

DOI: 10.26565/2786-5312-2024-99-15
УДК 37.02:811.111-11'22'42

Anna Kotova

Ph.D. in Pedagogy, Associate Professor, Associate Professor of the Department of Foreign Languages for Professional Purposes, V.N. Karazin Kharkiv National University;
E-mail: anna.kotova@karazin.ua; ORCID: 0000-0001-8362-9055; GOOGLE SCHOLAR:
<https://scholar.google.ru/citations?user=ECmbq7cAAAAJ&hl=uk>;
RESEARCH GATE: <https://www.researchgate.net/profile/Anna-Kotova-8/amp>

Natalya Savchenko

Ph.D. in Philology, Associate Professor, Associate Professor of the Department of Foreign Languages for Professional Purposes, V.N. Karazin Kharkiv National University;
E-mail: natalycat8@yahoo.com; ORCID: 0000-0002-3356-1192

Iuliia Shamaieva

Ph.D. in Philology, Associate Professor, Associate Professor of the Department of Foreign Languages for Professional Purposes, V.N. Karazin Kharkiv National University; E-mail: yuliia.shamaieva@karazin.ua
ORCID: 0000-0001-7874-5510; GOOGLE SCHOLAR:https://scholar.google.com.ua/citations?hl=uk&user=xz7iQZgAAAAJ&view_op=list_works&authuser=1;
RESEARCH GATE: https://www.researchgate.net/profile/Ulia_Samaeva

Thottapattunjalil Sanjayan

M.A., M.Sc., PGDTM, Ph.D. in Pedagogy, Professor of the Postgraduate and Research Department in Education GVM Dr. Dada Vaidya College of Education, Goa University;
E-mail: sanjayants@gmail.com; ORCID: <https://orcid.org/0000-0001-9506-7336>

Environmental Ethics in Foreign Language Teaching: an Eco-social Aesthetics Multimodality Dimension

As the twenty-first century world ecology state has created the urgent need for wholistic educational projects to be implemented, this article focuses on the actual issue of teaching environmental ethics through teaching foreign languages with an emphasis on the multimodality aspect of both verbalized and non-verbalized eco-social aesthetics as media for ecological meaning development, which constitutes its aim, thus contributing not only to foreign language education but to overall sustainability literacy within the framework of higher education. As a result of the authors' analysis of research papers in the corresponding field, the status of the pedagogical concept ENVIRONMENTAL ETHICS as a fundamental one in modern linguodidactics has been substantiated. An experientially tested outcome approach to teaching environmental ethics within the framework of eco-social aesthetics in the process of teaching foreign languages (English, in our case) has been outlined. It has been revealed that in response to the current eco-social crisis, it is both verbally and non-verbally represented eco-social aesthetics in its multimodal dimensions that can serve as a highly efficient and intellectually challenging vehicle for pursuing integrated environmental, social, educational and cultural sustainability objectives. It has been proved that the application of an art-based eco-social aesthetics foreign language teaching increases students' eco-language and eco-social skills, as well as a sense of connectedness with their environment. The work is methodologically based on both global educational objectives for environmental language education and internationally established CLIL principles. Our findings demonstrate that the developed ecolinguodidactic strategy with its focus on students' engagement with the environmental social concerns through multimodal eco-art aesthetics and its verbal representations greatly encourages learners' critical thinking, decision making and foreign language acquisition.

Key words: *art, concept, eco-social aesthetics, environmental ethics, foreign language teaching, multimodality.*

Як цитувати: Котова, А., Савченко, Н., Шамаєва, Ю., & Санджаян, Т. (2024). Екологічна етика у викладанні іноземних мов: вимір мультимодальності екосоціальної естетики. *Вісник ХНУ імені В. Н. Каразіна. Серія: Іноземна філологія. Методика викладання іноземних мов*, (99), 118-125. DOI: 10.26565/2786-5312-2024-99-15

In cites: Kotova, A., Savchenko, N., Shamaieva, I., & Sanjayan, T. (2024). Environmental ethics in foreign language teaching: An eco-social aesthetics multimodality dimension. *The Journal of V. N. Karazin Kharkiv National University. Series: Foreign Philology. Methods of Foreign Language Teaching*, (99), 118-125. DOI: 10.26565/2786-5312-2024-99-15

© Kotova A., Savchenko N., Shamaieva I., Sanjayan T., 2024



[This is an open-access article distributed under the terms of the Creative Commons Attribution License 4.0.](https://creativecommons.org/licenses/by/4.0/)

