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Investigating the Effects of Watching Films on EFL Students’  
Pop Culture Awareness  

*Case Study of First Year LMD Students at Oum El Bouaghi University*

A Dissertation Submitted to the Faculty of Letters and Languages,  
Department of English, in Partial Fulfilment of the Requirements for the  
Degree of  
Master in Language Sciences and Teaching English as a Foreign Language

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Dedication

In the Name of God, Most Merciful, Most Compassionate

This work is dedicated to:

My family:

My dear mother who stood by my side at every turn

To my brothers: “Bilel, Iheb, and Sami”

Bilel, who guided me through life

Iheb, we look alike yet we cannot be more different

Sami, with whom I share many passions of life

My dear friends:

“Djamel Mazouz, Oussama Titi, Moussa Lyzidi, Yahia Khelass, Rezzoug Fares and Mezrag Djamel

To Khaled and Djalel

To: Khadidja, Marwa and Manel

To everyone who helped me with this work
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ABSTRACT

This dissertation is concerned with the use of films in language classes and its advantages in enhancing the EFL students’ pop culture awareness. Additionally, an attempt is made to investigate the teachers’ and students’ perception about the role of culture in language teaching and learning. The quasi-experimental study explored the effects of watching films on the students’ level of pop culture awareness. A pre-test, post-test group research design is used. The sample population constituted of two classes of first year LMD students at the University of Larbi Ben M’hidi. A total of 28 students are involved in this study. The experimental group was exposed to the target language’s pop culture for a total of eight sessions. The sessions span over 2 month; with the control group, a script’s reading was used. Data are collected from two cultural quizzes and the statistical tools of the Independent Samples Tests are used to determine whether there are significant intergroup differences, and a paired t test was also used to determine the reason of the difference. Another qualitative design was followed, a questionnaire for teachers and another for students. The results of the study show that the experimental group outperformed the control group (11.0769>8.80). Films are recommended to be used, within language lessons. The results from the questionnaires showed that, on one hand, teachers (87.50%) believe in the relationship between language and culture. On the other hand, students (100%) believe that culture learning is beneficial. Finally, suggestions for future research and limitations of the study are presented.

Key Words: Culture, Language Teaching, Cultural Awareness, Cultural Knowledge
LIST OF ABBREVIATIONS

-BCE: Before the Common Era.


-CD: Compact Disc.

-CLT: Communicative Language Teaching.

-EFL: English as a Foreign Language.

-N: Number of Students

-Sci-fi: Science Fiction.

-Q: Question

-USA: the United States of America.
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1-Statement of the Problem

Language and culture are two inseparable entities. Therefore, language learning is at once a cultural learning (Purba, 2011:1). Mastery of the linguistic elements alone does not guarantee the ability to communicate through a language. According to Wei (2005:56), language has a dual character: it is both a means of communication and a carrier of culture. Language without culture is unthinkable, so is human culture without language. A particular language is a mirror of a particular culture. Brown (1994:165) describes the relation between language and culture as follows: “A language is a part of a culture and a culture is a part of a language; the two are intricately interwoven so that one cannot separate the two without losing the significance of either language or culture”. In a word, culture and language are inseparable.

Culture is like an iceberg and the tip of the iceberg, referred to as big ‘C’ culture, is the visible part which can be observed easily. Architecture, geography, gestures, and clothing are categorized as visible elements of culture. On the other hand, the bottom of the iceberg, referred to as small ‘c’ culture, is regarded as the invisible part, and it covers beliefs, opinions, preferences or tastes, which are relatively difficult to observe.

Every language has its cultural norms, some of which can be completely different from and conflicting with other cultures’ norms. Consequently, communication problems may arise among language users who do not know or share the same cultures. As such what educators should always have in mind when teaching culture is the need to raise their students’ awareness of their own culture and ‘the target culture’ (Wei, 2005:55), to cultivate a degree of intellectual objectivity essential in cross-cultural analyses (Straub, 1999, cited in Wang, 2008:4). A greater awareness of the other’s values and customs can help learners communicate more successfully in a range of social contexts. Knowing what language is appropriate in what situations is an important part of communicative competence. Another aspect to consider is to make sure learners Know that cultural differences as well as similarities exist, without assigning subjective labels (i.e. better or worse, right or wrong) to those cultural differences.

