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Hlavatska Yu. L.,  
[orcid.org/0000-0002-1162-0251](https://orcid.org/0000-0002-1162-0251)

## FORMATION OF COMMUNICATIVE COMPETENCE OF HIGHER EDUCATION STUDENTS: PEDAGOGICAL CONDITIONS (THE CASE STUDY OF CINEMATIC DISCOURSE)

*The paper demonstrates the practical implementation in the educational process one of the pedagogical conditions (Content and Language Integrated Learning), which ensures the formation of communicative competence of university students in foreign language classes. It is noted that this pedagogical condition helps to increase the motivation of students to learn English, the consistency in mastering a foreign language to solve specific communicative tasks, the mastering certain language structures, expanding vocabulary, enriching linguistic and cultural outlook. It is proved that Content and Language Integrated Learning is a complex phenomenon including four components: content, communication, cognition and culture.*

*The article offers methodological advice on introducing authentic English-language cinematic discourse into the educational process. Films are a very effective means of learning English and their advantages for ESP teaching can be analyzed from different perspectives. The article focuses on linguo-pragmatic and linguo-didactic features of modern English cinematic discourse. The case study is represented by one of the scenes of Peter Morgan's TV series "The Crown".*

*The article deals with the lexical aspect (preparing students for the perception of new vocabulary), which involves a certain brainstorming of lexical units found in the selected scene. The paper focuses on three lexical units and demonstrates ways to improve their remembering: basic exercises for all levels of learners, discussion of quotations, discussion of the linguistic and cultural component, etc.*

*Further analysis of the lexical aspect of other scenes of the authentic film "The Crown" and the creation of separate communicative exercises will help to improve the work on the formation of communicative competence of higher education students in order to broaden their cultural and linguistic outlook.*

*Key words: pedagogical conditions, Content and Language Integrated Learning, cinematic discourse, linguo-pragmatic features, linguo-didactic properties, "The Crown", communicative competence, vocabulary extension, linguistic and cultural outlook.*

**The statement of the issue.** Researchers define pedagogical conditions as a set of objective opportunities that ensure the successful solution of tasks [4, c. 75] or as a functional dependence of the essential components of a pedagogical phenomenon on a complex of objects (things, their states, processes, interactions) in various manifestations. A common feature of all definitions of this concept is the focus of conditions on improving the interaction of participants in the pedagogical process in solving specific didactic tasks. Therefore, we define pedagogical conditions as a set of factors that ensure the organization, regulation, interaction of objects and phenomena of the pedagogical process to achieve the goal. One of the pedagogical conditions is the use of the methodology of Content and Language Integrated Learning (CLIL) to enhance the process of students' mastering a foreign language and culture [11]. The innovation of CLIL is the synthesis of different methods and providing a flexible approach to learning. Flexibility allows CLIL to be used at different stages, to be targeted at students with different levels of language proficiency and to be implemented both in the short and long term [2, p. 116].

We are sure that the authentic cinematic discourse can be one of the tools to activate and inspire students not only in motivating language benefits, but also adding a cross-cultural

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aspect. In the focus of attention, the cognitive potential of both teachers and students and, and moreover, the developing of communicative competence as the main goal of teaching foreign languages.

"Compared with the traditional teaching-centered, book-centered, grammar-translation method, films on videos (or VCD, DVD, etc.) and computers are gradually regarded as a challenge for the routine language teaching, especially for the dominant intensive reading in classroom" [24, p. 179]. Moreover, students are displayed different types of accents, colloquialisms, reduced speech, figurative language, and formal/informal English in context [15, p. 4]. In addition, English movies introduce authenticity to the English classroom [6, p. 147].

**The analysis of relevant research.** Both foreign and domestic scholars have been interested in the matter of CLIL [2; 3; 9; 11; 12; 13; 19]. It has been proved that the formation of students' communicative competence is accompanied by the simultaneous development of both receptive and productive language skills. The active vocabulary of students is significantly expanding, and at the same time, the number of lexical errors is noticeably decreasing. Lexical and syntactic literacy is demonstrated in writing [3, p. 116].

