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**FORMATION OF LINGUAL-SOCIAL COMPETENCE
OF STUDENTS OF THE FIRST (BACHELOR'S) LEVEL
OF HIGHER EDUCATION AT UKRAINIAN HEI BY MEANS
OF THE COURSE *ENGLISH FANTASY:
LANGUAGE, PRAGMATICS***

**ФОРМУВАННЯ ЛІНГВОСОЦІОКУЛЬТУРНОЇ
КОМПЕТЕНТНОСТІ СТУДЕНТІВ ПЕРШОГО
(БАКАЛАВРСЬКОГО) РІВНЯ ВИЩОЇ ОСВИТИ ЗВО УКРАЇНИ
ЗАСОБАМИ КУРСУ «АНГЛІЙСЬКОМОВНЕ ФЕНТЕЗИ:
МОВА, ПРАГМАТИКА»**

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The social-cultural competence of a student learning a foreign language (first and foremost, English) as a major at a Ukrainian HEI is a prerequisite for their successful training as an English teacher / translator in the field of English philology in the international market. The formation of the competence depends on how well the intending graduate can navigate the nationally significant units in the English-speaking society, be able to explain their origins and trace the changes in meaning against the historical background, interpret onyms with positive and negative connotation from diachronic perspective, choose their Ukrainian equivalents using ethnically significant components, and perform comparative analysis of these lexemes singling out differential features in both languages.

Improving this competence is a completely logical consequence of the student immersing into the authentic English / Ukrainian content and their in-depth work with realia on different language levels, starting with pronunciation and up to the pragmatic potential. The course *English Fantasy: Language, Pragmatics* becomes important in the context. This course is intended for Bachelor students (first level of higher education) and aims to showcase the lingual features of the fantasy literature and its role in the development of the English-speaking society in the modern period. The first three modules oriented towards the European cultural heritage can become especially useful for these purposes.

While working on Content Module 1 *Historical and Cultural Background of Fantasy Literature*, students are supposed to get familiarized with main archetypes, images, and plots based on the British folklore (myths, legends, and tales) with comparative introduction of continental European (Greek, Scandinavian, Old German, and French myths) and Asian (Japanese and Chinese myths and legends) folklore. Using the comparative approach benefits the formation of critical analysis skills as it allows tracing the mechanism of creation of archetypes and plots, singling them out and specifying the ways of borrowing and, most importantly, adaptation in the English culture.

The specific feature of this module is in-depth work on fantasy literature images as it involves students working both with the literature discourse and video content while performing the “profiling” task:

- to profile a folklore/literary image (the world tree, a forest [1; 4], a dwarf / gnome, a troll, an elf, a unicorn, a dragon, a werewolf, a magician [5], a witch / witcher/ warlock, an undead creature, a damsel in distress / an aggrieved princess / a wise maiden / Cinderella / a little girl [3], etc.);
- to trace the evolution of the image in the traditional work and its English-language variant;
- to study the language units applicable for the image in the literary work to compile its “language passport / profile”. To describe units used to characterise the image in the fantasy literary work and explain their pragmatic potential.

Studying the Content Module 2 *Fairy-Tale as the Basis for Fantasy Works* is based on the comparative analysis of the English and European fairy tales in the following aspects: outlining the images of the most popular folk tales, determining their origins, tracing the dynamics of character traits and language; learning about features of literary tales and stages of its establishment as a “bridge” between folklore and “the secondary matrix” combining folk beliefs with the author’s creative thought, showing the ways in which the writer processes archetypes, plots, and images of the past; describing the most prominent figures from literary English tales; comparing those images with well-known European tales. Of no less significance

is the language potential of the author of the literary tale themselves, the study of which improves the critical analysis skills of students. As a conclusion, the profiling of the fairy tale character is as important as the image profile in the previous module.

The work on Content Module 3 *J. R. R. Tolkien's The Hobbit as the Transition to Fantasy Literature* aims at ascertaining the formations of groundworks of the fantasy genre by the author as a multi-layered construct and at the same time studying the onyms and appellatives that serve as nationally significant units and consequently affect the formation of the lingual-social competence of the student.

It is worth mentioning that the study of these modules is enhanced by the introduction of audio- and video content: students work with the audio materials (ballads, songs, etc.) and compare them with their literary interpretation. While watching video content (movies, cartoons, anime), the main attention is focused on the visualization of the plots and images and their dynamics in different nations.

Thus, the course *English Fantasy: Language, Pragmatics* integrates the units significant of the English-speaking world. Their in-depth analysis benefits the formation of the lingual-social competence of future Bachelors with English as their major. The prospects of the future studies are in the future research of pragmatics of the fantasy genre language and the educational potential of the course using the pedagogical tools created in other countries [2].

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