Most of the Algerian teachers of English at the Intermediate and Secondary Levels are not conscious of the importance of incorporating the cultural component in FL teaching, and do not design activities to integrate it in their lessons (Merrouche, 2006:487). It is found that the
majority of the Algerian learners of English find tremendous difficulties to communicate in English, even after several years of study, and even after they pass the Baccalaureate exam. The Algerian teachers at the university level still face the problem of how to raise the cultural awareness of their learners, resorting mainly to literary text readings. Literary texts hold the cultural values of the language they are written with, but they don’t explicitly highlight the unobservable behaviours of the speakers.

Films are among the newest tool used to introduce culture into language courses because film and television segments offer students an opportunity to witness behaviours that are not obvious in texts, more particularly, films can easily portray the popular culture of target language. Pop culture is the entirety of ideas, perspectives, attitudes, images, and other phenomena that are within the mainstream of a given culture, especially Western culture of the early to mid 20th century and the emerging global mainstream of the late 20th and early 21st century. Heavily influenced by mass media, this collection of ideas permeates the everyday lives of the society. That’s why films are often one of the more current and comprehensive ways to encapsulate the look, feel, and rhythm of a culture. Film also connects students with language and cultural issues simultaneously (Stephens, 2001), such as depicting conversational timing or turn-taking in conversation.

The focus of this research is to investigate whether the Algerian EFL students have an awareness about pop culture that is necessary to better communicate in the target language, and whether films can help raise awareness of this culture.

2-Purpose of the Study

This research aims at investigating the effect of using films as a tool to raise students’ awareness about Pop culture at the level of first year English students at L’Arbi Ben Mhidi University, on the premise that the development of the learners’ cultural awareness and specifically that of Pop culture leads them to more critical thinking. We also aim to investigate whether the learners are open to the use of films to achieve such a goal or not.

3. Research Questions and Hypotheses

The present study raises the following questions:

- Do Algerian EFL teachers perceive culture to be an important part of language teaching?
- Do Algerian EFL students perceive culture to be as an important part of language learning?

- To what extent can films help raise the students’ cultural awareness?

- What is the reaction of the Algerian EFL learners to the use of films in classroom activities?

Accordingly, we hypothesise that:

Hypothesis one

We hypothesise that Algerian EFL teachers would perceive culture to be an important part of language teaching

Hypothesis two

We hypothesise that Algerian EFL students would perceive culture to be an important part of their language learning.

Hypothesis three

We hypothesise that Films would help raise the students’ awareness about the target language pop culture.

4. Population and Sampling

In this research, we deal with first year LMD students at the Department of English at L’Arbi ben M’hidi University using the quasi-experimental method; a sample made up of two groups, one as an experimental group, and the other as a control group will be chosen.

5. Methodology

In order to collect data for this study, we follow an experimental method to reach our research objectives. We work on two heterogeneous groups consisting of first year university students. The first group is the control group of the Study, the second group is the experimental one. Two tests are given to those two groups. Initially, a pre-test is given to the control group and to the experimental one in order to establish a baseline for determining the level of pop culture awareness. The students are asked to answer a specifically designed quiz about the American culture, more specifically pop culture references. Second, a period of treatment is considered in which we expose the experimental group to the target language using a sitcom series airing in the United States titled: The Big Bang Theory. The series is
known to heavily rely on culturally influenced dialogue, making it the perfect vehicle for carrying the cultural elements needed to be introduced to the students. This activity is then followed by general questions about who the main characters were, what happened to them, and what the storyline was. Besides that, there is a discussion about the cultural references mentioned in each episode. However, the control group is given the printed script of each episode to read and then followed by the same type of activities as the experimental group. Finally, a post-test is given to the control group and to the experimental one, in the form of another quiz test. After that, we compare the results of both the pre-test and the post-test of both groups and determine if there is any effect of the watched series on learners’ pop culture awareness.

