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NEUROLINGUOSEMIOTICS OF TRAILER LEXIS AS THE APPLICATION OF METACOGNITIVE STRATEGIES FOR TRAINING PHILOLOGISTS

The article is devoted to the neurolinguosemiotic qualification of the lexical organization of trailers as special components of film discourse as the application of metacognitive strategies for training prospective philologists.

The author of this article makes the following conclusions: 1) the trailer belongs to the external components of film discourse, which is due to the presence of semantic and functional correlations with the concept of "advertising"; 2) between the concepts of "trailer text" and "advertising text" the relationship of the so-called approximate identity, because they have identical structural lexical elements, primarily of a reference nature; 3) the text of the trailer is more complex compared to the advertising text, because the linguosemiotic structure of the first introduced a larger number of typological types of lexical signs; 4) the linguosemiotic structure of the advertising text, in which there are different signs, has the form of meaningfully and formally interconnected remarks of actors who can perform different roles (average consumers of goods / services, professionals, celebrities, etc.), with the final thesis announcer (rarely – titrated on the screen graphically); 5) the linguosemiotic structure of the trailer text is a combination

of autonomous multifunctional monologue signs, nonlinearly related to each other by subject (signs of actor, expert, witness and announcer); 6) the vectors of influence of linguosemiotic units of advertising texts and trailer texts do not coincide, because in the former the metaprograms of centrifugal / centripetal motivation, activity, desired modality, comparison focus are actualized, and in the latter – metaprograms of time orientation, breakdown size, way of thinking.

The article therefore investigates also the attitudes of students to lexical organization of trailers and potential impact on the effectiveness of learning. For this purpose, the author uses a pedagogical experiment.

Key words: film discourse, trailer, advertising text, sign, lexis, metaprogram.

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НЕЙРОЛІНГВОСЕМІОТИКА ТРЕЙЛЕРНОЇ ЛЕКСИКИ ЯК ІНСТРУМЕНТ МЕТАКОГНІТИВНИХ СТРАТЕГІЙ ДЛЯ ПІДГОТОВКИ ФІЛОЛОГІВ

Статтю присвячено проблемі нейролінгвосеміотичної кваліфікації лексичних компонентів трейлерів, тобто спеціальних компонентів кіно дискурсу, з погляду їхнього застосування у метакогнітивних стратегіях для підготовки майбутніх філологів.

Авторка статті робить такі висновки: 1) трейлер належить до зовнішніх компонентів кінодискурсу, що зумовлено наявністю семантичних та функційних перетинів із поняттям «реклама»; 2) між поняттями «рекламний текст» і «трейлерний текст» встановлюються відношення так званої умовної тотожності, оскільки вони мають однакові структурні лексичні елементи, насамперед довідкового характеру; 3) текст трейлера складніший порівняно з рекламним текстом, оскільки до лінгвосеміотичної структури першого введено більшу кількість типологічних різновидів лексичних знаків; 4) лінгвосеміотична структура рекламного тексту, в якій наявні різні знаки, має форму змістовно і формально пов'язаних між собою ремарок акторів, які можуть виконувати різні ролі (пересічних споживачів товарів/послуг, фахівців, знаменитостей тощо), і дикторів; 5) лінгвосеміотична структура тексту трейлера є поєднанням автономних багатофункційних монологічних знаків, нелінійно пов'язаних між собою (знаки актора, експерта, свідка та диктора); 6) вектори впливу лінгвосеміотичних одиниць рекламних текстів і текстів трейлерів не збігаються, оскільки в перших актуалізуються переважно метапрограми відцентрової/доцентрової мотивації, активності, бажаної модальності, порівняння, а в других – метапрограми часової орієнтації, розмір розбивки, спосіб мислення.

У статті також виміряно потенційний вплив рекламної та трейлерної лексики (в разі використання як навчального матеріалу) на ефективність навчання здобувачів філологічної освіти.

Ключові слова: кінодискурс, трейлер, рекламний текст, знак, лексика, мета-програма.