The issue of cinematic discourse has been largely studied and many viable solutions have been found. This phenomenon is intensively studied in various branches such as psychology, philosophy, sociology, semiotics, theory and practice of translation, and pedagogy as well [7; 8; 14; 16; 25]. Having synthesized the experience of foreign educators we, in our previous paper, underlined that "movies help in teaching writing, verbal and phonetic skills, vocabulary, grammar as well. We also think that watching movies is a focus on discussing the culture of the country and its people, i.e. consideration of culture through the prism of language and viewing language through the prism of culture" [14, p. 25].

**The purpose of the article.** Our research aims at demonstrating the practical implementation of one of the pedagogical conditions (Content and Language Integrated Learning) in the educational process, which ensures the development of communicative competence of university students in English classes. We focus on linguo-pragmatic features of the English cinematic discourse with its linguo-didactic characteristics. Moreover, we intend to describe methodological basis in the implementation of the cinematic discourse in the teaching process. The case study is one of the scenes of "The Crown" movie by Peter Morgan. We deal with lexical approach aimed at expanding students' basic vocabulary and broadening their linguistic and cultural horizons.

**The body of the research.** CLIL is complex phenomena including four components: *content* (the teacher introduces students with the peculiarities of the genre to which the text belongs, helps them to identify the characteristic linguistic features of the text); *communication* (students interpret facts, information, express their ideas, thoughts, feelings; there is an integration of subject content and language skills; it contributes to effective communication); *cognition* (cognitive abilities are related to the development of cognitive skills, such as reasoning, creative thinking, evaluation); *culture* (its role, understanding of one's own and other cultures) [9].

The main features of the CLIL approach can be presented as follows: a wide range of language use as a tool; performing habitual exercises in parallel with discourse, developing students' skills to experiment with language content and forming language awareness; using relevant authentic material; changing the roles of the student and the teacher (the main part of the active work is concentrated on student activity, and the role of the teacher turns into the role of coordinator of the educational process); development of students' skills and abilities based on previously acquired knowledge, logical complication of existing tasks for students, development of their critical thinking skills [19].

Based on the above, we believe that the English cinematic discourse can be presented not only as a representative source of linguistic material but also as one that reflects the basic characteristics of CLIL. The cinematic discourse can be considered as an actual slice

of perception of reality, a long social dialogue in which such categories of perception as time, space, past, future, freedom, right, male, female, law, love, etc. are interpreted [5, p. 47].

Linguistic pragmatics is an interdisciplinary field, a discipline that examines language from the point of view of human activity: from linguistic, logical, philosophical, psychological, socio-logical, ethnographic positions, etc. [22]. Linguo-pragmatic features of the use of a foreign language film in English lessons represent a detailed analysis of its lexical units, grammatical structures and discourse markers as well. A film, which claims to be a truthful reflection of live speech in the context of life, worldview, interpersonal interaction in a particular culture and constructive reason, allows to bring foreign language learners closer to understanding how language is used in real life.

The film text can be presented both in dialogic and monologic forms. It gives us the opportunity to study their linguo-pragmatic potential in detail. Subtitles are a reference material in the implementation of the cinematic discourse in the teaching process. The cinematic discourse within pedagogical conditions reveals and shows how the language works in the sphere of live real everyday communication, and the use of the principle of visuality or visual tracking of the speech broadens students' horizons about the language realia in the context of verbal and non-verbal communication [22, p. 520].

In addition, the positive aspect of the cinematic discourse is it brings a share of entertainment (depending on the content) into the educational process, developing students' intrinsic motivation for productive learning of the language [17, p. 62]. It should be clarified that the content should be selected according to the objectives of teaching and learning.

