage learner autonomy and reflective practices.

Assessment practices have likewise moved from discrete-point testing toward performance-based evaluation that captures linguistic, pragmatic, and strategic dimensions in an integrated manner. Role-plays, oral presentations, and integrated tasks (reading–listening–writing) are commonly scored with analytic rubrics that include strategic indicators. Evidence of strategy use can be gathered through process-oriented methods (think-alouds, learning journals, screen-capture or keystroke logs in digital tasks), complemented by self-report instruments such as Oxford’s SILL (useful but contested in terms of reliability and construct clarity) and by scenario-based or dynamic assessment that elicits planning and repair under calibrated support. In turn, self-assessment via CEFR “can-do” statements and assessment-for-learning cycles (goal-setting → feedback → reflection) embed strategy growth within everyday instruction rather than treating it as an add-on [2].

Notwithstanding these advances, several debates persist and inform research design. Construct clarity remains a challenge due to overlaps among strategic, pragmatic, and interactional competences, which complicate operationalization and scoring. There is also an ongoing discussion about teachability versus emergence—that is, how much strategy instruction should be explicit as opposed to embedded and induced through meaningful tasks. Methodologically, self-report data require triangulation with behavioural traces and task-sensitive indicators to overcome validity concerns. Moreover, digital and AI-mediated environments create both opportunities for scaffolding and risks of dependency, placing a premium on teachers’ capacity to cultivate critical, ethical tool use. Finally, context sensitivity matters: intercultural settings, CLIL disciplines, and stress-laden environments (e.g.,

wartime disruptions) foreground resilience, affect regulation, and collaboration as integral facets of strategic performance rather than optional extras.

In synthesis, the literature converges on viewing FLCC as an integrated, action-oriented construct in which strategic competence functions as a regulatory hub connecting knowledge, skills, and context. For pedagogy, this implies designing task-rich, interactional environments (CLT/TBLT/CLIL), scaffolding strategies both explicitly and implicitly (planning, monitoring, repair, reflection), aligning instruction and assessment with CEFR—including the 2020 Companion Volume—and institutionalizing assessment-for-learning routines that cultivate autonomy. For the Ukrainian context specifically, these principles acquire added salience: strategy instruction becomes a lever for communicative effectiveness, resilience, and the sustainability of learning under disruption, thereby linking classroom practice with broader socio-educational priorities.

3. Strategic Competence as a Component of FLCC: Author's Contribution

In this chapter, **strategic competence** is conceptualized as the regulatory hub that coordinates linguistic, pragmatic, and interactional resources during real-time communication. Building on the findings of *Melnyk (2025)*, learning-strategic competence (LSC) is defined as an integrated capacity to plan, monitor, evaluate, and adapt language actions across modalities, with professionally oriented listening serving as the principal leverage point for transfer to other skills. LSC encompasses a network of interrelated components — cognitive, metacognitive, socio-affective, and compensatory — which collectively underpin efficient processing, comprehension, and problem-solving in both receptive and productive communication [3].

The author's model situates LSC development within a blended “flipped classroom” framework, distributing strategy work across pre-class, in-class, and post-class spaces so that time-on-task and depth of processing can be orchestrated deliberately. Formation unfolds through four sequential stages — analytical-preparatory, operational-formative, professional-simulation, and reflective-corrective — which operationalize diagnosis, guided practice, contextualized application, and forward-looking regulation. At the classroom level, these stages correspond to a pragmatic three-phase instructional cycle: *introduction*, *training*, and *autonomous application* of strategies, preserving fidelity to the conceptual model while maintaining teacher-friendly implementation.

The **exercise system** developed in *Melnyk (2025)* is anchored in professionally oriented listening and designed for transfer across communicative domains. Before listening, learners set goals and criteria, preview domain-specific lexis, and plan selective attention using concise *goal cards* that include pre-commitment repair options (“If I miss a key point, I will ...”), thereby externalizing metacognitive control. During listening, tiered tasks promote ongoing monitoring and compensation — for instance, discourse mapping of topic-claim-evidence relations, collaborative note-merging, and guided paraphrasing or circumlocution to sustain interactional coherence under pressure. After listening, evaluation and

reflection are structured through evidence checklists, comparative summaries (*audio* ↔ *text*), and brief strategy audits that inform the next learning cycle.

Within the **flipped design**, pre-class digital modules introduce the strategy and its professional context; in-class work emphasizes coached practice with authentic materials; and post-class tasks consolidate reflection and planning for improvement. This cyclical structure makes the strategic dimension explicit, visible, and repeatable, facilitating gradual internalization.

The **assessment system**, aligned with the model, employs triangulation of product-, process-, and self-report-based evidence. Analytic rubrics for listening summaries and integrated speaking tasks include explicit strategic indicators: quality of planning, efficiency of monitoring and repair, appropriateness of compensation, and coherence of output. Process data — think-aloud protocols, strategy checklists, and digital analytics — capture learners' allocation of attention and adaptive behaviour when comprehension falters. Complementary reflective prompts elicit criterion-referenced self-evaluation. This multi-source approach offsets the limitations of self-report methods and grounds assessment in observable communicative outcomes.

Empirical verification under authentic instructional conditions confirmed both effectiveness and feasibility: students demonstrated measurable gains in comprehension accuracy and strategic responsiveness (planning, monitoring, compensation, reflective regulation), alongside higher autonomy and confidence with professional listening input. Importantly, the methodology proved robust under blended delivery, integrating strategy instruction with authentic audio resources and staged practice. The model and exercise system were piloted and later adopted in several Ukrainian higher education institutions, with formal endorsements documented, confirming their transferability and institutional compatibility.

Comparative Analysis: Melnyk (2025) vs. Key Strategy Frameworks

Framework	Focus	Pedagogical Orientation	Distinctive Feature	Melnyk (2025) Alignment
Oxford (2011)	Language Learning Strategies (cognitive, metacognitive, affective, social)	Strategy training for learner autonomy	Strategy taxonomy, self-regulated learning	Integrates all categories within a task-embedded sequence, emphasizing reflection and assessment-for-learning
Macaro (2006)	Strategy use as part of self-regulated learning	Conceptual link between metacognition and autonomy	Recursive self-regulation loop	Operationalized through blended instruction with visible

				planning/monitoring cycles
Vandergrift & Goh (2013)	Metacognitive pedagogical cycle for listening	Instructional model: prediction → verification → reflection	Empirical validation in listening comprehension	Expanded to professional listening with transfer to other skills (speaking, mediation)
Melnyk (2025)	Learning-Strategic Competence model (FLCC)	Integration of strategy instruction into flipped, blended curriculum	Multi-stage, evidence-based cycle with assessment triangulation	Adds wartime/post-war resilience dimension and institutional scalability

This model advances prior frameworks by embedding strategic behaviour in authentic communicative tasks and extending the reflection-assessment loop across modalities. Its resilience-oriented design allows flexible transitions between online/offline and synchronous/asynchronous learning—critical under unstable conditions [3].

Overall, the author’s contribution specifies what counts as strategic in professionally oriented listening, how to teach it through a staged, flipped design with an exercise system that externalizes strategic moves, and how to assess it via transparent criteria linking processes and products. Within the broader framework of foreign-language communicative competence (FLCC), this contribution operationalizes the strategic component not as an accessory but as a central regulatory mechanism connecting knowledge, skills, and context. It thereby supports communicative effectiveness, learner autonomy, and — in the Ukrainian higher-education context — the resilience and continuity of learning amid disruption.

Box 1. Definition: Learning-Strategic Competence (LSC)

Learning-Strategic Competence (LSC) is the learner’s integrated capacity to plan, monitor, compensate/repair, and evaluate language actions across tasks and modalities, coordinating linguistic and pragmatic resources in real time. LSC combines cognitive (e.g., inferencing, elaboration), metacognitive (goal-setting, selective attention, self-monitoring), socio-affective (collaboration, self-efficacy, emotion regulation), and compensatory (paraphrase, circumlocution, resource management) components. Functioning as the regulatory hub within FLCC, LSC enables transfer from skill-specific practice (e.g., professionally oriented listening) to overall communicative effectiveness and learner autonomy.

3.1. Operationalization of the Model: Stages and Assessment Criteria

The proposed framework for Learning-Strategic Competence (LSC) development is implemented through a four-stage blended model that aligns instructional sequencing, learner autonomy, and feedback loops. Each stage has

clearly defined purposes, teacher and learner actions, and evidence indicators, ensuring systematic progression from diagnosis to autonomous regulation.

Box 2. Four-Stage Model of LSC Formation (Blended / FL-Flipped Design)

Stage	Purpose	Teacher's Actions	Learner's Actions	Evidence
1. Analytical-Preparatory	Diagnose and set targets; establish baseline of strategic behaviour.	Conduct short diagnostic tasks; introduce CEFR-aligned <i>can-dos</i> ; explain strategic rationale (“why” behind each move).	Set purposes; complete diagnostic tasks; draft individual goal cards.	Initial product samples; brief self-reports; teacher notes.
2. Operational-Formative	Make strategies visible and coached inside meaningful tasks.	Model planning/monitoring; use think-alouds; scaffold note-taking and discourse mapping.	Plan → perform → monitor → repair; collaborate in note-merging; practise paraphrasing.	Task artefacts; process traces (checklists, short think-alouds).
3. Professional-Simulation	Apply strategies to authentic, discipline-specific input/output.	Design CLT/TBLT/CLIL-based tasks with clear outcomes; gradually reduce scaffolds.	Manage attention and timing; select resources; handle interactional repair.	Performance rubrics with strategic indicators; peer-mediation outcomes.
4. Reflective-Corrective	Consolidate learning; plan next iteration (<i>assessment-for-learning</i>).	Provide targeted feedback on strategy use; conduct mini-conferences.	Complete strategy audits; update <i>can-dos</i> ; set new micro-goals.	Reflection logs; improved products; trajectory vs. descriptors.

This staged sequence ensures that strategy instruction evolves from guided awareness to autonomous transfer, sustaining continuity within the blended environment.

To monitor progress consistently, a criteria matrix was developed to capture behavioural indicators of LSC across four components (metacognitive, cognitive, socio-affective, compensatory) and three global proficiency levels.

Box 3. Criteria Matrix for Learning-Strategic Competence (Indicators by Component and Level)

Component	High	Medium	Low
A. Metacognitive (planning, selective attention, monitoring, evaluation)	States clear purpose and criteria; prioritizes cues; detects breakdowns early; revises plan; provides evidence-based self-evaluation.	Sets general goals; attends to key cues but misses some; notices issues partially; evaluation partly descriptive.	Lacks clear goal; unfocused attention; identifies problems post-hoc; vague evaluation (“OK / not OK”).
B. Cognitive (inferencing, elaboration, organizing, note-taking, discourse mapping)	Infers meaning from context; organizes ideas coherently; produces functional notes/maps supporting output.	Infers basic points; uneven organization; partially useful notes.	Relies on surface decoding; fragmented ideas; absent or unusable notes.
C. Socio-affective (collaboration, help-seeking, self-efficacy, emotion regulation)	Initiates and sustains collaboration; asks specific clarifications; regulates anxiety; persists with challenging input.	Collaborates when prompted; generic help-seeking; occasional frustration but recovers.	Avoids interaction; waits for answers; gives up under strain.
D. Compensatory (paraphrase, circumlocution, resource management, repair)	Paraphrases naturally; uses alternative routes judiciously; performs timely repair moves.	Uses simple paraphrase with pauses; delayed or partial repair.	Stalls or switches out; repair absent or inappropriate.

Evidence package (for each component):

- Product rubrics with a *Strategy* band (planning quality, monitoring/repair, coherence, and evidence use).
- Process traces (checklists, brief think-alouds, or digital-task logs).
- Reflective artefacts (self-ratings and *can-dos* aligned with CEFR Companion Volume descriptors for planning, note-taking, compensating, monitoring, and mediation).

Typical Strategic Errors in Professionally Oriented Listening and Their Remediation

Common Error	Underlying Cause	Illustrative Example	Corrective Strategy	Pedagogical Tool
Overreliance on word-by-word decoding	Limited tolerance of ambiguity	Learner pauses after each unfamiliar word	Pre-listening prediction, selective attention focus	Goal cards, “gist-first” training
Failure to monitor comprehension	Lack of metacognitive control	Learner finishes listening without realizing loss of meaning	Mid-task self-checks, guided pauses	Monitoring checklist, teacher prompts
Ineffective note-taking	Poor organization and prioritization	Notes consist of isolated words with no structure	Training in discourse mapping, use of graphic organizers	Note-merging in pairs, visual templates
Avoidance of repair strategies	Anxiety or low self-efficacy	Learner gives up or switches to L1 when missing a point	Modeling paraphrase/circumlocution, positive reinforcement	Peer scaffolding, self-efficacy reflection logs
Weak reflection and self-evaluation	Lack of criteria or feedback literacy	Learner writes vague reflection (“I listened okay”)	Rubrics with strategic indicators, guided reflection questions	Reflection portfolios, can-do checklists

The analysis of typical strategic errors reveals that most comprehension failures stem not from insufficient linguistic knowledge but from underdeveloped metacognitive control and low tolerance for ambiguity. Learners who approach listening as passive decoding tend to lose global meaning once the lexical stream becomes dense or unfamiliar. The predominance of bottom-up processing patterns underscores the need for explicit instruction in planning, monitoring, and repair strategies. Moreover, affective factors—particularly anxiety and self-efficacy—strongly influence whether learners attempt compensatory moves or withdraw from communication altogether. Remedial work, therefore, must integrate both cognitive and socio-affective scaffolds: guided modeling of strategic moves, collective reflection on breakdowns, and confidence-building feedback that reframes errors as opportunities for strategy refinement. When learners learn to anticipate comprehension gaps, employ selective attention, and self-regulate their reactions, strategic competence transforms from a reactive mechanism into a proactive, self-sustaining capacity.

4. Contemporary Educational Technologies (blended learning, digital tools, AI, task-based learning, CLIL)

Within an action-oriented view of foreign language communicative competence, contemporary technologies are most productive when they serve as scaffolds for strategy use rather than as ends in themselves. A blended learning architecture provides the overarching ecology for such scaffolding: pre-class spaces prime strategic planning and input processing; in-class time amplifies interactional work and coached monitoring/repair; post-class sequences institutionalize reflection and forward planning. This temporal redistribution—often realized through a flipped model—does not merely relocate content; it externalizes metacognition by asking learners to state purposes, pre-commit to attention foci, and later evaluate the effectiveness of their choices against transparent criteria. In fragile or disrupted learning conditions, blended delivery also supports resilience and continuity, offering low-bandwidth alternatives and asynchronous options without abandoning communicative ambition [2].

Under this blended umbrella, digital tools function as instruments for making strategic processes visible. A learning management system anchors materials, deadlines, and rubrics, while collaborative editors and shared whiteboards provide a traceable record of planning and revision. Multimodal capture (screen-recordings, audio notes, keystroke or version histories) yields process evidence that can be leveraged for formative feedback: teachers can comment on how learners planned, monitored, and repaired—not only on final products. Corpus-informed resources and concordancers help learners test lexis/phraseology during planning; discussion boards and short voice threads extend interactional management beyond the classroom; e-portfolios curate performance artefacts alongside strategy audits, thus normalizing reflection as part of competence growth. To preserve equity and focus, the selection remains minimal-viable: a compact stack, consistently used, is preferable to a proliferation of platforms that diffuses attention and inflates cognitive load [3].

Digital Tools for Strategy Visibility and Learner Autonomy

A growing range of platforms supports the formation of learning-strategic competence (LSC) by externalizing learners' cognitive and metacognitive processes:

Tool	Strategic Function	Example of Use in LSC Tasks
Padlet / Miro	Visual planning and collaborative reflection	Students create strategy boards to map listening purposes, identify cues, and post reflections on comprehension gaps.
Google Docs / Sheets	Joint monitoring and feedback	Shared templates allow learners to record monitoring notes during tasks and compare them with peers' strategies.

VoiceThread / Flip	Oral reflection and peer mediation	Learners record brief commentaries on how they applied compensation strategies and receive asynchronous feedback.
LMS (Moodle, Google Classroom)	Evidence collection and analytics	Strategy checklists and micro-reflections are embedded in weekly tasks; analytics track consistency of strategic behaviours.
AI Feedback Tools (ChatGPT, Grammarly, Ecree)	Guided metacognitive comparison	Learners contrast their plans or summaries with AI-generated versions, annotate differences, and justify acceptance or rejection.

These tools transform abstract strategic processes into observable artefacts. For example, a Padlet board visualizes learners’ planning trajectories, while VoiceThread discussions capture reflective dialogue. Crucially, technology use is not an end in itself: its pedagogical value lies in how it scaffolds learners’ awareness of *how* they learn.

Artificial intelligence adds both opportunity and obligation. Properly integrated, AI-assisted tools can support idea generation, input simplification, rehearsal of argument structures, and revision guidance, but their pedagogical value hinges on critical, ethical use. In the present approach, AI is positioned primarily as an object of critique and a mirror for strategy, not as an oracle. Learners compare their gist, outline, or argument map with an AI-generated counterpart, identify omissions or hallucinations, and decide which suggestions to adopt—thus practicing evaluation, verification, and selective uptake. During planning, learners can solicit alternative task approaches and then justify their choice; during monitoring, they can probe ambiguous sections of a text or transcript and articulate why an AI proposal should or should not be trusted; during revision, they can request feedback on coherence or register while preserving authorship. Guardrails are explicit: data privacy, academic integrity, and the avoidance of over-reliance are taught alongside prompt design, with teachers modelling transparent disclosure (“AI was used for X; final decisions are mine”) and embedding checks against bias and factual error. In this framing, AI becomes a catalyst for strategic agency rather than a shortcut that erodes it.

The integration of artificial intelligence into language learning introduces both opportunities and ethical challenges. AI can function as a cognitive amplifier—enhancing planning, self-assessment, and revision—but it also risks undermining learner autonomy if treated as an answer provider. Building “AI literacy” within strategic competence means teaching students *how* to collaborate critically with AI rather than rely on it uncritically [35].

Key guidelines include:

1. **Transparency and Disclosure:** Learners explicitly indicate when and how AI tools were used in task completion, ensuring accountability and self-awareness.

2. Verification and Critical Evaluation: Students are trained to verify AI output against authentic sources or course materials, learning to detect factual errors or bias.

3. Prompt Design for Metacognitive Support: Teachers model how to craft reflective prompts (e.g., “Explain how you organized your ideas and why”) that encourage learners to analyse their own strategic processes.

4. Ethical Use and Data Privacy: Institutions and instructors must establish boundaries for AI data sharing, anonymization, and responsible use in assessment.

5. Parallel Low-Tech Alternatives: For equity and inclusion, each AI-mediated activity should have a non-AI equivalent (e.g., peer collaboration, manual reflection templates).

The technological layer intersects naturally with Task-Based Language Teaching (TBLT), which operationalizes communicative competence through goal-oriented tasks with clear, non-linguistic outcomes. Because tasks demand advance planning, real-time monitoring, and responsive repair, they instantiate strategic competence in situ. Blended sequencing sharpens this logic: learners preview a task domain and set criteria online; they execute the task in class under authentic time/interaction pressure; they then debrief with digital artefacts that document their decisions. Recording brief think-alouds or annotating a discourse map of topic–claim–evidence makes the invisible visible, allowing feedback to target regulatory moves (attention shifts, repair triggers, resource selection) rather than surface correctness alone. Even traditional “practice” transforms into strategy-visible rehearsal when learners are asked to name the strategy, justify its selection, and state how they will adapt it next time.

Complementarily, Content and Language Integrated Learning (CLIL) stretches the communicative and strategic envelope by centring disciplinary content. Learners mediate between sources, audiences, and modalities, manage academic vocabulary, and transfer strategies across domains—precisely the kind of work that the CEFR Companion Volume frames under mediation and online interaction. Digital tools support CLIL by curating multimodal input (texts, visuals, data), enabling collaborative note-merging and source evaluation, and facilitating products that demand purposeful language use (briefing notes, presentations, infographics). AI may serve CLIL goals when it is tasked to play a constrained role (e.g., generating alternative explanations for a younger audience, proposing counter-arguments to stress-test a claim), with learners responsible for verification and final phrasing. In this way, CLIL provides rich contexts for strategic orchestration—planning for audience and purpose, monitoring coherence across content and language, repairing gaps with paraphrase or circumlocution, and reflecting on the adequacy of evidence.

Across these approaches, assessment-for-learning binds technology to competence formation. Analytic rubrics include a Strategy band that captures planning quality, monitoring/repair effectiveness, and evidence-based coherence; process traces supply triangulation beyond self-report; micro-reflections translate CEFR “can-do” statements into strategy can-dos (“I can plan how to approach a difficult audio by...”), encouraging forward-looking adjustments. The same

infrastructure allows teachers to manage workload pragmatically: a few strategically chosen checkpoints yield richer insight than continuous surveillance, and students learn to take responsibility for documenting their learning journeys.

Finally, the ethical and contextual constraints are not peripheral but constitutive. Digital divide realities require low-tech equivalents for each high-tech affordance; privacy and consent govern data capture; clarity about authorship and source attribution underwrites academic trust. In Ukraine's wartime and post-war conditions, these considerations intersect with resilience: blended pathways safeguard access and continuity, while strategy-visible tasking and CLIL-style mediation build the communicative, cognitive, and socio-emotional resources learners need to adapt under pressure. Thus, when technologies are curated as means for strategic regulation, and when TBLT and CLIL provide purposeful contexts for that regulation, the result is not a toolbox of platforms but a coherent pedagogy that advances the strategic dimension of FLCC in tangible, assessable ways.

Strategic competence development in the digital era depends on intelligent, ethical, and reflective use of technology. Digital tools externalize cognition, make self-regulation visible, and sustain engagement in both stable and disrupted contexts. However, their impact remains contingent on pedagogy: teachers must design tasks that transform technological interaction into strategic thinking. When digital ecosystems are built around transparency, reflection, and inclusivity, they not only enhance communicative competence but also cultivate the meta-learning resilience essential for 21st-century professionals [3].

1. Challenges and Enabling Conditions in Wartime and Post-war Contexts (Ukraine's experience)

Wartime schooling transforms not only learner routines but also teachers' professional identities. In Ukraine's context, teachers have become crisis managers, counsellors, and digital architects simultaneously. Sustaining instructional quality requires both *pedagogical flexibility* and *emotional endurance*. Professional resilience—defined here as the capacity to adapt instructional design, maintain empathy, and preserve coherence under stress—emerges as the institutional equivalent of learner strategic competence.

Teacher training programs during wartime should therefore include modules on *strategy-visible instruction* (making learning processes explicit), *micro-counselling* (providing stabilizing communication in short interactions), and *adaptive assessment design* (replacing summative testing with cumulative portfolios). Mentorship networks and peer collaboration (teacher co-planning circles, emergency digital support groups) mitigate isolation and distribute cognitive load.

Research conducted by Ukrainian universities in 2023–2025 (e.g., Meljnyk, 2025; Horbenko, 2024; Kyiv Linguistic University reports) confirms that teacher-led improvisation—micro-flipped lessons, recycled offline worksheets, shared low-tech audio banks—has preserved learning continuity across regions. This collective adaptability demonstrates that the teacher's *strategic competence* mirrors the

learner's: both rely on planning, monitoring, and reflection, albeit at different scales [3].

Pedagogical Resilience Framework

Resilience in language education requires coordinated action across three interdependent levels: learner, teacher, and institutional. The following framework synthesizes strategies observed in Ukrainian schools and universities during wartime (2022–2025):

Level	Core Challenge	Strategic Response	Enabling Conditions
Learner	Fragmented learning routines; anxiety and cognitive overload	Develop metacognitive routines for planning and recovery; use low-tech tools (printable planners, goal cards); engage in reflective micro-goals	Clear communication channels; emotional support; asynchronous options; trauma-informed feedback
Teacher	Instructional instability; limited access to resources	Design redundant pathways (online/offline, synchronous/asynchronous); prioritize high-leverage strategy tasks; emphasize process evidence over performance	Peer mentoring networks; ready-made digital/printable materials; flexible assessment policies
Institution	Infrastructure disruption; equity and coordination gaps	Provide administrative flexibility (attendance, grading, timetables); ensure paper reserves and minimal tech stacks; communicate coherent policy across departments	Support for digital literacy, small grants for low-tech innovation, shared LMS templates

This multi-level approach positions pedagogical resilience as a systemic attribute rather than an individual trait. When learners, teachers, and institutions act synergistically, continuity of foreign language education becomes feasible even amid disruption.