1. INTRODUCTION

In the twenty-first century the current ecological sustainable development issues are more challenging than ever before, reaching unprecedented scales [12; 14; 19; 31]. In this connection, it is environmental education, particularly environmental ethics as “theory and practice about appropriate concern for, values in, and duties to the natural world” [26, p. 407], that has been claimed by scientists from various academic fields to be pivotal in terms of dealing with climate change and other environmental problems the humanity is facing at present [1; 21] due to its proved didactic potential to help students better cope with climate anxiety, characterized as “chronic fear of environmental doom, exacerbated by a lack of understanding” [11], feel more empowered, appreciate planetary resources and capacities to greater extents, thus fostering their critical thinking, analytical reasoning, decision-making [18; 25; 35], communication, problem-solving and persuasive skills [4; 7], at the same time promoting a sense of global citizenship and conservation responsibility [23]. For that matter, there have been a lot of research attempts directed at either purely elaborating methods of developing ecological consciousness through activism [6], or professional development [15; 24; 29], or teaching environmental ethics as a discipline of philosophy, primarily dealing with “environmental morality” defined “as the ‘inner environment’ of human in the context of caring thinking” [10, p. 1406], or bringing legal and political aspects of promoting environmental sustainability to light rather than considering its educational implications [1; 33]. At the same time, there is an obvious lack of linguodidactic works that center on designing a theoretically justified and functionally employed wholistic methodological strategy of teaching environmental ethics immersed in teaching foreign languages [7; 23; 27; 32] with relevant eco-social aesthetics accentuated in its multimodal ontology and educational fractals.

This explicates the topicality of our work, whose actual necessity is intensified by its focus on teaching environmental ethics in pedagogical contexts of teaching foreign languages as the subject-matter of our research with a particular emphasis on linguodidactics within the framework of enhancing foreign language learners’ ecological awareness through both verbally and non-verbally represented eco-social aesthetics in a variety of its multimodality facets as our research object and specific media for ecological meaning development embodied in English, which constitutes the aim of the present project, explicating its novelty.

The realization of the above purpose, in its turn, presupposes concentrating on such tasks as analytically substantiating the status of the didactic concept ENVIRONMENTAL ETHICS as a core one in modern environmental and language education, to experientially develop an integrative both

environmental awareness developing and foreign language (English in our case) advancing approach based on consistently studying eco-social aesthetics as our factual material in its multimodality dimensions, amalgamating comprehensive verbal and non-verbal discursive actualizations to contribute towards language acquisition, environmental, social, ethical, and cultural sustainability objectives.

2. TEACHING ENVIRONMENTAL ETHICS IN THE CONTEXT OF TEACHING ENGLISH AS A FOREIGN LANGUAGE THROUGH MULTIMODALITY MEDIA OF ECO-SOCIAL AESTHETICS

2.1. ENVIRONMENTAL ETHICS as a core concept of environmental and language education.

Taking into account the fact that the consequences of global climate change are getting increasingly more severe, worsened by war conditions all over the world [6; 28], making numbers of climate crisis refugees enormous [34], “climate change and environmental moral rules can no longer be absent from our curriculum and its effects on the lived experiences of learners must also be recognized within English language classrooms” [18]. Together with this, it is pointed out by many experts internationally that basic principles and ideas of sustainable development, ecological awareness, and mindful consumption as the major characteristics of the conceptual matrix ENVIRONMENTAL ETHICS should be necessarily embedded in all educational aspects, including linguodidactics [9; 27; 34; 36], which results in the development of an innovative paradigmatic mainstream of edutainability (stemming from a combination of the words “education” and “sustainability”) that posits that each and every academic subject is to incorporate ideas, facts, and insights as for how to ensure sustainable development and consumption interdisciplinarily [2; 7] as every action a human takes affects ecological sustainability [3; 17; 34] either explicitly or implicitly, and every Homo Loquens should be equipped with the corresponding awareness, knowledge and skills to better deal with environmental challenges of today with the help of universal languages, English being one of them [34], and the proper cognitive and socio-emotional instruments.

In this respect, edutainability is considered to be solely a constituent of environmental ethics as a science and the corresponding concept ENVIRONMENTAL ETHICS which is a fundamental element of applied philosophy [19; 26], language education [5; 16; 32], and ecolinguistics [21; 31] that, according to the International Ecolinguistics Association (<https://www.ecolinguistics-association.org/>), “explores the role of language in the life sustaining interactions of humans, other species and the physical environment” [31, 1], just as well as a core conceptual component of environmental justice with its Rights of Nature represented by special legal guardians, corporate responsibility, responsible economics, the field of planetary health

demonstrating how human health is dependent on the health of the Earth [10; 12; 19], with its focus on both conceptual foundations of environmental values and on surrounding societal attitudes and actions directed at sustaining ecological systems and biodiversity. All the above definitely confirms the status of the ontological concept ENVIRONMENTAL ETHICS as a foundational co-creation entity in nature-centric language pedagogy, redefining complexities of global well-being, enhancing restoration of both Earth and human ecologies, to be taught and practiced only synergetically, in our opinion, through language, art, axiology, emotions, and cognition.

2.2. Environmental ethics immersed in teaching English as a foreign language: an eco-social aesthetics multimodality facet.