At the end of the experimental period, a questionnaire is given to the members of the two groups. The questionnaire is divided into two parts, the first part investigates the learners’ perception about culture and its importance, the second part, exclusively devoted to the members of the experimental group, seeks to determine their reaction toward the use of films in classroom activities. The questions are designed in the forms of multiple-choice items in order to make it easier for the learners to answer and make the questions more reader-friendly.

6. Structure of the Study

Our research is divided into four chapters:

Chapter one deals with the background of the study, offering definitions of culture and cultural awareness, and also covering the history of culture learning in relation to language learning.

Chapter two deals with the history of using films in EFL classes.

Chapter three deals with the analysis and interpretation of the both teachers’ and students’ questionnaires.

Chapter four deals with the findings of the fieldstudy.
Introduction

Linguists and anthropologists have long recognized that the forms and uses of a given language reflect the cultural values of the society in which the language is spoken. Linguistic competence alone is not enough for learners of a language to be competent in that language. Thus, an understanding of the relationship between language and culture is important for language learners and teachers. This chapter sets out to examine various aspects of culture and its relationship to language. Furthermore, it reviews terms relevant to culture learning such as cultural awareness, cultural knowledge, cultural competence, intercultural competence and pop culture. The chapter concludes with a review of the history of culture teaching in relation to language learning.

1.1. Definition of Culture

Till now culture has had many kinds of definitions; each has a focus on one particular aspect, ranging from all-encompassing concepts like “it is everything”, to some narrowly viewed concepts like “it is opera or ballet”. It is believed that Sir Edward B. Tylor (1871) gave the first definition of culture in the following words: “culture…..That complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society” (as cited in Yue 1999: 112). Robertson (as cited in Deng, 1989) says that “culture consists of all the shared products of human society.” Samovar et al (2000: 36) define culture as “the deposit of knowledge, experience, beliefs, values, actions, attitudes, meanings, hierarchies, religion, notions of time, roles, spatial relations, concepts of the universe, and artifacts acquired by a group of people in the course of generations through individual and group striving”.

Williams (1983; as cited in Martin and Nakayama, 2010: 84) wrote that culture “is one of the two or three most complicated words in the English language.” Lee (2002) identifies different common uses of the term culture and then describes how each definition serves particular interests. First, culture as a unique human effort (as different from nature and biology); for example, culture is the bulwark against the ravages of nature. Second, culture as a refinement, mannerism (as different from things that are crude, vulgar, and unrefined); for example, “Look at the way in which he chows down; his food he has no culture at all.” Third, culture as civilization (as different from backward barbaric people) for example, “In countries where darkness reigns and people are wanting in culture, it is our mandate to civilize and
Christianize those poor souls.” Fourth, culture as shared language, beliefs, values (as different from language beliefs and values that are not shared; dissenting voices; and voices of the “other”); for example, “We come from the same culture, we speak the same language, and we share the same tradition.” Fifth, culture as dominant or hegemonic culture (as different from marginal cultures); for example, “It is the culture of the ruling class that determines what is moral and what is deviant.” Sixth, culture is the shifting tensions between the shared and the unshared (as different from shared or unshared things); for example, “American culture has changed from master/slave, to white only/black only, to antiwar and black power, to affirmative action/multiculturalism and political correctness, to transnational capital and anti-sweatshop campaigns.” Each of these definitions favors certain interests. Definition one favors the human element. Definition two favors high culture and leaves out popular culture. Definition three favors nations that are/were imperialistic, colonizing. Definition four favors a “universal and representative” view of a society, but such a view often represents only a specific powerful group and silences other groups that do not readily share this view. Definition five favors the interaction of the culture authorized by the dominant group/sector/nation. Definition six focuses on the “links” between “the shared” and the “little shared.” (ibid)

While there is no one ‘correct’ definition, there is a range of definitions from anthropology and other fields, all concerned with the study of culture but each looks at it from a different angle. Social sciences view culture as learned, group-related perceptions. Hofstede (2010: 344) defines culture as “the programming of the mind” and explains his notion of culture in terms of a computer program:

Every person carries within him or herself patterns of thinking, feeling, and potential acting which were learned throughout his or her lifetime. Much of these patterns are acquired in early childhood, because at that time a person is most susceptible to learning and assimilating.