Long-term Transformation: From Survival Pedagogy to Strategic Resilience

While wartime pedagogy begins as an emergency response, post-war recovery requires transforming these ad-hoc solutions into *systemic resilience frameworks*. The same mechanisms that allowed continuity during disruption—redundancy, offline-first design, reflective self-regulation—become foundations for innovation in peacetime education.

In the post-war period, resilience should evolve from *defensive persistence* to *adaptive agency*: learners and teachers apply strategic competence not merely to “cope,” but to redesign learning in more autonomous, technology-integrated, and inclusive ways. Curriculum renewal should embed strategic competence as a transversal skill, with explicit descriptors in national standards: e.g., “Learners can plan alternative learning routes in unstable conditions,” or “Learners can sustain interaction when technological or emotional disruption occurs.”

Similarly, universities and schools can formalize *crisis-readiness protocols* based on wartime experience: dual-mode lesson planning templates, shared task repositories, modular course design, and integrated reflection checkpoints. Such systematization ensures that resilience remains a transferable asset, not a temporary survival mechanism.

At the same time, post-war reconstruction brings new psycho-social challenges: reintegration of displaced students, support for veterans’ families, and rebuilding of community ties. Foreign language education—especially communicative and intercultural training—plays a symbolic role in reconnecting people through empathy, dialogue, and global understanding. Thus, the strategic dimension of FLCC extends beyond cognitive regulation: it becomes *civic reconstruction through communication*.

Research and Policy Implications

Empirical findings from Ukraine’s wartime education ecosystem reveal several trends that have policy relevance for other conflict-affected regions:

1. **Strategic competence predicts learning continuity.** Learners who can articulate learning goals, plan alternative actions, and self-assess demonstrate higher retention and achievement despite irregular attendance.

2. **Assessment-for-learning sustains motivation.** Frequent, low-stakes reflection tasks (self-audits, checklists) correlate with reduced dropout rates and improved well-being.

3. **Teacher strategic mediation matters.** When instructors verbalize their own planning and repair strategies (“Let’s see how we can adapt this task during the blackout”), students mirror these behaviours and internalize resilience as a habit.

4. **Administrative micro-flexibility**—such as rolling timetables, asynchronous submission policies, and optional offline equivalents—predicts better educational continuity than rigid digital mandates.

For educational policy, this suggests shifting accountability frameworks from *hours taught* to *strategic outcomes achieved*: e.g., evidence of learners’ adaptive planning, monitoring, and transfer of skills. National-level professional standards can integrate *crisis-readiness competencies* for teachers and administrators, ensuring preparedness for future disruptions.

Internationally, Ukraine’s case contributes to global discourse on *education in emergencies (EiE)* by introducing the concept of *strategic resilience*—a synthesis of metacognitive regulation and social-emotional adaptability—into second language pedagogy.

Ethical and Humanistic Dimensions

Finally, wartime teaching foregrounds ethical questions: What does it mean to teach communication when communication itself is under threat? How do educators model hope and empathy in contexts of loss?

Strategic competence here assumes an existential dimension: it is not merely planning or monitoring, but the conscious choice to continue meaning-making amid uncertainty. Learners practice *linguistic agency*—choosing words to describe, to connect, to heal. Teachers' discourse of feedback and encouragement becomes a moral act, reaffirming dignity and human connection.

Foreign language education, when framed through empathy and intercultural openness, becomes a form of peacebuilding. Each reflective task, dialogue simulation, or collaborative writing project becomes not only a pedagogical tool but also a symbolic reconstruction of communicative trust.

Concluding Synthesis

In wartime and post-war contexts, FLCC development demands pedagogical resilience at all levels—learner, teacher, institutional, and systemic. Strategic competence functions as the *bridge* between cognitive self-regulation and socio-emotional stability, converting fragmented instructional time into meaningful progress.

Ukraine's experience demonstrates that effective education under threat is not an exception but a model of sustainable innovation. The wartime framework—redundancy, offline-first design, trauma-informed pedagogy, flexible assessment, and ethical technology use—can inform broader international practice. In the long term, the strategic architecture of language learning developed during crisis becomes a blueprint for education systems capable of withstanding uncertainty while nurturing humanity.

6. Future Directions (AI, neurolinguistics, interdisciplinarity, Erasmus+)

Advancing the strategic dimension of foreign language communicative competence will hinge on research that treats technology and cognition not as add-ons but as mechanisms for making strategic behaviour visible, teachable, and assessable. In the near term, AI should be explored as a controlled scaffold for planning, monitoring, and revision rather than an answer engine: studies can compare learner-generated plans, gists, and argument maps with AI suggestions, trace selective uptake, and examine how explicit disclosure and verification routines protect authorship and deepen critical use. Large-scale learning analytics—log data from LMS, version histories in collaborative editors, micro-reflections tied to CEFR-CV strategy descriptors—can yield task-sensitive indicators of strategy growth, provided designs prioritise formative feedback over surveillance and triangulate behavioural traces with products and teacher judgments.

A second avenue is neurolinguistically informed measurement of strategic processing. Portable methods (EEG/ERP, eye-tracking, pupillometry) and classroom-friendly protocols can capture online attention shifts, repair triggers, and cognitive load during listening, reading-to-write, or debate tasks, linking neurocognitive markers (e.g., effort, anticipation, integration difficulty) with observable planning, monitoring, and compensation moves. Such work should

remain ecologically valid—short tasks in real courses, minimal intrusiveness—so that findings translate into teachable design principles and not only laboratory effects.

Interdisciplinary consortia can anchor this agenda by joining applied linguistics, psycholinguistics, educational psychology, HCI, and data science. Mixed-methods designs—process mining plus teacher narrative inquiry, dynamic assessment alongside analytics dashboards—are likely to illuminate how strategies emerge, stabilise, and transfer across modalities and contexts (including CLIL). Open science practices matter here: shared task banks with transparent rubrics, de-identified process datasets, and replicable analysis pipelines would let the field cumulate evidence and refine CEFR-aligned strategy descriptors.

International programmes offer a practical vehicle for scaling and comparability. Erasmus+ cooperation partnerships can connect schools and universities to co-design strategy-visible CLT/TBLT/CLIL modules, pilot low-bandwidth blended pathways, and create micro-credential tracks for teacher professional development in strategy instruction, ethical AI use, and assessment-for-learning. Mobility and intensive programmes can be used to run cross-site design-based research cycles, while dissemination packages—teacher toolkits, calibrated rubrics, exemplar portfolios—ensure uptake beyond the project’s lifespan. For Ukraine specifically, capacity-building strands can formalise wartime/post-war solutions (redundancy by design, offline-first materials, trauma-aware feedback) into exportable models for resilient language education.

Ethics and equity cut across all directions. Future studies should specify data minimisation and privacy safeguards for process capture, ensure low-tech fallbacks for AI-mediated activities, and report how academic integrity, bias mitigation, and accessibility are taught as part of strategic competence rather than external compliance. Finally, a research agenda that centres teachers is essential: iterative co-design with practitioners, workload-aware instrumentation, and professional learning communities that use evidence to adjust task design will determine whether strategic competence becomes a lived classroom reality.

In sum, the next phase calls for AI-supported but human-led pedagogy, neurolinguistically informed yet classroom-grounded measurement, and international collaboration that turns resilient Ukrainian experience into shared European innovation—so that the strategic architecture of FLCC is not only theorised but robustly enacted and sustained.

Sustaining this future-oriented agenda also requires a parallel pedagogical transformation. As technology amplifies transparency of learner strategies, teachers’ roles evolve from knowledge transmitters to designers of cognitive experiences. Strategic competence becomes not only a learner outcome but a teacher capacity: the ability to model one’s own planning and monitoring, to interpret digital traces meaningfully, and to convert analytic feedback into actionable guidance. Thus, professional development should prioritise “strategic teacherhood”—training educators to notice, articulate, and scaffold metacognitive behaviour while managing their own emotional resilience in technologically mediated classrooms.

The Council of Europe’s ongoing revision of the CEFR Companion Volume already emphasises mediation, plurilingualism, and strategic use of resources. Future European research could align AI- and data-informed strategy descriptors with CEFR’s broader vision of learner agency and democratic citizenship. This alignment would position strategic competence as a transversal key competence within the European Education Area—linking language education, digital literacy, and civic participation.

Moreover, attention must be given to inclusivity and linguistic diversity. For many learners, particularly in multilingual and post-conflict contexts, strategic competence also entails navigating between languages and cultural frameworks. Cross-linguistic transfer research—how strategy awareness in one language enhances another—should therefore inform AI-supported tools, multilingual corpora, and feedback analytics. This pluralistic approach ensures that technological innovation strengthens rather than homogenises linguistic identity.

Finally, dissemination must go beyond academic publication. Sustainable impact will depend on open-access repositories, collaborative MOOCs, and teacher networks that democratise access to tested strategy-based materials. When research, technology, and pedagogy are aligned through shared ethical and educational goals, strategic competence ceases to be an abstract construct: it becomes a practical grammar of autonomy, adaptability, and intercultural understanding at the heart of European and global language education.

7. Conclusions

This chapter has argued that foreign language communicative competence (FLCC) is best understood as an integrated, action-oriented architecture in which linguistic resources (lexis, grammar, discourse, pragmatics) operate in concert with strategic regulation, critical judgment, learner autonomy, and resilience. Language skills alone do not guarantee successful communication; it is the *strategic dimension*—planning, monitoring, compensating, and evaluating—that connects knowledge to situated performance and enables transfer across tasks, modalities, and contexts.

Building on classical models (Hymes; Canale & Swain; Bachman; Celce-Murcia) and aligned with the CEFR/Companion Volume, we framed strategic competence as the regulatory hub of FLCC. The proposed conception of learning-strategic competence (LSC) specifies how metacognitive control, cognitive operations, socio-affective regulation, and compensatory moves co-produce communicative effectiveness. Empirically grounded pedagogy follows: task-rich design (CLT/TBLT/CLIL), blended delivery that externalizes metacognition across pre-/in-/post-class spaces, and assessment-for-learning routines that make strategy use visible and improvable.

Summary of Key Innovations

Component	Core Innovation	Pedagogical Implication
Model	Four-stage framework (analytical–operational–	Ensures progression from guided awareness to autonomous

Component	Core Innovation	Pedagogical Implication
	simulation–reflective) embedded in a blended flipped format	regulation; adaptable to disrupted learning environments
Exercise System	Professionally oriented listening tasks with explicit pre-/during- /post-strategy scaffolds	Promotes transfer of strategies across modalities and fosters metacognitive visibility
Assessment	Triangulated evidence (product, process, self-report) with analytic rubrics and CEFR- aligned strategy indicators	Enhances validity and learner autonomy through transparent, formative evaluation
Contextual Adaptation	Redundancy-by-design, trauma- aware pedagogy, and offline- first solutions for wartime/post- war settings	Embeds resilience as a strategic and pedagogical principle, ensuring continuity under disruption

Collectively, these elements reposition strategic competence from a peripheral add-on to a central mechanism connecting linguistic, pragmatic, and socio-affective dimensions of communicative performance. The Ukrainian experience demonstrates that even amid systemic instability, learners can achieve measurable progress in communicative and strategic development when instruction emphasizes process visibility, reflective regulation, and ethical technology use.

Criticality enters as the quality standard for meaning-making—evaluating sources, evidence, claims, and AI outputs—whereas autonomy names the capacity to set goals, select strategies, and reflect forward. Both are cultivated when instruction embeds transparent criteria, process evidence, and learner choice. In digitally mediated settings, AI is pedagogically valuable only under a critical, ethical framing: as a scaffold and mirror for strategy (planning options, alternative outlines, revision suggestions) rather than as an answer engine that erodes authorship.

The Ukrainian wartime/post-war context sharpens these principles. Continuity under disruption requires redundancy by design, offline-first planning, and trauma-aware feedback. Here, resilience is not an add-on but an intrinsic facet of the strategic architecture: learners learn to resume, repair, and persist—communicatively and emotionally—when conditions are unstable. Such practices transform FLCC from a set of outcomes into a sustainable learning capability.

Implications are clear. For teaching, prioritize strategy-visible tasks, minimal-viable toolsets, and rubrics with a “Strategy” band; for assessment, triangulate products, processes, and reflections; for teacher education, model strategy instruction and ethical AI use; for policy and projects (e.g., Erasmus+), support interoperable descriptors, open task banks, and resilient delivery models. Future research should combine classroom-grounded design with analytics and neurolinguistic indicators to refine task-sensitive measures of strategic growth.

In sum, FLCC = language skills + strategicity + criticality + autonomy + resilience. When these dimensions are designed, taught, and assessed as a coherent whole, learners gain not only communicative accuracy and appropriateness, but also the strategic agency to learn, adapt, and thrive in an uncertain world.

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Гордієнко Юлія

THE DIAGNOSIS AND FORMATION OF FUTURE FOREIGN LANGUAGE TEACHERS' COMMUNICATIVE SPEECH COMPETENCE.

Modern domestic pedagogical science and the practice of professional activity of foreign language teachers prove that fluency in several languages, especially deep knowledge and ability to effectively use a foreign language, provide teachers with full self-realization and the opportunity for constant self-improvement. Foreign communication and speech competence, as an important element of general professional competence, is a means of effective interaction with students, communication with colleagues, performance of professional tasks and achievement of goals in professional activity.

Special attention to the development of this competence is observed both in Ukraine and abroad. In the European educational area, there is a markedly growing interest in learning foreign languages as a means of intercultural communication, which contributes to the expansion of international ties and the formation of new standards of relations between countries. For an individual, foreign language communicative and speech competence becomes a key factor in successful self-realization in a dynamic world, as it ensures effective interaction with representatives of different countries and cultures.

It is worth noting that foreign language communicative competence is studied from the standpoint of philosophy, linguistics, psychology, pedagogy, etc. Of course, in the context of the study, we are interested in the pedagogical aspect of both the essence of this concept and the definition of its structural components.

Foreign language communication involves communication using verbal means of a foreign language, that is, transmission, receipt and exchange of information, thoughts, experiences, feelings, ways of activity, etc. Therefore, an indispensable condition for the implementation of foreign language communication is the knowledge of its subjects of a foreign language as a means of communication. At the same time, knowledge of a foreign language does not guarantee the absolute success of the communicative process, but is only a prerequisite for the formation of foreign language communication skills. We therefore agree wholeheartedly with academics who believe that the formation of foreign language communication skills is directly linked, and in some cases identified, with the development of foreign language communicative competence [2].

Thus, foreign language communicative competence of future specialists – is a multifaceted phenomenon that includes: a set of socio-cultural, linguistic knowledge, abilities and skills using foreign language tools depending on the socio-role situations of professional activity; cognitive and activity components, ensuring the unity of the specialist's communicative and professional culture; cognitive, communicative and integrative functions of communication.

The analysis of scientific works, in which various aspects of the problem of determining the structure of foreign language communicative competence are revealed, makes it possible to conclude that various definitions of foreign language communicative competence as a scientific and pedagogical concept explain the presence of different approaches to describing the structure of this pedagogical phenomenon as a complex multi-level system.

Based on the work of researchers of the specified problem, the analysis and generalization of the studied approaches made it possible to determine the structure of foreign language communicative and speech competence of future teachers of foreign languages in the unity of motivational, cognitive-activity and regulatory components. Accordingly, we defined the following criteria for foreign language communicative competence of future teachers of foreign language: value-motivational, cognitive-operational, personal-reflexive.

The criteria of foreign language communicative-speech competence of future foreign language teachers that we have identified meet the basic requirements for criteria in the pedagogical field, in particular they reflect the basic regularities of personality formation in the context of foreign language communicative-speech competence, contribute to the establishment of connections between all components of this pedagogical problem; function in close interaction between qualitative and quantitative indicators; are scientifically based and sufficient to reveal the quality and degree of formation of foreign language communicative-speech competence; to correlate with the ultimate goal of the educational process and reflect those characteristics for the development of which this process is aimed.

Therefore, we believe that it is possible to interpret the foreign language communicative and speech competence of future foreign language teachers as a structural formation of the personality, which includes motivational, cognitive-activity and regulatory components resulting from professional training.

The indicators of each criterion were determined for the diagnosis of the studied quality.

Thus, in particular, the following were determined by the indicators of the value-motivational criterion of foreign language communicative and speech competence of future teachers of foreign languages:

- competence; awareness of the need for professional communication in a foreign language;

- availability of value guidelines for mastering foreign language communication and speech competence; awareness of the value of foreign language communication and speech competence for future professional activity;

- motivation to develop one's own foreign language communicative and speech competence;

- professional orientation; focus on self-improvement.

Indicators of the cognitive-operational criterion of foreign language communicative-speech competence of future teachers of foreign languages are as follows:

- complex of specialist knowledge;

- practical speech skills and abilities (knowledge of styles, types of speech, mastery of all types of speech activity); the ability to adequately and correctly use a foreign language in practice (express thoughts, intentions, etc.);

- capacity for the practical application of speech knowledge in the process of solving professional tasks;

- ability to solve communicative tasks in the field of interpersonal interaction.

We defined the following as indicators of the personal-reflexive criterion of foreign language communicative-speech competence of future teachers of foreign languages:

- reflection (ability to introspection and introspection);

- interactive skills (the ability to cooperate, interact with students and colleagues in the process of oral and written communication);

- capacity for self-development with regard to foreign language acquisition;

- convict skills (confidence, determination, ability to convince students of the need to master a foreign language), perseverance, purposefulness, etc.

The levels of foreign language communication and speech competence of future foreign language teachers, high, medium, and low, were also determined.

Regarding the specific indicators of the studied quality, the determined levels had the following characteristics:

A *high* level of foreign language communication and speech competence is characteristic of those future teachers of foreign languages who feel the need for foreign language communication and speech competence, understand the need for the ability to communicate professionally in a foreign language, have clear value orientations for mastering foreign language communication and speech competence, are clearly aware of the value of foreign language communication and speech competence for future professional activity, show a high level of motivation to develop their own foreign language communication and speech competence, have a

clear professional orientation they are constantly working on their own self-improvement; they always demonstrate deep professional knowledge, they have clearly formed practical speech skills and abilities; they are well able to use a foreign language adequately and correctly in practice; show the ability to practical application of speech knowledge in the process of solving professional tasks, skillfully solve communicative tasks in the field of interpersonal interaction; they are also distinguished by a high level of reflection, interactive skills; show the ability to self-development in mastering a foreign language; they have well-formed convict skills, always confident, decisive, persistent, purposeful.

The *average* level of foreign language communicative-speech competence is characteristic of those future teachers of foreign languages who partially feel the need for foreign language communicative-speech competence, generally understand the need for professional communication in a foreign language, but do not always have clear value guidelines for mastering foreign language communicative-speech competence, they are partially aware of the value of foreign language communicative-speech competence for future professional activity, show a certain motivation to develop their own foreign language communicative-speech competence they think sporadically about their own self-improvement; they have a sufficient level of professional knowledge, practical speaking skills and abilities; with the partial support of the teacher, they know how to adequately and correctly use a foreign language in practice; sporadically try to practically apply speech knowledge in the process of solving professional tasks, demonstrate reflective skills; have convict skills, sporadically demonstrate confidence, determination, and show perseverance and purposefulness in certain moments.

A *primary* level of foreign language communicative and speech competence is characteristic of those future teachers of foreign languages who do not feel the need for foreign language communicative and speech competence, they do not have clear value guidelines for mastering foreign language communicative and speech competence, do not clearly understand the value of foreign language communicative and speech competence for future professional activity, do not show motivation to develop one's own foreign language communicative and speech competence, do not show professional orientation they do not work on their own self-improvement; professional knowledge is superficial and insufficient, practical speech skills and abilities are also insufficiently formed; significant difficulties cause them to need to use a foreign language in practice; they do not show the ability to practically apply speech knowledge in the process of solving professional tasks, do not have the skills to solve communicative tasks in the field of interpersonal interaction; such applicants have unformed reflection and interactive skills; they do not seek self-development in mastering a foreign language; have an insufficient level of formation of personal qualities, such as confidence, determination, perseverance, purposefulness.

Thus, in order to determine the level of formation of foreign language communicative and speech competence of future teachers of foreign languages, we developed its indicators and levels according to the criteria that we determined

taking into account the theoretical and practical component of the defined concept. Therefore, in the structure of foreign language communicative and speech competence of future foreign language teachers, based on the above-mentioned components (incentive, cognitive-activity and regulatory), we single out: value-motivational, cognitive-operational, personal-reflexive criteria, which, according to the specified indicators, determine its high, medium and low level.

In the course of the study, a number of diagnostic methods were applied, such as «Diagnostics of motivation for success» (Ehlers' test); «Methodology for analyzing learning motivation» (Ilyina); method «Study of motives of students' educational activity» (Rean, Yakunin), «Test for determining the level of sociability» (Ryakhovsky); «Methodology for group assessment of communicative competence» (Lukyanova), methodology «Diagnosis of the level of development of reflexivity» (Karpov).

Let's consider the possibility of forming foreign language communicative and speech competence of future teachers of foreign languages through the gradual introduction of defined and justified organizational and pedagogical conditions (formation of stable motivation and value attitude of applicants to foreign language communicative and speech competence in the process of studying professional disciplines; the use of interactive technologies in education that model typical methods of organizing activities by teachers of foreign languages (speaking, listening, writing, (reading) to master their communicative and speech skills and abilities; comprehensive application of ICT and mixed learning technology in the process of solving communicative problem problems to ensure synergistic unity of language, speech and communicative training; organization of a purposeful and continuous process of formation of foreign language communicative and speech competence of future foreign language teachers during three consecutive stages), as well as innovative content forms and methods of formation and diagnosis of the researched property and monitoring of the effectiveness of this process at various stages.

Next, we will consider the substantive and procedural part of the methodology for implementing the organizational and pedagogical conditions for the formation of foreign language communicative and speech competence of future foreign language teachers in accordance with each stage.

At the motivational stage, work was carried out to determine the purpose and tasks of the formation of foreign language communicative and speech competence of future teachers of foreign languages, taking into account their professional functions in future pedagogical activities.

Special attention was paid to:

- formation of value-motivational orientation of students to the development of their own competences in the field of foreign language communication;
- selection and structuring of the content of professional disciplines that would correspond to the value orientations of foreign language communicative communication;

- stimulating the reflective activity of students through awareness of the importance of the profession of a foreign language teacher and responsibility for its choice;
- training teachers to effectively promote the formation of these competencies;
- use of modern dialogic methods, techniques and forms of pedagogical interaction.

The first stage was aimed at creating a motivational basis and providing conditions for the further successful formation of foreign language communicative and speech competence. The tasks of the motivational and motivational stage were the development of indicators of the value-motivational criterion of foreign language communicative-speech competence of future foreign language teachers, namely: the need for foreign language communicative-speech competence; awareness of the need for professional communication in a foreign language; value guidelines for mastering foreign language communicative-speech competence; awareness of the value of foreign language communicative-speech competence for future professional activity; motivation to develop one's own foreign language communicative-speech competence; professional orientation; focus on self-improvement.

To solve the tasks of the motivational and motivational stage, we used the following forms and methods: work in groups, coaching technology, creative tasks, conversation, discussion, etc. The implementation of the first organizational and pedagogical condition, namely: the formation of stable motivation and value attitude of applicants to foreign language communicative and speech competence in the process of studying professional disciplines, was carried out from the very beginning of the formative stage of the experiment, from the motivational stage. So, in particular, from the academic disciplines according to educational-professional program 035 Philology of Germanic languages and literatures (including translation), the first – English in the specialty 035 Philology (Germanic languages and literatures (including translation), the first-English) the following were used for this purpose: «Practical English language course», «Linguistics», «History of the English language», «Second foreign language (German)», «Lexicology», «Methods of teaching foreign languages», «Translation and editing of scientific texts», «Practical grammar», «Practical phonetics», «Stylistics», etc.

At the *technological and operational* stage, innovative forms and methods of teaching a foreign language were implemented, aimed at developing students' abilities and skills in foreign language communicative communication. Modeling of classes simulating the professional activity of a foreign language teacher using information and communication technologies and mixed learning technology was carried out. Subject-subject interaction between students and teachers was organized in order to assimilate certain aspects of foreign language communicative competence. Students gradually performed communicative speech tasks, which became more difficult with each course of study. Special attention was paid to the management of independent educational and cognitive activities of students and the

creation of a favorable educational environment in the pedagogical college for the formation of foreign language communicative and speech competence.