Given the environmental crisis situation analyzed above and the substantiated didactic priority of the concept ENVIRONMENTAL ETHICS, we, as language educators, do bear a considerable responsibility in terms of cultivating greener generations of language learners by means of incorporating sustainability principles and the Sustainable Development Goals [34] into foreign language curricula and syllabi, enhancing language students' understanding of the interwoven challenges the world has encountered today, exposing them to the range of issues that concern sustainability efforts on the global scale. It has been proved that such a shift towards education for environmental sustainability ethics requires a great emphasis on acquiring and applying foreign language skills for more effective intercultural communication globally, critical thinking, analytical reasoning, problem-solving, empathy and collaboration [8; 12; 30; 36]. Indeed, embedding ecological awareness and sustainability practices into foreign language education alongside the other vitally important environmental ethics skills students should be taught ensures their readiness to make a dramatic positive impact from the moment they graduate.

For this matter, to teach students both environmental ethics and English more efficiently, within the methodological anthropo- and nature-centric framework of CLIL, communicative language teaching, task-based language teaching, social-emotional learning, eco-art education, multiple intelligences theory, emotiology, and linguoculturology we have developed a synergetic linguodidactic strategy based on studying the focus disciplines through analytically revealing eco-social aesthetics experiential learning material in the array of its multimodal representations to instill a sense of environmental agency and eco-social purpose.

First of all, the term "aesthetics" originates from the Greek *αἰσθητική* "aisthetike" and in 1735 it was created by the philosopher A.G. Baumgarten to mean "the science of how things are known via the senses" [22], later acquiring axiological properties of value theory as the study of sensori-emotional values, sometimes called "judgments of sentiment and taste" [22], which,

from our perspective, adds to the relevance of our educational focus on aesthetics multimodality as a language and environmental ethics teaching vehicle. At the same time, given the multifaceted complexity of the relationship between aesthetics and art, aesthetics also being the science of beauty that art elicits and a discipline that explores the roots, nature, and content of art, we, as language instructors, have to interpret artworks we study with our learners as both subjective and objective actualizations of the objective reality mirrored by artists' feelings, emotions, their external and internal environments. Involving art as multimodal representations of aesthetics in the process of teaching environmental ethics through English as a foreign language, to choose the right teaching material and tactics, it is necessary to remember that the interaction between art and aesthetics is constantly changing, depending on the dynamics of development of science, culture, environmental studies, phenomenology and hermeneutics, expanding and enriching the content of the concepts AESTHETICS and ART, including ECO-SOCIAL AESTHETICS and ECO-SOCIAL ART that functionally are the former ones' conceptual aberrations, as conceptual ingredients of the matrix concept ENVIRONMENTAL ETHICS taught as a way of thinking and living.

Our focus on eco-social aesthetics that "broadly concerns itself with the connection of beauty to the human valuation of our natural environment" [2] and on its multimodality as a postmodern catalyst promoting language learners' environmental ethical reasoning in English can be expounded in terms of its such principal characteristics as transcendence of reflection (since ecological aesthetics is the result of transcending reflection on traditional anthropological aesthetics that unprecedentedly contains ecological dimensions [20; 37]), open pluralism [21; 28]), interdisciplinarity (including aesthetics, sociology, ecophilosophy, ecolinguistics, ecological ethics and so on), and constructiveness (advancing with the times and engaging more scholars from other related fields), which provides both language educators and their students with never-ending plethora of teaching and learning authentic materials, media, ideas and issues.

Moreover, eco-social art as the core of eco-social aesthetics [3; 17] does enhance language and environmental ethics learning since we "learn from information taken in through our basic natural senses" [28, p. 409], and, in this connection, our teaching emphasis should be laid on students' multimodal natural senses of sight, hearing, taste, smell, and touch or their verbal representations in the foreign language taught since it is through senses that learning gets considerably more effective [11; 18]. Besides, now that "it is plain enough that beauty in its primary sense of *quod visum placet* may be found in art and nature alike" [30, p. 97] and that "environmental artworks are ongoing processes rather than static physical objects, which is the most significant element shared by environmental

artworks and ecological restorations, linking them to the new ecological paradigm" [29, p. 32], we turn to employing eco-social art as the key media of teaching students environmental ethics and English for at least five experientially tested reasons: a) its comforting effect thanks to its aesthetic power; b) its natural multimodal presence in everybody's daily life, connecting learners' interests with the subject-matter taught; c) its capacity to enable language educators to be creative and to experiment with a huge variety of topics that keep learners' curiosity triggered and minds inquisitively alert and inspired; d) its potential to develop students' cognition, creativity, and imagination as pre-requisites for successfully learning how to analyze, evaluate, and reconceptualize reality in more environmentally-friendly terms, thus advancing and applying their critical thinking skills as "besides teaching students the subject contents and cultivating their cognitive skills, teachers also should make students aware of their responsibilities of global and local citizenship" [7, p. 791], and e) its power of boosting communication in the target foreign language by means of encouraging language learners to express and share their first-hand genuine thoughts and reflection.

Following S. Marković [17], M. Micalay-Hurtado and R. Poole [18], from the integrative eco- and linguodidactic points of view, we perceive both verbally and non-verbally multimodally represented eco-social aesthetic experience and eco-art as an exceptional state of mind [35], an experience that is qualitatively different from human mundane experience in at least three dimensions: 1) it presupposes fascination with an aesthetic object, accompanied by high arousal and concentrated attention [16]; 2) appraisal of the symbolic/semiotic reality of an object of art, resulting in students' high cognitive engagement [3]; 3) a (strong) feeling of unity with the object of aesthetic fascination and aesthetic appraisal [20; 29].

