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Teaching English through movies (with reference to «The Crown»). **Part 3: global competence and the conversational analysis**

Навчання англійської мови за допомогою кінофільмів (на матеріалі серіалу «Корона»). **Частина 3: глобальна компетенція та конверсаційний аналіз**

У статті представлено методику використання англомовних фільмів, зокрема серіалу «Корона», як інструменту для вивчення англійської мови та розвитку глобальної компетентності. Особливу увагу приділено конверсаційному аналізу діалогу між королевою Єлизаветою II та прем'єр-міністром Джоном Мейджором. Це допомагає здобувачам зрозуміти комунікативні стратегії, що відображають асиметричні владні відносини.

Методика пропонує покроковий аналіз, який розкриває, як королева використовує дипломатичний тиск (через апеляцію до традицій, емоційні аргументи) та як прем'єр-міністр застосовує обережне уникнення конфронтації (через фінансові аргументи та посилання на суспільну думку). Результати показують, що такий підхід допомагає здобувачам не лише покращити мовні навички, але й усвідомити важливість культурного контексту та соціальних норм для ефективної комунікації.

Запропонована схема може бути використана викладачами англійської мови для проведення уроків або занять в академічних групах і розмовних клубах. Вона перетворює перегляд фільму з пасивного заняття на активний інструмент критичного мислення та розвитку комунікативної компетенції.

Ключові слова: «Корона», глобальна компетенція, конверсаційний аналіз, королева Єлизавета II та прем'єр-міністр Джон Мейджор, конверсаційні (розмовні) стратегії.

The article explores the potential of using popular English-language series, particularly «The Crown», as a valuable educational resource for teaching English. It focuses on developing students' global competence and communicative skills, which are among the key tasks of modern education. A detailed conversational analysis of the scene from the series's fifth season – a meeting between Queen Elizabeth II and Prime Minister John Major – demonstrates how a dramatised dialogue reconstruction can serve as practical material for studying complex social interactions.

A step-by-step methodology is proposed for teachers that helps students analyse language rather than merely perceive it. The dialogue exemplifies asymmetric power relations, in which each participant employs distinct communicative strategies to achieve their goals. The Queen applies diplomatic pressure, combining appeals to authority, tradition, and moral obligation. In contrast, the Prime Minister employs a strategy of cautious avoidance of confrontation, disguising rejection through financial arguments and concerns over adverse public reactions.

This analysis illustrates how language functions in real life, reflecting cultural norms, social hierarchies, and psychological nuances. Studying such materials allows students to go beyond academic rules and understand how context, tone of voice, and non-verbal signals influence the meaning of messages.

The research findings have immediate practical applications. They provide teachers in general secondary and higher education with a ready framework that can be adapted for lessons, seminars, and in language and discussion clubs. The proposed methodology fosters an in-depth study of vocabulary and grammar, as well as the development of critical thinking, negotiation skills, and interpersonal communication, which are essential for shaping a modern, globally competent individual.

Keywords: «The Crown», global competence, conversational analysis, Queen Elizabeth II and Prime Minister John Major, conversational strategies.

Introduction / Вступ. English films are gaining significant popularity in the context of teaching English as a foreign language. We have mentioned that many domestic and international scientists have repeatedly emphasised the effectiveness of using English-language films in English lessons to enrich vocabulary and develop global competence and communication skills (Hlavatska Yu., 2024; Hlavatska Yu., 2025). This paper continues to highlight the matter of teaching English with reference to «The Crown».

Global competence, which includes understanding diverse cultures and interacting effectively with people from diverse backgrounds, is closely related to conversational analysis (Ryu D.-H., 2024). The TV series «The Crown» illustrates this interconnection. Conversational analysis enables decoding subtle signals in characters' dialogues that reflect British etiquette, hierarchy, and hidden emotions. Understanding these rules, as depicted in the series, is a key component of global competence, as it teaches us that effective communication requires not only knowledge of the language but also an understanding of cultural context, non-verbal cues, and social norms, which may vary across different cultures.

In the scientific literature on discourse analysis, conversational analysis is considered a powerful tool for studying social interaction by examining the structure and organisation of conversations. In particular, it allows the identification of how hierarchy, authority, and social norms influence communicative practices. Conversation analysis focuses on the study of natural conversations to identify linguistic features and understand how they function in everyday life. It examines how people engage in dialogue and other forms of verbal social interaction (McLeod S., 2024; Nedilen'ko N., 2013, p. 198).