Hofstede goes on to describe how these patterns are developed through interactions in the social environment and with various groups of individuals, first, in the family and neighborhood, then at school and in youth groups, then at college, and so on: “Culture becomes a collective experience because it is shared with people who live in and experience the same social environments.” (Martin and Nakayama, 2010: 87)
Anthropologists view culture as shared and learned; however, they tend to focus on contextual patterns of communication behavior, rather than on group-related perceptions. Many scholars borrow anthropologist Geertz’s definition of culture. According to Geertz (1973: 89), culture denotes: “a historically transmitted pattern of meaning embodied in symbols, a system of inherited conceptions expressed in symbolic forms by means of which men communicate, perpetuate and develop their knowledge about and attitudes toward life.”

The emphasis of cultural studies is on the heterogeneity of cultural groups and the often conflictual nature of cultural boundaries. For example, what is the “American culture”? Is there an American culture? How many perceptions, attitudes, and beliefs and behaviors are actually shared among the main diverse people living in the United States (USA)? Critical scholars suggest that in emphasizing only the shared aspects of culture, we gloss over the many interesting differences among the U.S. Americans. Further, they emphasize that cultural boundaries are often contested and not easily agreed upon. For example, increasing numbers of people like the Golf player Tiger Woods; He considers himself “Cablinasian” (a word made up by Tiger Woods that combines: Caucasian, black, Indian, and Asian), because of his racially diverse background. He resists the many efforts by some to pigeonhole his race/ethnicity or to focus more on his cultural background than his achievements as a golfer.

Culture has a multiplicity of definitions which show that culture has resisted any kind of agreement among scholars from different disciplines (Byram 1989; as cited in Atamna, 2008). Brooks (1968; as cited in Merrouche, 2006) argues that culture is above all (and most of all) about human beings, the point which distinguishes it from the disciplines mentioned bellow:

The most important single criterion in distinguishing culture from geography, history, folklore, sociology, literature, and civilization is the fact that in culture we never lose sight of the individual. The geography for example, of mountains, rivers, lakes, natural resources, rainfall, and temperature is quite impersonal and would be what it is whether people were present or not. It is only when we see human beings in this geographical picture and observe the relationship between their individual lives and these facts and circumstances of the earth's surface that our perspective becomes what we may call cultural.

The term culture is multi-discursive; it can be used in a number of different contexts. The term culture “stems, originally, from a purely agricultural root; culture as cultivation of the
soil, of plants, culture as tillage.” (Hartley and O’Sullivan, 1994: 69) After that, culture was established as the pursuit of spiritual perfection via the knowledge and practice of ‘great’ literature, ‘free’ art and ‘serious’ music. “Since the goal was perfection not just understanding, and spiritual not material, culture was seen as the training of ‘discrimination’ and ‘appreciation’ based on ‘responsiveness’ to ‘the best that has been thought and said in the world’. (ibid)

Culture is a complex system, and the definition given by Hinkel (1999: 1) emphasises this point by stating that there are “as many definitions of culture as there are fields of inquiry into human societies, groups, systems, behaviours and activities”. For others like Duranti (1997: 24), culture is “something learned, transmitted, passed down from one generation to the next, through human actions, often in the form of face-to-face interaction, and, of course, through linguistic communication” Duranti’s Culture, accordingly, is that which is learnt and passed on among individuals within the same environment.

Another view of culture comes from Peterson (2004), who classified culture into two levels, namely visible and invisible cultures. Culture is like an iceberg and the tip of the iceberg is the visible culture that includes the styles of dress, cuisine, customs, festivals, and other traditions. These aspects can be considered the visible culture, as they are readily apparent to anyone and can be discussed and explained relatively easily, it deals, more specifically; with Teaching about the history, the institutions, the literature and the arts of the target country embeds the target language. Such definition bounds culture always with notions of the ‘good’ and ‘proper’ way of life which is why they elicit pride and loyalty (Kramsch, 2013:65). On the other hand, the bottom of the iceberg, referred to as small “c” culture is regarded as invisible culture including beliefs and it includes the native speakers’ ways of behaving, eating, talking, dwelling, their customs, their beliefs and values (ibid), that most people are not even aware of and thus cannot examine intellectually.