Hence, confirming the former U.S. President J. Carter's belief that "Like music and art, love of nature is a common language that can transcend political or social boundaries", we build and implement our methodological strategy of teaching environmental ethics through English language instruction around understanding art, including eco-social art, as a continually redefined synergy of its such conceptual elements as cultural participation, story-telling and creative expression, embodied in visual art discourses (mainly embracing architecture, painting, drawing, photography, sculpture, filmmaking), literary arts (including poetry, fiction, drama, all types of narratives, social media), and performing arts discourses, comprising dance, theatre, and music. Here it should be highlighted that generally eco-art fulfils a dual purpose [17; 25], shifting cognitive boundaries, questioning and experimenting. On the one hand, it informs and inspires audiences (language learners, in our case) about environmental issues. On the other hand, eco-art,

being "a ground-up vehicle to bring about eco-social change" [5, 1137], going beyond merely restoration and having become more multimodally inclusive of works of painting, photography, sculpture, multimedia and performance art with ecological meanings or messages, helps experiencers to model potential practical solutions and functional trajectories, practicing and improving English.

Moreover, eco-art is not just about creating works that depict our natural world. It is a form of eco-aesthetics that prioritizes sustainable practices and ecological dynamics [3] on the basis of such principles as using sustainable materials, keeping connected to the natural world, promoting appreciation for the environment and motivating to take real action to protect this world, focusing on environmental issues, in this way raising eco-awareness and stimulating eco-activism, reusing and reducing waste, valuing collaboration as the majority of eco-artists work collaboratively with scholars, IT specialists, environmental experts to solve ecological issues more efficiently, being role-models for language learners (in our case).

In the environmental ethics and English teaching linguodidactic model we have developed the process of studying multimodal eco-social art discourse resources is supposed to be based on two major dimensions of aesthetic information processing emphasized while mastering each of the following topics: 1) Why does nature matter? 2) Anthropocentrism (what place do/should humans have with respect to nature?); 3) Biocentrism (do individual species matter, and why?); 4) Ecocentrism/Deep Ecology; 5) Does nature have rights? 6) Responsibility and care for nature (Empathy aspects); 7) Intervention and social organization (When can intervention be justified? What is the relationship between social organization and the environment?); 8) What role should science play in determining our ethical actions? 9) Does one need to believe in climate change to justify ethical responses to ecological harm? 10) Can "green development" (consumption/technology/jobs/legislation/medicine, etc.) save us? 11) Ecology and food: what is an ethical connection to the natural world? 12) Environmental Racism; 13) Environmental Justice and Activism. How can we get involved in our eco-community? 14) Environmental ethics as life philosophy.

In terms of the first dimension/level, story (theme) and symbolism (deeper meanings) as sub-levels/embedded dimensions of eco-social art narratives are processed. The second dimension/level also includes two generic sub-levels/embedded dimensions of perceptual associations which are implied meanings of art objects' physical features and regularities of composition structures to be revealed. Our language teaching experience in this project has demonstrated that the sub-dimensions that have proved to be pivotal for aesthetic experience as a channel to acquiring environmental ethics through the foreign language are

appraisal of symbolism and compositional principles, requiring specific cognitive and socio-emotional qualities (expertise, creativity, abstract thinking, openness [16; 37]). Ultimately, students' cognitive and emotional processing feedback also makes a significant constituent of our linguodidactic model because analytical appraisals of aesthetic emotions [12] triggered by eco-art are pedagogically specified as a matter of affective evaluation of environmental aesthetics multimodal symbolic content and its compositional characteristics.

Determined to raise our language learners' awareness on environmental ethics and sustainability issues through English and eco-art creative means, we have construed the above linguodidactic strategy to also promote shared eco-consciousness of protecting our planet and green thinking through language educational activities, directed at enhancing reading, writing, speaking, and listening skills with an emphasis on eco-social art and creativity haptic perception and its subsequent verbal interpretation to bring us back to our roots and to reconnect us with nature via visual, literary and performing art discourses in multitudes of modes of their representations, thus ensuring a greater consistency of environmental vocabulary acquisition through a number of ample opportunities for learning incidentally in authentic motivating contexts. Exposed to eco-social art aesthetics, language learners get occupied with formulating their opinions, expressing them, receiving and interpreting messages, analyzing and sharing their views, convincing and pro-actively reflecting on eco-social issues.