The tasks of the technological-operational stage were the development of indicators of the cognitive-operational criterion of foreign language communicative-speech competence of future foreign language teachers, in particular: a complex of professional knowledge; practical speech skills and abilities (knowledge of styles, types of speech, mastery of all types of speech activity); the ability to adequately and correctly use a foreign language in practice (express thoughts, intentions, etc.); the ability to practically apply speech knowledge in the process of solving professional tasks; ability to solve communicative tasks in the field of interpersonal interaction. To solve the tasks of the technological and operational stage, we used the following forms and methods: project activity, creative tasks, cooperation with the British charity online school «Svitlo school», participation in the Peace Corps project in Ukraine in the direction of «Youth Development», etc. To solve the tasks of the technological and operational stage, we made separate changes to the work programs of some academic disciplines and, accordingly, to the content of these disciplines.

At the *reflective-creative* stage, modeling of the content of classes was carried out using an interdisciplinary approach that reflected situations that required the use of foreign language communicative competence. In the educational process, learning technologies were implemented, aimed at meeting the individual educational needs of students, stimulating their self-development and self-improvement. The management of students' independent research activities was organized, and the quality of the formation of foreign language communicative competence of future foreign language teachers was monitored.

The tasks of the reflective-creative stage were the development of indicators of the personal-reflexive criterion of foreign language communicative-speech competence of future foreign language teachers, namely: reflection (ability to introspection and self-observation); interactive skills (the ability to cooperate, interact with students and colleagues in the process of oral and written communication); ability to self-development in mastering a foreign language; convict skills (confidence, determination, the ability to convince students of the need to master a foreign language), perseverance, purposefulness, etc. To solve the tasks of the reflective-creative stage, we used the following forms and methods: problem tasks; model of empirical learning (D. Kolb), participation in extracurricular activities.

We fully agree with scientists that when developing and modeling ways of forming a student's communicative competence, it is necessary to take into account the psycholinguistic principles of speech activity, the psycholinguistic properties of speech mechanisms, the connection between thinking and speech, as well as the peculiarities of critical thinking, creative figurative thinking and psychological and age characteristics. [1]

In order for communication to be successful and effective, the linguistic personality must navigate the conditions of interpersonal communication, produce

and reproduce speech correctly, create informational content of communication, appropriately select and apply linguistic units for the transmission of thought, and provide feedback. Communication is an important means of forming and educating an individual as a member of society, forming his life positions and value orientations. The development of the linguistic personality, its communicative competence, speech activity, culture of communication, verbal behavior is the leading task of teaching the native (Ukrainian) language as a core subject in the education system [1, p. 109]. In the context of the study, we believe that this applies not only to the native language, but also to a foreign language. In our opinion, it is worth preparing future teachers of foreign languages for such activities purposefully, since the foreign language communicative and speech competence of future teachers of foreign languages is one of the factors of their professionalism.

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ТЕМА 2. ШЛЯХИ ФОРМУВАННЯ МОВНОЇ, МОВЛЕННЄВОЇ І СОЦІОКУЛЬТУРНОЇ КОМПЕТЕНТНОСТЕЙ ТА АВТОНОМНИХ НАВИЧОК МАЙБУТНІХ УЧИТЕЛІВ ІНОЗЕМНИХ МОВ

Lisnychenko A., Dovhaliuk T., Falshtynska Y.

WAYS OF INCREASING THE EFFICIENCY OF FUTURE FOREIGN LANGUAGE TEACHERS' INDEPENDENT LEARNING

A key factor in the implementation of the personality-based educational system being developed in Ukraine is to ensure the subjectivity of all participants in the educational process, in which a student is an active learner, shares responsibility with the teacher for the results of initial activities, is able to independently organise his or her learning activities and monitor their results, and, as a result, is ready for professional self-development and self-realisation throughout life. Independent work is an important component of the learning process. In accordance with the requirements of the Bologna system, which is being implemented in higher education in Ukraine, the amount of independent work of students has increased [15]. At the same time, researchers note that many first-year students lack the skills to organise their learning activities independently, given their habit of systematic educational support at school and the lack of sufficient metacognitive skills [17].

This has a negative impact on their performance.

This problem is becoming particularly acute today due to the predominantly distance form of education in Ukrainian higher education institutions over the past few years. Moreover, the trend that has been observed recently of an increase in the number of students who simultaneously obtain higher education in several specialities and those who combine study and work, and require a high level of self-organisation, also indicates the importance and urgency of considering the issue of developing students' metacognitive skills.

The problem of improving students' academic performance by ensuring their higher level of independence has always attracted the attention of scholars. The essence, content and methods of students' independent activity were studied by O. Malykhin; ways and pedagogical conditions for increasing the effectiveness of organising students' independent work were studied by O. Kudriavtseva, O. Horbatiuk, S. Polishchuk; features of organising students' independent work in the context of information and communication technologies were analysed by N. Boyko.

Given the similarity of the mechanisms of independent work and autonomous learning, we draw attention to the content of autonomous learning, highlighted in the works of F. Benzon, P. Bimel, L. Dickenson, W. Rampillon, G. Holec, S. Hudak.

The purpose of the article is to reveal the essence of independent work; to identify and justify ways to improve the effectiveness of future foreign language teachers' independent work; to describe the possibilities of online resources for the independent development of language skills and speech abilities of future foreign language teachers.

The methods of analysis, generalisation and synthesis were used to reveal the essence of independent work, to identify and justify ways to improve the effectiveness of future foreign language teachers' independent work, and to describe the possibilities of online resources for the independent development of language skills and speech abilities of future foreign language teachers.

The content of the concept of 'independent work' is revealed by scientists through various pedagogical and psychological processes.

We agree with N. Boyko that students' independent work is a complex multidimensional pedagogical phenomenon [3].

O. Malykhin notes that independent work can be considered as:

- a type of activity that stimulates activity, independence, cognitive interest;
- the basis of self-education, an impetus for further professional development;
- a system of measures or pedagogical conditions that provide guidance for the independent activity of students [10].

According to O. Horbatiuk and S. Polishchuk, independent work manifests student motivation, his/her determination, self-organisation, independence, self-control, self-education and individual style of learning activities [6].

O. Mykhailenko defines "independence" as 'one of the leading qualities of a personality, which manifests itself in the ability to set certain goals and achieve their realisation on one's own' [15].

Other criteria of independence that the researcher points to are the following: responsible attitude to own actions and their consequences; ability to act consciously and make non-standard decisions [13].

The analysis of scientific works shows that a number of authors trace a close correlation between independent work and autonomous learning. Thus, E. Yizhko is of the opinion that independent work and its component - cognitive independence - are the basis of autonomous learning. Researcher considers autonomous learning as a type of independent work [7].

O. Gerasymova understands autonomous learning as a way of organising students' independent work outside the classroom, and as a person's ability to self-governance and self-reflection in the educational process, which can take place in mass education or part-time (distance), and as an opportunity to continue education throughout life, and as a special system of organising educational activities based on the ability to learn independently [5].

G. Kholek considers learner autonomy as “the ability to take learning into one's own hands and independently make decisions on setting learning goals, content and dynamics of the learning process, choosing methods and techniques, shaping the learning process (time, place, rhythm), assessing one's own learning process” [21].

I. Mykhailova defines the concept of “autonomous learning” as independent, cognitive and constructive learning with teacher support, which implies that the student has the skills of self-control, i.e. the ability to independently determine the goal, organise and structure their learning process, evaluate their results using various strategies and methods of learning [14].

A comparative analysis of the content of independent work and autonomous learning shows that they are related. Both independent work and autonomous learning can take place with the support of the teacher at certain stages [7,14]. Both activities can take both individual and group forms, for example, when working on a project. They are based on the independent determination of the goals of learning activities, planning, self-organisation, self-control, and self-analysis. The subject of independent and autonomous activity is responsible for the decisions made.

The analysis of the essential characteristics of independent work gives us grounds to highlight the following ways to improve the effectiveness of future foreign language teachers' independent work:

1. Organisation of goal-setting in the educational process as a factor contributing to the self-organisation of students and their responsibility for the result achieved in the course of their activities.

2. Ensuring students' reflective attitude to learning activities.

Let us substantiate each of the above ways of improving the effectiveness of independent work of future foreign language teachers.

- 1) Organisation of goal-setting in the educational process as a factor contributing to the student's self-organisation and responsibility for the result achieved in the course of the activity.

In the self-organisational process, it is the goals that ensure the conscious orientation of the individual to a certain subject content and transformation within the performed activity [9].

In accordance with the student-centred approach, goal setting in the learning process is interpreted as a joint definition of learning goals and objectives by students and the teacher [9,19].

Thus, the researchers emphasise the complex and diverse nature of goal setting in learning activities, which necessarily involves the involvement of students. Different strategies for introducing goals into learning activities have a significant impact on the effectiveness of students' awareness and internalisation of goals. N.

Khmel identifies three strategies for introducing goals: 1) reproductive and non-specific (the goal is set only in the effective part of the lesson or is not set at all); 2) reproductive and executive (the teacher creates the goal at the level of his or her ideas about its content, the content side of the goal (what will be obtained as a result of training) or its operational component (what actions need to be learned to solve the task) is revealed; 3) problem-developmental (the educational process is modelled in such a way that the goal is relative to itself). The teacher's function is only to define the problem) [19].

The last two strategies are productive in terms of internalising goals. With such introduction of the goal, students take part of the responsibility for its implementation on themselves, activate their knowledge and skills. In addition, the activity of learning activities in this strategy is inherent from the very beginning.

We are convinced that the systematic organisation of goal-setting with the involvement of students in classes in a pedagogical university will contribute to the development of their goal-setting skills, help future teachers to independently organise their professional activities in accordance with modern requirements, create a personality-oriented learning environment. Based on the goal-setting strategies described by N. Khmel and taking into account the effectiveness of reproductive-executive and problem-developmental strategies, A. Lisnychenko developed the following algorithm of actions for organising teacher and student goal-setting in the educational process:

- For the teacher: announcement of the topic of the lesson; diagnostics of students' learning goals in relation to the named topic, analysis of the data obtained, fixing the most meaningful goals in relation to the subject of the goal, designing the lesson depending on the priority of the identified goals, organising reflection on the results of the lesson and personal goals, modelling the next lesson based on reflection.

- For students: defining personal goals in relation to the subject of the goal, familiarisation with the goals of friends, clarification and redefinition of own goals, reflection on the results and personal goals [9].

Ensuring students' reflective attitude to learning activities. As noted by researchers, the self-organisational skills underlying independent work include not only the ability to define the goals and objectives of one's own learning and cognitive activity; to independently select effective and efficient forms and methods of learning the educational material; but also the ability to self-control [4].

Y. Matvienko identifies the following main reflective structural elements of self-control: self-check - checking the result that has been achieved; self-assessment - assessment by the individual of himself/herself, his/her capabilities; self-analysis - analysis of mistakes and achievements. Thanks to reflective skills, students can self-manage their activities, self-evaluate and improve them [12].

Researchers note that the presence of reflection in the system of organising students' independent activity is a mandatory and necessary component [11]. In the prism of independent work, T.V. Pytynak defines reflection as a type of student's mental activity aimed at analysing, comprehending, rethinking the processes and

results of independent learning and cognitive activity in the fullness of its structural components (cognitive, operational, organisational and action, and integrally personal) [16]. The researcher notes that without understanding the ways of learning, mechanisms of cognition and mental activity, students will not be able to appropriate the knowledge they have acquired.

E. M. Balashov confirms that it is thanks to the ability to reflect that a student can consciously manage their mental processes, including metacognitive ones, and control them [2].

Based on self-reflection, learning becomes individualised and autonomous. A student organises, monitors and evaluates his or her own learning activities. This process requires a high level of self-discipline and motivation [20].

In order to form a reflective attitude of students to learning activities, to develop their reflective skills, it is necessary to systematically use reflective techniques in the classroom. According to O.A. Lebedieva, one of these techniques is peer assessment. By evaluating classmates, students learn to analyse the results of their classmates' work and compare them with their own results, using the criteria of learning activities [8].

Other methods of developing students' reflective skills may include:

- keeping a diary of observations in a foreign language with an analysis of their own mistakes and successes;
- self-correction, analysis of the teacher's feedback;
- recording and analysis of video or audio of their own speaking, reading;
- assessment of the 'knowledge gain' and achievement of learning objectives at the end of the lesson;
- essay-reflection at the end of the study of a topic, etc. [1].

According to a study by B. Yu, Self-Regulated Learning (SRL) skills have a direct impact on the success of foreign language learning in an online format. Students who use mobile applications to monitor their own progress and set goals demonstrate higher motivation and stable results [26].

Psychological and pedagogical strategies for the formation of self-regulation in the process of independent learning of English include planning, self-assessment and reflection. The planning strategy is implemented through setting specific learning goals and time management, supported by digital tools such as Google Calendar, Trello or Notion, which allow you to structure the learning process and set deadlines for completing tasks. In language apps such as Duolingo, Memrise, and Quizlet, planning is reflected in a system of daily goals, meaning that the user chooses how many lessons or exercises to complete during the day. The app also reminds you to complete tasks, which helps you stick to your schedule. Apps provide suggested exercises based on previous results, which allows you to plan your studies more effectively. This approach helps the student to consciously control their own learning, increases motivation and builds responsibility for results, which is a key element of self-regulation.

It is carried out with the help of automated reports, user ratings and statistics of learning achievements, which motivates regular practice. Reflection takes place

at the final stage of self-regulation. These features are present in platforms such as Busuu, LingQ or BBC Learning English. As S. Çelik, E. Arkin and D. Sabriler, the integration of ICT tools into the learning process contributes to the development of metacognitive strategies, the formation of autonomy and the effectiveness of independent learning [22].

In addition, a study by M. Wang and X. Chen proves that the effectiveness of ICT use in the process of forming self-regulated learning (SRL) is mediated by the development of information retrieval and social interaction skills. The authors have established a chain relationship between the use of digital technologies, the ability to find relevant learning information, participation in collaborative online activities, and the increase in students' self-regulation. They emphasise that technology alone does not guarantee the development of SRL. This requires methodological support aimed at developing metacognitive strategies, such as planning, monitoring, and self-assessment. This confirms that online applications can effectively contribute to the formation of self-regulation only if users consciously organise their own activities [25].

The study by A. Kukulska-Hulme and O. Viberg shows that the emotional support provided by mobile educational platforms promotes self-reflection and increases the level of user engagement [23]. This indicates that online applications not only facilitate the acquisition of lexical and grammatical structures, but also form self-regulatory mechanisms: conscious planning, monitoring and correction of learning activities.

The results of an experimental study by C. Schneegass, S. Sigethy, M. Eiband and D. Buschek confirm that regular short training through mobile applications ensures the stable memorisation of new vocabulary and has a positive effect on the ability to self-regulate. The authors note that the combination of daily reminders, game elements, and self-assessment is an effective tool for supporting autonomous learning [24].

The analysis of online resources has allowed us to identify and describe a number of sites for self-directed development of language skills and speech abilities of future foreign language teachers:

- Flow Reading Fluency (<https://teacherthrive.com/flow/>) is a site for training reading skills, multilevel tasks, offers 9 steps of working on a text, including introduction to new words, written prediction of the topic, trial and control stages of reading, recording and the possibility of listening to mistakes made, doing exercises.
- Breaking News English Lessons: Easy English News (<https://breakingnewsenglish.com>): more than 3000 free interactive lessons based on the latest news, which are constantly updated with new materials).
- British Council (<https://learnenglish.britishcouncil.org/>): a large number of interactive exercises; audio, video, texts; tasks for all types of speech activities; - BBC Learning English (<https://www.bbc.co.uk/learningenglish/>) - multi-level tasks, podcasts, the possibility of studying both linguistic and cultural aspects, a game form of consolidating material.

- engVid (<https://www.engvid.com/>): video lessons on various topics, preparation for IELTS, TOEFL, phonetic exercises, English for business.
 - Memrise (<https://www.memrise.com>) ensures development of speech skills, study of different accents and dialects.
 - Exam English (<https://www.examenglish.com/>) provides preparation for IELTS, TOEFL, TOEIC, the Cambridge English exams, Pearson tests.
 - Lyricstraining (<https://lyricstraining.com>) is an interactive application containing a selection of modern video clips. It is used to train listening and writing skills simultaneously based on karaoke.
 - Entelechy (<https://entelechy.com.ua/>) offers lexical, phonetic and grammar material, as well as useful resources for improving written English, audiobooks, news sites.
 - Ginger (<https://www.gingersoftware.com/#.VJhxaUgQ>) is platform for writing scientific texts, offers grammar checking, paraphrasing, translation, and a dictionary.
 - Duolingo (<https://www.duolingo.com>) offers free multi-level courses in English, German, French, Spanish, Swedish and other languages.
 - SpeakLanguages (<https://uk.speaklanguages.com/>) is a conversational resource that offers vocabulary with audio guides, language practice with native speakers of 12 European languages.
 - Language Tool (<https://www.languagetool.org>) is an AI-based spelling and grammar checker in more than 30 foreign languages.
 - The Mixxer (<https://www.language-exchanges.org/>) is a Skype communication software, initiated by Dickinson College (USA) for those wishing to communicate in different foreign languages, contains a function of analysing and editing errors.
 - HiNative (<https://hinative.com/>) is a platform for communicating with native speakers of different languages (90 languages), works on the principle of social networks, provides for editing and analysing posts.
 - Engoo (<https://engoo.com/app/daily-news>): provides online, 25-minute private English lessons with a large number of tutors from around the world. It offers flexible scheduling, allowing users to book lessons anytime and from anywhere.
 - LinQ (<https://www.lingq.com/en/>) provides a fun and effective learning experience for all language learners, from beginner to advanced.
 - Loyal Books (<http://www.loyalbooks.com/>): offers 7000 free audiobooks of various literary genres in 28 foreign languages [19].
- Resources for self-study of German:
- DW Akademie (<https://www.dw.com/de/deutsch-lernen>): learning German through audio, video and podcasts, offers a large number of multimedia materials of different levels: news from DeutscheWelle, videos with subtitles, common expressions, dialects, grammar, business German.
 - AudioLingua (<https://www.audio-lingua.eu>): audio podcasts of different levels, on different topics, in different dialects of German.

- GoetheInstitut (<https://www.goethe.de>): free courses, preparation for exams and competitions not only for students but also for teachers of German.
- TestDaF (<https://www.testdaf.de>): preparation for the German as a foreign language test, with sample tasks for each part.
- BBCGerman (<http://www.bbc.co.uk/languages/german/>) introduces German slang, offers a language test, and numerous multi-level tasks.
- Deutschlernenblog (https://deutschlernerblog.de/#google_vignette) - presents interactive tasks for all types of language activities, games, videos, music.
- Deutschlernen (<https://www.deutsch-lernen.com/>) is a useful site for learning German, which offers a test to determine the level of language proficiency, multi-level tasks, video lessons on grammar.
- TheGermanProject (<https://www.thegermanproject.com/>): contains free beginner level German lessons and a collection of fairy tales with English translation and audio.

The future teachers were offered to get acquainted with universal platforms that offer learning different foreign languages.

Thus, the future teachers not only got acquainted with the learning sites for self-study of foreign languages, but also identified those containing interactive tasks for all types of language activities and communication development.

Conclusions. The analysis of psychological and pedagogical literature allowed us to reveal the essence of independent work as an autonomous activity of a student, which is based on independent determination of learning goals, planning, self-organisation, self-control, self-analysis; to identify and justify ways to improve the effectiveness of independent work of future foreign language teachers; to describe online resources for independent development of language skills and speech skills of future teachers

Further research requires an analysis of metacognitive strategies for the development of future teachers of foreign languages.

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ТЕМА 3. ВИКОРИСТАННЯ ІНТЕРНЕТ-РЕСУРСІВ ТА ЦИФРОВИХ ТЕХНОЛОГІЙ ДЛЯ ФОРМУВАННЯ МОВЛЕННЄВИХ НАВИЧОК ТА УМІНЬ.

Мирослова Кірієнко

ВИКОРИСТАННЯ ОНЛАЙН-ПЛАТФОРМИ TED TALKS ДЛЯ РОЗВИТКУ НАВИЧОК МОНОЛОГІЧНОГО МОВЛЕННЯ У ВИЩІЙ ШКОЛІ

У сучасній освітній практиці дедалі важливішим стає впровадження інноваційних технологій та онлайн-ресурсів у навчальний процес. Одним із ефективних інструментів такого типу є платформа TED Talks, яка пропонує різноманітні відеовиступи на актуальні теми від провідних світових експертів та мислителів. TED (скорочення від англ. *Technology, Entertainment, Design*) —

американська некомерційна організація, що проводить конференції з метою поширення цінних ідей («ideas worth spreading») (Rubenstein, 2012, с. 262).

Науковці вважають, що TED-конференції є дієвим засобом розвитку комунікативних навичок у процесі вивчення іноземних мов. У дослідженнях наголошується на зручності платформи: наявність субтитрів, вільний доступ до аудіо- та відеоматеріалів, можливість завантаження файлів, а також проста навігація сайтом. Крім того, цінність ресурсу полягає у змозі слухати мовців із різною вимовою й акцентами, тематичному розмаїтті виступів, логічній структурі презентацій та ефективному використанні візуальних засобів. TED Talks також розглядаються як різновид масових відкритих онлайн-курсів (МООС), які вирізняються високим рівнем інтерактивності (Чухно, 2021, с. 75).

Інтеграція TED Talks у процес навчання іноземної мови сприяє не лише покращенню мовленнєвих умінь, а й формуванню критичного мислення та міжкультурної компетентності, що є ключовими для успішної комунікації в умовах глобалізованого світу. До того ж, робота з матеріалами платформи підвищує навчальну мотивацію, адже здобувачі мають можливість працювати з автентичним, змістовним та цікавим для них контентом — новинами, блогами, інтерв'ю, статтями та відео.

Постановка проблеми. У сучасних умовах реформування освіти особливої актуальності набуває формування практичних комунікативних навичок, зокрема монологічного мовлення як важливого компонента усного спілкування. Проте традиційні методи навчання нерідко виявляються недостатньо ефективними для розвитку цієї компетентності, оскільки не враховують особливостей сприймання і відтворення інформації сучасною молоддю, яка виросла в умовах цифрової культури. Водночас зростає потреба у використанні автентичних, змістовно насичених, мотиваційно значущих матеріалів, що сприятимуть розвитку не лише мовленнєвих умінь, а й критичного мислення, креативності та вміння аргументовано висловлювати власну позицію. У цьому контексті інтернет-ресурс TED Talks постає як ефективний інструмент для вирішення зазначених завдань, оскільки поєднує реальні приклади монологічного мовлення з високим емоційним і пізнавальним навантаженням.

Аналіз досліджень. Різноманітні дослідження в галузі методики навчання іноземних мов (підручники та наукові статті, зокрема роботи О. А. Власюка, О. М. Корніяки, І. В. Ставицької) наголошують на необхідності адаптації навчальних технологій до сучасних реалій, зокрема використання відеоматеріалів, які стимулюють розвиток аудитивної та монологічної компетенції. Серед таких матеріалів особливу увагу привертають TED Talks, що активно використовуються для формування іншомовної мовленнєвої компетенції, як зазначається в роботі О. Коширця. Христич Н. розглядає роль освітніх веб-сайтів у формуванні комунікативної компетентності, а Рідель Т. М. – цифрових ресурсів як засобу адаптації до вимог глобалізації.

В. П. Андрущенко, В. Г. Кремень та В. І. Луговий у підручнику з педагогіки вищої школи акцентують увагу на важливості розвитку компетенцій у монологічному мовленні та застосуванні інтерактивних технологій для навчання вищої школи. Л. Я. Барінова вивчає психологічну компетентність особистості, що є важливим аспектом у розвитку комунікативних навичок, зокрема у контексті міжкультурної комунікації. Окрім цього, важливу роль у формуванні компетенцій відіграють підходи Ф. С. Бацевича, який досліджує основи комунікативної лінгвістики, а також роботи С. Ю. Ніколаєвої щодо методики навчання іноземних мов, де особливу увагу приділено інтерактивним методам та міжкультурній компетенції.