Problem statement and the latest scientific researches and publications analysis. It is known that "meta" is "the derivational prefix which means the intermediate state, movement in space or time, change, transformation, transfer, release from something" [4]. Neurolinguistic programming frequently exploits the prefix for producing its terminology: metaprogramme, metacommentary, metamodel, metamessage, metasystem etc. Though it is as far back as Aristotle mentioned the concept "metacognitive cognition (knowledge)", the term was introduced into psychology by J. Flavell who differentiated four components: metacognitive knowledge, metacognitive experience, metacognitive goals and metacognitive strategies [8].

Intensification of the system of blended or distant learning and, to some extent, some lack of experienced teachers adapted to contemporary challenges in education all over the world have become specific attractors for educators and methodologists in various teaching spheres who are cooperating with psychologists for predicting means and types of metacognitive strategies application to make independent learning and gain special competences more effectively.

The programme of forming metacognitive strategies by K. Dirkes have already been tested for reading problem-solving (foreign language learning) [7], for designing game methods (disciplines of humanities) (T. Chernokova), for academic text recognition (O. Lazareva), for listening and speaking tasks (L. Shiopu). However, there have not been developed the effective ways of applying metacognitive strategies for enhancing learning activities of philologists, particularly, speech technologists. Moreover, the relevance of their application for forming critical thinking skills when analysing videomaterials and especially trailers has not been proved and verified.

A trailer is considered a polysemantic term, one of the meanings being defined as "a short video composed of traditionally spectacular film fragments and used for announcing or advertising the film" [4] and it being often applied by researchers for analysing cinema discourses and there is much evidence of increasing interest to this genre. D. Hensford marks that American historians (L. Kernans, M. Johnston, J. Staiger) were the first who focused their attention on studying trailers [9] then market researchers (F. Blanco, M. Devlin, D. Jerik, S. Kalinaramen, M. Oliver), psychologists (V. Indic), art critics (M. Glazova), rhetorics specialists (G. Dornaletetche) and specialists in social communication (V. Puzanov, G. Sukovatykh, Yu. Shevchuk) got interested in its phenomenon. Linguists started to study trailers as the object of discourse (D. Bousfield, J. Liu, K. Mayer) and functional studies(R. Piazza, M. Bednarek, F. Rossi), then structural (S. Mandala, R. Montoro; S. Panchenko), communicative (O. Shaglanova), pragma- (Yu. Kolodna), media- (A. Brock, R. Kozinski)

and sociolinguistics (D. Sidiskyte), and translation studies (V. Alekseyenko). At present, the use of classic approaches have only enabled to identify specific phonetic parametres of verbal structures of English language trailers (L. Ancbopt, B. Hoag, D. Fekote) though they have revealed the impact potential of a variety of other language elements and the specific reception of recipients in spite of the fact that linguistics defines the notion as a particular type of advertising communication (creolized text) in which verbal and nonverbal elements create the combined visual, structural, content and functional whole which is directed to the complex pragmatic impact on the addressee. The Lithuanian researcher D. Sidiskite states that "the deep linguistic and semiotic impact analysis of trailer language is usually neglected...; besides there is a lack of systematic analysis of trailer components, predominantly dealing with some particular components but not with their interaction" [16].

Therefore the comprehensive research based on the simultaneous use of neurolinguistic programming and semiotic methodologies for diagnostics of trailer language is required which has caused the topicality of the research. In addition, it should be stressed that determining the linguosemiotic status of Ukrainian language units used in Ukrainian documentary trailers has not been studied yet from the point of their metaprogramming marking.

The aim of the article is to focus on neurolinguasemiotic qualification of trailer lexis organization as the cinema discourse components. The research tasks are as follows:
1) to clarify the theoretical operational notion of the term "trailer";
2) to determine the main structural lexical elements in trailer texts and to compare them with the corresponding elements of advertising texts in accordance with Ch. Pierce's classification;
3) to explain the impact-specifed chracteristics of trailer texts;
4) to prove the relevance of applying neurolinguasemiotoc qualification of trailer language organization for including metacognitive strategies into the system of training prospective philologists.

The object of the research is neurolinguasemiotic specific nature of language structuring of trailer texts.

The subject of the research is their expediency for applying metacognitive strategies in the process of training prospective philologists.

The resource base of the research involves 100 trailer videos of Ukrainian publicist films launched in 2022–2023 and installed in YouTube videohosting and 100 videos of Ukrainian TV commercials presented by Ukrainian central TV channels ("Inter", "1+1", "СТБ", "Ukraina", "M1"). The language bank comprises 1200 phrases (about 3500 lexemes) from trailers; 800 phrases (about 2650 lexemes) from advertising videos.