Briefly describing a sample selection of our designed activities that aim at ethically green language production as a response to eco-social art aesthetics multimodal stimuli, it should be emphasized that all these assignments have been based on excerpts from various samples taken from:

a) authentic literary art resources, including fiction literature (<https://www.outsideonline.com/culture/books-media/climate-fiction-recommended-reading-list/>); "green" webpages to be examined evaluatively from environmental ethics point of view, following the ecolinguistics multimodality analysis procedure suggested by S. Francesconi [13]; environmentally-themed social media (for example, following materials by the environmental artist L. Donkers and analyzing her multimodal works with the embodied knowledge of communities through her unique form of eco-social art engagement, thus helping learners develop climate literacy (<https://climatecultures.net/cultural-change/eco-social-art-climate-literacy/>)); vodcast language learning materials (for instance, https://www.youtube.com/watch?v=ztBKEsWNqvU&ab_channel=AmericanEnglish) and podcasts (to illustrate, https://podcasts.feedspot.com/ecology_podcasts/) as "essential teaching aids in ELT as a means of audio-visual learning in the digital era" [23, p.79];

b) visual arts, exploring ecological peculiarities of organic buildings by F. Wright (<https://www.rethinkingthefuture.com/sustainable-architecture/a3013-the-development-of-ecological-architecture-ecology-vs-economy/>); examining sculptures by, for instance, the British artist M. Darbyshire who revives crucial ecosystems in search of rural escapes, building a community around eco-art objects (<https://www.artbasel.com/stories/matthew-darbyshire-england-rural-gesamtkunstwerk>); describing eco-photography samples with an emphasis on revealing axiological eco-messages (like those by J. Monkman (<https://archive.ecophotography.com/index>)); revealing eco-social ethical values in semiotics of environmental protection posters in line with the algorithm developed by R. Dallyono and D. Sukyadi [8]; scrutinizing eco-paintings (as an example, those by the Canadian artist D. Petti (<https://artterra.ca/blogs/news/the-complete-guide-to-eco-art-and-environmental-art-connecting-art-and-nature-for-a-sustainable-future>), who grinds natural rocks down into paints and uses handmade natural substrates to make paintings inspired by human roots and sustainability, drawing attention to how the earth and its pigments are interconnected to all bodies); working with eco-cinematographic materials that explicitly address environmental and social issues, "offering audiences a depiction of the natural world within a cinematic experience that models patience and mindfulness – qualities of consciousness crucial for a deep appreciation and an ongoing commitment to the natural environment" [16, p. 38] (to illustrate, documentaries about sustainability, showing positive ideas about people who find livable alternatives in their daily lives (<https://oekofilm.de/en/>) or those covering present-day most serious ecological challenges, including climate change, waste, water, air, and soil ecosystems, the animal industry (<https://earth.org/best-environmental-films/>));

c) discourses of performing arts, listening to eco-music and discussing its multimodal ontology actualizations, using green vocabulary in connection with emotions aroused and ethical reactions to environmental issues embodied in music texture (for example, environmentalist protest songs with the corresponding lyrics, such as G. Thunberg's compositions (<https://youtu.be/xWcfzAfuFyE>), non-lyric-based musical compositions (to illustrate, installation tunes created by the clarinetist D. Rothenberg with a special passion for animal and insect sounds in music (https://youtu.be/72PKRimqL3c?si=YxyiU_7MS9CLb91), creations by the artist, marine biologist and jazz musician Jayda G who turns the speech of orca whales into beautiful conceptually rich eco-arrangements (<https://youtu.be/j1ckPCsvWtQ?si=YwN6-WIEze4MoGUv>), or works by J. L. Adams, whose prominent orchestral narratives are fundamentally connected with contemporary environmental issues and who is famous for his Pulitzer and Grammy award-

winning work “Become Ocean” (2013) (https://www.youtube.com/watch?v=dGva1NVWRXk&ab_channel=SeattleSymphony-Topic) as a powerful musical metaphor for climate change consequences); exploring multimodal environmental aesthetics of eco-dance rich in intersemiotically represented environmental concepts (<https://environmental-dance.com/> or <https://eco-dance.weebly.com/> among many other projects of the kind); looking into eco-theatre artworks as a complete and independent eco-artistic practice that focuses on ecological issues and pertinent eco-ethical values [3] (e.g., https://www.youtube.com/watch?v=ETdZ2dVH9q4&ab_channel=KIASualberta or <https://howlround.com/climate-change-eco-theatre>).

As a result of our project, it has been proved that processing eco-social aesthetic information verbally (in a foreign language) is based on potentially developed linguocognitive structures capable of solving perceptually and semiotically challenging tasks, such as interpreting multi-facet symbols and conceptual metaphors, associating various narrative and discourse frameworks into coherent environmentally ethical constructs, revealing compositional regularities, blending perceptual, symbolic, and emotional information. As for our language students’ research and analytical skills development, turning to environmental aesthetics of eco-social art as linguodidactic material for teaching both environmental ethics and English, they have become better at describing works of art in terms of shapes, light, colors, textures, percepts, placement, perspectives. Besides, they have acquired specialized vocabulary for illustrations, photography, drawing, painting, sculpture, graphic art, architecture, literature, theatre, performance, cinema, spatial designs, making relevant vocabulary lists and applying appropriate specialized vocabulary in writing and speaking about artworks under consideration. All this has enabled language learners to be more precise and more confident while conducting research into creative processes and characteristics of eco-artists, authors, designers, or into important periods in eco-art history, comparing and contrasting works of eco-social art from different chronological periods.