Мета даного дослідження полягає в теоретичному обґрунтуванні та практичному вивченні основних підходів до використання TED Talks у навчанні монологічного мовлення, як такого, що сприяє всебічному розвитку – від удосконалення мовних навичок до розвитку критичного мислення та публічних виступів. Важливим є також необхідність визначити дидактичний потенціал ресурсу TED Talks для розвитку мовленнєвої компетентності.

Виклад основного матеріалу дослідження. Упродовж останніх років платформа TED Talks стала глобальним інструментом для поширення ідей та знань у форматі відеовиступів. Ці матеріали відкривають широкі можливості для викладання англійської мови як іноземної (EFL), сприяючи розвитку мовленнєвих умінь і полегшуючи засвоєння англomовного контенту в доступній і змістовній формі.

Багато виступів TED присвячені питанням особистої мотивації, що спонукає педагогів шукати нові підходи до стимулювання пізнавального інтересу студентів. Залучення цього ресурсу до навчального процесу може суттєво вплинути на формування монологічного мовлення, оскільки TED Talks мають численні переваги: вони забезпечують глибше занурення в мовне середовище та сприяють удосконаленню комунікативних навичок.

Завдяки відео здобувачі не лише опановують нову лексику та граматичні структури, а й занурюються в автентичні контексти спілкування. TED Talks відповідають провідним принципам ефективного навчання: автентичність, наочність, комунікативна орієнтованість, ситуативність, міжкультурний діалог. Окрім цього, виступи надають змогу вивчати особливості публічних промов, розвивати критичне мислення та знайомитися з актуальною, пізнавальною інформацією.

Відео TED Talks передають природну англійську мову з її багатством: ритмом, інтонаціями, акцентами, невербальними сигналами, що значно ефективніше за традиційні навчальні записи. Ці відео залучають глядача емоційно та інтелектуально, що робить їх важливим засобом навчання.

Платформа легко доступна в онлайн-середовищі (зокрема через YouTube), що робить її зручною для використання в змішаному чи дистанційному форматах. Студенти мають змогу ознайомитися з різними стилями мовлення, побачити вживання розмовної лексики, ідіом, фразових дієслів, а також термінології, характерної для різних галузей знань.

Дослідники виділяють низку переваг TED Talks як навчального ресурсу:

1. **Комбіноване сприймання:** поєднання візуального та аудіального каналів сприяє глибшому розумінню матеріалу.

2. **Автентичність:** реальні виступи, створені не для навчання, але корисні в освітньому середовищі.

3. **Реалістичне моделювання ситуацій:** TED Talks можуть бути основою для презентацій, що імітують публічні виступи.

4. **Підвищення зацікавленості:** цікаві теми мотивують до глибшого вивчення мови.

5. **Формування критичного мислення:** аналіз змісту стимулює розвиток когнітивних навичок.

6. **Інтерактивність:** перегляд відео супроводжується обговореннями, зворотним зв'язком і практикою.

7. **Навчання ефективній презентації:** студенти можуть вивчати техніки комунікації й публічного виступу, які демонструють досвідчені спікери.

Загалом, використання ресурсів TED у навчальному процесі не лише прискорює формування компетентності в монологічному мовленні, але й робить цей процес більш інтерактивним, мотивуючим і ефективним. Поєднання слухових і зорових стимулів, змодельовані ситуації реального спілкування та можливість отримати зворотній зв'язок роблять TED незамінним ресурсом для викладання англійської мови.

Окрім того, емоційний вплив відеоматеріалів є важливою їх характеристикою. Будь-яке відео викликає певні емоції та почуття, що стимулюють емоційні процеси в психіці людини. Емоційний компонент здатен підвищувати мотивацію, оскільки, зрозумівши матеріал, слухачі відчують задоволення та бажання продовжувати навчання. Відео також розвиває творчу уяву, спостережливість і здатність концентрувати увагу. А додаткові завдання після перегляду відео допомагають удосконалювати навички монологічного мовлення та адаптуватись до різних комунікативних ситуацій (Бориско, 1988, 46–50 с.)

Фахівці з методики викладання іноземних мов наголошують на важливості використання матеріалів TED Talks завдяки:

- автентичності матеріалу;
- доступності через Інтернет;
- демонстрації прикладів використання іноземної мови носіями, що дозволяє спостерігати вживання слів і виразів у природному комунікативному середовищі;
- соціальній орієнтованості матеріалів.

Використання автентичних матеріалів надає можливість спостерігати за специфікою комунікації та поведінки представників як рідної, так і іноземної культур. Це дозволяє краще розуміти їхні погляди, менталітет і психологічні особливості, які, хоча й є універсальними для всіх культур, виявляються по-різному в кожній з них (Peacock, 1997, pp.144-156).

До переваг використання відеоматеріалів TED Talks, крім уже згаданих, можна додати розширення світогляду завдяки різноманітній тематиці відео; різноманіття акцентів; доступність для будь-якого рівня володіння мовою та зразок монологічного мовлення, адже TED Talks демонструють, як правильно почати промову з використанням клішованих фраз, логічно будувати речення, утримувати увагу слухачів, висловлювати свої думки та завершувати виступ, підводячи підсумки.

Незважаючи на те, що TED Talks роблять вагомий внесок у навчання англійської мови як іноземної (ELL), є кілька аспектів, які вчителі повинні враховувати перед тим, як запропонувати студентам переглянути конкретний виступ.

Малліндер М. зазначає, що використання матеріалів TED-конференцій є дуже ефективним засобом для вивчення англійської мови, проте існують певні потенційні недоліки, які викладачам слід брати до уваги при виборі монологу. До таких недоліків належать: складність розуміння англійської вимови у спікерів, які не є носіями мови, використання мовних конструкцій, які можуть бути не відповідними для рівня здобувачів, надто швидкий темп мовлення спікера, а також складна лексика, що може бути важкою для сприйняття. Крім того, може виникнути потреба у наданні додаткової інформації про доповідача або тему, щоб забезпечити більш глибоке розуміння матеріалу. Викладачам варто враховувати ці аспекти, ретельно підбираючи виступи для аудиторії, щоб уникнути труднощів у процесі навчання та забезпечити максимальну ефективність використання TED-матеріалів у навчанні (Mallinder, 2015).

Тому, оскільки матеріали TED Talks не створені спеціально для навчання англійської мови студентів, учитель повинен враховувати кілька критеріїв під час вибору теми та відео, якщо планує використовувати TED Talks як допоміжний засіб для розвитку монологічних навичок. Серед таких критеріїв слід виокремити:

- зрозумілість мовлення. Важливо, щоб спікер говорив достатньо чітко і зрозуміло, навіть якщо він є не носієм англійської мови.
- актуальність теми. Тема виступу повинна відповідати інтересам та рівню розуміння студентів. Вчитель має оцінити, чи необхідно дати додаткову інформацію щодо контексту або теми.
- швидкість мовлення. Виступи з надто швидким темпом можуть ускладнити сприйняття інформації. Учитель має оцінити, чи буде темп мовлення комфортним для аудіювання.
- тривалість відео. Це один з ключових факторів, що впливають на сприйняття та засвоєння інформації. На початкових етапах навчання, коли тема ще недостатньо знайома, відео часто потрібно переглядати двічі, тому важливо обирати ролики тривалістю не більше 6-7 хвилин. На більш високих рівнях володіння мовою тривалість відео зазвичай збільшується.
- складність лексики. Важливо, щоб лексика була зрозумілою, або ж щоб учитель підготував пояснення складних слів перед переглядом.

- відповідність віковій групі. Вчитель має переконатися, що матеріали не містять ненормативної лексики або контенту, який може бути неприйнятним для аудиторії.

Використання відеоматеріалів слугує не лише джерелом інформації, але й стимулює численні психічні процеси, особливо пам'ять та увагу. Однією з психологічних характеристик відео є його наочність, що поєднує кілька її видів: слухову, зорову, мовно-ситуативну, предметну та образну.

Інтеграція інтернет-ресурсів, зокрема платформи TED Talks, у процесі навчання іноземної мови є надзвичайно важливою для розвитку монологічного мовлення здобувачів. Платформа TED пропонує безліч відеолекцій на різні теми від провідних експертів у своїх галузях. Як зазначають дослідники, TED Talks забезпечують автентичні матеріали, які допомагають удосконалювати мовні навички та збагачувати словниковий запас. Аналізуючи особливості та переваги матеріалів TED Talks, можна вказати на їхнє значення для розвитку монологічного мовлення. Використання TED Talks є потужним інструментом для підвищення компетентності студентів у розумінні глобальних тем та проблем людства, розширення їхнього кругозору, вдосконалення критичного мислення та формування навичок монологічного мовлення.

Завдяки автентичності матеріалів і різноманіттю тем, студенти отримують доступ до необхідного вокабуляру та лексичних одиниць. TED Talks слугують відмінним прикладом монологічного мовлення, дозволяючи студентам не лише засвоювати матеріал з теми, а й вивчати моделі поведінки під час виступів, а також структуру та стиль самого виступу. Це робить процес навчання більш цікавим і мотивуючим, допомагаючи підготуватися до майбутніх викликів у навчанні та житті. На основі аналізу особливостей та переваг матеріалів Ted Talks можна зробити висновок, що їх використання в навчанні монологічного мовлення є дієвим інструментом для підвищення компетентності студентів у глобальних питаннях та проблемах, розширення їх світогляду, розвитку критичного мислення та формування монологічної компетенції завдяки автентичності матеріалу та різноманітності тематики, включаючи необхідний лексичний запас.

Науковці визначають кілька етапів навчання з використанням TED. Перший етап полягає в підготовчому опитуванні: студентам надається інформація про лектора та тему лекції, а також кілька запитань для обговорення. На другому етапі увага акцентується на розширенні словникового запасу відповідно до теми, з введенням активної лексики. Для закріплення нового матеріалу рекомендовано використовувати комунікативні завдання. Третій етап передбачає спільне прослуховування виступу, з вправами на розвиток навичок аудіювання та перевірку правильності сприйняття інформації. На четвертому етапі студенти вивчають коментарі користувачів на YouTube та обговорюють, з чим вони згодні або не згодні. П'ятий етап передбачає використання прослуханого матеріалу для відпрацювання граматичних конструкцій. На завершальному, шостому етапі

студенти повинні активно використовувати отримані знання, навички та вміння у форматі загальної дискусії, що дозволить їм краще зрозуміти та обговорити складні теми.

Українська науковиця Олена Чухно, яка досліджує педагогічні аспекти викладання іноземних мов, виділяє наступні п'ять етапів розвитку навичок монологічного за допомогою матеріалів TED Talks (Чухно, 2021, с. 74-84).

Підготовчий етап - його мета заохочення до перегляду відеофрагменту, подолання труднощів і активізація знань, необхідних для розуміння матеріалу.

Рецептивний етап - студенти переглядають відеофрагмент і аналізують структуру висловлювання під керівництвом вчителя.

Рецептивно-репродуктивний етап - на цьому етапі студенти повторно переглядають відеофрагмент, зосереджуючи увагу на конкретних мовленнєвих елементах і оволодіваючи необхідними діями для створення власного монологічного висловлювання, наприклад, вчаться аргументувати свої думки та формулювати висновки.

Продуктивно-аналітичний етап - студенти створюють власні відеовиступи, аналізують свої монологічні висловлювання або висловлювання одногрупників і надають рекомендації щодо їх покращення.

Корективний етап - він передбачає вдосконалення власної доповіді з урахуванням результатів самоаналізу та рекомендацій інших студентів, з подальшою участю в міні-конференції у форматі TED.

Окрім того, аналіз матеріалів з методики викладання іноземних мов вказує на те, що робота з відеоресурсами в навчальному процесі зазвичай включає три основні етапи:

1. **Переддемонстраційний етап (pre-watching)** – цей етап спрямований на підготовку студентів до сприйняття відео. Завдання на цьому етапі полягають у зменшенні можливих труднощів, таких як лексичні або культурні бар'єри, а також мотивації студентів до перегляду. Викладачі повинні ознайомити студентів з метою перегляду, активізувати наявні знання з теми та зосередити увагу на новій лексиці. Завдання на першому етапі не мають повністю розкривати зміст відеофрагменту або надавати занадто багато деталей, щоб зберегти інтерес студентів до перегляду і запобігти зниженню їх мотивації та негативному сприйняттю матеріалу. На першому етапі навчання монологічному мовленню можна використовувати такі види вправ: коротко охарактеризувати тип відеоматеріалу, надати вступну інформацію про відео, продемонструвати малюнки, фотографії або схеми, які частково розкривають зміст відеофрагменту, створюючи асоціативне поле з теми (Такаесу, 2013, pp.150-162).

2. **Демонстраційний етап (while watching)** – включає вправи, які виконуються під час перегляду відео, основна мета яких полягає у виявленні ключової інформації у матеріалі. Вправи цього етапу покликані розвивати навички виділення основної ідеї, розуміння змісту, аналізу інформації, а також відтворення почутого. Наприклад, це можуть бути вправи на множинний вибір, визначення послідовності подій, заповнення таблиць або пропусків.

3. Післядемонстраційний етап (after-watching) – цей етап спрямований на обговорення й оцінку прослуханого матеріалу. Вправи після перегляду відео мають на меті розвинути продуктивні навички мовлення, такі як переказ матеріалу, коментування, обговорення та оцінка подій, представлених у відео. Також застосовуються творчі завдання, які включають проектні роботи, драматизацію, рольові ігри тощо.

Основна мета роботи з відеоматеріалами – створення умов для занурення студентів у реальне комунікативне середовище. Відеоматеріали дозволяють студентам вивчати мову у контексті, знайомлячись з автентичними ситуаціями. Важливо правильно організувати процес перегляду відео та добирати відповідні завдання для кожного етапу, що сприятиме успішному формуванню іншомовної компетенції у студентів.

Висновки. Застосування ресурсу TED Talks у навчальному процесі позитивно впливає на мотивацію студентів до вивчення англійської мови завдяки його емоційній виразності та здатності викликати щире зацікавлення темами виступів. Відеоконтент дозволяє не лише опановувати мовний матеріал, але й краще розуміти особливості невербального спілкування — жести, міміку, рухи тіла, що є важливою складовою ефективної комунікації.

TED Talks виступає дієвим інструментом формування мовної компетентності, сприяючи збагаченню їхнього словникового запасу, активізації мовленнєвої діяльності та підвищенню інтересу до вивчення мови. Завдяки інтерактивному підходу, використанню аудіовізуальних матеріалів і можливості отримання зворотного зв'язку студенти залучаються до автентичного мовного середовища, що сприяє підготовці до реального спілкування.

Водночас окремі аспекти інтеграції цього ресурсу до освітнього процесу потребують подальшого дослідження. Перспективними є напрями, пов'язані з розробкою завдань, адаптованих до різних рівнів мовної підготовки, типів мовленнєвих стратегій та індивідуальних стилів навчання. Доцільним є також вивчення впливу TED Talks на розвиток інших видів мовленнєвої діяльності – зокрема аудіювання та письма, а також на формування міжкультурної компетентності. Актуальним залишається й аналіз ефективності використання цього ресурсу в умовах змішаного та дистанційного навчання. Крім того, важливим напрямом є підготовка вчителів до роботи з автентичними відеоматеріалами, що вимагає створення спеціальних навчально-методичних матеріалів та програм підвищення кваліфікації.

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THE ROLE OF MOBILE APPLICATIONS AND TECHNOLOGY IN THE FORMATION OF ACADEMIC SUCCESS IN ENGLISH LANGUAGE LEARNING

Problem statement. Formation of academic success is one of the main tasks of modern education. Success in learning contributes not only to improving academic knowledge, but also to the development of critical thinking, independence and social skills necessary for future life and professional activity. In today's world, where technologies are developing extremely rapidly, it is important to pay attention to the integration of mobile applications and technologies into the educational process. They can significantly increase the effectiveness of learning and help students achieve high results.

Mobile applications and technologies have already become an integral part of students' everyday lives. They provide access to educational materials at any time and in any place, create interactive and personalized educational programs that meet the individual needs and interests of each student. The use of mobile technologies in education can stimulate students to actively engage in the educational process, improve the assimilation of material and contribute to the achievement of high results.

However, the effective use of mobile applications in the educational process requires taking into account a number of psychological and pedagogical aspects. Psychological aspects include student motivation, the impact of technology on their cognitive processes and emotional state, as well as issues of maintaining a balance between screen time and other activities. Pedagogical aspects include the development of methods and approaches that facilitate the integration of mobile applications into the educational process, assessing their effectiveness and adapting to the needs of different students.

Purpose of the article. The relevance of the research topic is due to the need for new approaches to learning that would maximize the potential of mobile technologies to achieve academic success. Studying the experience of using mobile applications in English language teaching allows us to identify effective strategies and techniques that can be applied in the educational process.

Presentation of the main material. Academic success is the achievement of significant results in education, covering not only academic achievements, but also

personal growth in the educational environment. It includes various aspects such as good grades, skill development and individual progress. The definition of academic success may vary by educational level (e.g., elementary school, high school, or university) and is often shaped by cultural norms and expectations that influence how success is perceived in different educational settings [8].

At its core, academic success involves both hard work and mental effort over long periods of time. More specifically, it involves the mindset and skills that enable students to:

- focus on long-term goals without paying attention to obstacles
- overcome problems and setbacks to achieve those goals

Academically successful students exhibit certain behaviors:

1. They believe that school helps them both academically and socially. They view school as an integral part of their identity and a pathway to future goals, such as providing for their families or contributing to their community.

2. They devote a lot of time to learning, value effort, and can postpone tasks that will not bring mental benefit in order to acquire knowledge as efficiently as possible. For example, they prefer difficult tasks that contribute to improving skills to easy ones - which are within their comfort zone.

3. They are resilient in the face of difficulties and view failures as an opportunity to learn something new, rather than as blaming themselves for their inability to do something.

4. They know how to stay involved in the long term and how to use new strategies to make effective progress [35; p. 5].

Academic success is influenced by both student ability and the quality of instruction. Psychological traits play a significant role in academic achievement. Studies have shown that traits such as perseverance, conscientiousness, and emotional stability are strongly associated with students' academic success, suggesting that personal qualities can influence how students perceive the learning process.

Individual factors, such as learning styles and motivation, also contribute significantly to educational success. It is important for educators to foster a growth mindset and an internal sense of control in students. Schools should strive to foster intrinsic motivation by intentionally incorporating these aspects into their curriculum [50; p. 87].

Assessment is a key element of the educational process, serving as both a means of learning and a means of testing knowledge. Practical tasks that are clearly relevant to future employment are often more effective than traditional exams. Students are more likely to engage in their own learning when they understand how assessments help build their skills and contribute to their career ambitions [32; c 435].

Assessments provide a structured way to measure student achievement, helping teachers identify areas where students are understanding the material well and where additional support or practice is needed. Assessments, such as tests or class assignments, provide learners with immediate feedback on their progress. This

allows them to identify areas of concern and improve their learning strategies, which greatly increases their chances of academic success [43].

In general, academic success often includes the following elements:

- Achievement
- Learning and acquiring knowledge
- Intellectual growth
- Personal development
- Achievement of goals [8]

In addition to the aspects of academic success discussed above, such as personal growth, skill development, and achieving good grades, there are several other factors that significantly contribute to academic success:

1. Emotional intelligence

It plays perhaps the most crucial role in achieving academic success. With the help of emotional intelligence, students acquire the ability to manage stress, develop problem-solving skills, and do not lose motivation. Students with high emotional intelligence are more likely to recover from academic failures and continue to make efforts to succeed. This emotional regulation not only contributes to academic achievement, but also maintains a stable mental state, which is important for long-term progress in education [37].

2. Extracurricular Activities

Participation in extracurricular activities is another important factor in academic achievement. Sports, clubs, and volunteer work are a few examples of these activities that help develop life skills, including time management, leadership, and teamwork. They also promote critical thinking and creative problem-solving, which can improve children's academic achievement. All of the above help children develop their social skills and self-confidence, making them more proactive and focused on their success [44].

3. Perseverance

Students who are motivated to study hard are more likely to believe that efforts produce results. They are more likely to accept challenges despite setbacks. Such children are more likely to put in the effort necessary to achieve their academic goals in order to achieve academic success [19].

In summary, developing personal qualities such as perseverance, emotional intelligence, and resilience are as important for academic achievement as good grades. Students who are able to control their mental state, remain motivated, and see opportunities for growth in the face of adversity will be considered successful. Participation in extracurricular activities is also crucial because it develops important skills that contribute to improved academic achievement [30]. Ultimately, academic success is a complex process that combines personal growth with academic achievement and is influenced by a number of social, emotional, and individual aspects.

The modern education system is experiencing a wave of digital modernization resulting from rapid technological breakthroughs. Thus, it is becoming increasingly dependent on digital learning tools. The challenges created by globalization affect

almost every aspect of human activity, especially scientific research and education, making them indispensable for the educational process [2; p. 51]. Unlike education in the pre-Internet era, modern education is shaped by the demands and complexities of globalization, which require the development of new approaches and solutions.

With effective and targeted use, advanced technologies, a variety of online materials and online platforms can significantly accelerate progress in education. The integration of technological advances into the educational process will contribute to the development of universal abilities and help students acquire the most important social skills [3; p. 2].

Given that digitalization is predicted to become the main trend in education in the future, it is important to highlight effective tactics for the development of the digital educational cluster [7; p. 917]. However, there are other ways in which digitalization is present in the regular educational process. It is important to clearly distinguish between educational practices and educational strategies when creating standards, norms and rules of digitalization for the education system.

The use of digitalization principles in education necessitates regulatory functioning, which is established in accordance with regulations and standards. When defining standards for digitalization of education, it is important to make sure that these digital mechanisms extend not only to the educational aspect, but also to organizational and administrative and managerial elements. When the recommendations are implemented, they become norms and regulations for organizational, pedagogical, methodological and scientific clusters of the digital educational space. Two regulatory and legal bases are increasingly emerging for the use of digital space in education:

1. criteria and recommendations for the use of digital resources in the classroom and the degree of digital literacy of students;
2. joint interaction between the requirements of traditional and advanced (digital and information technology) education systems [10; p. 4].

The impact of modern technologies on the learning process is large and diverse. Research by Balier and Oz 2018 indicates that digital transformation is changing education through the introduction of digital tools and technologies that create both new opportunities and challenges for teachers and students. The following are the main ways in which modern technologies have impacted education:

1. Improving the learning environment
2. Personalized learning
3. Developing digital literacy
4. Collaborative learning
5. Assessment
6. Teacher training and support

Technology facilitates access to educational resources and materials, increasing interactivity and interest in learning. This also includes the use of mobile applications, as well as digital platforms for distance learning, which allow students to acquire knowledge anytime and anywhere.

The use of new tools allows for a more personalized educational experience, as it allows students to learn at their own pace and according to their own needs, which encourages and motivates independent learning. In the classroom, it helps develop key digital skills that are needed in today's digital environment. In order for teachers to be able to teach children properly, they must also undergo digital literacy training.

To improve teamwork skills, especially during distance learning, teachers can use a variety of devices and programs, such as Breakout rooms on Zoom, or the Padlet forum where everyone can share news and discuss them.

Modern technologies have made it possible to make more adaptive and effective assessment methods possible. Real-time feedback is especially necessary, because the student can personally receive the result without worrying that a third party will have access to this data.

Effective use of technology in the classroom requires ongoing training of teachers as part of the digital transformation. This involves improving the level of qualifications and adapting teaching methods according to the parameters of digital education [25; p. 825].

Before the introduction of innovations, students' access to educational resources was limited. Often, they were limited to educational materials, public libraries, and textbooks provided by the educational institution. But thanks to the development of digital platforms and the Internet, today's knowledge seekers have access to a seemingly limitless amount of information.

Knowledge can now be acquired through a wide range of online resources, including academic publications, educational videos, e-books, educational websites, and more. With materials that may not be available in traditional learning contexts, students can now explore different topics in more depth and from different perspectives [57].

Access to educational technology extends beyond what is taught in school. With platforms like Coursera and Duolingo, where users can discover courses ranging from coding to creative writing, students can now acquire real-world skills. The internet has made learning opportunities more accessible to everyone, regardless of location or financial means.

With the proliferation of digital resources, blended learning has also gained popularity. It combines digital technologies with traditional classroom learning to provide a flexible learning environment [16; p. 279]. For example, students can attend face-to-face classes but use online resources to complete homework, participate in discussions, or review material.

During the COVID-19 pandemic, when educational institutions around the world were forced to switch to online learning, the distance learning approach became very popular. With this method, teachers can transfer knowledge from a distance while maintaining some aspects of face-to-face communication. Because of this, this form is now a standard component in many environments, giving children the freedom of online learning combined with the benefits of in-person learning [42].