In the context of the study of institutional discourse, «The Crown» serves as valuable material that artistically yet convincingly reconstructs closed forms of communication. This article considers one episode of the meeting between Queen Elizabeth II and Prime Minister John Major as a case study for applying conversational analysis principles. We attempt to demonstrate the implementation of conversational strategies used by the communicators during the dialogue, which reflect asymmetrical power relations and institutional etiquette governing their conversations. Examining such dialogues allows a better understanding of the mechanisms through which symbolic power is exercised in everyday communication.

Aim and Tasks / Мета та завдання. This paper highlights how «The Crown» can improve global competence, cultural awareness, and communication abilities through the conversation analysis of Episode 1, Season 5. We offer a step-by-step discussion of the declared scene, focusing on the development of students' global competence through immersion in the rich cultural and historical context of Great Britain. The offered scheme may help the teacher and students analyse the techniques characters in the scene use to meet their objectives. Given that conversation requires attempts to comprehend others and assist others in comprehension. The study also investigates how the characters show their capacity to relate to one another. Furthermore, the paper explores how students learn the language associated with various conversational strategies. The given steps may be used either in English lessons or in the meetings of various academic/conversation clubs.

Methods / Методи. Various scientific techniques were utilised to meet the paper's goals and address the established tasks, encompassing analysis, synthesis, concretisation, and generalisation. Additionally, we also referred to the methods of conversation and discourse analysis.

Results / Результати. A movie is a story conveyed through imaginative fiction, written in a narrative style or as poetry. It's a creative piece meant to entertain and capture our attention. Major studios often produce movies, involving a team of talented professionals who help bring the story to life. A key film element is the dialogue, which consists of conversations between characters. These conversations allow the characters to interact and communicate with each other, making them an engaging part of the story. This dialogue helps viewers understand the characters and the plot, making it easier to connect with what's happening on screen (Maharani, 2022, p. 404).

«Conversation analysis and discourse analysis are methodological approaches to the study of talk» (Wooffitt, 2005, p. 1). We support B. Paltridge's idea that discourse analysis involves examining language patterns across various texts. However, it is also shaped by the social and cultural contexts surrounding those texts. Furthermore, the scholar notes that discourse analysis examines how language conveys diverse perspectives and interpretations of the world (Paltridge B., 2000, p. 2).

Besides, conversational analysis is a tool for studying and identifying conversational strategies. Researchers use the methods of this analysis to observe honest conversations and, based on these observations, identify and describe the various strategies people use in everyday communication (Hutchby I., 2017; McLeod S., 2024; Wooffitt R., 2005).

Step 1. The teacher announces the key questions students should answer: *How do the Queen and the Prime Minister maintain the conversation? What are their communicative goals? In what way do*

they achieve their goals? What conversational strategies do they use to accomplish the goals?

Step 2. Step 2. The teacher informs that the first episode of season 5, «Queen Victoria Syndrome», is the conversation between Queen Elizabeth II and the Prime Minister, John Major, who held this position after Margaret Thatcher. John Major was the Prime Minister of the United Kingdom from 1990 to 1997 (John Major, 2024).

Here, the teacher may involve students in searching for and familiarising themselves with the historical events and characters presented in the series. It will deepen understanding of the scene's context and contribute to better comprehending the historical and political background of the situation being analysed. Students could compile a portfolio on John Major and outline the main principles of his political career, as he «oversaw Britain's longest period of continuous economic growth and the beginning of the Northern Ireland Peace Process» (Past Prime Ministers, 2025).

Step 3. The teacher should underline that creator Peter Morgan focuses on whether to modernise the deteriorating royal yacht Britannia, which is in dire need of repairs. It is a poignant metaphor for the season's central theme, reflecting Britain's identity as an island nation. The episode raises a critical question: Has the monarchy become an outdated institution that no longer serves a purpose? Additionally, it prompts the larger question of whether it is worth preserving (The Crown, Season 5, Episode 2022). The Prime Minister experiences the chaotic situation up close.