1.1.1. The Different Conceptions of Culture

1.1.1.1. Dominant Culture vs. Subculture

The dominant culture of a society refers to the main culture in a society, which is shared, or at least accepted without opposition, by the majority of people. For example, it might be argued that the main features of British culture include it being white and unequal, with those
who white and male are having things they regard as worthwhile rated as more important than those who are female or from a minority ethnic group. Similarly, those who are rich and powerful (who are mainly also white and male) are in a position to have their views of what is valuable and worthwhile in a culture regarded as more important, and given higher status, than those of others. On the other hand, when societies are very small, such as small villages in traditional societies, then all people may share a common culture or way of life. However, as societies become larger and more complicated, a number of smaller groups may emerge within the larger society, with some differences in their beliefs and way of life. Each group having these differences is referred to as a subculture. In other words, subculture refers to “the idea of smaller groups sharing a particular way of life” (Lawson and Livesey)

1.1.1.2. High Culture VS. Pop or Low Culture

High culture refers to the idea that some artistic and literary products in our society are superior in scope and form to others (Lawson and Livesey), and refers to aspects of culture that are seen as of lasting artistic or literary value, aimed at small, intellectual elite, predominantly upper-class and middleclass groups, interested in new ideas, critical discussion and analysis and who have what some might regard as ‘good taste’. High culture is seen as something set apart from everyday life, something special to be treated with respect and reverence, involving things of lasting value and part of a heritage which is worth preserving. High culture products are often found in special places, like art galleries, museums, concert halls and theatres. Examples of high culture products include serious news programs and documentaries, classical music like that of Mozart or Beethoven, the theatre, opera, jazz, foreign language or specialist ‘art’ films, and what has become established literature, such as the work of Charles Dickens, Jane Austen or Shakespeare, and visual art like that of Monet, Gauguin, Picasso or Van Gogh. In contrast, pop culture or low culture is generally refers to cultural products and pursuits characterised by their production for, and consumption by, “the masses”. Low cultural forms include films, comics, television, and magazines (Lawson and Livesey: 6). Mass culture is seen by many as inferior to high culture. Such aspects of culture are a product of industrial societies. They are aimed at the mass of ordinary people, but lack roots in their daily experiences, and are manufactured by businesses for profit rather than created by the community itself reflecting its own experiences of daily life. Williams (1976) notes that ‘popular’ meant ‘being seen from the point of view of the people rather than from those seeking favour or power over them’. Tim Delaney (2007) defines pop culture as “the
products and forms of expression and identity that are frequently encountered or widely accepted, commonly liked or approved, and characteristic of a particular society at a given time. Ray Browne (as cited in Delaney, 2007) in his essay ‘Folklore to Populore’ offers a similar definition: “Popular culture consists of the aspects of attitudes, behaviors, beliefs, customs, and tastes that define the people of any society.

Popular culture is, in the historic use of term, the culture of the people.” Popular culture involves mass-produced, standardized and short-lived products, sometimes of trivial content and seen by some as of no lasting ‘artistic’ value, largely concerned with making money for large corporations, especially the mass media. Popular culture might include mass circulation magazines, extensive coverage of celebrities, tabloid newspapers like the Sun or the Mirror in the United Kingdom, television soaps and reality TV shows, dramas and thrillers, rock and pop music, video games, blockbuster feature films for the mass market, and thrillers bought for reading on the beach. Such culture is largely seen as passive and unchallenging, often fairly mindless entertainment, aimed at the largest number of people possible.