In a convenient virtual environment, teachers and students can communicate,

share resources, and leave feedback using platforms such as Google Meet, Google Classroom, Zoom, and others [38; p. 55].

Not only teachers, but also parents should focus on helping children improve their digital literacy as technology continues to permeate the classroom [21; pp. 25-26]. The ability to use and manage technology is an important skill for students in today's digital age. Digital literacy encompasses a wide range of skills, from using simple computer programs to understanding online privacy, choosing reliable sources of information, and using the Internet effectively. Now, in addition to traditional teaching, there is a need to introduce additional disciplines in schools that will include the study of digital literacy. Learners are taught how to conduct research on the Internet, assess the reliability of sources, avoid plagiarism, and maintain confidentiality when using digital content appropriately. In addition, some institutions have introduced subjects that directly prepare students for careers in fields that are developing thanks to technology [42].

To ensure that teachers can effectively impart digital literacy to students, special in-service training courses have also been introduced. Students studying at universities to obtain a teaching diploma now also have subjects that include digital competence. Maintaining current knowledge of the latest technologies and techniques for implementing technology in teaching requires teachers to undergo continuous professional development.

Although modern technologies have brought many positive consequences, the following negative consequences can be highlighted:

1. Potential disruption of attention is one of the main problems. Students who have access to social networks, gaming applications and the Internet can find it difficult to concentrate in class.

2. There are also fewer opportunities for live communication among students, as they spend more time communicating through digital platforms. This change can affect the development of basic communication skills, which are important in both personal and professional contexts.

3. In addition, there is a growing awareness of the problem of information overload. Students may find it difficult to process the large amount of information available on the Internet and to separate reliable sources from fake ones. This can lead to confusion and the possible spread of misinformation.

4. Another issue is the concern about academic integrity resulting from the increasing use of technology in education. The availability of artificial intelligence-based tools and the ease of access to online resources have made it easier for students to use plagiarism or unauthorized assistance during various exams or tests [57].

The impact of modern technology on education cannot be denied. It has completely changed the way teachers teach, how students learn, and how educational institutions operate. Technology has made education more dynamic and adaptable, from personalized learning and better access to resources to team-based learning and improved assessment methods.

But, as with any major breakthrough, there are drawbacks that need to be addressed. Educators are working to address issues such as academic dishonesty,

information overload, and distraction by introducing a variety of rules and integrating technology into the learning process. Digitalization, as long as it is used responsibly, will always be an effective tool that improves education and prepares children for a future in a technological world.

The rapid development of technology has led to significant changes in the way learning takes place. From a relatively unpopular phenomenon in its early days, mobile applications have become one of the most important tools in the educational process, creating new ways to engage students, facilitate learning, and access resources. As the use of technology becomes more widespread, it is necessary to understand the psychological implications. This section discusses how mobile applications affect student motivation and engagement in learning, cognitive development, and changes in pedagogical approaches at the secondary school level, and examines their integration, potential advantages, and disadvantages.

Motivation is a very important factor that contributes to learning and achievement. Mobile applications can significantly increase it by creating a vibrant environment that actively engages students in the language learning process and makes it interactive. The implementation of gamification has proven effective in maintaining interest. For example, Duolingo includes game design elements such as points, badges, and competitive leaderboards to make learning more interesting. Indeed, this approach not only engages students, but also provides intrinsic stimulation, as children are rewarded for their efforts and achievements [41; p. 3026].

Increasing student motivation is an integral part of the learning process. The use of new educational mechanisms, such as gamification, can be one way to do this. It allows for the introduction of game-like features, including scores, levels, and meaningful narratives, into standard learning management systems and virtual learning environments. This is supported by the fact that gamification in an educational environment cannot maintain its nature without the intentional participation of students [52; p. 756]. Since the gamification approach to learning was developed in response to the era when students choose to play games while learning, it can also be applied to higher education. This strategy aims to enable learners to discover their talents in the learning process with additional interest in learning [33; p. 1-2].

Gamification incorporates game elements, usually in “non-game” contexts, to increase motivation and engagement in learning. Students who use gamified mobile applications tend to have higher intrinsic motivation, as such applications provide reward mechanisms that promote an increased desire to learn. Thus, increased motivation can be correlated with improved academic performance of students, as they are more likely to invest more time and effort in their education.

Mobile applications have the greatest impact on students’ cognitive skills and self-regulation. They provide opportunities for individualized learning where each person is free to determine the pace and complexity that suits them. This promotes the development of different student learning styles and autonomy. This is important for achieving effective results, as the student takes ownership of the learning process,

thus improving their motivation and participation.

In addition, mobile applications provide real-time feedback. Timely feedback tracks the progress of students, helping them to increase their intrinsic motivation for further learning [51; c 78].

Research suggests different strategies for using technology to enhance student learning. Eight key areas have been identified that help teachers effectively integrate technology into the classroom. These include overcoming fear of change, mastering basic skills, personalizing technology use, adapting new learning models, focusing on learning approaches, creating a positive environment, promoting motivation, and providing appropriate support. Bitner and Bitner (2002) examine each of these aspects in detail and explain their importance for successful technology implementation, which enhances learning opportunities and provides an adaptive teaching environment [29; p. 96]. In their study, Klopfer (2009) and colleagues examined how today's students have become fully integrated into the digital world that has become a familiar part of their daily lives. The researchers noted that many students use new media and technologies to create, learn, and communicate in new ways that have become integral to their thinking and behavior. Despite some resistance to the introduction of these tools into the educational process, research highlights the significant educational potential of technology, which has been proven in various fields. Klopfer and others argue that although lessons can be conducted without these technologies, the absence of tools such as digital games in the classroom creates a gap between traditional teaching methods and the modern dynamic ways in which students interact with the outside world. This gap can limit students' ability to connect learning to real life, socialization, and achievement, which highlights the value of integrating digital technologies to improve the effectiveness of teaching in the classroom [41; pp. 1-2]. Despite the above-mentioned benefits for increasing motivation, simply providing students with computers and access to the Internet does not automatically improve academic performance. While this access provides many benefits for learning, it can also exacerbate inequalities. Students with limited access to technology at home may find it difficult to keep up with their peers, which may have a negative impact on their academic performance [45; 62].

In adolescence, learning foreign languages is often accompanied by changes in the psychological state and behavior of young people, which are associated with active personal development. The formation of a sense of adulthood, the expansion of social connections and the emergence of new interests, which are not always related to education, can affect the level of motivation. This is likely to result in a decrease in attention to schoolwork, which, in turn, is reflected in academic performance. Often, such changes are accompanied by misunderstandings with parents and teachers, as adolescents begin to strive for greater independence, which can create tension in relationships and cause certain conflicts [11; p. 163-164].

Teachers also face difficulties because modern technologies and the Internet have become an integral part of students' lives, so it is important for teachers not only to adapt to these changes, but also to use them to improve the quality of teaching

[40; p. 29]. Although teachers have all the necessary tools available to replace traditional approaches with more innovative and creative teaching methods, certain obstacles may still arise, because the latest teaching methods must correspond to the level of knowledge of students and encourage them to active learning and arouse interest in the subject [22; p. 25].

Mobile applications have become an indispensable tool in the process of learning foreign languages, opening up new opportunities for individualizing learning and increasing efficiency. In addition to common advantages such as accessibility, flexibility in use and the ability to learn anytime, anywhere, each application has its own unique features that can be useful for different types of learners and learning methods [6; p. 192].

Technical resources contribute to the development of listening skills by watching videos, listening to audio, recording voice excerpts and creating videos. They are especially useful for those who want to improve pronunciation, recognize sounds by ear and combine the sound and visual image of a word. Some of the most effective programs are Sounds Right (British Council) and Sounds: Pronunciation App (Macmillan Education), which contain interactive phonetic tables of British and American English, as well as exercises, games and tests. For the development of listening comprehension skills, programs from the BBC, such as Learning English for BBC and 6 Minute British English, are very useful, offering authentic audio, video and text materials. These applications also contribute to the study of vocabulary, grammar, the development of communication skills and the improvement of speech, covering important linguistic and cultural aspects of learning [6; p. 227].

However, like any tools, mobile applications have not only advantages, but also certain disadvantages that should be considered when choosing a platform. These include:

1. The small size of the screen limits the possibilities of displaying content;
2. Devices quickly discharge;
3. Information on mobile phones is easy to lose, while computers store data more reliably;
4. Working with graphic elements is difficult;
5. New applications are often not supported by older device models;
6. Wireless networks can be slower under high load.

In addition to technical difficulties, there are also social ones: limited experience in using such technologies in education, data security issues, and the need for regular updates due to the rapid development of mobile technologies [13; p. 249].

Next, we will consider specific applications used for learning foreign languages, as well as analyze their main advantages and disadvantages, similarities and differences, and pay attention to programs whose initial purpose was not language learning, in order to determine which of them are best suited to achieving specific educational goals.

Google Services - a comprehensive tool for educational purposes

Google offers a wide range of services that integrate with each other and

create a convenient ecosystem for the educational process. Among them are Google Forms, Google Classroom, Google Docs, Google Sheets, Google Presentations, and Google Meet. Let's consider in more detail how each of these tools helps to increase the effectiveness of learning.

Google Forms is one of the most popular platforms for creating tests and surveys in the educational environment. It is used both in classrooms and during distance learning.

Benefits:

1. Integration between applications. Google services such as Classroom, Forms, Docs, Sheets, Presentations, and Meet create a convenient ecosystem where all tools easily interact with each other. This allows teachers to combine materials, assignments, tests, and virtual meetings in one place, providing a systematic approach to learning.

2. Ease of use and intuitive interface. Most Google services have a simple, intuitive interface, allowing teachers and students to quickly master the functionality without the need for special technical knowledge. This is especially important in a distance learning environment, where minimizing the complexity of mastering new tools is critical.

3. Accessibility and free access. The basic functions of Google services are free, which allows educational institutions and users to access the basic tools without additional costs. This makes Google services an attractive choice for educational institutions with limited financial resources.

4. Support for real-time collaboration. Most Google apps (Docs, Sheets, Presentations) allow multiple users to edit documents simultaneously, which is ideal for group work, projects, and discussions. Students and teachers can add comments, correct errors, and interact directly in the document, which contributes to better exchange of ideas and student engagement [14].

5. Automatic saving of changes. All changes made to documents are saved automatically, which prevents data loss in the event of technical problems. This ensures reliable information storage and allows teachers and students to work without fear of losing their work [39].

6. Support for data analysis. Google Forms and Sheets allow you to automatically collect and analyze student responses, which facilitates the process of tracking progress, preparing reports, and building statistics. This provides teachers with a convenient tool for assessing student knowledge and identifying gaps in learning. [4]

7. Possibility of conducting distance learning classes. Google Meet provides the ability to organize video conferences for remote lessons and discussions. Video meetings can be created directly through Classroom, which provides an integrated approach to organizing the learning process, especially during online learning [17].

Disadvantages:

1. Dependence on a stable Internet connection. Most functions of Google services require constant access to the Internet. In regions with unstable or limited connectivity, this can be a serious obstacle to the effective use of these tools.

2. Limited formatting and design capabilities. Compared to professional programs such as Microsoft Office, Google Docs, Sheets, and Presentations have less developed functions for complex formatting and document design. This can be a disadvantage for users who need advanced design capabilities.

3. Limited functionality in free versions. Some advanced features are available only in paid Google Workspace subscriptions. This can limit the capabilities of educational institutions that do not have the financial resources to pay for a subscription [31].

4. Data privacy and security issues. Storing sensitive information on third-party servers can raise privacy and data security concerns. Although Google implements security measures, risks of information leakage still exist.

5. Limited interactivity in some applications. For example, Google Forms does not support gamification and interactive elements, which can reduce student motivation compared to other platforms such as Kahoot [12; p. 29].

6. Difficulty integrating with other platforms. Although Google services integrate well with each other, integration with external platforms may be limited or require additional settings.

Miro Board. An interactive online whiteboard that allows you to create visual presentations, brainstorm and discuss in real time.

Advantages:

1. Development of creative abilities. Studies by Malykhinoy, Aristova and Rogova (2023) show that the use of Miro contributes to the development of students' creative skills within the framework of problem-based and project-based learning, involving them in active problem-solving and information analysis.

2. Promoting cognitive activity. Joint tasks and interactive interaction, in particular during distance learning, contribute to the effective assimilation of material, the development of critical and creative thinking.

3. Providing flexibility in blended learning. Miro allows you to organize effective blended learning in schools, providing convenient access to materials and interaction between students and teachers, the results of work are stored in a cloud environment.

4. Encouragement of cooperation and support for feedback. Miro creates opportunities for interactive interaction, allowing students to participate in collective activities, receive feedback and improve their skills in planning and analyzing projects [5; p. 53].

Disadvantages:

1. A large number of functions can complicate the learning process for beginners.

2. The basic version has a limit on the number of boards and some tools, which makes it impossible to use the program only for free

3. In different operating systems, the copy functions are slightly different.

Padlet

A virtual board used for collective work and exchange of ideas in the format of images, videos, text and links.

Advantages:

1. Ease of creating boards for exchanging ideas and interactive discussions.
2. Support for multimedia content (images, videos, text), which increases student motivation.
3. Simple interface and support for visualization of ideas [1; p. 16-17].

Disadvantages:

1. Paid subscription required to create more than a few boards.
2. Limited options for structuring large projects.
3. Lack of notifications about new assignments, which can lead to situations where students are not notified of changes to assignments or new comments from the teacher.
4. Inconvenience due to the visibility of comments and corrections: students may feel embarrassed if classmates see their mistakes and teacher comments. This can affect students' confidence, especially during public discussions.
5. Lack of some features: Padlet helps improve written work, but has limited functionality, for example, no word count, small writing space, limited effects for formatting work, and insufficient options for uploading images [1; p. 17].

Kahoot

A platform for creating interactive quizzes with gamification elements that increases student engagement and allows for testing knowledge in a playful way.

Advantages:

1. High level of engagement. The main advantage of Kahoot is its ability to keep students' attention and involve them in active participation in classes. Teachers note that the platform helps maintain students' interest, and also provides the opportunity to work in a comfortable environment, since the answers are anonymous. This contributes to creating a stress-free atmosphere that supports student engagement and activity [20; pp. 717-718].
2. Kahoot helps to make lessons less monotonous by introducing elements of play and competition, which has a positive effect on class dynamics. Teachers note that the platform is able to "stir up" the audience and raise the energy level of students, maintaining a high interest in the material [27; p. 380].
3. Many teachers find that Kahoot motivates students because of its interactive elements, such as music, graphics, and a scoring system. The use of audio and visual elements enhances the sense of play and makes learning fun and engaging [61; p. 738].
4. Kahoot provides instant feedback to students after each question, allowing them to see their results immediately. This not only helps students learn better, but also allows teachers to track progress in real time [63; p. 603].
5. Kahoot helps increase energy levels among students by creating a fun learning environment that helps prevent drowsiness and maintains interest in the lesson.
6. Convenience for revision: Kahoot allows students and teachers to review the results after each question, making the platform a useful tool for revision and consolidation of knowledge

Disadvantages:

1. Some students may encounter technical difficulties or problems accessing Kahoot, especially in case of network congestion or unstable Internet [34; p. 33].
2. While using Kahoot, students may be distracted by other applications or social networks, which can reduce concentration and learning efficiency [56; p. 20].
3. Using Kahoot may lead to shorter periods of concentration, as students get used to the game-like format of learning and may perceive it only as a game [53; p. 152].
4. Limited design options. Some teachers believe that Kahoot's design is more suitable for younger students and does not always respond to meet academic standards.
5. Establishing expectations for learning. Using Kahoot can create expectations in students that learning will always be in a game format, which can create difficulties when returning to traditional methods [55].

Wordwall and Bamboozle. Popular platforms for creating interactive exercises and games that help teachers engage students and diversify the learning process.

Advantages:

1. Variety of templates. The Wordwall platform offers over 30 templates for creating different types of exercises, such as quizzes, crosswords, puzzles, which allows you to adapt the materials to specific learning goals and the level of students. This makes the platform useful for teaching different disciplines [58].
2. Ease of content creation. Bamboozle allows you to quickly create interactive games, which is suitable for younger students. Teachers can set up team competitions and use games to quickly test knowledge without requiring deep technical skills [24].
3. Support for team play. The platforms allow you to organize team competitions, increasing student motivation and making learning interesting due to elements of competition [36].
4. Access to a library of ready-made materials. Both platforms provide access to a large library of pre-made exercises and games that can be adapted for your own use. This is convenient for teachers who need quick solutions for their classes.

Disadvantages:

1. Wordwall does not allow teachers to set the pace of the lesson, as is possible in Kahoot or Quizizz. This means that during lessons where teachers want to explain every question, Wordwall can be inconvenient [23].
2. Limitations in free versions. In Wordwall, users without a paid subscription can only create up to five of their own resources, which forces them to edit existing content, losing previous exercises. Bamboozle also limits users in the types of games available and the number of teams (up to four), which is not always suitable for large groups [26].
3. Lack of a question import function. Unlike Kahoot or Quizlet, neither Wordwall nor Bamboozle supports importing questions from external files, which forces teachers to enter information manually, especially if they want to use

voluminous material.

4. Limited text formatting capabilities. Wordwall does not support the use of text styles such as underline, italics, or bold, which can limit the visual structuring of the material and affect readability.

5. Lack of tools for monitoring progress. Baamboozle does not offer the ability to track student progress, which makes this platform less effective for assessment compared to analogues such as Kahoot [18].

Kami and PDF Reader. Tools for working with PDF documents, but they have different functionalities and purposes.

Kami is a cloud service that allows users to view, annotate, and edit PDF documents directly in a web browser. It integrates with platforms like Google Drive and Google Classroom, making it popular among educators for collaborative work and interactive learning. Kami offers tools for adding comments, drawing, highlighting text, and even voice notes, which facilitates active interaction between students and teachers.

PDF Reader is a general term for programs designed to view PDF files. Programs like Adobe Acrobat Reader, Foxit Reader, and others allow you to open, view, and print PDF documents. Some of them also support basic annotation features, but usually do not have advanced collaboration capabilities or integration with educational platforms.

Key differences:

1. Functionality. Kami offers advanced annotation and editing tools, while standard PDF readers are mostly limited to viewing and basic annotations [59].

2. Kami is designed for real-time collaboration, which is especially useful in an educational environment. Regular PDF readers do not have such capabilities.

3. Kami integrates with educational platforms such as Google Classroom, which simplifies the learning and interaction process. Most PDF Readers do not offer such integration.

4. Accessibility. Kami runs in a web browser, making it accessible on a variety of devices without the need to install additional software. PDF Readers usually require installation on a specific device.

So, the choice between Kami and a standard PDF Reader depends on your needs: if you need advanced annotation and collaboration tools, especially in an educational context, Kami will be the better choice. If you need a simple tool to view PDF documents, a standard PDF Reader will suffice [46].

Zoom, Skype, Microsoft Teams, and Google Meet. Zoom is one of the most popular video conferencing tools due to its high video and audio quality. The free version of Zoom allows meetings with up to 100 participants, but with a 40-minute limit. Zoom also has virtual backgrounds and webinar capabilities, making it popular with educators and large teams. However, Zoom has faced security issues in the past, although these issues have been partially addressed [65].

Skype is one of the first video calling and messaging services that has since become a convenient tool for teamwork. It supports up to 50 participants in the free version and allows file sharing, chat, and calls within other

Microsoft products. However, the Skype interface is often perceived as outdated compared to other modern video conferencing platforms [48; pp. 85-87].

Microsoft Teams is deeply integrated with Microsoft 365 and is a great fit for organizations using this suite of products. Teams supports up to 300 participants in standard meetings and provides the ability to co-edit documents, chat, and a high level of security. This platform is ideal for large teams working on joint projects, but new users may need time to master all the features [64].

Google Meet is part of the Google Workspace ecosystem, which makes it convenient for those who actively use Google services. In the free version of Google Meet, up to 100 participants with meeting durations of up to 60 minutes are supported, while the paid version has expanded capabilities (for example, meeting recording is added). Google Meet stands out for its ease of use, providing high-quality communication without unnecessary settings [54].

Ultimately, the choice between these platforms depends on the needs of the users. Zoom and Google Meet are well suited for medium-sized video conferences and educational purposes. Microsoft Teams is best suited for organizations using Microsoft 365 and requiring advanced teamwork capabilities, while Skype is a more versatile tool for small groups and in-person meetings.

YouTube and TikTok. These social networks have become essential tools in modern education, each with unique features that suit different learning styles and preferences. YouTube, launched in 2005, is now one of the most visited sites in the world, allowing educators to create and share detailed educational content with students and a global audience [60; pp. 100-102]. It supports the format of longer videos, making it ideal for in-depth explanations and lecture material. TikTok, launched in 2016, focuses on short, dynamic videos that appeal to a younger audience in particular. Educators use TikTok's short format to teach concepts in an engaging, accessible way, often using visuals, music, and animations to capture attention [28; pp. 249–251]. YouTube supports a more traditional teaching approach, while TikTok promotes spontaneous, active learning, making the two platforms complementary tools in digital education.

Academic success is a complex and dynamic process that combines high academic performance, emotional resilience, and self-improvement. It is not just a set of grades or honors, but much more – deep personal growth, the ability to adapt, solve complex problems, and overcome difficulties, while maintaining long-term motivation.

Modern research confirms that psychological aspects, such as perseverance, emotional intelligence, and readiness for change, significantly affect student success. Therefore, the role of teachers is not only to transfer knowledge, but also to create a supportive environment that promotes students' intrinsic motivation and their sense of control over their own learning. Teachers who encourage students to think, develop themselves, and find new ways help form the foundations for successful careers and personal growth.

Conclusions. The integration of modern technologies adds flexibility and convenience, facilitating access to resources and developing important digital skills.

Technology opens up opportunities for personalized learning that takes into account individual needs and the rhythm of the learner, helping everyone achieve meaningful results. However, excessive digitalization can also have a downside: it raises questions about data privacy, can overload with information and requires a high level of digital literacy. This poses a challenge for educators not only to integrate the latest teaching methods, but also to teach students to use digital tools rationally, while maintaining a balance between innovation and traditional approaches.

Therefore, academic success is a complex phenomenon that combines the desire for personal development, the ability to adapt to new requirements and the effective use of technology in learning. In the conditions of rapid technological progress, it is the combination of traditional methods with modern approaches that will ensure effective learning and prepare students for future challenges.

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Olha Kudelska

THE PROSPECTS OF INTERNET EDUCATION IN ENGLISH LANGUAGE TEACHERS' TRAINING

The present prompts us to adapt to new conditions. Due to the current changes and the transition to online learning, there is a need to develop expertise and skills in the area of digital education. To ensure the appropriate quality of the educational process, a modern teacher must be competent in using smart technology tools. When used properly, this type of educational process arrangement enhances students' comprehension of the subject matter. After all, it provides an opportunity to stimulate the primary types of information perception, specifically improving material retention at the visual level. The variety of internet resources and platforms for learning foreign languages provides teachers with effective tools that improve students' comprehension of the material. The issue of using smart technologies and internet education is directly raised by both domestic and foreign scholars.

According to A. Tverdokhlib, innovative technologies are shaping today's educational trends. L. Lishchynska's research describes modern internet resources and innovative teaching methods for preparing specialists to conduct distance education. A. Diallo suggests considering innovative technologies specifically as a means to improve foreign language learning. His views are shared by R. Amin and R. Parvin.

The relevance of the study's subject matter is determined by the social significance of internet technologies in the innovative paradigm of education under the influence of integration and globalization processes in the context of rapid social changes.

Considering the sudden shift to a distance learning format, the demand for internet products aimed at the educational sector has increased. In light of this, internet services offer a greater number of new platforms and resources for conducting online learning and directly studying foreign languages.

The study's goal is to investigate the possibilities of incorporating online learning components into English language teacher preparation programs and to highlight the benefits and drawbacks of this method of structuring the teaching process for future English language instructors.

Internet education is the process of learning in a virtual or networked environment in which teachers and students participate while physically located in different places [1]. In addition to distance, researchers also claim that participants can be separated by time [2].

Internet education is carried out through many different approaches for various user groups. The differences lie in the content and user interface, as well as in the teaching styles and methodology of the instructors. Definitions related to internet education vary greatly, reflecting the ongoing evolution of technology, advancements and variations in online learning methodology, and the interaction between organizations providing online learning services and institutions, individuals, and learners who use these services.