Such a crucial question demands the explanation of the metaphor underlying the scene's name: «Queen Victoria Syndrome» refers to a monarch staying on the throne despite being unpopular» (Queen Victoria Syndrome, 2022). Thus, students comprehend the saying indicates that Queen Elizabeth II became less popular as her reign continued into the early 1990s. It means the Queen's «remoteness from the modern world», on the one hand, and the British people's «growing tired of the monarchy itself», on the other hand (Queen Victoria Syndrome, 2022). To conclude, such a social context is embedded in Scene 1, Season 5 of the series «The Crown».

Step 4. A subscription to Netflix is required to view Scene 1 of Season 5 fully. However, online platforms offer video tutorials containing this scene and its transcript (The Crown (2016–...), 2025; Learn English with TV series, 2023). Active viewing may initially be accompanied by Ukrainian subtitles, then by English subtitles, and eventually without subtitles. The suggested approach may vary depending on students' proficiency in English.

Step 5. After reviewing the scene, the participants will answer the questions in Step 1. Remember that conversation strategies focus on resolving issues and being conscious of the situation. Therefore, for a behaviour to be recognised as a conversation strategy, it must directly address a problem in the dialogue, and the speaker must intentionally employ this behaviour (Genç G., 2017, p. 20). Each participant in the dialogue has their own behavioural strategy. Thus, the Queen wishes the government of Great Britain, led by the Prime Minister, to fund the repair and modernisation of her royal yacht «Britannia». She wants the Prime Minister to assure her that the costs of the repairs will be covered, and also to inform her as soon as the agreements are reached: *«I would like this government's reassurance, your reassurance, that the costs for the refurbishments will be met, and for you to inform me as soon as the arrangements are in place»*. The Prime Minister's goal is to avoid financing the repair of the royal yacht from the state budget. He tries to persuade the Queen to bear the costs herself, delicately emphasising that this would be in the interests of the Royal Family and the government: *«...there's a way you might consider bearing the cost yourselves»*. Evidently, the communicative goals are different; clearly, each interlocutor sticks to their own point of view.

Step 6. The students should focus on conversational strategies and the means to achieve them. To this end, the teacher poses questions to guide them towards formulating specific strategies. It contributes to the development of critical thinking, as questions are not just a test of memory but an invitation to analyse the text and the characters' motivation. At this stage, the Queen's conversational strategies are analysed.

Queen's strategy 1. Appeal to tradition and history.

Questions: Who does the Queen compare herself to and why? How does she utilise history to emphasise her request? In her opinion, why is the royal yacht not just a luxury, but *«a central and indispensable part of the way the Crown serves the nation»*? What historical facts does she reference to substantiate this statement?

Queen's strategy 2. Emotional and personal appeal.

Questions: What words does the Queen use to describe her connection with the yacht? Why does she emphasise that *«only Britannia have I truly been able to make my own»*? What is the significance of her phrase *«I have made very few requests, let alone demands, in return for the service I have given this country»*? What effect is she attempting to create by uttering these words?

Queen's strategy 3. Creating a sense of obligation.

Questions: How does the Queen phrase her request at the end of the dialogue? Pay attention to

the words «*They do as I ask without question*». Why does she expect exactly this reaction? What is the idea behind her statement, «*Perhaps the reason I have held back is in the hope that when I actually do, people don't just take it seriously*»? What «commitment» is she trying to impose on the Prime Minister?

Queen's strategy 4. Gentle pressure.

Questions: How does the Queen begin the conversation, and why does she not immediately reach the point? Explain the role of the phrase «*on bended knee*» in this dialogue. Is it a literal request or a rhetorical device? What does it demonstrate about her attitude towards the situation?

Step 7. Therefore, the results of the students' answers to the proposed questions lead to the following conclusions:

– the utilisation of historical precedents by the queen, referencing Queen Victoria, King Charles II, and the significant role of the royal yacht, grants her request weight and legitimacy;

– personification of the yacht, indicating its close connection to the queen's life, on the one hand, and the few requests made during her reign, on the other hand, creates a perception that this request is special and deserving of fulfilment;

– the queen formulates her request not as a plea, but as something that must be carried out «without unnecessary questions» due to her many years of service to the country; she hints that the Prime Minister and the government are obliged to support her;

– she begins the conversation with friendly questions («*Tea?*», «*Did you come by train?*»). Then, she gradually moves to the main issue, having already prepared the ground; her phrase «*on bended knee*» is a rhetorical device that emphasises the importance of her request while softening it as a plea rather than a command.