1.1.2. Relationship between Language and Culture

De Saussure (1903) theorised that speakers of different languages engage in an arbitrary division of reality; that is, that ‘different languages cut up reality in different ways’ (Andersen 1988: 27). Thus, every language can be said to be a particular system of representation that mirrors, and reinforces, the ‘world’ of its speakers. The mental links that speakers make between concepts or perceptions and the labels used to ‘name’ them, is made at the level of ‘langue’. De Saussure terms the sound sequence which makes up a label a ‘signifier’, and the meaning or concept associated with it the ‘signified’. The correspondence between the two constitutes the linguistic ‘sign’. De Saussure was careful to stress that the actual sign is not one or the other of its component parts but instead the association that binds them together. According to him, once the correspondence between the ‘signifier’ and the ‘signified’ has been established in a langue, it tends to appear ‘natural’ and indivisible to speakers: ‘Just as it is impossible to take a pair of scissors and cut one side of paper without at the same time cutting the other, so it is impossible in a language to separate sound from thought, or thought from sound’ (as cited in Singh and Peccei, 1999: 21).
The notion of an arbitrary but significant link between perceptions of ‘reality’ and linguistic representation is neither new nor particular only to De Saussure, since at least the time of the Ancient Greeks, scholars have argued for a causative link between culture and language. In the eighteenth and nineteenth centuries, this idea was promoted through the notion of “worldview” in the work of philosophers of that time. In the twentieth century, exploration of relationship between language and thought was mainly taken up by anthropologists, ethnologists and sociologists, and carried into American scholarly traditions by Boas and, later, Sapir. The work of the latter in particular, and that of his student Whorf (as cited in Elmes, 2013) gave incentive to the theory that ‘culturally based “ways of speaking”’ exist: a concept that would form the basis of what is known today as the Sapir–Whorf Hypothesis.

The Sapir and Whorf Hypothesis is, thus, a Hypothesis built up and expanded by Whorf and derived from the linguistic approach of his teacher, Sapir. This hypothesis, in fact, suggests that a language determines and resolves the thought and perception of its speakers, in the sense that no language can subsist except if it is in the context of culture and reciprocally, the culture which does not have at its centre the structure of a standard and ordinary language cannot survive (Mahadi, 2012) Sapir, in his studies with Whorf, recognize the close relationship between language and culture, concluding that it is not possible to understand or appreciate one without knowledge of the other (Elmes, 2013). Wardhaugh (2002: 219), on his review of the hypothesis report that there appear to be three claims to the relationship between language and culture:

The structure of a language determines the way in which speakers of that language view the world or, as a weaker view, the structure does not determine the world-view but is still extremely influential in predisposing speakers of a language toward adopting their world-view.

The first claim of this hypothesis is the basis for the Whorfian hypothesis, the belief that the structure of the language determines how people see the world. The idea that language, to some extent, determines the way we think about the world around us is known as ‘linguistic determinism’, with ‘strong’ determinism stating that language actually determines thought, and ‘weak’ determinism implying that our thought is merely influenced by our language (Campbell, 1997 as cited in Elmes, 2013). In consideration of the various researches, it does
appear that the structure of a language determines how speakers of that language view their world. A look at how users of different languages view colors, linguistic etiquette and kinship systems helps to illustrate this point. On the other hand, the second claim allows the ‘needed’ room for additional influences to enter into the relationship between language and culture. In short, the weak version of the hypothesis does not claim that linguistic structure constrains what people can think or perceive, only that it tends to influence what they routinely do think, which makes us realize that language reflects cultural preoccupations and also manifests the importance of the context in complementing the meanings encoded in the language.

Other scholars followed the trend asserting the relationship between language and culture. Robinett (1987) supports the view that culture and language cannot be separated as does Kramsch (2003, 4).

Language is not a bunch of arbitrary linguistic forms applied to a cultural reality that can be found outside of language, in the real world. Without language and other symbolic systems, the habits, beliefs, institutions, and monuments that we call culture would be just observable realities, not cultural phenomena. To become culture, they have to have meaning. It’s the meaning that we give to foods, gardens and ways of life that constitute culture.

The culture of a society is significantly reflected through its language. Only with a language are societies able to transmit their own cultures, beliefs and ways of life to others and shape their own lives with different cultures to which they are exposed. Byram (1989: 28) explains the relationship as follows: “The meanings of a particular language point to the culture of a particular social grouping, and the analysis of those meanings, their comprehension by learners and other speakers involves the analysis and comprehension of that culture” (Byram, 1989 as cited in Zu, 2009: 2). He adds that “A language is a part of a culture and a culture is a part of a language; the two are intricately interwoven so that one cannot separate the two without losing the significance of either language or culture.”(ibid)