Main research material presentation. To prove the assumptions and to systematize the material selected, it was necessary to use both general and special scientific methods, the former being the descriptive method, the observation method, the methods of analysis synthesis, generalization, classification (for differentiating various classes of signs in the structure of trailer and advertising texts; the digetic and the extradigetic, the latter being

the method of structural-semiotic analysis to determine the semiotic functions of the research object, the techniques of metaprogramming marking, the method of contextual and interpretational analysis which made it possible to obtain the holistic understanding about the general impact orientation of trailers. Pedagogical experiment is also considered relevant to obtain the holistic recognition of the efficient application of trailer language neurolinguasemiotic analysis for developing metacognitive strategies.

According to D. Haydanka, the Ukrainian researcher, cinema discourse is "self-organized multilevel system different for narrative texts due to a number of and special features, the principal feature being the effect of "exterior overhearing" which conveys the essense of two-level communication in cinema discourse: the available "collective" author / watcher at the exterior level and the character-addresser / character-addressee at the interior level" [1]. Moreover, the exterior level of communication in cinema discourse is actualized both implicitly and explicitly: in the first case, the exterior level is actualized by the text itself (and relates to entocomponents, i.e. interior ones); in the second case the exterior level is actualized be trailers (relates to ektocomponents, i.e., exterior ones). Recognizing trailers as ektocomponents of cinema discourse is stipulated by the available sense and function correlations with the notion "advertisement", its target praxis is concentrated in the formula AIDA, where "A is Attention (attracting the attention), I is Interest (exciting the interest), D is Desire (promoting the desire), A is Action (motivating to the action)" [2]. It is quite logical that the relations of the so-called approximate contiguity are set between the notions "a trailer text" and "an advertising text".

It should be borne in mind that the nomenclature of the composition components of trailer texts and advertising texts is considered diversified though there are some observable concurrences. Thus, G. Leech differentiated a headline, illustrations, a main body, advertiser's inscriptions (a brand-name, goods visual presentation) and some references (firm / company name, contacts, etc.) [11].. And V. Puzanov added that the obligatory elements include the names of the producer / sponsor / partner; film name, date of film release; packshot (a producer, performers; site email, logos of producers and sponsors), "subtitles which play the role of a "hook"; a number of additional elements – names of a director or a producer, star actors; an appealing phrase to preliminary successful films of the same director or to the original text the film is based on" [3].

It presupposes that, in spite of the availability of identical structural elements (mostly, references), a trailer text is more complicated than an advertising text because an advertising text is supposed to be short while a trailer text is 2–3 min. long. At present trailers became "a starting point of art subcultures emergence, and their texts are reproduced in a variety of contexts and formats" [9]. The corresponding functional transformation is also caused by introducing more sign varieties of linguasemiotic structures of text trailers in comparison with advertising texts.

The corresponding functional transformation was caused by introducing more typological varieties of signs to the trailer text linguasemiotic structure in comparison with advertising texts.

Let's prove the arguments by analysing the following examples.

Example 1. Advertising text.

[Narrator] Perfect skin.
A flawless smile.
What's her secret?
I go for
a run every morning
and I don't eat meat, dairy or food.
[Narrator] Maybe she's born with it.
[Announcer] Maybe it's a crazy diet.
[Narrator] Tousled hair.
How does she make it so effortless?
I have an intern,
two assistants, a life coach,
a dog walker, a stylist, a dog stylist
and a body double who lives my life
when I want to take a break.
[Narrator] Maybe she's born with it.
[Announcer] Maybe it's a team of 20.
[Narrator] Impossible lashes.
A sparkle in her eye.
What's in her bag?
Pills, I'm on a massive amount of pills.
[Narrator] Maybe she's born with it.
[Announcer] Maybe it's prescription meds.
[Narrator] Go ahead, ask her.
I get regular massages.
And I don't speak to my family.
I don't drink, do drugs
or socialize.
All I need is my nightly glass of wine.
And five hours of psychoanalysis.
[Narrator] Tell us your secret.
My secret.
I have a great chiropractor.
And 80 grand in student debt.
My secret?
I take a multivitamin
and have sex with strangers.
I stay young at heart.
And I sell my eggs on eBay.