The next point worth noting is that the cinematic discourse implies some kind of individualization of learning, which affects the all-round development of a student's personality, including his/her attention and memory and auditory skills as well. By memorizing certain lexical and grammatical patterns, the film activates cognitive interest in overcoming certain difficulties, for example, it activates thinking activity. It occurs, for instance, when students have to guess about unclear points during viewing or to clarify and verify information in relevant vocabulary sources. Moreover, the cinematic discourse has a strong impact on the emotional state of students, thus forming a personal attitude towards what they see [1, p. 128].

Taking into consideration that "The Crown" consists of six seasons, students are encouraged to watch it on their own in the original version, using subtitles as needed. Some particular scenes are proposed to discuss in English classes. We think that "The Crown" presents a lot of interesting scenes necessary for students' developing lexical and pronunciation skills. Besides, it also deals with bright historic images and events embracing Queen Elizabeth II's ruling Great Britain. It is obvious that students like to center their attention to language, cultural and social matters. Y.J.J. Lee thinks that "students expect much – both contextual learning and cultural learning – focused on language matters when using film materials" [18, p. 9].

The comprehending of the new vocabulary involves some brainstorming of lexical units encountered in the scenes chosen by the teacher. Part of the work with the film's linguistic material involves, before or after the utterance of a phrase, paying attention to when this phrase is said, with what message. This is essential, to our point of view, because the concept of "linguo-pragmatic potential" implies that any phrase, any communicative action in speech behaviour is in one way or another directed at the addressee and has its deliberate orientation. Students can be asked to analyze why the phrase is constructed in this or another way, what meanings are betrayed by the phrase, and what the purpose of the phrase is. One more question can arise: what is the purpose of the speaking character: to prove his/her point of view, to encourage someone to speak out, to offend, to defend himself/herself or to defend his/her position, etc.

We believe the student who learns to think in this way, who manages to reveal the artistic image of the film character through his/her speech behaviour, will certainly expand his/her own communicative competence (both in the native and foreign languages), as well as his/her thinking processes and emotional intelligence. Undoubtedly, the role of the teacher

as moderator of tasks and, moreover, developer of emotional intelligence as a component of soft skills, remains very high.

So, the scene (the Queen and M. Thatcher) may be seen here [23]. We guess students should be informed that this scene is connected with the political issue of the UK, the new Prime Minister, being a woman, and the new governmental epoch of the country which had been lasting for eleven years with Margaret Thatcher serving as Prime Minister of the United Kingdom from 1979 to 1990.

Firstly, students watch this scene either with subtitles or without them. Step-by-step work with lexical units depends on the students' level of knowledge. If the students' level is elementary, it can be suggested to combine lexical patterns with translation. In case of intermediate or advanced levels, we suggest connecting the phrase, the equivalent of the phrase, and the explanation of the vocabulary unit. And in the post-viewing stage it is suggested to discuss in what situation these phrases were uttered and for what purpose, involving, thus, linguo-pragmatic aspect. The post-viewing stage is the final and most extensive in terms of quantity and quality of tasks, which are primarily aimed at developing the ability to communicate successfully, emotionally and logically express students' thoughts using the learnt lexical units. The discussing of the obtained information can be outlined in some ways:

- the basic exercise for all levels of students is to answer questions about the content of the scene; for intermediate and advanced students, the questions are deliberately difficult and their task is not to translate, but to guess from the context what they are being asked;

- discussion of quotations; when dealing with this aspect from the linguo-pragmatic point of view, it is necessary to understand why the quotation has been said (to defuse the atmosphere, to express the critical potential of the moment). This work also reveals the linguo-pragmatic potential of the cinematic discourse, as we focus on when a particular phrase has been pronounced, what its meaning is, how and where to direct students to induce their thinking;

- discussion of the linguo-cultural component; in the film "The Crown" it is relevant not only to have a discussion about the system of government in Great Britain, but in particular about the importance of Margaret Thatcher as a leader and a woman as well. By organizing the discussion, we solve two tasks at once and consider two aspects. Students broaden their linguo-cultural horizons and, alternatively, they begin to picture and visualize the image of that "iron" lady. Undoubtedly, the discussion of the characters' speech behaviour reveals the concept of "linguo-pragmatics" (what they are and how their speech behaviour reveals psychological, philosophical and social aspects). It is advisable to interest students in project work and make reports on the proposed topic.