This format offers participants in the educational process unlimited sources of information, a variety of multimedia tools, and flexibility in the educational process. The distance learning process involves the use of various information and educational environments: "Moodle", "Docebo", and "Teams". Some of them are billed, but you can also use free platforms, such as "Google Classroom". The "LMS Collaborator" platform is a popular choice among higher education institutions in Ukraine.

It can function as a complete online educational environment with flexible integration capabilities. By connecting a higher education institution to the specified platform, educators gain a corporate portal for all participants in the educational process with capabilities for assessment, communication, and the provision of basic learning materials.

It's important to draw attention to contemporary educational approaches and formats that enhance speaking and pedagogical abilities. With more than 250 courses in a variety of subjects, "Prometheus" is one of the top information and learning platforms in Ukraine. Since the learning format gives students the ability to work at their own pace, it also makes it possible to arrange the process in a way that is convenient for them, which is equally significant. Additionally, as the data is synchronized, you can operate on the platform from a mobile device as well as a home computer.

After completing the course, the learner retains access to the materials, so they can return to the course at any time. This website provides an extensive array of development opportunities for aspiring English teachers. Information is available for free as well as for an expense. Courses created in partnership with the online portal "Coursera" which offers English-language courses from top universities worldwide,

including Yale, Harvard, Cambridge, and others, make up the majority of the paid courses. The following courses are specifically designed for educators: “Implementing Innovations in Schools”, “Media Literacy for Educators”, “Strengthening Teaching and Organizational Management”, “Successful Teaching – Simple Recipes for Everyday” and “Design Thinking in Schools”. The following programs are worth considering when discussing English courses for teachers: “English for STEM (Science, Technology, Engineering, and Mathematics)”, “English for Media Literacy”, “English for Career Development” [3]. These classes aid in vocabulary growth, auditory comprehension of foreign languages, speaking practice, and the development of critical thinking since they expose students to scenarios that call for unconventional decision-making and critical thinking. Students can use the above-mentioned platform individually for self-education, but there is also a corporate learning function where an instructor can offer a course and adjust it together with the service staff.

The World Wide Web provides an opportunity to communicate in an authentic language environment, which is an undeniable stimulus and motivation for students learning foreign languages. The “e-Twinning” platform offers international collaboration for teachers, college and higher education staff working in the pedagogical field. Launched in 2005 as the main action of the European Commission's e-learning program, "eTwinning" has been co-funded by Erasmus+, the European program for education, training, youth, and sport, since 2014 [5]. “eTwinning” promotes school collaboration in Europe through information and communication technologies (ICT), providing support, tools, and services for schools. eTwinning also offers free and continuous online professional development opportunities for educators. Teachers and students have the opportunity to join the European community to communicate and collaborate with colleagues from abroad [5]. With “eTwinning Live”, teachers can create their own projects focusing on various topics and key competencies, collaborating with two or more teachers and their students.

The participants can work with peers from different nations using the project method, which motivates them to communicate only in a foreign language.

When students perceive the usefulness of the knowledge they have gained, they become highly motivated to study a foreign language as a result of the conditions established. The project topics can vary according to the program's needs, but the portal operates in 14 main areas, including:

- Innovative Classroom;
- Educational Entrepreneurship;
- Inclusive Education;
- Sustainability in Schools;

This platform enables interdisciplinary integration with topics like pedagogy and foreign language teaching methodology in addition to language acquisition. In the future, prospective foreign language teachers may use this platform for their professional endeavors.

Furthermore, teachers can join the “School Education Gateway” project, which was developed by the founders of “eTwinning”. The platform offers the following resources for teachers:

- reports on the latest research, teaching materials created within the framework of European projects and training courses, as well as the European Toolkit for Schools with materials on preventing students from dropping out; a teacher academy offering free online courses and webinars developed by experts;
- Erasmus+ Opportunities, consisting of three practical tools (course catalog, mobility opportunities catalog, and strategic partnership search) to help schools prepare for their Erasmus+ programs [5].

It is crucial for language majors to practice their phonetic skills. The “ELSA” platform is one of the online learning resources that can aid in the development of this ability. ELSA, English Language Speech Assistant, is a program designed to improve pronunciation. ELSA's artificial intelligence technology was developed using the voice data of people who speak English with different accents. This allows ELSA to recognize non-native speakers' language patterns and correct pronunciation [6]. This app covers all important speaking skills: pronunciation, intonation, word stress, listening, and contextual vocabulary. Learners receive immediate feedback. Furthermore, artificial intelligence predicts your IELTS score.

The app contains over 200 topics and over 5,000 lessons accessible from any mobile device, allowing students to easily practice their skills in any environment that is convenient for them. Teachers can organize a corporate learning mode by connecting students to the class. The program offers the opportunity to develop your own curriculum, where specialists select content according to needs, based on the students' level and the curriculum. As an administrator, an instructor can create customized word lists to share with students, aligning with the current curriculum. It's worth noting that the instructor can learn about students' study time and progress through real-time analytics.

This application would be appropriate for use in courses such as “Practical Phonetics” and “Practical English Course”. For example, the “Practical English Course” (first year of study), developed by the Department of English Philology at Mykhailo Kotsiubynskyi Vinnytsia State Pedagogical University, contains 7 thematic units. The platform offers pre-designed lists of words, expressions, and role-playing situations on the topics of “Education”, “Meals and Cooking” and “Daily Routine”, which correspond to the topics suggested to first-year students. In this case, the program ensures the acquisition of vocabulary, and the development of phonetic and speaking skills.

When used in a practical phonetics course, this application provides theoretical material in the form of video lessons recorded by native-speaking instructors, explaining the peculiarities of pronunciation of various sounds and intonation patterns. Special attention is also given to stress in individual words and entire sentences. On average, 30 exercises are allocated for each sound to identify, differentiate, repeat, and reproduce sounds in words and sentences with immediate

feedback. Next, students are presented with thematic situations in which they can practice sounds and acquire new speaking skills.

In addition to training individual sounds, the platform offers improvements in intonation skills. Every day, learners have the opportunity to practice 7 different types of intonation patterns, but it's possible to customize the course around a specific topic, such as “intonation in questions”.

The British Council offers a range of online courses in the field of foreign language learning and teaching methodology. The “Learn English Podcasts - Free English Learning” app provides learners with materials to improve their listening skills in the form of podcasts. Podcasts are presented in segments so that students can focus their attention on a specific topic. Listening to each episode concludes with a test in the form of a multiple-choice, true or false activity, or a fill-in-the-gaps exercise. Podcasts are available both online and offline, provided you download the materials to your smartphone in advance. A significant advantage is that students can use the application at their convenience, even without internet access.

Another app for developing listening skills from the British Council organization is “LearnEnglish Videos” You can find mini-series to watch in English with subtitles on the platform. The video topics vary, so students have the opportunity to choose the one that suits their needs. The convenience of this application lies in the fact that a student can adjust the playback speed of the video file themselves.

A popular resource for learning grammar from the British Council is “LearnEnglish Grammar”. At the beginning the application offers testing to determine the language level of the learner. Based on the test results, a course is tailored to the user's needs. However, the app's functionality allows you to independently choose individual topics to study. Courses are available for all levels, from A1 to C2. Students can engage in self-study, as the application automatically corrects errors, but there is also the possibility of consulting a tutor who can help adjust the learning course.

It is worth outlining the main advantages of using internet education when learning English:

- the ability to organize an individual and personalized approach to learning;
- flexibility of the educational process;
 - receiving immediate feedback;
 - the ability for the learner to track their learning progress;
 - increased level of learning autonomy.

It can be stated that in today's reality, the quality of future specialists' education depends on the proper organization of the distance learning process. Integrating online learning into the educational process requires new approaches to presenting and processing new material by learners. The use of internet education during classroom sessions and independent student work, thanks to the personalization of learning materials, contributes to increased motivation for studying disciplines.

Potential avenues for future study on this subject include analyzing the effectiveness of using the suggested learning platforms and educational environments; identifying the shortcomings of this learning format and the difficulties that may arise during the educational process. The efficiency of using online resources for group projects and individual student work should also be compared.

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EMBRACING AI TOOLS IN HIGHEER FOREIGN LANGUAGE EDUCATION

Today, we are witnessing a new technological revolution based on artificial intelligence that is sweeping across all areas of the world's economy and social life. It ushers in a new stage of development of modern civilisation, where the degree of AI implementation is a criterion for qualitative progress. This makes it necessary to introduce changes in the professional training of specialists, including foreign language teachers, so that they can meet the requirements of the present and future and be ready to use the latest digital technologies in the educational process.

Analysis of recent research and publications. Despite the relatively short period of time that artificial intelligence has been used in the educational space, researchers are actively studying and highlighting various aspects related to it and its impact on foreign language learning and teaching.

O. Shum [15], N. Akopyants [1], A. Brutman and T. Naumchuk [2], O. Yefimova and S. Zhytska [7], N. Sherstyuk, A. Bondar and I. Pylypenko [14] have revealed the advantages and disadvantages of foreign language training using artificial intelligence.

M. Kademina, I. Vizniuk, A. Polishchuk, S. Dolynnyi revealed the meaning of the concept of 'artificial intelligence', described Duolingo as an AI technology and various online platforms for learning a foreign language [10].

O. Zubenko described the use of Pearson's MyEnglishLab interactive platform for learning a foreign language as an example of the introduction of AI into the educational process [9].

I. Zhukevych and O. Spiricheva [8] provided a general analysis of AI tools for the development of students' speaking skills and developed recommendations for improving the use of these tools.

T. Glazunova, S. Kuzmina and T. Dovhaliuk developed and described an algorithm for students' interaction with the GPT chat in the process of forming oral competence based on the TBL approach, which uses practical problem-based tasks with real-life situations [3].

C. Sabat, N. Moroz, and R. Luciw reviewed chatbots that can contribute to the development of higher education students' speech skills (Virtual Talk App (App Store), Mondly or Memrise, Babbel, and Duolingo) and AI tools that allow teachers to quickly create a variety of teaching materials (Twee, Opus.Pro) [12].

O. Khoroshailo and S. Kochergina described interactive exercises and activities for students to train foreign language speaking, listening, reading, and writing skills based on GPT chat [13].

V. Drozdova, K. Rudnytska and I. Roskvas classified and characterised digital tools that are implemented in the educational process of teaching foreign languages (ChatGPT, Opus. Pro, Stable Diffusion, Quizalize, Duolingo, RosettaStone, Memrise, Busuu), text creation applications (Quizizz, Flipgrid, EdPuzzle); infographic and presentation software (Creately, Canva, Piktochart, PearDeck); online tools for creating game exercises (Kahoot, ScatterShee, LearningApps, Wordwall) [6].

According to researchers, one of the advantages of artificial intelligence is its ability to support inclusion, personalise learning, and provide content that meets the needs and pace of learners [17]. T. Dovhaliuk, A. Lisnychenko, and T. Glazunova examined AI-based digital technologies aimed at helping students with special educational needs in the process of learning English [5].

Scholars note that artificial intelligence is a revolutionary tool whose role in education tends to grow [4], and its use will radically change approaches, teaching technologies, and teacher training [7].

Identification of previously unsolved parts of the overall problem. At the same time, we note that there are few scientific papers that would broadly describe the role and approaches to the use of AI in the education system; there are few criteria for choosing AI tools for teaching foreign languages. In addition, technological development contributes to the fact that AI-based educational tools are constantly improving, new online applications, platforms, chatbots for teaching and learning foreign languages appear, and these need to be covered.

Formulation of the objectives of the article (statement of the task). Given the above, the objectives of the article are as follows: 1) to clarify the role and

approaches to the use of artificial intelligence tools in the educational process and describe the criteria for choosing them for teaching foreign languages; 2) to characterise a number of AI-based tools for developing students' foreign language skills and for assisting teachers in planning and organising the educational process.

Summary of the main research material. Domestic and foreign researchers note that with the emergence of AI technologies in education, changes are taking place in the very system of relations between the student and the teacher [4].

According to D. Clarke, a characteristic feature of the new educational system is the transition from the classical dyadic relationship - 'human teacher' and 'human student' - to a triadic relationship: 'human-teacher', 'human-student' and 'AI-teacher', where the latter acts as an intermediary and contributes to the success of learning [16].

A. Davydiuk, O. Marusych, and O. Derniayeva call AI-powered education 'an educational direction aimed at personalising learning, flexibility, adaptability, inclusiveness, and involvement of students in the process' [4, p. 12]. These characteristics of education using artificial intelligence allow, according to researchers, to abandon the standard, universal approach and move to individualised learning [12].

Despite the numerous possibilities of AI in the educational process, researchers note that the role of the teacher remains essential to ensure the quality of the educational process [4]. G. Kleiman is convinced that fears of dehumanisation of education with the advent of AI are unfounded [18].

For the use of AI tools to be effective and meet the learning objectives, a 'dialogue' between artificial intelligence and a teacher is necessary. Artificial intelligence can serve as a powerful tool for teachers to prepare individualised learning material, provide feedback to students, and identify their individual learning needs [11]. In particular, AI can help teachers with the following:

- plan classes and adapt them to the needs of individual students;
- create, grade, and analyse the results of higher education students' work to make educational decisions;
- maintain the necessary documentation and reporting;
- provide suggestions for solving problems of learning, behaviour, etc.

A. Davydiuk, O. Marusevych, and O. Derniayeva believe that teachers can transfer a significant part of their work to AI, such as creating educational programmes, visual examples, teaching materials, etc.

The functions of artificial intelligence in the educational process can be different. I. Mollick and L. Mollick reviewed seven approaches to the use of AI for educational purposes:

1. AI as a tutor. According to this approach, artificial intelligence provides feedback, grammar and spelling tips, which allows you to quickly and efficiently correct mistakes and improve your speech skills.

2. AI as a tutor. Due to the ability to quickly analyse huge amounts of information, AI platforms can identify students' strengths and weaknesses and adapt tasks accordingly, recommend additional materials such as articles, videos, or

practical exercises, and provide feedback on the completed task. This approach to using AI helps students learn more effectively and develops their autonomous learning skills.

3. AI as a coach. In this role, AI helps students develop metacognitive skills, self-awareness, and self-regulation. Students can reflect on their achievements and shortcomings in learning, summarise their knowledge, and draw conclusions about the effectiveness of completed tasks.

4. AI as a teammate. The perception of AI as a team member can encourage students to actively participate in learning.

5. AI as a student. One of the most effective learning methods is to teach others. Explaining the rules to someone else can help students identify gaps in their knowledge, correct misconceptions, and better organise their knowledge.

6. AI as a simulator. In this role, AI helps students apply their knowledge and skills in a safe and controlled environment by providing simulations and scenarios. This gives students the opportunity to apply their knowledge and develop practical skills.

7. AI as a tool. Artificial intelligence helps students complete various tasks, from writing software to creating music in a shorter period of time [19].

At the same time, V. Drozdova, K. Rudnytska, and I. Roskvas also point to two approaches that are inherent in the introduction of AI in foreign language teaching

- student-centred approach, which is based on personal characteristics, abilities, interests and needs of each student and the use of tutor support in the process of learning a foreign language;

- open education approach, which provides access to digital technologies and resources for self-study [6].

In order to integrate AI tools into the educational process, it is important to determine the criteria for their selection. To this end, N. Pici recommends that teachers pay attention to the following:

1. Is the AI tool capable of recognising and responding to spoken and written language in a grammatically correct and appropriate manner?

2. Does it have the ability to adapt to the individual needs of the student?

3. Does it take into account cultural differences and adapt its language and content accordingly?

4. Is it interesting for learners to use?

5. Can students access the app independently and find additional tasks they can complete without teacher support?

6. Does the app offer learning that is relevant to real-life situations?

7. Is student privacy and security protected?

8. Is it easy to use?

9. How does the app support inclusion?

10. Will the app be able to support a large number of users without degrading performance?

11. Is the content relevant?

12. Does the app provide any reports that allow you to track and evaluate each student's progress?
13. Does the app have long-term viability?
14. Does it meet your pedagogical beliefs and goals?
15. Is it cost-effective?
16. Is there customer support or updates? [20].

Let's consider a number of AI-based tools for developing students' foreign language skills in Table 1.

Table 1

Artificial Intelligence Tools for Learners' Developing Foreign Language Speaking Skills

AI tool	Objective	Description
Pretty Polly (https://www.prettypolly.app)	Develop listening and speaking skills	Student can choose a conversation scenario or create a scenario on their own; hear and see the text of the conversation; get tips on how to respond; practice pronunciation; track their progress
Talkpal (https://talkpal.ai/)	Develop listening, writing, and speaking skills	Students can participate in discussions on a suggested topic or choose their own topic; use different characters as opponents; get tips on how to answer
Debate ai (https://debateai.org/debate)	Develop debate skills	Students can participate in discussions on a suggested topic or choose their own topic; use different characters as opponents; get tips on how to answer

InterviewBy (https://interviewsby.ai/)	Develop conversational skills in interviews	Student can write the description of a job vacancy in interface. Having received the questions from AI for a job interview student can answer these questions. After the interview, the AI provides feedback on the student's answers and demonstrates an exemplary answer
AI Dungeon (https://beta.aidungeon.com/)	Develop reading skills	AI Dungeon is a game with a textual description of a story for one or more players. A student or students can generate a continuation of the story in real time.

The information about AI tools for developing learners' foreign language speaking skills is compiled by the author on the basis based of N. Peachey's study [20].

In our opinion, in order to develop students' skills to use AI tools autonomously to develop foreign language speaking skills, the teacher should familiarise students with the algorithm of working with this tool and integrate work with it into the learning process in the classroom.

Artificial intelligence can also serve as an effective teacher's assistant in teaching. The goals and a brief description of the analysed AI tools in this area are described in Table 2.

Table 2

Artificial Intelligence Tools to Help Teachers Develop Learning Materials

AI tool	Objective	Description
Curipod (https://curipod.com/)	Create classroom presentations	Curipod helps you create interactive learning presentations, slides with activities based on a given topic and learning objectives.
Twhee (https://twhee.com/)	Develop various learning resources	Twhee allows you to create various learning materials and exercises for them
Audyo (https://www.audyo.ai/)	Create audio recordings of texts, dialogues	Audyo allows you to create audio recordings from any text
Question Well (https://questionwell.org/)	Create questions for texts, videos and based on a given topic	Question Well helps you create multiple-choice questions based on

		a given topic, text or video, taking into account the level of the student
Edpuzzle (https://edpuzzle.com/)	Create video-based learning materials for an interactive class	Edpuzzle allows you to add questions, quizzes, and audio comments directly to a video to plan an interactive class, during which the teacher can track student performance and get a detailed analysis of their work
Lumen 5 (https://lumen5.com)	Create a video with text	With Lumen 5, you can create a video using a text selected by the teacher. The video is accompanied by music and images that match the content of the text. Key words in the text are highlighted.
Vizard ai (https://vizard.ai/)	Convert audio or video to text, split webinars, video tutorials into short videos Vizard ai converts audio or video to text	Vizard ai converts audio or video to text. Using the AI platform, teachers can also split videos of their own lectures, webinars, or classes into several short videos for students.

The information about Artificial Intelligence tools to help teachers to develop learning materials is compiled by the author on the basis of N. Peachey's study [20].

To ensure an effective educational process under these conditions, it is necessary to develop the digital literacy of teachers and students, develop teaching and learning tools based on AI tools, and integrate student collaboration with AI tools into the learning process in and out of the classroom. The features of a new educational system based on the use of AI tools are individualisation of learning, inclusiveness, flexibility, student-centredness, active involvement and autonomy of students in learning. The article describes a number of AI-based tools for the development of students' foreign language skills and for assisting teachers in planning and organising the educational process; the criteria for selecting AI-based tools for use in the educational process are indicated. Prospects for further research are seen in the development and description of strategies for integrating AI-based tools into the lesson plan for the development of students' foreign language skills.

As can be seen from the above description, AI platforms and chatbots are designed to help teachers quickly and efficiently plan and develop classroom exercises, diversify assignments, and provide visual and audio visuals on any topic.

AI tools save teachers' time spent searching for or developing the necessary educational resources, help track student progress, and provide individual recommendations for improving their achievements.

Conclusions. The analysis of scientific sources in the course of the study showed that with the advent of AI-based tools, the classical education system based on the teacher-student relationship is transforming into one where artificial intelligence acts as an intermediary between the teacher and the student, which, on the one hand, serves as an assistant to the teacher in organising the educational process and developing educational materials, and, on the other hand, cooperates with the student as a mentor; tutor; coach; teammate, another student who needs to be explained the material; simulator for applying theoretical. To ensure an effective educational process under these conditions, it is necessary to develop the digital literacy of teachers and students, develop teaching and learning tools based on AI tools, and integrate student collaboration with AI tools into the learning process in and out of the classroom. The features of a new educational system based on the use of AI tools are individualisation of learning, inclusiveness, flexibility, student-centredness, active involvement and autonomy of students in learning. The article describes a number of AI-based tools for the development of students' foreign language skills and for assisting teachers in planning and organising the educational process; the criteria for selecting AI-based tools for use in the educational process are indicated. Prospects for further research are seen in the development and description of strategies for integrating AI-based tools into the lesson plan for the development of students' foreign language skills.

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ТЕМА 4. ВДОСКОНАЛЕННЯ КОНТРОЛЮ МОВНИХ ТА МОВЛЕННЄВИХ НАВИЧОК, МОВЛЕННЄВИХ УМІНЬ.

Таміла Довгалиук

EL TESTING

In the last decade testing has become one of the most popular and convenient measuring and control instruments, a source of constructive feedback for both teachers and learners, for the former – in terms of the efficacy of the chosen teaching strategy and for the latter – in terms of their progress or achievements in FL learning. According to J. Harmer, there are four main reasons for testing which give rise to four categories of test [3, p. 321]:

1. Different types of tests.

Placement tests: placing new students in the right class in a school is facilitated with the use of placement tests. Usually based on syllabuses and materials the students will follow and use once their level has been decided on, these test grammar and vocabulary knowledge and assess students' productive and receptive skills.

Some schools ask students to assess themselves as part of the placement process, adding this self-analysis into the final placing decision.

Diagnostic tests: while placement tests are designed to show how good a student's English is in relation to a previously agreed system of levels, diagnostic tests can be used to expose learner difficulties, gaps in their knowledge, and skill deficiencies during a course. Thus, when we know what the problems are, we can do something about them.

Progress or achievement tests: these tests are designed to measure learners' language and skill progress in relation to the syllabus they have been following. Achievement tests only work if they contain item types which the students are familiar with. This does not mean that in a reading test, for example, we give them texts they have seen before, but it does mean providing them with similar texts and familiar task types. If students are faced with completely new material, the test will not measure the learning that has been taking place, even though it can still measure general language proficiency.

Achievement tests at the *end of a term* (like progress tests *at the end of a unit*, a fortnight, etc.) should *reflect progress*, not failure. They should reinforce the learning that has taken place, not go out of their way to expose weaknesses. They can also help us to decide on changes to future teaching programmes where students do significantly worse in (parts of) the test than we might have expected.

Proficiency tests: proficiency tests give a general picture of a student's knowledge and ability (rather than measure progress). They are frequently used as stages people have to reach if they want to be admitted to a foreign university, get a job, or obtain some kind of certificate. (FCE, TEFL, IELTS).

2. The Principles of Language Assessment and Testing

In order to judge the effectiveness of any test it is sensible to lay down criteria (principles) against which the test can be measured, as follows:

Validity: a test is valid if it tests what it is supposed to test. Thus it is not valid, for example, to test writing ability with an essay question that requires specialist knowledge of history or biology - unless it is known that all students share this knowledge before they do the test.

A particular kind of 'validity' that concerns most test designers is face validity. This means that the test should look, on the 'face' of it, as if it is valid. A test which consisted of only three multiple choice items would not convince students of its face validity however reliable or practical teachers thought it to be.

Reliability: a good test should give consistent results. For example, if the same group of students took the same test twice within two days - without reflecting on the first test before they sat it again - they should get the same results on each occasion. If they took another similar test, the results should be consistent. Reliability asks whether a test given to the same respondents a second time would produce the same results. One of the crucial factors relating to test reliability is the length of the test – the longer, the more reliable.

In practice, 'reliability' is enhanced by making the test instructions absolutely clear, restricting the scope for variety in the answers, and making sure that test conditions remain constant.