Simultaneously, language students’ active listening and public speaking skills are also getting developed as in the process of analyzing works of eco-social art as representations of environmental ethics they have to role-play interviews with artists, art dealers, environmental experts, at the same time getting

ready for their own career-based interviews, to paraphrase and summarize others’ and own ideas, to make eco-oriented presentation, constructing strong introductions and conclusions, using clear examples and visual aids effectively, with an eco-emphasis, participating in discussions and debates, creating their own objects of eco-art and advancing them both verbally and non-verbally.

3. CONCLUSIONS

The pedagogical synergy of teaching English as a foreign language, environmental ethics, ecolinguistics and the eco-art dimension of environmental aesthetics outlined and illustrated in the present article offers a potentially efficient framework for implementing a sustainable approach to teaching both foreign languages and environmental ethics multimodally, thus fostering language acquisition while heightening language students’ ecological awareness and eco-aesthetics appreciation of multimodal verbal and non-verbal representations of the matrix concept ENVIRONMENTAL ETHICS. The comprehensive linguodidactic strategy we have experientially come up with, methodologically based on both educational objectives for environmental language education, multimodality analysis and CLIL principles, utilizes the affordances of various authentic resources and technologies from visual to performance discourses to encourage language learners to get immersed and to engage critically with issues and language employment of ecological sustainability importance, eco-aesthetics functioning here in our project as the bridge which weds all the above synergetic constituents of foreign language and eco-ethics education. This leads to a substantial increase in student engagement levels which results from enabling language learners to establish meaningful connections between different pieces of environmental and English eco-language knowledge, enhancing their cognitive, emotional, cultural, and eco-social skills, contributing to our students’ overall well-being and ethical growth as global pro-active environmentally aware responsible citizens.

In this connection, the perspective of our research could focus on designing multi-component courses on wholistic environmental ethics through foreign languages with a special emphasis on the development of language learners’ creactical skills to be implemented in real-life eco-projects and eco-initiatives cross-culturally.

REFERENCES

1. Allen, C., Metternicht, G., Wiedmann, T., & Pedercini, M. (2021). Global sustainability modelling national transformations to achieve the SDGs within planetary boundaries in small island developing states. *Global Sustainability*, 4, 1–13. DOI:[10.1017/sus.2021.13](https://doi.org/10.1017/sus.2021.13).
2. Bachman, L. R. (2007). Eco-aesthetics: bridging architectural and ecological motivations. Aesthetics, architecture, complexity theory, sustainable building design, systems theory, ecology, environmental sustainability, sustainability. Retrieved from: https://www.academia.edu/14516320/ECO_AESTHETICS_BRIDGING_ARCHITECTURAL_AND_ECOLOGICAL_MOTIVATIONS_2007_.