I use Maybelline makeup, that's it.
Nothing else,
just Maybelline.
And I drink lambs blood for vitality.
[Narrator] Maybe she's born with it.
[Announcer] Maybe it's Maybelline.

The text demonstrates the combination of the following signs:

1) the dialogue signs which are used in catchwords / utterances and pronounced by the characters of the advertising clip. Firstly, this is the appeal which according to Ch. Pierce's classification [15] depends on signs-indices, because they perform a proper reference to a particular object.

2) the monologue signs which are available in the utterances of one character of an advertising clip or on an announcer without any verbal actions from side of other characters (see Narrator's catchphrases). They can be terms which have the identical functional status with the signs of the dialogue, because they do not only transfer specific information, it can be identified by an individual / individuals by refering to the corresponding term data base.

Let's note that in the catchphrases of the first order there can be available signs of other linguasemiotic status.

Thus, dialogue signs in advertising texts can be presented by particles: ("**No**, *I'd have "Morski"* ("Morski" is the brand of dried fish), interjections (**Oh!** *Really?* ("Potishki" sunflower seeds) which are signs-indices, colloquial words (*Our sonny is with the soup* ("Gala 3 in 1" – soap powder) which are signs-symbols, which are stylistically marked, the meanings of markers being revealed on the background of the existing social conventions.

Monologue signs are presented by terms, borrowings, slang, occasional, jargon, dialect words, historisms and archaisms which acquire the characteristics of sign-symbols and depends on the functioning context: (*More **drive** on the way to fantastic success* ("Nescafe 3 in 1" – coffee brand)); signs-indices (*Maybe She's Born With It. Maybe It's **Maybelline*** ("Maybelline" – cosmetics brand)), less frequent signs-copies (*This is drive in **prime-time*** ("Prime" – vodka brand).

Finally, the linguasemiotic structure of an advertising text (both having dialogue and monologue specific features) of meaningfully and formally interrelated catchwords of actors who perform various roles (ordinary consumers of goods / services, specialists, celebriries, etc.), the conclusion being pronounced by the announcer (sometimes, is shown by subtitles on the screen, graphically).

Example 2. The trailer text to the documentary "Your Vasyl"

– *(1) All stand up, for the court!*
– *(2) Everybody must protest. Today they grab Ukrainians, tomorrow they will grab Jews, then – Russians.*
(3) This is provocation… frame up.

307

- *(4) The hammer of this Russian regime. They saw that Vasyl Stus could be hammered.*
- *(5) If it can really be in secure it has to be destroyed ruined.*
- *(6) Almost all of my works were declared illegal. I was in such despair and I even thought of committing sniped.*

(7) To the Soviet Union – glory! Glory! Glory!
- *(8) Perhaps, if it had not been during the Olympic Games, they would not have imprisoned him.*
- *(9) You know all these things. They are just toys.*
- *(10) Vasyl Stus is to be sentenced for ten years imprisonment on the basis of Article 162, Part 1 of the Criminal Codex of the USSR (Ukrainian Soviet Socialistic Republic).*
- *(11) It is quite clear to me what I am accused of, but I do not plead guilty.*
- *(12) When a person is smashed, he usually signs and write everything (they want).*
- *(13) I expect justice from you, not charity.*
- *(14) Tell me if there is anybody who has any doubts that the well-known Ukrainian poet Vasyl Stus fought was fighting with the Russian regime?*
- *(15) Stus Vasyl Semenovich was found especially dangerous.*

(16) Life sentenced. Your Vasyl.

The following signs are fixed in the text:
1) the actors monologue signs which are used in the character's catchphrases/ utterances. For example, in this text the corresponding signs are available in catchphrases 6, 11, 13 and are pronounced by the actor who played the role of Vasyl Stus (the Ukrainian outstanding dissident poet). What makes these signs is their objectivization by means of personal pronouns (*I, me*): they indicate the person and are signs / indices.
2) the expert's monologue signs which are used in the catchwords / utterances of the person who is specially invited because he/she is competent for evaluating and making conclusions as far as the problems raised in the film are concerned. For example, these signs are catchphrases 4, 5, 8, 9, 12. They are presented in the words which meanings are focused on illocutions of assumptions, negations, confirmations and are demonstrated by modal words or discourse markers (*perhaps, usually, promptly*) or the structures (*if…then*). For these signs, the verbs in past tenses (*saw*) or the corresponding messages are relevant.
3) the witness's monologue signs which are used in the catchwords/utterances of the person invited because he / she was an eye-witness or a participant of the events the film is based on. These signs are available in catchword 14: *Victor Medvedchuk, the lawyer of Vasyl Stus, is giving some information as an eye-witness*. The language objectivization of these signs shows some coincidences