Linguists and anthropologists have long recognized that the forms and uses of a given language reflect the cultural values of the society in which the language is spoken. According to Wei (2005:56), language has a dual character: both as a means of communication and a carrier of culture. Language without culture is unthinkable, so is human culture without language. A particular language is a mirror of a particular culture. Brown (1994:165) describes the relation between language and culture as follows: 'A language is a part of a culture and a culture is a part of a language; the two are intricately interwoven so that one
cannot separate the two without losing the significance of either language or culture'. In a word, culture and language are inseparable (Jiang, 2000: 328)

In the end, we can say that particular languages are associated historically with particular cultures; the languages provide the key to the associated cultures, and especially to their literature; the languages themselves cannot be fully understood otherwise than in the context of the cultures in which they are inextricably embedded; consequently, language and culture are studied together.

1.2. Teaching Culture

1.2.1. History of Teaching Culture

Traditionally, culture was understood in terms of formal or "high" culture (literature, art, music, and philosophy) and popular or "low" culture. From this perspective, the teaching of culture within the foreign language class was a practice implicitly used by the advocates of the Grammar Translation Method. One main reason for studying a language was then to be able to understand and appreciate the high culture of the people who speak that language. According to Kramsch (2003), "there was no question but that a certain universal "culture" was acquired together with and through the knowledge of the absolute ablatives and the conjugation of the aorist." She further states that the link between language study and culture was an immediate and uncontested one.

One of the main drawbacks of the Grammar Translation Method, as stated by Rivers (1981), was that culture is viewed as consisting of literature and the fine arts (ibid). The learners were exposed to classical cultures through reading books. Therefore, although culture in its present day anthropological sense, i.e., culture of the small c type, was not dealt with within the fields of the Grammar Translation Method, still some forms of culture of the big C type were clearly integrated.

In the second half of the 19th century, parallel to the Grammar-Translation Method, other methods of language teaching started to develop. In various European countries versions of the Direct Method emerged. One of the main premises of this method is that learning a foreign language must be an imitation of the first language. The oral skills are, therefore, given priority at the expense of the other skills. "The goal was to promote international
communication and trade exchange in a Europe characterized by competition and imperialism. Focus was on knowledge about the Target Culture (TC) geographical, historical, political, economic and technical facts.” (Merrouche, 2006:51)

As far as the cultural element in foreign language teaching is concerned, proponents of the Direct Method did not make significant progress on the route towards including them in the foreign language classrooms. culture was separated from language learning and taught on courses known as background studies, area studies, British life and institutions, Landeskunde (in Germany), civilisation (in France) and civilita (in Italy) Kramsch (2003) asserts this view in the following statement:

The split between the teaching of language and the teaching of literate culture widened. Language acquisition became the acquisition of skills, of automatic verbal behaviours that were perceived as having no cultural value in themselves, but that could later give access to a national literature with unique cultural value.

She adds that not only did language teaching get separated from the teaching of literature; it got separated from the teaching of culture as well (ibid).

A new method soon started to develop in the United States during the 1940’s and saw significant developments during the 1950’s and the 1960’s. The Audio Lingual Method started as language training for World War II troops who needed quick training for basic communication, and for students to attain conversational proficiency in a variety of foreign languages (Richards, 1986). Its main objective is to achieve quick communicative competence. The method emphasises the use of daily speech which is presented to the learners in the form of conversational dialogues. It is based on the conception that language cannot be separated from culture. Cultural information is contextualized in the dialogues or presented by the teacher. Thus, the goal of language teaching “was to meet the local needs of local speakers and hearers in locally situated contexts of communication.” (Kramsch, 2003)

A new direction in the teaching of foreign languages in the 1970’s is known in the literature as the communicative approach. This approach is based on the view that Language is mainly used for communication and that linguistic competence, the knowledge about
linguistic forms, is just one part of the general concept of communicative competence. The other equally important aspect of communicative competence is knowledge of the different functions language is used to fulfill in different social settings. Learners within this approach are taught how to use appropriate functions in appropriate social situations and settings which indirectly gives them some knowledge about the native speakers’ culture and their everyday lifestyles. Culture gained more significance in the framework of communicative language teaching (CLT), where major importance is conferred on the context and situation of language use (Merrouche, 2006:125).