3. Balcare, K. (2022). Ecotheatre: Changing Perspective From WHO WE ARE Towards WHERE WE ARE. *Culture Crossroads*, 21, 56-65. DOI:10.55877/cc.vol21.271.
4. Bellarmine, N. (2022). Why education systems should build environmental ethics into every subject. The Conversation Newsletter. Retrieved from: <https://theconversation.com/why-education-systems-should-build-environmental-ethics-into-every-subject-173078>.
5. Black, J. E., Morrison, K., Urquhart, J., Potter, C., Courtney, P., & Goodenough, A. (2023). Bringing the arts into socio-ecological research: An analysis of the barriers and opportunities to collaboration across the divide. *People and nature*, 5(4), 1135–1146. <https://doi.org/10.1002/pan3.10489>.
6. Bothe, M. (2014). The Ethics, Principles and Objectives of Protection of the Environment in Times of Armed Conflict. In R. Rayfuse (Ed.), *War and the Environment. New Approaches to Protecting the Environment in Relation to Armed Conflict*. (pp. 91-108). Leiden, the Netherlands: De Gruyter and Brill. https://doi.org/10.1163/9789004270657_006.
7. Chang, S., & Cheng, H. (2021). Bilingual education: Environmental ecology in CLIL classroom. *Advances in Social Science, Education and Humanities Research*, 637, 791-795.
8. Dallyono, R., & Sukyadi, D. (2019). An analysis of multimodal resources in environmental protection posters. *Indonesian Journal of Applied Linguistics*, 9, 472-479. doi: 10.17509/ijal.v9i2.20245.
9. Diavati, M. (2023). Sustainable education. Enhanced CLIL-ing. A wake-up call transforming English language education for sustainable learning in the 21st century. A case study from Greece. *US-China Education Review B*, 13(4), 251-260. doi: 10.17265/2161-6248/2023.04.006.
10. Dombayci, M. A. (2014). Teaching of environmental ethics: Caring thinking. *Journal of Environmental Protection and Ecology*, 15(3), 1404-1421.
11. Fletcher, Ch. (2023). The Importance of Environmental Education for a Sustainable Future. *Earth.org*. Retrieved from: <https://earth.org/environmental-education/>.
12. Forbes, D. (2023). *An Ecology of the Heart: Faith through the Climate Crisis*. Oxford: SLG Press.
13. Francesconi, S. (2015). Green hypermodality: a social semiotic multimodal analysis of the 'Green your house' webpage. In O. Palusci (Ed.), *Green Canada* (pp. 1-10). Bern: Peter Lang.
14. Gillespie, A. (2018). *The Long Road to Sustainability: The Past, Present, and Future of International Environmental Law and Policy*. Oxford: Oxford Academic. <https://doi.org/10.1093/oso/9780198819516.001.0001>.
15. Halliwell, P., Whipple, S., Hassel, K., Bowser, G., White Husic, D., & Brown, M. (2020). Twenty-First-Century Climate Education: Developing Diverse, Confident, and Competent Leaders in Environmental Sustainability. *Bulletin. Ecological Society of America*, 101(2), 1-12. <https://doi.org/10.1002/bes2.1664>.
16. MacDonald, S. (2013). The Ecocinema Experience. In S. Rust, S. Monani and S. Cubitt (Eds.), *Ecocinema Theory and Practice* (pp. 17-41). Abingdon: Routledge.
17. Marković, S. (2012). Components of aesthetic experience: aesthetic fascination, aesthetic appraisal, and aesthetic emotion. *Iperception*, 3(1), 1-17. doi: 10.1068/i0450aap.
18. Micalay-Hurtado, M. & Poole, R. (2022). Eco-critical language awareness for English language teaching (ELT): Promoting justice, wellbeing, and sustainability in the classroom. *Journal of World Languages*, 8(2), 371-390. <https://doi.org/10.1515/jwl-2022-0023>
19. Mason, H. (2006). Teaching Environmental Ethics to Non-Specialist Students. In C. Palmer (Ed.), *Teaching environmental ethics*. (pp. 230-236). Leiden: Brill.
20. Miles, M. (2014). *Eco-Aesthetics: Art, Literature and Architecture in a Period of Climate Change (Radical Aesthetics-Radical Art)*. New York: Bloomsbury Academic.
21. Naess, A. (2005). The deep ecology movement: Some philosophical aspects. In A. Drengson & H. Glasser (Eds.), *Selected Works of Arne Naess, X*. (pp. 33–55). Dordrecht, the Netherlands: Springer.
22. New World Encyclopedia. (2022). Retrieved from: <https://www.newworldencyclopedia.org/entry/Aesthetics>.
23. Nur, S., Anas, I., & Pili, R. (2022). The Call for Environmentally-Based Language Teaching and Green Pedagogy: Climate Actions in Language Education. *Elsya: Journal of English Language Studies*, 4(1), 77-85. <https://doi.org/10.31849/elsya.v4i1.9526>.
24. Palmer, C. (Ed.). (2006). *Teaching Environmental Ethics*. Leiden: Brill Academic Pub.
25. Papi1, D., & Haque, N. (2023). Teaching Second Language through Green Pedagogy in the Context of Bangladesh: A Methodological Approach. *Performance: Journal of English Education and Literature*, 2(3), 291-302.
26. Rolston, H. (1999). Ethics and the environment. Types of environmental ethics. In E. Baker, E. and M. (Eds.), *Ethics Applied* (pp. 407-437). New York: Simon & Schuster. doi: <https://doi.org/10.26565/2218-2926-2023-26-08>.
27. Shamaieva, I., Paschal, M. J., & Gougou, S. A.-M. (2023). The ECOSOPHY concept in discourses of language education: a cross-cultural perspective. *Cognition, Communication, Discourse*, 26, 140-151. <https://doi.org/10.26565/2218-2926-2023-26-08>.
28. Schander, C., Balma, B., & Massa, A. (2013). The joy of art in the EFL classroom. *European Scientific Journal*, 2, 409-414.
29. Simus, J. (2008). Environmental art and ecological citizenship. *Environmental ethics*, 30(1), 21-36.
30. Sparshott, F. E. (1963). *The Structure of Aesthetics*. Toronto: University of Toronto Press. <http://www.jstor.org/stable/10.3138/j.ctvfrxjqj>.
31. Stibbe, A. (2023). Taste the feeling: an ecolinguistic analysis of Coca-Cola advertising. *Journal of World Languages*. *Journal of World Languages*, 1-24. doi:10.1515/jwl-2023-0027.
32. Sunassee, A., Bokhoree, C., & Patrizio, A. (2021). Students' Empathy for the Environment through Eco-Art Place-Based Education: A Review *Ecologies*, 2(2), 214-247; <https://doi.org/10.3390/ecologies2020013>.

33. Teigiserova, D. (2024). Sustainability Renaissance: embracing strong sustainability in the 21st century and leaving the weak sustainability in the past. *Erasmus University Rotterdam blogposts*. Retrieved from: <https://www.eur.nl/en/news/sustainability-renaissance-embracing-strong-sustainability-21st-century-and-leaving-weak>.