with the experts monologue signs, but in the witness's monologue there is some styling technique. For example, catchword 14 from the trailer to the film "Your Vasyl" is pronounced in the Russian language, but the subtitles are in the Ukrainian language. There are also colloquial or some mixed Russian-Ukrainian lexemes, e.g. in the trailer to the film "Believing, waiting for, praying": *He could only say "Mum" and that's all No contact – any more*". Therefore the witness's monologue signs, are often symbols, because they are rather "conventional" [12], though as T. Kovalevs'ka notes they express the evident disagreement "with trying to comply with elementary language correctness" [2].

4) the announcers monologue signs which are used in catchwords / utterances of the announcer who is reading the text (See catchwords 3, 7, 16). These signs are rather variable because their verbal context depends on the problems raised in the film.

Thus we can state that the linguasemiotic structure of the trailer text is the combination of independent, multifunctional, monologue signs which are nonlinearly connected as far as the topic is concerned.

To determine and compare the impact of advertising and trailer texts, we used the methodology of metaprogramming marking, i.e. the elements of neurolinguistics programming paradigm.

The metaprogram, as T. Kovalevs'ka states is "a particular power field", which concentrates the conceptual information about the cognitive and systematic orientation of the person, his / her reality segmentation and dominant coding / decoding of relevant sense units" [2]. Neurolinguistic programming is known to differentiate a number of metaprograms, their names differing in different researches, e.g.:

1) active / reflexive;
2) within / beyond;
3) reality sorting out;
4) motivation "to / from"
5) motives;
6) time orientation;
7) the desired modality;
8) spacing size;
9) reference;
10) modes of thinking;
11) comparison focus, etc. [5].

While the typical texts for the metaprogram are mentioned in our prior researches (firstly, the metaprograms of the centred / out-of-centred motivation, activity, desired modality, comparison focus [6]), within this article, we would like to concentrate our attention on the metaprograms which are distinguished by their high frequency in the texts of publicist film trailers.

There are, at least, three of them:

1) the metaprogram **"Time orientation"**. "The past" is one of the most frequent

309

vectors which are actualized because it is caused by the genre itself: of top-priority importance there are the consequences "how the event was taking place" [5]. Therefore verbs in the past tense dominate, their semantics being many and varied: *Imagine there were players who were crying on the bench for the reserve* (trailer to the film "The Young"). Besides, a considerable number of the experts and witnesses catchwords are structured as compound sentences with cause / effect subordination: *All had changed when Communists led by Stalin came here in 1944, because there began the deportation*;

2) the metaprogram **"Spacing size"**. Bigger size dominates in trailers, which presupposes the speakers, actors or announcers presentation of the gist or general opinion of the events or facts, short-time focusing on details being obligatory [5]. In the narration there are used the forms of simple or complicated sentences, compound sentences and elliptical structures are used for presenting more details: *Mummy found us. We fell asleep lying together, pressing one to another. We got up at the morning. Mummy doesn't wake up… and every day after having meal: "Thank you, Comrade Stalin, for our happy childhood";*

3) the metaprogram **"Ways of thinking"**. Trailers usually present two methods of information processing; a) by means of generalization (the inductive way of thinking – from the concrete to the general): *My granddad only speaks Ukrainian and I called him granddad*; by means of concretization (the deductive way of thinking – from the general to the concrete): *This film is dedicated to some special space… what we are looking for in the future, we will be able to see in the Central Department Store*.

Thus, the trailer is an ektocomponent of cinema discourse which main function is to advertise the film. However, linguasemiotic structural organization of the trailer text is more sophisticated in comparison with the advertising text because of a variety of monologue signs functioning in it (experts, actors, witnesses, announcers). Therefore there are distinctive divergences between the linguasemiotic language units of advertising and trailer texts as far as their impact vectors are concerned, the former actualizing the metaprograms of centered / out-of-centered motivation, activity, desired modality, comparison focus; the latter concentrating on the metaprograms of time, spacing size, way of thinking.