In the post-viewing stage, if necessary and desirable, grammatical or phonetic features can be commented on, revising residual knowledge, and students with a high level of proficiency can be asked to create additional lexical exercises on their own and to create a list of topical phrases and expressions to add to their vocabulary.

Let us focus our attention on the lexical units used in the scene: *a conviction, to make no secret, presumably*. Primarily, we draw students' attention to the context in which this or that word/word combination/idiom is used. "Britain's first woman Prime Minister, a conviction politician who's made no secret of the fact she believes the country has to change from top to bottom, going to the palace, presumably to tell her queen exactly that" [23]. A *conviction* is a very strong believe or opinion. Conviction politics refers to when a politician makes a decision based on his/her own fundamental ideas rather than attempting to represent an existing consensus or simply take positions that are popular in polls. Once M. Thatcher magnificently said: "I am not a consensus politician. I am a conviction politician" [20].

Just to focus students' attention on this word we can advise to attribute to some citations such as: "Never give in – never, never, never, never, in nothing great or small, large or petty, never give in except to convictions of honour and good sense" (W. Churchill); "Have

convictions. Be friendly. Stick to your beliefs as they stick to theirs. Work as hard as they do" (E. Roosevelt); "I don't consider myself a Hollywood liberal, but I have my convictions and my beliefs" (M. Dillon) [10].

We believe that the phrase *to make no secret* may cause some difficulty in remembering. From this perspective we consider it expedient to explain its lexical meaning: if someone *makes no secret* of something, they make it perfectly clear or they are not afraid to hide it. According to our observations, this phrase is actively used in newspaper headlines. Therefore, we direct students' attention to further search for such sources.

The adverb *presumably* is a formal alternative to *probably*. We think further attention may be directed on its derivatives, *to presume* as a synonym of *to think*, for example as well as *presuming* (Participle 1) and *presumed* (Participle 2), correspondently: *Many presume that Republicans are going to win the House* [21]. In the Passive Voice *to presume* means *It is believed that: She is presumed dead*.

Each lexical unit or idiomatic expression can be presented in this way. The final stage is a project work, which can depict different cultural, historical or social aspects and images of the famous people of Great Britain.

**Conclusions.** The evidence from this study suggests that the use of films in foreign language classes opens up wide opportunities for active work in the process of developing students' speech skills and abilities and makes the process of mastering a foreign language attractive for students at all stages of learning. The effectiveness of using videos in teaching speech depends not only on the precise definition of their place in the educational system, but also on how rationally the structure of the lesson is organized, how the educational capabilities of the film are coordinated with the learning objectives.

Further analysis of the lexical aspect of other scenes of the authentic film "The Crown" and the creation of separate communicative tasks will help to improve the work on the development of communicative competence of higher education students in order to broaden their cultural and linguistic outlook.

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Главацька Ю. Л.,  
orcid.org/0000-0002-1162-0251

### **ФОРМУВАННЯ КОМУНІКАТИВНОЇ КОМПЕТЕНТНОСТІ ЗДОБУВАЧІВ ВИЩОЇ ОСВІТИ: ПЕДАГОГІЧНІ УМОВИ (НА МАТЕРІАЛІ КІНОДИСКУРСУ)**

У статті продемонстровано практичне впровадження в освітній процес однієї з педагогічних умов (предметно-мовне інтегроване навчання), яка забезпечує формування комунікативної компетенції здобувачів ЗВО на заняттях з іноземної мови. Зазначається, що предметно-мовне інтегроване навчання іноземної мови сприяє підвищенню мотивації здобувачів до її вивчення, послідовності в оволодінні іноземною мовою задля вирішення конкретних комунікативних завдань, засвоєнню певних мовних структур, розширенню словникового запасу, збагаченню мовного та культурного кругозору. Доводиться, що предметно-мовне інтегроване навчання – це складне явище, що включає чотири компоненти – зміст, комунікацію, пізнання та культуру.