Thus, the primary strategy of Queen Elizabeth can be characterised as diplomatic pressure, combining gentle persuasion, appeals to authority, and the creation of a moral obligation.

Step 8. Such diplomatic pressure is accompanied by the use of communication strategies, which can be classified into four groups:

– giving an opinion: «*But I'm a great believer in coming by sea*». Instead of simply getting down to business, the Queen begins with a personal preference, which, in essence, is part of her royal life and demonstrates her authority. She uses the topic of sea voyages to shift the conversation to the royal yacht «*Britannia*» naturally. It helps her start the conversation from a position of strength rather than a request;

– expressing certainty, confidence and assertiveness: «*I am aware the comparison between Queen Victoria and me has been made recently in the newspapers and intended as criticism*», «*I am aware the costs for its maintenance are borne by the government, not by the Palace*»; «*Perhaps for that reason, the connection between me and the yacht is very much deeper than a mode of transport or even a home*». The last example is a way of adding an emotional layer to her request, making it harder for the Prime Minister to deny her;

– offering clarification or confirmation: «*I hope we can agree that, as sovereign, I have made very few requests, let alone demands, in return for the service I have given this country*», «*So, I would like this government's reassurance, your reassurance, that the costs for the refurbishments will be met, and for you to inform me as soon as the arrangements are in place*». The final statement is quite direct. It's a command disguised as a request. She's not asking «if» the government will pay; she's asking for a guarantee («*reassurance*»). By specifying that the Prime Minister must personally inform her when «*arrangements are in place*», she's making it clear that she expects a positive outcome and will hold him personally accountable;

– gentle pressure and creating an obligation: «*But I'm hoping that will be a formality*». Using the verb «*hoping*» adds a personal, yet confident, nuance to the phrase. The Queen does not demand, but «*hopes*», yet this «*hope*» carries the weight of a monarch unaccustomed to refusal. Moreover, using this phrase, she restricts the Prime Minister's options. Instead of having complete freedom of action (to agree, refuse, or suggest alternatives), he is left with only one «correct» option – to confirm that it is indeed a formality.

Students can be offered the opportunity to carry out such a classification independently or with the teacher, accompanied by the provision of their own examples.

Step 9. Analysis of the Prime Minister's conversational strategies.

PM's strategy 1. Pragmatism and financial justification.

Questions: What argument does the Prime Minister use initially to oppose the Queen's request? What does he refer to? Why does the Prime Minister believe the Royal Family should cover its expenses? Which financial decisions from the past does he mention to justify his position?

PM's strategy 2. Caution regarding public opinion.

Questions: What danger does the Prime Minister see in funding the yacht's renovation from the public purse? How does he describe the public perception of the yacht? What phrase does he use to

indicate that this situation could negatively affect both parties?

PM's strategy 3. Diplomatic standoff.

Questions: What words does the Prime Minister use to express his disagreement without directly confronting the Queen? Pay attention to his expressions, «*I feel bound to at least raise the question of whether there's a way you might consider bearing the cost yourselves*». What does his hesitation before the word «*yacht*» suggest? («*I worry that the government spending public money on the refurbishment of a lu... of a yacht might backfire*»)? What are his emotions or intentions that this uncovers?

PM's strategy 4. Recollection of previous agreements.

Questions: The Prime Minister recalls the agreement made with Mrs Thatcher. What kind of agreement was it? What was its primary purpose? How does the Prime Minister utilise this agreement in his argumentation? What is he attempting to demonstrate by reminding the Queen of «*an extremely generous civil list settlement*»? In his opinion, why does this prior agreement make the Queen's request particularly inconvenient?

