

Social and emotional skills are highly valued in the professional world. Graduates who have developed strong interpersonal communication, emotional intelligence, and teamwork skills are better equipped to navigate complex work environments and succeed in their careers.

In conclusion, integrating Social-Emotional Learning into English language teaching in higher education is a transformative approach that goes beyond linguistic proficiency. By nurturing students' emotional intelligence, interpersonal skills, and self-awareness, educators play a pivotal role in preparing them not only for academic success but also for a fulfilling and successful future in an interconnected and diverse global society. The incorporation of SEL principles in higher education represents a progressive step towards holistic student development and a more compassionate and empathetic learning environment.

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**O. Liapicheva, Cand. Sc. (Phil), Assoc. Prof.
(PSACEA, Dnipro)**

STUDY OF INTERMEDIALITY ON THE SCENAGRAPHY MATERIAL OF THE FILM VERSION OF 'HAMLET' BY KENNETH BRANCH

The article is devoted to the study of the scenography of Kenneth Branagh's film "Hamlet" in the aspect of intermediality, namely the connection of the literary text with the film version, the identification of common and different in ideological and thematic content and methods of depicting reality. Ideas of intermediality arose in the works of philosophers of the 19th century. (I. Kant, H. Hegel, F. Schlegel), but they are becoming more and more important nowadays in the works of literary critics as well as in theoretical ones (A. Volkov, M. Ihnatenko, Yu. Lotman, D. Nalivaiko, S. Nahorna, I. Zayarna, L. Heneraliuk), and in practical aspects (L. Kovalova, O. Orlova). Intermediality is considered as a complementarity, cooperation and synthesis of arts, but its research lacks the substantiation of theoretical provisions with the materials of practical studies.

The tasks of the article are the definition of the concept of scene, description and classification of film scenes according to the "filming location" feature; classification of scenography techniques in the film according to the components of the composition; establishing a connection between scenes; description of the semantic functions of the combination of certain techniques; determination of the type of intermediality of "Hamlet" by Shakespear and K. Branagh and the specifics of the ideological and thematic originality of the film version of "Hamlet".

The scene of the film is a minimal, completed part of the action, the criterion for selection of which is the unity of space and semantic completeness. The components of the scene are the interior or natural location, scenery, lighting, computer graphics, actions and speech of the characters, close-up or long-shot of the operator's camera, costumes, props.

The film was shot in 1996 by Kenneth Branagh, director and performer of the role of Hamlet. Production designer – Dante Ferretti. The action of the early medieval play "Hamlet" is transferred in the film to the beginning of the 19th century.

The analysis of the scenes of the film version leads to the following conclusions: 1. The territory of the palace, the river in front of it, the forest, the plain with the mountains behind them, the place of Ophelia's grave are used as location shootings in the film. Some scenes could have been done on a computer. The palace was used for indoor filming, namely: its throne room or ballroom, the corridors of the palace, the bedroom of the royal couple, Polonius' study, Hamlet's study, some corner rooms of the palace. Indoor shooting dominates outdoor shooting. 2. In the creation of scenes in the film, techniques were used that involve the components of the composition: the use of natural elements, the interior, the presentation of the appearance, the thoughts of the hero, the use of close and long shots of the operator's camera. 3. Common pictorial techniques in the film are: the use of the motif of winter and cold, natural disasters; using the interior to reveal the character of the hero; images of close space or far space: for example, a close-up of exterior details or a distant plan of natural space and military preparations and actions; illustration of the hero's thoughts or words with visible scenes; repetition of the motif of informing the king of his grief, along with which he must continue to fulfill his duties. 4. The interaction of scenes with each other has the following options: contrast between scenes and reinforcement of the content of the previous scene by another. 5. The semantic functions of techniques include: emphasizing the uneasiness of the world where the heroes live; unkind feeling, (motifs of winter, cold winter sun); increasing the tension of the scene using the image of an eruption of underground water; selection of details of the appearance (mouth, eye) using a close-up; a holistic view of a scene or zooming in on events with a zooming camera; the actualization of the motive of continuing to perform the duties of governing the kingdom, despite the grief. 6. The intermediality of Shakespeare's tragedy and K. Bran's film version "Hamlet" represents such a relationship-confession of two arts that causes a kind of synthesis of arts in the form of concentration - the art of cinema "absorbs" the means of literature, leaving its own specificity. The film version adds such new meanings to the interpretation of the content of Shakespeare's tragedy as the timeless nature of the main motives and ideas of the work: the transience of existence, delay or haste in the fight against evil, revenge, love and betrayal, the "rotteness" of life built on dishonor.

Prospects for further research into the intermediality of "Hamlet" are the search for new meanings and means of representation introduced by the authors of other film versions in comparison with the literary text; comparing the ideological, thematic and compositional originality of Shakespeare's text with musical versions, paintings, poetry dedicated to Hamlet.

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P. Kitseliuk (PSACEA, Dnipro)
Ye. Khramova (PSACEA, Dnipro)

Scientific and language supervisor: K. Sokolova, Cand Sc. (Phil), Assoc. Prof.

GENDER OF NOUNS IN THE ENGLISH LANGUAGE

What is ‘gender’ in a language? About a quarter of the world’s languages uses gender. In technical terms, gender in languages is just one way of breaking up nouns into classes or categories. A noun is a part of language that names a person, place, thing, idea, action or quality. For example, nouns can refer to an individual name of a person, like Mike or Amrita. Also, it can refer to a place or thing. Examples of nouns might include Sydney, Louis Vuitton, or Qantas. In some languages, nouns, such as Qantas, can be male or female - masculine or feminine.

It’s important to distinguish between grammatical gender and natural gender. Natural gender is simply the biological sex of a person, animal or character. Grammatical gender is a way of classifying nouns. But this doesn’t always match up with the “natural gender” of the person or object being described.

In some languages, grammatical gender is more than just “male” or “female.” Some languages have a ‘neuter’ class. Other languages others have different genders for animate versus inanimate objects. See how this works in other languages. English makes life a little easier for us when it comes to gender and grammar. [1]

Most English nouns do not have grammatical gender. Nouns referring to people do not have separate forms for men (male form) and women (female form). However, some nouns traditionally had different forms. Nowadays, people usually prefer more neutral forms.

<i>male form</i>	<i>female form</i>	<i>neutral form</i>
actor	actress	actor
chairman	chairwoman	chair or chairperson
headmaster	headmistress	headteacher or head
host	hostess	(social) host (on an aircraft) cabin attendant
policeman	policewoman	police officer
steward	stewardess	(on an aircraft) cabin attendant
waiter	waitress	waiter

Traditional work-roles. Some jobs were normally done by men in the past, and their names had no form for women (e.g. *fireman*, *fisherman*). Some were normally done by women, and their names had no form for men (e.g. nurses and secretaries were almost always women). Nowadays, *fire-fighter* is preferred to *fireman*, and *nurse* is preferred for both sexes instead of *male nurse* for a man. *Personal assistant* (or *PA*) is often used instead of *secretary*. The neutral words are more ‘politically correct’ (not likely to offend anyone):

Two fire-fighters were injured in a blaze at an electronics factory yesterday.