34. United Nations. (2023). *The Sustainable Development Goals Report 2023: Special edition. Towards a rescue plan for people an planet*. Retrieved from: <https://reliefweb.int/attachments/bda691d0-ca02-4144-8bf7-c784b104ec84/The-Sustainable-Development-Goals-Report-2023.pdf>

35. Wanselin, H., Danielsson, K., & Wikman, S. (2023). Meaning-making in ecology education: Analysis of students' multimodal texts. *Education Sciences*, 13(5), 443. <https://doi.org/10.3390/educsci13050443>.

36. Watts, R. (2022). A new generation of students are poised to green the world. *ArtsHub*. Retrieved from: <https://www.artshub.com.au/news/sponsored-content/a-new-generation-of-students-are-poised-to-green-the-world-2526557/>.

37. Zeng, F. (2019). Construction and Development of Ecological Aesthetics. *Introduction to Ecological Aesthetics* (pp. 347-363). Singapore: Springer. https://doi.org/10.1007/978-981-13-8984-9_15

The article was received by the editors 10.04.2024

The article is recommended for printing 24.05.2024

Котова Анна Володимирівна – кандидат педагогічних наук, доцент, доцент кафедри іноземних мов професійного спрямування Харківського національного університету імені В. Н. Каразіна; e-mail: anna.kotova@karazin.ua; ORCID: 0000-0001-8362-9055; GOOGLE SCHOLAR: <https://scholar.google.ru/citations?user=ECmbq7cAAAAI&hl=uk>; RESEARCH GATE: <https://www.researchgate.net/profile/Anna-Kotova-8/amp>

Савченко Наталя Миколаївна – кандидат філологічних наук, доцент, доцент кафедри іноземних мов професійного спрямування Харківського національного університету імені В. Н. Каразіна; e-mail: natalycat8@yahoo.com; ORCID: 0000-0002-3356-1192

Шамаєва Юлія Юріївна – кандидат філологічних наук, доцент, доцент кафедри іноземних мов професійного спрямування Харківського національного університету імені В. Н. Каразіна; e-mail: yuliia.shamaieva@karazin.ua; ORCID: 0000-0001-7874-5510; GOOGLE SCHOLAR: https://scholar.google.com.ua/citations?hl=uk&user=xz7iQZgAAAAI&view_op=list_works&authuser=1; RESEARCH GATE: https://www.researchgate.net/profile/Ulia_Samaeva

Санджаян Тоттапаттунжаліл Сусілан – магістр мистецтв, магістр наук в галузі інженерії, магістр туристично-го бізнесу, доктор філософії у галузі педагогіки, професор, науково-дослідницький відділ факультету післядипломної освіти у галузі педагогіки, Педагогічний Коледж імені доктора Дада Ваїд'я, університет Гоа (Фармагуді, Понда Гоа, Індія); e-mail: sanjayants@gmail.com; ORCID: <https://orcid.org/0000-0001-9506-7336>

ЕКОЛОГІЧНА ЕТИКА У ВИКЛАДАННІ ІНОЗЕМНИХ МОВ: ВИМІР МУЛЬТИМОДАЛЬНОСТІ ЕКОСОЦІАЛЬНОЇ ЕСТЕТИКИ

У зв'язку з тим, що стан екології у двадцять першому столітті зумовлює нагальну необхідність створення холистичних екологічних проєктів, які мають бути функціонально імплементаваними, стаття фокусується на проблемі навчання екологічної етики через навчання іноземних мов (англійської) з особливим акцентом на мультимодальному вимірі як вербалізованої, так і невербалізованої еко-соціальної естетики, що інтерпретується як спосіб конструювання екологічних смислів, таким чином сприяючи не тільки підвищенню ефективності навчання іноземних мов, але й загальному розвиненню трансформаційної екосвідомості у здобувачів вищої освіти, що є метою нашої розвідки. В результаті аналізу дослідницьких робіт з відповідної тематики та практичної реалізації розробленого підходу авторами було надано обґрунтування статусу лінгво-педагогічного концепту ЕКОЛОГІЧНА ЕТИКА як базового у сучасній лінгводидактиці, проаналізовано сутність поняття еко-соціальної естетики як філософії гармонії між людиною й природою, що привертає увагу до забруднення навколишнього середовища, до надмірного використання природних ресурсів, до висвітлення екологічних загроз, експліковано методологічно-експериментальні характеристики застосованого на практиці інтегративного підходу до навчання студентів екоетики за допомогою звернення до надбань еко-соціальної естетики, що охоплює візуальне мистецтво, літературу, музику, через іноземну мову. Виявлено, що при існуючій необхідності комплексного погляду на екологічну кризу саме вербально та невербально репрезентована екосоціальна естетика у розмаїтті її мультимодальних вимірів, актуалізована засобами іноземної мови, виступає високоефективним та перспективним освітнім інструментом для реалізації екологічних, соціальних, освітніх та культурних цілей захисту природи, формуючи в особистості естетичне ставлення до довкілля, а через нього – до екологічного мислення й свідомості як засад еко-етичної та еко-відповідальної діяльності людини.

Ключові слова: викладання іноземних мов, екологічна етика, еко-соціальна естетика, концепт, мистецтво, мультимодальність.

Стаття надійшла до редакції 10.04.2024

Стаття рекомендована до друку 24.05.2024