To prove the relevance of applying the neurolinguasemiotic qualification of the trailer language organization to train and develop metacognitive skills (See Task 4), we decided: 1) to clarify the notions "strategies" and "metacognitive strategies"; 2) to recommend the corresponding tasks / exercises; 3) to verify their expediency experimentally.

Teachers have benefited from a growing body of research that shows what learning strategies are and how they improve the acquisition of the necessary knowledge. Starting from the 90es, learning strategies are traditionally organized to three main categories:

1) social-affective strategies which include interaction and cooperation with others to assist learning;

2) cognitive strategies which involve manipulating the knowledge to be learned;

3) metacognitive strategies which encourage learners to reflect on thought processes, to plan, to control, to monitor, to evaluate various aspects of learning [14].

The strategy can be considered a valuable instructional tool especially for interpreting and decoding the information which is perceived for the content, e.g. the information obtained from advertising texts or trailers.

Although there are many prescriptions from researchers, syllabus designers and curriculum developers, very little training is provided on how actually use these strategies. As a result, students often experience difficulties in understanding the impact of advertising on their critical comprehension of the information it presents.

It is of special interest for those students who are majoring in speech technologies.

This article reviews some research on the complicated nature of a trailer as a specific multifaceted genre and presents some ideas on how to use metacognitive strategies to teach critical comprehension.

There are some definitions of metacognition:
1) "cognition of cognition";
2) "the conscious awareness of cognitive processes";
3) "knowledge about learning";
4) "knowledge that takes as its object or regulates any aspect of any cognitive endeavor" [8], the latter suggesting that it is not only the individual thought processing in learning but also self-monitoring and conscious regulation of cognition.

J. O'Malley and A. Chamot stress that metacognitive strategies include collective attention to the task, planning, self-monitoring and self-evaluating [14].

It is the information processing theory that assumes how metacognition makes learning strategies an automatic part of one's cognitive makeup. Firstly, it is known that knowledge consists of declarative and procedural knowledge or see fering to understanding what something is and procedural knowledge refering to understanding how to see it, how to put it into practice. In contemporary education it is of top-priority to transfer declarative knowledge into procedural knowledge [10].

It is not sufficient to present discrete lists of strategies; it is important to set particular contexts where the reasons for strategy use are made explicit and may help students to better appreciate strtegies and use them more effectively. As D. Nunan wrote 30 years ago "it is a mistake to assume that learners come into the classroom with a sophisticated knowledge of pedagogy or with a natural ability to make informed choices about own learning processes" [13].

Strategy training should be clearly sequenced, have a clear rationale for using specific strategies and incorporate metacognitive elements of planning and self-evaluation.

It is a draft version of undergraduate level students. The objective of the lesson is to instruct students how to use metacognitive strategies when analysing a trailer. The presentation and the guided practice may be divided into two sessions:
1. The teacher offers some different trailers for students who select one of them; and the teacher asks them about the reasons of their preferences. The students are then

asked to report on the gist: it is important that students concentrated on the first impression after the first watching.

    1.1. The task is offered at the very beginning of the lesson, it is rather unexpected: the teacher utilizes the moment of confusion to start the discussion to elicit why people usually watch trailers: to catch the main idea, to comprehend specific details, to find supporting ideas.

    1.2. The teacher attracts the attention of students to the idea: how people watch is connected with why they watch. The teacher mentions that people traditionally watch documentaries, feature films, thrillers, romantic melodramas, but why trailers: different reasons for watching.

    1.3. The teacher wants to identify how these variable reasons determine the way they watch films. At this point, he/she explains: it helps to discover the plot, the characters, the place, the time, the actors or the main idea to make a quick decision whether it is worthwhile to download the film.

    1.4. Then the teacher demonstrates the importance of sign classification: classes of signs (indices, icons, symbols), their meanings, their language presentations, their role in communication.

2.   Guided practice can be summed up and presented as a three-stage diagram.

    2.1. Stage 1 reveals the general content schemata and discourse features to determine the genre, the place, the time, the plot organization: it activates any relevant background information and anticipations.