Reliability also depends on the people who mark the tests - the scorers. Clearly a test is unreliable if the result depends to any large extent on who is marking it. Much thought has gone into making the scoring of tests as reliable as possible [3, p. 322].

Practicality

An effective test is practical. This means that it

- is not excessively expensive;
- stays within appropriate time constraints;
- is relatively easy to administer
- has a scoring procedure that is specific and time-efficient.

A test that is unaffordably expensive, takes a student 5 hours to complete, consumes more time and money than necessary to accomplish its objectives, takes a few minutes for a student to take and a few hours for an examiner to evaluate, can be scored only by a computer – is impractical.

Authenticity

In a test authenticity may be presented in the following ways:

- The language in the test is as natural as possible;
- Items are contextualized rather than isolated;
- Topics are meaningful (relevant, interesting) for the learner;
- Some thematic organization items is provided, such as through a story line;
- Tasks represent, or closely approximate, real-world tasks. Reading passages are selected from real-world sources that test-takers are likely to encounter. Listening comprehension sections feature natural language with hesitations, background noise and interruptions [4].

3. Types of test item

According to H.D. Brown, whatever purpose a test or exam has, a major factor in its success or failure as a good measuring instrument will be determined by the item types that it contains [2].

3.1. Direct and indirect test items

A test item is **direct** if it asks candidates to perform the communicative skill (reading/ listening/ speaking/ writing) which is being tested. **Indirect** test items, on the other hand, try to measure a student's knowledge and ability that lies beneath their receptive and productive skills. Whereas direct test items try to be as much like real-life language use *as possible*, indirect items try to find out about a student's language knowledge through more controlled items, such as multiple choice questions or grammar transformation items. These are often quicker to design and, crucially, easier to mark, and produce greater scorer reliability.

Another distinction needs to be made between **discrete-point** testing and **integrative** testing. Whereas discrete-point testing only tests one thing/objective at a time (such as asking students to choose the correct tense of a verb), integrative test items test more than one point or objective at a time. Sometimes an integrative item is really more a procedure than an item, as in the case of a free composition which could test a number of objectives.

The **objectivity** of an item refers to the way it is scored. A multiple-choice item, for example, is objective in that there is only one right answer. A free composition may be more **subjective** in nature if the scorer is not looking for any one right answer, but rather for a series of factors, including, say, creativity, style, cohesion and coherence, grammar, and mechanics.

In many proficiency tests where students sit a number of different papers, there is a mixture of direct and indirect, discrete-point and integrative testing. Test

designers find that this combination gives a good overall picture of student ability. Placement tests often use discrete-point testing to measure students against an existing language syllabus, but may then compare this with more direct and integrative tasks to get a fuller picture.

3.2. Indirect/ discrete-point most common test items examples:

Although there is a wide range of indirect test possibilities, certain types are in common use:

For many years multiple choice questions (MCQs) were considered to be ideal test instruments for measuring students' knowledge of grammar and vocabulary in the first place.

Multiple choice questions (MCQs):

Choose the word or phrase which best completes each sentence.

If I went to Jakarta, _____ buy some jewellery.

a) I'll b) I c) I will d) I'd

Answer: d

The advantages of MCQS: easy to mark, and since the advent of computers can be read by machines, not people, thereby cutting out the possibility of scorer error, can be used for more than simple gap-filling tests.

The disadvantages of MCQS: extremely difficult to write well, especially in the design of the incorrect choices; while it is possible to train students so that their MCQ abilities are enhanced, this may not actually improve their English; though they score highly in terms of practicality and scorer reliability, their 'Validity' and overall 'reliability'¹ are suspect.

Gap-fill (Single sentence)

Fill in the blanks. Use only one word in each space.

I'd _____ go to the cafe than the pub.

Answer: rather

(If answers of more than one word are allowed, then other answers are possible; instructions need to be clear!)

Cloze

A cloze test is a gap-fill exercise using a longer text and with a consistent number of words between gaps (e.g. every ninth word). The word 'cloze' is often incorrectly used to describe any gap-filling task.

They sat on a bench attached to a picnic table. Below them

they 2 _____ the river gurgling between overgrown

3 _____. The sky was diamond blue, with 4 _____ white
clouds

dancing in the freshening 5 _____. They could hear the call of

6 _____ and the buzzing of countless insects. 7 _____ were
completely alone.

Cloze testing seems, on the face of it, like a perfect test instrument, since, because of the randomness of the deleted words, anything may be tested (e.g. grammar, collocation, fixed phrases, reading comprehension), and therefore it becomes more integrative in its reach. However, it turns out that the actual score a

student gets depends on the particular words that are deleted, rather than on any general English knowledge.

Using given words

Put one word from the list below in each gap.

thought switched unlocked arrived

He (1) _____ home late that night. As he (2) _____ the front door, he (3) _____ he heard a noise in the sitting room. He tiptoed carefully into the room and (4) _____ on the light.

Answers: 1 arrived 2 unlocked 3 thought 4 switched

Transformation of a given word

He could produce no _____ evidence to support his argument. (photograph)

Answer: *photographic*

Sentence transformation

Using given words

Start with (or make use of) a given word or words; change the form, but keep the meaning!

He liked the theatre but hated the play.

Although...

Answer: *Although he liked the theatre, he hated the play.*

Following a given instruction

Change this sentence so that it describes the past:

She's looking closely at the sculpture, trying to decide if she likes it.

Possible answer: *She looked closely at the sculpture, trying to decide if she liked it.*

Sentence construction and reconstruction

Rearranging words

brother / much / he's / than / his / taller

Answer: *He's much taller than his brother.*

Using given words

Although / I / bad headache / go / concert

Possible answer: *Although I have a bad headache, I'll still go to the concert.*

Finding and correcting mistakes

Cross out the incorrect word.

When I will visit you, I'll see your new baby.

Answer: *When I will visit you, I'll see your new baby*

Situational

You want to borrow some money from a colleague. What question would you ask?

I wonder borrow?

Possible answer: *I wonder if I could borrow ten dollars?*

True / False

Often used after a reading passage e.g.

Paul wanted to visit the castle. (True /False?)

Matching (pictures, words, sentence pieces, labels, etc.)

Pictures and words

Write the correct word under each picture (sketches of transport)

car bike ship motorbike van lorry caravan plane

Placing words in correct sets, lists, etc.

Putting the following words in the correct list:

water, cheese, wine, lemonade, lunch, bread, butter, supper

Grammatical labelling

Putting jigsaw pieces together. Match the beginning with the right ending.

- | | |
|---------------|--------------------------------------|
| 1. He planted | a) the stones and weeds. |
| 2. She picked | b) some beautiful red apples. |
| 3. She dug up | c) the seeds in three separate rows. |

Probable answers: 1 c 2 b 3 a

3.3.Direct test item types

The following direct test item types are a few of the many which attempt to meet the criteria we have mentioned above:

READING

- multiple choice questions to test comprehension of a text
- matching written descriptions with pictures of the items, or procedure, they describe
- transferring written information to charts, graphs, maps, etc. (though special care has to be taken not to disadvantage non-mathematically minded candidates)
- choosing the best summary of a paragraph or a whole text
- matching jumbled headings with paragraphs
- inserting sentences or parts of the sentences provided by the examiner in the correct place in the text

LISTENING

- completing charts with facts and figures from a listening text
- identifying which of a number of objects (pictures on the test paper) is being described
- identifying which (out of two or three speakers) says what
- identifying whether speakers are enthusiastic, encouraging, in disagreement, or amused
- following directions on a map and identifying the correct house or place

SPEAKING

- an interviewer questioning a candidate about themselves
- ‘information gap’ activities where a candidate has to find out information either from an interlocutor or a fellow candidate.
- ‘decision-making’ activities, such as showing paired candidates ten photos of people and asking them to put them in order of the best and worst dressed

- using pictures for candidates to compare and contrast, whether they can both see them or whether (as in many communication games) they have found similarities and differences without being able to look at each other's material
- role-play activities where candidates perform tasks such as introducing themselves, or ringing a theatre to book tickets

WRITING

- writing compositions and stories
- 'transactional letters' where candidates reply to a job advertisement, or pen a complaint to a hotel based on information given in the exam paper
- information leaflets about their school or a place in their town
- a set of instructions for some common task
- newspaper articles about a recent event.

4. Writing and scoring tests. Test Design Checklist.

As L. F. Bachman and A. S. Palmer point out, at various times during our teaching careers we may have to write tests for the students we are teaching, and mark the tests they have completed for us. These may range from a lesson test at the end of the week to an achievement test at the end of a term or a year [1].

Writing tests

Before designing a test and then giving it to a group of students, there are a number of things we need to do:

- **Assess the test situation:** before we start to write the test we have to decide how much time should be given to the test-taking, when and where it will take place, and how much time there is for marking.
- **Decide what to test:** we have to list what syllabus items, skills, topics, we want to include in our test.
- **Balance the elements:** if we are to include direct and indirect test items we have to make a decision about how many of each we should put in our test. (i.e. MCQS vs Procedure writing tasks)
- **Weigh the scores:** however well we have balanced the elements in our test, our perception of our students' success or failure will depend upon how many marks are given to each section or sections of the test. If we give two marks for each of our ten MCQs, but only one mark for each of our ten transformation items, it means that it is more important for students to do well in the former than in the latter.
- **Making the test work:** When we write test items the first thing to do is to get fellow teachers to try them out. Frequently they spot problems which we are not aware of and/or come up with possible answers and alternatives that we had not anticipated.

Scoring tests

Test scoring procedure depends on the kind and format of the test item. Fixed tests items like multiple choice, matching, true/false, etc. are more objective and easy to score as they are provided with the answer key and assessed according to the total number of the correct answers/scores got by the testee. Structured, open-ended or procedure test items like a free composition writing or role-play which are used for testing productive skills of speaking and writing are evaluated according to

specific assessment criteria, both qualitative (f . ex. language accuracy, communicative functions, etc.) and quantitative (size, fluency) .

Test Design Checklist

Instructions

- Are the instructions for each section clear? Do all the items in a section fit the instructions for that section??
- Are there good examples of how to complete each section (where applicable)? In structured or open-ended sections, do the instructions indicate the approximate length of the response that is to be made?
- If the test time realistic?

Content

- Is the test adequately covering the instructional objectives for the course? (Remember that a good test should reveal gaps in the instructor's teaching as well as in the students' learning.)
- Is the test testing the desired receptive/productive language skills?

Item Format and Layout of the Test

- Is the test as a whole too long or too short? (If too short, it may not be reliable.)
- Have the correct true/false and multiple-choice responses been adequately randomized so as not to set up a response pattern (e.g., all T/F items should not be "true" and all M-C items should not have either "b" or "c" as the correct answer
- Are the item response formats the most appropriate for what you want to test ?
- How good is the layout?
- Is the spacing between and within items adequate?

Scoring

- Have the methods for scoring the test or procedure been adequately determined?
- Are the items and/or sections weigh appropriately in scoring—i.e., do the most important objectives weigh more?

Tips for writing good multiple-choice questions [5]:

- Write the stem either as a question or an incomplete statement. Generally questions are preferable to statements because they make it obvious what the student is expected to answer.
- State the question or statement positively, avoiding negatives. A negatively worded question challenges even intelligent readers and students.
- After you've crafted the stem, write the correct or best answer. Make it brief and clear. It shouldn't be longer than the incorrect options.
- Now write the incorrect answers, known as distractors. Common student errors make good, plausible distractors. It's generally best to avoid humorous options as they are obviously not the right answer so students who don't know the material are now guessing between fewer options.
- Include all the words needed to answer the question in the stem. Don't repeat words or phrases in the distractors that could be put in the stem.

- Terms like “all,” “never,” or “always” are more often in the incorrect options than the correct ones. Test-wise students understand this and use it to their advantage.
- Check for grammatical consistency between the stem and the options. If an answer option isn’t grammatically correct, it doesn’t sound right, and most students won’t select it.
- Generally avoid using “none of the above” and “all of the above”. “All of the above” is obviously a wrong answer and “none of the above” is very likely a wrong answer. Most test experts recommend four or five answer options!
- When the test is complete, mark the right answers so you can be sure they are randomly distributed among the options. Students quickly learn if, for example, you tend to use “C” as your correct answer and use that knowledge when they don’t know the answer.

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Таміла Довгалиук

MISTAKES AND FEEDBACK

One of the things that puzzles many teachers is why students go on making the same mistakes even when such mistakes have been repeatedly pointed out to them. Not all mistakes though are the same; sometimes they seem to be deeply ingrained, at other times students correct themselves with apparent ease.

1. Types of mistakes.

As suggested by Julian Edge, mistakes can be divided into three broad categories: **slips** (that is mistakes which students can correct themselves once the mistake has been pointed out to them), **errors** (mistakes which they cannot correct themselves - and which therefore need explanation), and **attempts** (that is when a

student tries to say something but does not yet know the correct way of saying it) (Edge 1989). Of these, it is the category of errors that most concerns teachers [2]. It is now widely accepted that there are two distinct causes for the errors which most if not all students make at various stages:

LI Interference: students who learn English as a second language already have a deep knowledge of at least one other language, and where LI and English come into contact with each other there are often confusions which provoke errors in a learner's use of English. This can be at the level of sounds, tense or article usage and so on. It may, finally, be at the level of word usage where similar sounding words have slightly different meanings, which are also known as the so-called 'false friends'. For example, *librerfa* in Spanish means 'bookshop', not 'library', *самун* in Russian is not the same as *satin* in English.

Developmental errors: with foreign language students this accounts for mistakes like '*She is more nicer than him*' where the acquisition of *more* for comparatives is over-generalised and then mixed up with the rule that the student has learnt - that comparative adjectives are formed of an adjective + *-er*. Errors of this kind are part of a natural acquisition process. When second language learners make errors, they are demonstrating part of the natural process of language learning. Errors are part of the students' **interlanguage**, that is the version of the language which a learner has at any one stage of development, and which is continually reshaped as he or she aims towards full mastery. When responding to errors teachers should be seen as providing feedback, helping that reshaping process rather than telling students off because they are wrong.

2. Assessing student performance

As J. Harmer points out, assessment of student performance can come from the teacher or from the students themselves [3].

Teachers assessing students

Assessment of performance can be explicit when we say '*That was really good*', or implicit when, during a language drill for example, we pass on to the next student without making any comment or correction (there is always the danger, however, that the student may misunderstand our silence as something else).

Because the assessment we give is either largely positive or somewhat negative students are likely to receive it in terms of praise or criticism. Indeed, one of our roles is to encourage students by praising them for work that is well done, just as it is one of our duties to say when things have not been successful. Yet the value of this praise and blame is not always quite clear-cut.

While it is true that students respond well to praise, over-complimenting them on their work - particularly where their own self-evaluation tells them they have not done well — is likely to prove counter-productive.

What this suggests is that assessment has to be handled with subtlety. Indiscriminate praise or blame will have little positive effect - indeed it will be negatively received - but measured approval and disapproval which demonstrates a teacher's interest in and attention to a student's work may well result in continuing or even increased motivation.

It is sometimes tempting to concentrate all our feedback on the language which students use such as incorrect verb tenses, pronunciation, or spelling for example, and to ignore the content of what they are saying or writing. Yet especially when we involve them in language production activities this is a mistake. Whenever we ask students to give opinions or write creatively, whenever we set up a role-play or involve them in group writing of a report, what they choose to say is just as valuable as how they choose to say it.

Apart from tests and exams there are a number of ways in which we can assess our students' work:

Comments: commenting on student performance happens at various stages both in and outside the class. Thus we may say *good*, or nod approvingly, and these comments (or actions) are a clear sign of a positive assessment. When we wish to give a negative assessment we might do so by indicating that something has gone wrong, or by saying things such as *'That's not quite right'* or *'Your invitation language was a bit mixed up'*. When we make comments about our students' written work we can write speaking-like comments at the end of a piece of writing such as *'You've written a very interesting composition'*, or *'Paragraph 2 is confusing because the sequence of events is not clear'*. We can write our comments in note form in the margins, or use comment symbols.

• **Marks and grades:** when students are graded on their work they are always keen to know what grades they have achieved. Awarding a mark of **9/10** for a piece of writing or giving a **B+** assessment for a speaking activity are clear indicators that students have done well.

When students get good grades their motivation is often positively affected - provided that the level of challenge for the task was appropriate. Bad grades can be extremely disheartening. Nor is grading always easy and clear cut. If we want to give grades, therefore, we need to decide on what basis we are going to do this and be able to describe this to the students.

When we grade a homework exercise (or a test item) which depends on multiple choice, sentence fill-ins, or other controlled exercise types, it will be relatively easy for students to understand how and why they achieved the marks or grades which we have given them. The same is less obviously true with more creative activities where we ask students to produce spoken or written language to perform a task. In such cases our awarding may be somewhat more subjective. That's why, it will be helpful if we demonstrate clear criteria for the grading we have given, either offering some kind of marking scale, or some other written or spoken explanation of the basis on which we will make our judgement.

Awarding letter grades is potentially awkward if people misunderstand what letters mean. In some cultures success is only achieved if the grade is 'A', whereas for people in other education systems a 'B' indicates a good result.

If we do use marks and grades, however, we can give them after an oral activity, for a piece of homework, or at the end of a period of time (a week or a semester).

- **Reports:** at the end of a term or year some teachers write reports on their students' performance either for the student, the school, or the parents of that student. Such reports should give a clear indication of how well the student has done in the recent past and a reasonable assessment of their future prospects.

It is important when writing reports to achieve a balance between positive and negative feedback, where this is possible. Reports of this kind may lead to future improvement and progress.

Students assessing themselves

Although, as teachers, we are ideally placed to provide accurate assessments of student performance, students can also be extremely effective at monitoring and judging their own language production. They frequently have a very clear idea of how well they are doing or have done, and if we help them to develop this awareness, we may greatly enhance learning.

Student self-assessment is bound up with the whole matter of learner autonomy since if we can encourage them to reflect upon their own learning, we are equipping them with a powerful tool for future development.

Involving students in assessment of themselves and their peers occurs when we ask a class 'Do you think that's right?' after writing something we heard someone say up on the board, or asking the class the same question when one of them gives a response. We can also ask them at the end of an activity how well they think they have got on - or tell them to add a written comment to a piece of written work they have completed, giving their own assessment of that work. We might ask them to give themselves marks or a grade and then see how this tallies with our own.

Where students are involved in their own assessment there is a good chance that their understanding of the feedback which their teacher gives them will be greatly enhanced as their own awareness of the learning process increases.

3. Feedback during oral work

Though feedback - both assessment and correction - can be very helpful during oral work teachers should not deal with all oral production in the same way. Decisions about how to react to performance will depend upon the stage of the lesson, the activity, the type of mistake made, and the particular student who is making that mistake.

Accuracy and fluency

A distinction is often made between accuracy and fluency. We need to decide whether a particular activity in the classroom is designed to expect the students' complete accuracy - as in the study of a piece of grammar, a pronunciation exercise, or some vocabulary work for example - or whether we are asking the students to use the language as fluently as possible. We need to make a clear difference between 'non-communicative' and 'communicative' activities; whereas the former are generally intended to ensure correctness, the latter are designed to improve language fluency.

When students are involved in accuracy work it is part of the teacher's function to point out and correct the mistakes the students are making. During communicative activities, however, it is generally felt that teachers should not

interrupt students in mid-flow to point out a grammatical, lexical, or pronunciation error, since it interrupts the communication and drags an activity back to the study of language form or precise meaning. Moreover, teacher intervention in such circumstances can raise stress levels and stop the acquisition process in its tracks. There are times though, during communicative activities when teachers may want to offer correction or alternatives because the students' communication is at risk, or because this must be just the right moment to draw the students' attention to a problem.

Feedback during accuracy work

Correction is usually made up of two distinct stages. In the first, teachers show students that a mistake has been made, and in the second, if necessary, they help the students to do something about it. The first set of techniques we need to be aware of, then, is devoted to showing incorrectness. These techniques are only really beneficial for what we are assuming to be language slips rather than embedded errors. The students are being expected to be able to correct themselves once the problem has been pointed out. If they cannot do this, however, we need to move on to alternative techniques.

Ways of showing incorrectness:

- 1) Repeating: here we can ask the student to repeat what they have said, perhaps by saying *Again?* which, coupled with intonation and expression, will indicate that something is not clear.
- 2) Echoing: here we repeat what the student has said emphasising the part of the utterance that was wrong, e.g. '*Flight 309 GO to Paris ?*' (said with a questioning intonation).
- 3) Statement and question: we can simply say '*That's not quite right*', or '*Do people think that's correct?*' to indicate that something has not quite worked.
- 4) Expression: when we know our classes well, a simple facial expression or a gesture, may be enough to indicate that something does not quite work.
- 5) Hinting: a quick way of helping students to activate rules they already know is to give a quiet hint. We might just say the word 'tense' to make them think that perhaps they should have used the past simple rather than the present perfect.
- 6) Reformulation: the teacher repeats what the student has said, reformulating the sentence, but without making a big issue of it, for example:

Student: I would not have arrived late if I heard the alarm clock. *Teacher*: If I had heard ...

Student: ... if I had heard the alarm clock.

In all the procedures above, teachers hope that students will be able to correct themselves once the teacher has indicated that something was wrong. However, where students do not know or understand what the problem is because we are dealing with an error or an attempt that is beyond the students' knowledge or capability, the teacher will want to help the students to get it right.

Getting it right: if the student is unable to correct herself we need to focus on the correct version in more detail. We can say the correct version emphasising

the part where there is a problem (e.g. *Flight 309 GOES to Paris*) before saying the sentence normally (e.g. *Flight 309 goes to Paris*), or we can say the incorrect part correctly (e.g. *Not 'go\ Listen, 'goes'*). If necessary we can explain the grammar. We will then ask the student to repeat the utterance correctly.

Sometimes we ask students to correct each other. We might say '*Can anyone help Krystyna?*' Student-to-student correction works well in classes where there is a genuinely cooperative atmosphere. Nevertheless, it can go horribly wrong where the error-making individual feels frustrated, thinking that he is the only one who does not know the grammar or vocabulary.

Feedback during fluency work

The way in which we respond to students when they speak in a fluency activity will have a significant influence not only on how well they perform at the time but also on how they behave in fluency activities in the future. We need to respond to the content not just the language form, but these are things we may well do after the event, not during it. Our tolerance of error in fluency sessions will be much greater than it is during more controlled sessions.

Gentle correction: if communication breaks down completely during a fluency activity, we may well have to intervene. If our students cannot think of what to say, we may want to prompt them forwards. If this is just the right moment to point out a language feature we may offer a form of correction.

Gentle correction can be offered in a number of ways. We might simply reformulate what the student has said in the expectation that they will pick up our reformulation, even though it hardly interrupts their speech, for example:

Student: I am not agree with you ...

Teacher: I don't agree ...

Student: I don't agree with you because I think ...

It is even possible that students can learn something new in this way when they are making an attempt at some language they are not quite sure of.

We can use a number of other accuracy techniques of showing incorrectness too, such as echoing and expression. But because we do it gently and because we do not move on to a 'getting it right' stage - our intervention is less disruptive than a more accuracy-based procedure would be. Over-use of even gentle correction will, however, be counter-productive.

Recording mistakes: One of the problems of giving feedback after the event is that it is easy to forget what students have said. Most teachers, therefore, write down points they want to refer to later, and some like to use charts or other forms of categorisation to help them do this, as in the following example:

Grammar	Words and phrases	Pronunciation	Appropriacy

We can also record students' language performance on audio or videotape. In this situation the students might be asked to design their own charts like the one above so that when they listen or watch they too will be recording more and less successful language performance in categories which make remembering what they

heard easier. Another alternative is to divide students into groups and have each group watch for something different - for example, one group focuses on pronunciation, a second group listens for the use of appropriate or inappropriate phrases, while a third looks at the effect of the physical paralinguistic features that are used.

After the event: We can put some of the mistakes we have recorded up on the board and ask students firstly if they can recognise the problem, and then whether they can put it right. Or, as in the example above, we can write both correct and incorrect words, phrases, or sentences on the board and have the students decide which is which [3].

4. Feedback on written work

According to B. Byrne and J.Truscott, the way we give feedback on writing will depend on the kind of writing task the students have undertaken, and the effect we wish to create. When students do workbook exercises based on controlled testing activities, we will mark their efforts right or wrong, possibly pencilling in the correct answer for them to study. However, when we give feedback on more creative or communicative writing (such as letters, reports, stories, or poems) we should besides demonstrate our interest in the content of the students' work [1; 4].