Пропонуються методологічні поради щодо впровадження автентичного англійськомовного кінодискурсу в освітній процес. Фільми – це дуже ефективний засіб вивчення англійської мови, а їхні переваги для викладання англійської мови професійного спрямування можна проаналізувати з різних точок зору. У центрі уваги лінгвопрагматичні та лінгводидактичні особливості сучасного англійськомовного кінодискурсу. Матеріал дослідження представлений однією зі сцен серіалу Пітера Морган «Корона».

Розглянуто лексичний аспект (підготовка здобувачів до сприйняття нової лексики), який передбачає певний мозковий штурм лексичних одиниць, що зустрічаються в обраній сцені.

У статті увагу зацентовано на трьох лексичних одиницях, продемонстровано способи їхнього запам'ятовування – базові вправи для всіх рівнів здобувачів, обговорення цитат, обговорення лінгвокультурного компоненту тощо.

Подальший аналіз лексичного аспекту інших сцен автентичного кінофільму «Корона» та створення окремих комунікативних вправ допоможе вдосконалити роботу над формуванням комунікативної компетенції здобувачів вищих навчальних закладів із метою розширення культурного та мовного світогляду здобувачів.

Ключові слова: педагогічні умови, предметно-мовне інтегроване навчання, кінодискурс, лінгвопрагматичні особливості, лінгводидактичні властивості, «Корона», комунікативна компетентність, розширення вокабуляру, лінгвокультурний світогляд.

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Рецензент: доктор педагогічних наук, доцент Рябуха І. М.

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Litikova O. I.\*

[orcid.org/0000-0001-7952-9895](https://orcid.org/0000-0001-7952-9895)

## INTEGRATION OF HARD AND SOFT SKILLS AS A TOOL FOR DEVELOPING CRITICAL THINKING IN MARINE ENGINEERS

*The article examines the problem of fostering critical thinking of marine mechanics, employed at the international fleet, in the process of their practical training in Maritime English. The opportuneness of critical thinking development in the process of learning Maritime English is substantiated due to the serious challenges. Technological progress, environmental problems, economic pressure, geopolitical shifts, ecological maintenance of ship power plants require advanced critical thinking skills. Willingness to use professional knowledge and team interaction skills for critical analysis of challenges, ability to assess causal relationships are crucial in preventing unpredictable and catastrophic situations on ships. The ability to think critically and make effective decisions depends on the level of hard and soft skills development. Hard skills refer to the technical knowledge and experience needed to solve real-world engineering problems. Soft skills, such as communication, teamwork, problem solving and adaptability guarantee the success of teamwork in extreme conditions. Critical thinking involves the ability to make informed decisions about complex problems and collaborate with others to solve them. The purpose of the article is to analyze the feasibility of integrating hard and soft skills for the effective development of critical thinking. The tasks are: 1) to substantiate rational methods of integration of hard and soft skills in the process of learning Maritime English; 2) track the impact of hard and soft skills integration on the development of critical thinking of marine mechanics. The methods used in the research include analysis of scientific literature, observation, survey, self-assessment, expert assessment, questionnaire, interpretation, generalization.*

*Key words: marine engineers, hard skills, soft skills, critical thinking, Maritime English.*

**The statement of the issue.** The marine engineering cluster faces challenges shaped by technological advances, environmental concerns, economic pressures, and geopolitical factors. Compliance with stringent International Maritime Organization (IMO) emissions regulations and sustainable ship design requirements add to the burden. Innovations in green shipbuilding, recycling methods, and integrating advanced technologies like IoT and big data are essential for efficiency and safety but pose challenges related to costs, cybersecurity, and skilled personnel.

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