Step 10. Therefore, the responses of the students to the proposed questions lead to the following conclusions:

– the Prime Minister moves away from the emotional rhetoric of the Queen and focuses on financial aspects. He mentions an «*extremely generous civil list settlement*» from Thatcher and the need to scrutinise government expenditures during a recession carefully: «*But we're in the midst of a global recession. Each penny of public spending is closely scrutinised*»;

– the key strategy of the Prime Minister is to caution about public opinion; he repeatedly points out the risks to the image of both the Palace and the government if they spend public money on «luxury»: «*It's just, with the royal yacht being perceived as something of a luxury, there is a danger the Palace could be seen to be asking for too much*». He uses the phrase «*On us both*» to create a sense of shared danger;

– the Prime Minister expresses his objections cautiously; it allows him to state his position without directly confronting the Queen. His pause before the word «*yacht*» indicates prudence in word choice to avoid offending his interlocutor;

– he reminds the Queen of an agreement made with Mrs Thatcher, which was specifically designed to prevent any awkward public debates about royal expenses. It demonstrates that existing arrangements already cover such needs;

– he warns the Queen about possible adverse public reactions, since the yacht is perceived as «luxury». He employs the fear of societal disapproval as a powerful lever.

The Prime Minister's primary strategy can be cautious avoidance of direct confrontation, combined with shifting financial responsibility and using reputational risk as the main argument. His refusal is both diplomatic and direct.

Step 11. Such cautious avoidance of confrontation, combined with diplomatic refusal, is accompanied by the use of communicative strategies, which can be classified in the following manner:

– expressing certainty: «*I feel bound to at least raise the question of whether there's a way you might consider bearing the cost yourselves*». The meaning of *to feel bound* is «to feel that you ought to do something, because it is morally right or your duty to do it» (Longman, 2025). By using this phrase, the Prime Minister softens his position, creating the impression that he does so not out of personal desire, but because circumstances require it (in this case, financial realities and responsibility towards taxpayers);

– giving a critical argument: «*I'm just mindful that, before she left office, Mrs Thatcher bequeathed the Palace an extremely generous civil list settlement*». It is a polite but assertive way to introduce a critical argument. The word «*just*» is used to soften the direct criticism. Instead of saying, «*You should not ask for money because you have plenty of it*», he uses this phrase to present his argument as an objective remark rather than as a personal insult;

– masking a direct refusal as concern: «*I worry that the government spending public money on refurbishing a lu... of a yacht might backfire*». Instead of saying «*I will not allow this*», he says «*I am worried that this could have negative consequences*». It shifts the focus from his personal decision to external factors: public opinion and political risk;

– offering clarification: «*Isn't she?*». The Prime Minister refuses to accept the Queen's assertions as true. Such a matter is supposedly an invitation to a discussion, in which he hopes to present his arguments (which he has previously spoken about) and emerge victorious;

– showing your understanding: «*I understand*». This is the final phrase of the Queen and John Major's conversation. It can be interpreted in several ways. Firstly, as a formal agreement. It is the most straightforward and most obvious meaning. The Prime Minister confirms that he has heard and understood the Queen's words. He understands her connection to the yacht, feelings, and persistent request. Secondly, ending the conversation without further argument is polite. After such a categorical

statement from the Queen, any attempt to continue the discussion would have been unacceptable. «*I understand*» is the only acceptable response that is neither an agreement nor a refusal. Thirdly, this phrase carries a flavour of diplomatic refusal. It does not contain the words «*yes*», «*of course*» or «*we will do it*». It means that the Prime Minister has acknowledged the Queen's position, but that does not guarantee that he will follow her request. He understands, but his stance on financial risks remains unchanged. Fourthly, this phrase may sound like a symbol of submission: in the context of the series «*The Crown*», this phrase could indicate that John Major, despite his disagreement, was ultimately compelled to accept the monarch's will. However, historical sources suggest that the yacht was not repaired. It gives «*I understand*» a bitter undertone, which may mean «*I understand your request, but unfortunately, I cannot fulfil it*».

Students can be offered the opportunity to create their own micro-dialogues using the phrases mentioned above, which are specific techniques for effectively communicating and managing interactions in conversations.

Conclusions / Висновки. Thus, the key observation is that the series «*The Crown*» can be an effective tool for learning English, particularly for developing students' global competence and communication skills. By analysing the dialogue between Queen Elizabeth II and Prime Minister John Major from the fifth season, we show how conversational analysis helps to uncover hidden communicative strategies that reflect asymmetric power relations and institutional etiquette. Moreover, such dialogues enable students to improve their language skills and to learn how to analyse cultural context, non-verbal signals, and social norms. It helps them realise that effective communication goes beyond simply possessing vocabulary and is essential in developing global competence.

We see prospects for further research into the differences in conversational strategies among representatives of different cultures (for example, by comparing dialogues of British and American political leaders in film) to deepen understanding of global competence.

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