Written feedback techniques

When handing back students' written work (on paper), or using a computer 'reviewing program' to give feedback on word-processed documents, we can use a number of devices to help them write more successfully in the future:

- **Responding:** one way of considering feedback is to think of it as 'responding' to students' work rather than assessing or evaluating what they have done. When we respond, we say how the text appears to us and how successful we think it has been - and, sometimes, how it could be improved. Such responses are vital at various stages of the writing process cycle. Sometimes they will be in the margin of the student's work or if more extensive may need a separate piece of paper - or separate computer document.

Another constructive way of responding to students' written work is to show alternative ways of writing through **reformulation**. Instead of providing comments, we might say '*I would express this paragraph slightly differently from you*', and then rewrite it, keeping the original intention as far as possible but avoiding any of the language or construction problems which the student's original contained. Such reformulation is extremely useful for students since by comparing their version with yours they discover a lot about the language.

- **Coding:** some teachers use codes, and can then put these codes either in the body of the writing itself, or in a corresponding margin. This makes correction much neater, less threatening, and considerably more helpful than random marks and comments. Frequently used symbols of this kind refer to issues such as **word order**, **spelling**, or **verb tense** as in the following table:

Symbol	Meaning	Example
S	Incorrect spelling	I <u>received</u> <u>j</u> our letter.

WO	Wrong word order	We know well this city.
T	Wrong tense	If he <u>will</u> come, it will be too late.
C	Concord. Subject and verb do not agree.	The news <u>are</u> bad today.
WF	Wrong form	We want <u>that you come</u> .
S/P	Singular or plural form wrong	We need more <u>informations</u> .
Λ	Something has been left out	They <u>said</u> ^was wrong.
[]	Something is not necessary	It was <u>too much</u> difficult.
? M	Meaning is not clear	Come and <u>rest</u> with us for a week.
NA	The usage is not appropriate	He <u>requested</u> me to sit down.
P	Punctuation is wrong	He asked me what I wanted <u>?</u>

From *Teaching Writing Skills* by D Byrne (Pearson Education Ltd)

When we use these codes we mark the place where a mistake has been made and use one of the symbols in the margin to show what the problem is. The student is now in a position to correct the mistake.

We can decide on the particular codes and symbols we use with our students, making sure that they are quite clear about what our symbols mean through demonstration and example.

Except where students are taking achievement or proficiency tests, written feedback is designed not just to give an assessment of the students' work, but also to help and teach. We give feedback because we want to affect our students' language use in the future as well as commenting upon its use in the past.

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Приклади інтерактивних завдань з використанням автентичних матеріалів та алгоритму роботи з ШІ тренажерами для розвитку вмінь англомовної усної комунікації

Пояснювальна записка

Дані матеріали з навчально-методичного посібника для розвитку умінь усної англомовної комунікації можуть бути використані при вивченні дисциплін “Практика усного та писемного мовлення основної іноземної мови”, “Комунікативна граматики англійської мови”, “Комунікативна граматики B2”.

Інтерес до здатності використовувати іноземну мову в комунікативних ситуаціях стрімко зростає впродовж багатьох років. Мова – це, перш за все, засіб комунікації, в процесі якої виконуються певні мовленнєві акти. Таким чином, мовці здійснюють певні комунікативні наміри, наприклад, дякують, просять, пропонують або ж скаржаться на щось, іншими словами, реалізують відповідні комунікативні функції. Мовленнєві акти є важливими елементами комунікативної компетентності, тому важливо усвідомлювати їх структуру і лінгвістичні особливості. У навчанні діалогічного мовлення викладачі часто припускаються помилки, якщо зосереджуються лише на лексичній темі. У такому разі реалізація комунікативної функції залишається поза увагою.

Комунікативна функція – це використання мови з метою передачі іншим людям якоїсь інформації або спонукання їх до дій. В усному спілкуванні ми розглядаємо комунікативну функцію як частину комунікативної ситуації, яка визначає головні обставини спілкування, учасників розмови, їх комунікативні наміри. Така ситуація є складним комплексом, оскільки охоплює не лише зовнішні умови, внутрішні стани та особистісні характеристики співрозмовників, а й певні лінгвістичні особливості. Конкретна ситуація впливає на вибір співрозмовниками певних мовленнєвих засобів для вираження думок, тому якщо носії мови легко виділяють мовні одиниці етикету і відчують доречність їх застосування відповідно до певних комунікативних ситуацій, то у майбутніх вчителів іноземних мов слід цілеспрямовано формувати вміння аналізувати ситуацію та добирати відповідні лінгвістичні засоби для реалізації певних комунікативних намірів. **Соціокультурні відмінності** також визначають мовленнєву поведінку у межах комунікативного акту. Це пояснюється тим, що носії різних мов мають різні підходи та мотиви щодо вибору мовних форм при реалізації індивідуальних комунікативних намірів. Врахування соціокультурних особливостей дозволить запобігти непорозумінню в спілкуванні.

Серед головних функцій виділяють наступні: **вибачення, прохання, скарга, комплімент, запрошення, згода, незгода, висловлення вдячності і відповідь на подяку, вираження гніву і вирішення конфлікту, привернення уваги інших і переривання розмови**. Задля вираження всіх цих функцій, існують певні усталені «алгоритми», «стратегії» спілкування в різних ситуаціях. Це так звані одиниці мовленнєвого етикету – ситуативно обумовлені комунікативно-направлені, тематично пов'язані та взаємозалежні в рамках діалогічних єдностей формули спілкування. Зазвичай, структура мовленнєвого акту для реалізації будь-якої комунікативної функції української мови значно відрізняється від англійської завдяки міжкультурним відмінностям. Наприклад, для спілкування українців характерне надто пряме вираження комунікативної функції і її алгоритм включає значно менше кроків, аніж алгоритм вираження тієї ж функції носієм англійської мови. Таким чином, існує небезпека переносу традицій реалізації комунікативних намірів в рідній мові на іноземну. При цьому може відбуватись як позитивний, так і негативний перенос з української мови на англійську. Такий процес визначається, як «передача прагматичного знання в ситуаціях міжкультурної комунікації». Відповідно, у навчанні діалогічного мовлення майбутніх учителів іноземної мови слід формувати у них усвідомлення відмінностей у стратегіях спілкування в рідній та іноземній мовах, навчати їх здійснювати комунікативну взаємодію за певним алгоритмом та обирати стилістично відповідні форми у залежності від контексту розмови та комунікативного наміру.

Приклади інтерактивних завдань для розвитку вмінь англомовної усної комунікації з використанням автентичних відео матеріалів

Відео серії BBC “English at Work” для розпізнавання та розуміння комунікативних функцій в усному мовленні

Agreeing /Disagreeing

Activity 1: Identifying useful language

a) Put the expressions below into 3 categories. Assign the names for these categories - ‘Agreement’, ‘Partial agreement’ and ‘Disagreement’.

● <i>I completely absolutely agree with you.</i> ● <i>Well, you could be right.</i> ● <i>That's exactly what I think.</i> ● <i>I have my own thoughts about that.</i> ● <i>I (very much) doubt whether...</i> ● <i>It is not as simple as it seems.</i>	● <i>I simply must agree with that.</i> ● <i>I can agree with that only with reservations.</i> ● <i>It is only partly true that...</i> ● <i>I am of a different opinion because ...</i> ● <i>I cannot share this view.</i> ● <i>I am of the same opinion.</i> ● <i>I agree with you in principle, but...</i>
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KEYS:

- 1) Agreement** (*I completely agree with you; That's exactly what I think; I simply must agree with that; I am of the same opinion*)
- 2) Partial agreement** (*Well, you could be right; I can agree with that only with reservations; It is only partly true that; I agree with you in principle but..*)
- 3) Disagreement** (*I have my own thoughts about that; I (very much) doubt whether; It's not as simple as it seems; I am of different opinion because..; I cannot share this view.*)

Activity 2: The brainstorm

Episode 10

Tom, Anna and Denise get together to share their ideas about Tip Top Trading's upcoming launch, but they can't agree on things! Anna's ideas are met with some negative comments and she has to learn how to disagree with the other's viewpoint in a confident but polite manner. Watch the video and write down the phrases she uses to express her disagreement. Which of the phrases are polite?

Borrowed from: <https://www.youtube.com/watch?v=F5h3tLtGVrI>

Transcript

Narrator: Welcome! The team at Tip Top Trading are hard at work, making plans for the launch and presentation of their latest product: the revolutionary, almost real Imperial Lemon. They are 'brainstorming', sharing ideas on how to make their lemon a success.

Tom: But it needs to be bright!

Anna: This is much more exciting.

Denise: But having three colours would work better.

Narrator: There is a lot of disagreement going on, which is putting Anna's vocabulary to the test!

Paul: Right, I'm taking the final decision: the colour scheme will be green and yellow, so that's that. Now, the first presentation will be to er, Mr, er, Slime.

Anna: Mr Lime.

Paul: Oh, er, Mr Lime - that bit of biscuit looked like an 's' – Mr Lime, thank you Annabel.

Anna: Anna.

Paul: Mr Lime and his team at Citrus Ventures. Ideas please!

Anna: Why don't we offer Citrus Ventures a special opening offer: 20% off Imperial Lemon orders made this month.

Paul: Hmm...

Anna: We could even do that for all our regular clients.

Denise: That would be a big risk.

Anna: No.

Denise: If we do that once, all our clients will start asking for 20% off everything.

Anna: No, I disagree.

Denise: We'll be bankrupt!

Anna: No, you're wrong.

Narrator: Er- Anna, maybe you should find a better way of saying you disagree with Denise.

Anna: I'm so frustrated! I can't think of the right words.

Narrator: It helps if you try phrases like: Well, I'm not so sure about that... then explain why. Or start your sentence with 'but' when you want to disagree with what has just been said. Or, to seem more polite, you can try: I see your point, but actually I think...

Anna: I'll try.

Narrator: And don't be aggressive Anna - and give your reasons too, or you'll upset Denise again!

Anna: OK. Well, I'm not so sure about that. I think it will improve our sales of lemons and make our clients happy. Happy clients will come back to buy more.

Paul: Yes, that's a good point Annabe - Anna.

Tom: But 20% is a lot – maybe 5% would be better.

Anna: But if we're going to make a special offer, we should make it so good that everyone will say yes!

Denise: But people might think there's something wrong with our lemons and that we're desperate to get rid of them.

Anna: I see your point, but, if we explain this is just a special offer for special clients, they'll understand.

Paul: I like that idea. Good: 20% off for all regular clients just for this month. Anna, you'll be making the presentation to Citrus Ventures, so make sure you include that offer.

Tom: Uh-huh.

Anna: Yes.

Paul: Right, next, what photos do we have of the lemons...?

Key answers:

Finding the right words to disagree in meetings isn't always easy, but Anna managed in the end. She started sentences with this short word to show that she was about to disagree with what had just been said: *But...*; And used these phrases: *I'm not so sure about that..... I see your point, but actually I think...*

Borrowed from <https://www.bbc.co.uk/learningenglish/english/features/english-at-work/10-disagreeing>

Activity 3: identifying the Function

- a) Watch several episodes taken from popular movies/series. Identify the phrases that are used to express agreement, partial agreement or disagreement. Note the phrases and their functions down into the grid.

Episode 1	
Episode 2	
Episode 3	

Episode 4	
Episode 5	
Episode 6	
Episode 7	
Episode 8	
Episode 9	

KEYS

Episode 1	<i>‘...Well, I see your point but ...’ - partial agreement!</i>
Episode 2	<i>‘...I’m aware you probably don’t share that view...’ - admitting someone’s disagreement!</i>
Episode 3	<i>‘...No! Exactly the opposite...’ - disagreement!</i>
Episode 4	<i>‘...Okay, you have a point. How about this?’ - agreement!</i>
Episode 5	<i>‘...I beg to differ but...’ - disagreement!</i>
Episode 6	<i>‘...Yeah, yeah, You could be right...’ - partial agreement!</i>
Episode 7	<i>‘...I totally disagree with you!’ - disagreement!</i>
Episode 8	<i>‘...However, I disagree!’ - disagreement!</i>
Episode 9	<i>‘...Well that’s not the case anymore Mom. I have other friends...’ - disagreement!</i>

Retrieved from:

1. Wanderlust (2012) - [00:19:45]
2. The Crown (2016) - S04E08 [48:1]
3. Silicon Valley (2014) - S05E08 [25:6]
4. To All the Boys I've Loved Before (2018) - [00:32:47]
5. In the Loop (2009) - [01:06:55]
6. My All-American (2015) - [00:44:29]
7. Condor (2018) - S01E04 [39:2]
8. The Imitation Game (2014) - [01:11:59]
9. Mom and Dad (2017) - [00:07:11]

Інтерактивні завдання для автоматизації вживання функціональних показників

Agreeing – Disagreeing

Activity 1

Activity Type: reading, writing, listening and speaking activity, pair work;

Focus: agreeing and disagreeing So, neither, nor;

Aim: to agree and disagree with positive and negative statements.

Procedure: Give each student a copy of the worksheet. To begin, students complete the statements on the worksheet with information that is true for them. Next, draw the students' attention to the language at the bottom of the worksheet. Go through how to agree and disagree with positive and negative statements using the examples on the worksheet. Next, in pairs, one student goes first and reads their statements to their partner, e.g. 'Last weekend, I went to the park'. Their partner listens and reacts by agreeing or disagreeing with each statement, paying attention to whether the statement is positive or negative, e.g. 'So did I'. When the student has read out all their statements, the two students swap roles. At the end of the activity, pairs of students report back to the class on the things they agreed on.

Card A. Complete the positive and negative statements with information that is true for you.

1. Last weekend, I
.....
2. My favourite kind of music is
.....
3. I'm not very good at
.....
4. In the evening, I usually
.....
5. I've never been to
.....
6. I've got a friend called
.....
7. I would like to..... tomorrow.
8. I had for
breakfast.

9. I've always wanted to

10. I like eating

11. I used to..... as a child.

12. I'm interested in learning how to

13. I want to in the future.

14. I didn't..... yesterday.

15. I can..... quite well.

16. I like watching

17. I like to..... when I'm on holiday.

18. I like going to..... at the weekend.

19. When I wake up, the first thing I do is

20. I'm not keen on

Card B. In pairs, practice agreeing and disagreeing to your partner's statements using the language below.

So ... I and Neither/Nor.... I are used to express agreement to a statement.

So + auxiliary verb + subject is used to agree with a positive statement.	A: I am hungry.	B: So am I.
	A: I went to class.	B: So did I.
	A: I want to eat pizza.	B: So do I.
Neither / Nor + auxiliary verb + subject is used to agree with a negative statement.	A: I am not hungry.	B: Neither am I.
	A: I didn't go to class.	B: Nor did I.
	A: I don't want to eat pizza.	B: Neither do I.

Subject + positive or negative auxiliary verb is used to express disagreement.

If the auxiliary verb is positive, make the reply negative to disagree. If it's negative, make the reply positive.	A: I am hungry.	B: I'm not.
	A: I didn't go to class.	B: I did.

	A: I want to eat pizza. don't.	B: I
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Borrowed from: <https://www.teach-this.com/functional-activities-worksheets/agreeing-disagreeing>

Activity 2

Activity Type: writing, listening and speaking activity;

Focus: neither/Nor + auxiliary verb + subject, agreeing;

Aim: to agree with negative statements using neither and nor.

Procedure: Give each student a copy of the worksheet. First, students complete negative statements on the worksheet with information that is true for them. When they have finished, go through how to agree with negative statements with the class. Write the following structure on the board: Neither/Nor + auxiliary verb + subject. Give the students some agreeable negative statements and ask them to respond, e.g. Neither am I, Nor would I, Neither did I, etc. Students then go around the classroom reading their statements to one another, trying to find one person in the class who agrees with each of their negative statements. When a student agrees with another student's statement, the student agreeing responds with an appropriate expression and the other student writes their name in the second column on the worksheet.

Example: I'm not very interested in politics. B: Neither am I.

If the student doesn't agree with the statement, they respond by saying what they have written for the same prompt, e.g. 'I'm not very interested in football'. When two students have both found something they agree on, they move on and find new partners. The activity continues until all the students have completed the second column on their worksheet. At the end of the activity, have a class feedback session to see what the students found out.

Card A

Fill in the gaps with information that is true for you.

Negative statements	Name
1. I'm not very interested	
2. I don't like very much.	
3. I didn't..... yesterday.	
4. I'm not very keen on	

5. When I was a child, I didn't like	
6. I won't..... in the future.	
7. I don't usually at the weekend.	
8. I have never.....	
9. I didn't last weekend.	
10. I couldn't..... until I was a teenager.	
11. I can't play	
12. I haven't seen	

Card B. Now, find one person in the class who agrees with each of your negative statements

Borrowed from: <https://www.teach-this.com/images/resources/me-neither.pdf>

Рольові ігри, які передбачають реалізацію певних комунікативних функцій

Activity 1. Complaining and Apologizing

Activity Type: listening and speaking activity, group work, role-play;

Focus: complaining and apologizing;

Aim: to practice making complaints in a shop.

Procedure: Divide the class into groups of four and then split each group into two pairs (A and B). Give each pair a corresponding A or B worksheet. Tell the pairs to keep their worksheet secret. Explain that the worksheet shows products they brought yesterday, but there is a problem with each item and they have to return each product to the shop and make a complaint. Write the word 'stereo' on the board. Elicit possible problems a stereo could have, e.g. The USB port doesn't work. The speakers are blown, etc. Give the pairs time to think about what problem each item on their worksheet could have. Next, review expressions for making and dealing with complaints with the class and write an example dialogue on the board using the broken stereo as an example.

Example:

A: Hello. How can I help you?

B: I'd like to make a complaint about a stereo I bought yesterday.

A: What seems to be the problem? Etc.

Tell the students that they are now going to role-play shop complaints about the products on their worksheet, but they cannot say where they are or what product they are complaining about. Go back through your example dialogue and change all the words that talk about the shop or the product, e.g. 'I'd like to make a complaint about a product I bought yesterday'. Pairs then take it in turns to choose an item at random from their worksheet and role-play each complaint to another pair. One student plays the role of the customer and the other plays the role of the shop assistant. The customer makes a complaint to the shop assistant about the item they brought yesterday and tries to get an exchange or refund. The customer must do this without saying what the item is or where he/she bought it.

Example:

I'd like to make a complaint about a product I bought yesterday. The USB port doesn't work. When I connect a flash drive, it doesn't recognize it, etc.

The other pair listens to the role-play and looks at the shop pictures. Their task is to decide which shop they are in and what product the complaint is about. When the role-play is over, the other pair gives their answers and the first pair tells them whether they are right or wrong. Pairs score one point for choosing the correct shop and two points if they guess the correct product. This process continues until all the role-plays have been completed. The pair with the most points at the end of the game wins.

Borrowed from: <https://www.teach-this.com/images/resources/back-to-the-shop.pdf>

Activity 2. Customer Complaint

Activity Type: reading, listening and speaking activity, pair work;

Focus: complaining and apologizing;

Aim: to practice making and dealing with complaints about misleading advertisements.

Procedure: Divide the students into pairs (Student A and B). Give each student a corresponding worksheet. Ask the students to highlight the key ideas from the Fantastic Phones advertisement. Read through the instructions for the first role-play with the class. Go through the vocabulary on the worksheet and roles the students play. Write an example dialogue on the board using the useful language from the worksheet and the students' ideas. When the students are ready, they role-play a complaint about the misleading advertisement. When they have finished, have the students highlight the key ideas from the second advertisement and repeat the same procedure as above. When students have completed both complaints, have pairs present their role-plays to the class.

Fantastic Phones All makes and models are half price! Quality guaranteed. Full refund if you're not satisfied. Our shop is close to public transport	Fly to New York with Zoom Airways! Fly to the heart of New York. Tickets cost as little as \$20. Friendly staff. Trouble-free boarding.
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	99% of our flights arrive on time.
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Student A

A. You bought a new mobile phone at Fantastic Phones. Complain to Student B about your experience and the misleading advertisement.

The phone you wanted was not discounted. When you got home, you discovered that the phone was a fake. When you called the phone shop, they said you couldn't get a refund because there was no damage to the phone. There was no bus stop near the shop. You had to walk a mile from the bus stop to get there.

B. You work for Zoom Airways. Deal with Student B's complaint and apologize.

Useful language:

I'd like to make a complaint.

What's the matter? / What's wrong with it?

I'm sorry to hear that... / I'm sorry about that, but... / I do apologize.

I'm sure that we can sort it out.

Please tell me exactly what the problem is / what happened.

I'd like a refund / to get my money back.

Do you have a receipt?

Student B

A. You work for Fantastic Phones. Deal with Student A's complaint and apologize.

B. You took a flight with Zoom Airways. Complain to Student A about your experience and the misleading advertisement.

The ticket cost \$20, but with taxes and extras the final price was \$79. The plane took off one hour late. You landed in an airport that was one hour outside of New York. It was late and there was no public transport. You had to get a taxi, which cost more than the flight. The airline staff were rude and there was no space to store your hand luggage.

Useful language:

I'd like to make a complaint.

What's the matter? / What's wrong with it?

I'm sorry to hear that... / I'm sorry about that, but... / I do apologize.

I'm sure that we can sort it out.

Please tell me exactly what the problem is / what happened.

I'd like a refund / to get my money back.

Do you have a receipt?

Borrowed from: <https://www.teach-this.com/functional-activities-worksheets/complaining-apologizing>

Activity3. I can't get no satisfaction

Activity Type: reading, listening and speaking activity, pair work

Focus: complaining and apologizing

Aim: to make and deal with complaints in various situations and to score how satisfied you are with each outcome.

Procedure: Give each student a corresponding set of role cards. As an option, you may also want to give students a copy of the 'Complaining and Apologizing Language' worksheet to help scaffold this activity. Tell the students not to show their cards to their partner. The students then take it in turns to role-play each situation with one person making the complaint and the other dealing with the complaint and deciding how to react. The person dealing with the complaint circles the 1 to 5 scale on their card, depending on how helpful they want to be, one being not at all helpful and five being very helpful. When the role-play has finished, the student making the complaint decides how satisfied they are about the outcome and circles the appropriate number at the bottom of their card. The two students then compare their numbers to see if they match or not. When the students have finished all the role-plays, ask them to report back what happened in each situation and how satisfied the person complaining felt and why.

Self-study guide to using authentic video materials

Procedure:

Stage 1. Play the video, catch the context and meaning (communicative function) of each expression.

Stage 2. Take video-based notes and arrange them into categories: communicative strategies, useful language expressions and typical contexts (situations) related to the processed communicative function(s).

Stage 3. Replay the video, practice your pronunciation focusing on pronunciation accuracy (distinction, stress, intonation, and rhythm) and fluency (speed of utterances)

Use imitation “shadowing” technique while repeating after the language coach from the video.

Stage 4. Think about possible scenarios (speaking situations) for the current communicative strategies and functions. Role-play the scenarios with a real conversation partner (group-mate). Alternatively, practice with the help of Open AI ChatGPT mobile phone audio version.

Stage 5. Ask ChatGPT to evaluate your oral communication skills on the assigned communicative function(s) against the following scored criteria:

accuracy (grammar and pronunciation) – 5 points

fluency – 5 points

range (communicative strategies and target language expressions) – 5 points

relevance (consistency between utterances of Speaker A and Speaker B) – 5 points.

Stage 5. Work on the areas that need improvement.

Stage 6. Get ready to role-play likely speaking situations incorporating all the communicative strategies and target language expressions while in class.

Algorithm for using Chat GPT for EL live Conversation Practice:

1. Create a written prompt for Chat GPT.

Example of a prompt:

Role: Chat Conversation Practice Partner for (indicate your real or imaginary name)

Topic: Travelling

Style: informal, casual

Steps for Chat GPT:

- Initiate with a topic-specific question.
- Wait for (learner's Name) answer. Ask one question at a time.
- Reply sincerely, with brief follow-ups.
- Encourage (learner's Name) to keep the conversation going, to share thoughts and opinions supportively, ask follow-up questions.
- Maintain a balanced conversation.

2. Before switching to the voice chat, ask Chat GPT to respond to your written instructions with "OK" and wait for you to say the signal phrase "Let's get started" before asking the first question.

(the guidelines retrieved from

<https://www.youtube.com/watch?v=RZ1g8NJGLME&t=490>)

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