    2.2. Students are asked to determine a trailer can be with an abstract of an article or a book.

    2.3. The evaluation substage enables students to self-monitor the level of improving their abilities. If the success is not satisfactory, then it is necessary to come back to Stage 1.

On the basis of the above scheme we have developed the task "Trap Laboratory" and tested it with our applied linguistics students because the contextual and interpretational method is the basis of the text neurolinguasemiotic analysis, which application may cause some errors in the final results. The task relevance relies on the step-by-step independent execution:

    1)   to watch the trailer to the documentary which is proposed by a teacher;

    2)   to determine the corresponding keywords in audio and video presentations of the trailer;

    3)   to clarify how the italicized keywords correspond the narrators (those who pronounce them);

    4)   to identify the semiotic status of the words and their language "surroundings";

    5)   to identify which metaprograms they activate (taking into account the data obtained in Step 4);

    6)   to verify the results by self-checking;

    7)   to correct the mistakes (if any);

8) to develop one's own matrix of the task execution or to add some new "operational steps" to the available one.

This task has been the basis of our experiment which consisted of two stages: the diagnostics stage and the statement stage, the experiment being made during the course "Cognitive linguasemiotics" for the applied linguistics student group of 28 persons.

At the diagnostics stage, which aim was to determine the level of the metacognitive competences available, we offered to execute the task during the first lecture of the course. The results obtained were as follows (see diagram 1):

1) high level of the formed corresponding competences (independent execution of all the steps and correctness which exceeds 85 %) was testifies by 17 % of students;

2) medium level (the students asked the teacher for assistance, especially for the execution of Steps 5 and 8, the average correctness indicator being within 60–84 %) was shown by 46 % of students;

3) low level (the students asked the teacher for assistance, especially for the execution of Steps 4– 8, the average correctness indicator being lower 60 %) was demonstrated by 37 % of students.

The diagnostics stage
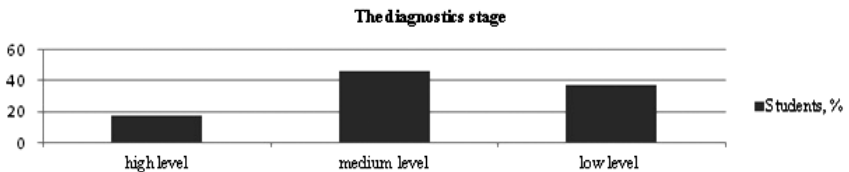
Diagram 1. Results of the diagnostic stage

During the last class on "Cognitive Linguasemiotics", after a series of regular sessions of the analysis of a variety of trailers to documentaries, we conducted the Statement Stage of the experiment, its aim being to clarify or improve the indices of the development of students' metacognitive competences. While observing and checking we noted that (see diagram 2):

1) higher level of the formed corresponding competences was testified by 38 % of students;

2) medium level – by 52 %;

3) low level – by 10 %.

The statement stage
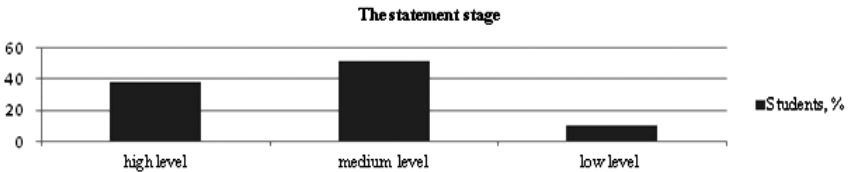
Diagram 2. Results of the statement stage

Research findings and prospects for further research. Thus, the results of the Statement Stage of the experiment proved the prediction of the expediency of the material and tasks for developing metacognitive strategies during training prospective speech technologists. Primarily, we explain the conclusion by the fact that trailer structuring in comparison with advertising text structuring is more complicated from the linguasemiotic point of view because though the former lack dialogue signs, variable monologue signs are evident and function: they are presented by actors, witnesses, announcers. This, in its turn, results in different vectors of linguasemiotic impact of trailer texts and advertising texts: the former activate the metaprograms of time, spacing, size, ways of thinking, while the latter reveal the metaprograms of "from the centre" / "to the centre" motivation, activity, desired modality, focus of comparison.

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