Foreign language learners had to wait for another decade or so before teaching culture proper became part of their foreign language programs. This took place towards the end of the 1980’s when the teaching of culture revolved around the anthropological concept of culture. Due to technological developments during that decade, video technology made it easy for language teachers to present the learners with films and documentaries. Learners at that time were given the opportunity to see culture in action resulting “in an increased focus on culture and culture learning.” (Merrouche, 2006:126)

All in all, Culture in foreign language teaching started with a ‘language for reading’ (Grammar Translation Method), moved to a ‘language for travelling’ (direct method, audio lingual Method and the communicative Methods) and ended with a ‘language for intercultural citizenship’ Byram (1997, as cited in Atamna, 2008:38)

1.2. 2. Approaches of Teaching Culture

In the history of the teaching of culture different approaches can be noticed. Some of them have lost ground; some have had and still have dominant positions. The approaches can be classified in different ways. Saluveer (2004:31) divides them into two: those which focus only (or mostly) on the culture of the country whose language is studied (the mono-cultural approach) and those which are based on comparing learners’ own and the other culture (the comparative approach). The mono-cultural approach is considered inadequate nowadays because it does not consider learners’ understanding of their own culture. The comparative approach, on the other hand, emphasises that that foreign culture should be related to learners’ own. The comparative approach depends on the learner’s own knowledge, beliefs and values which form a basis for successful communication with members of the other culture (ibid).
The teacher introduces one or more items in the home and target culture before discussion class and then indicating the differences between them. In class the teacher and students discuss the possible problems in language communication resulting from the cultural differences (Huang and Xu 2011, 6) Byram states that learners cannot rid themselves of their own culture and simply step into another. For learners to deny their own culture is to deny their own being (Byram, 1994:43). The comparative approach does involve evaluation but not in terms of comparison with something which is better, but in terms of improving what is all too familiar. Comparison makes the strange, the other, familiar, and makes the familiar, the self, strange, and therefore easier to re-consider. (Byram, 2000:5)

1.2.3. Techniques for Teaching Culture

Culture teaching, in a strict sense, is not an independent course, but an integral component of language teaching. Hence, developing cultural competence is essential in English language teaching; therefore, there is a great variety of techniques and activities developed for integrating culture into language teaching.

1.2.3.1. Multimedia

Multimedia can be used for teaching foreign languages using tools like: Radio, TV, CD Rom, Computers, C.A.L.L., the Internet, Electronic Dictionary, Email, Blogs and Audio Cassettes (Phil, 2012:150). Multimedia provides teachers with so many options for making teaching interesting and more productive. The variety that multimedia offer corresponds to the different styles and preferences of learning each learner has or possesses. Shyamlee (2012:151) lists many benefits for the use of multimedia in language classes like: cultivating students’ interest, promoting communication capacity, and widening students’ knowledge about the target culture. Sherman (2003:2) lists further uses of multimedia in language classes, namely as a language model, and a window to the target culture.

1.2.3.2. Films

Film and television offer students a chance to observe behaviors which are hidden in texts. Film is often one of the more current and comprehensive ways to encapsulate the look, feel, and rhythm of a culture. Most movies are rich in linguistic contents and cultural backgrounds
as well. Characters in movies provide and unrivalled variety of authentic speech and language is introduced in the context various communicative situations and between speakers of different kinds, therefore, students can learn how those people in the culture actually communicate in real situations. Besides that, “the themes, conversations and actions in movies mirror the habits, beliefs, and customs of the culture, which can serve as good introduction about the various cultural characteristics in English-speaking countries.” (Zhao, 2011:3) Films are also helpful in “depicting conversational timing or turn-taking in conversation. One study showed that students achieved significant gains in overall cultural knowledge after watching videos from the target culture in the classroom” (Bronwyn and Peterson, 2003:2).

1.2.4. Knowledge, awareness, and intercultural competence:

Cultural knowledge, according to Byram (1989: 120), is structured and systematically presented information about the other culture, which provides a necessary ‘framework’ for understanding it “denotes factual accumulation (e.g., the Mona Lisa resides in the Louvre)” (Merrouche, 2006:151). Tomlinson and Masuhara (2004: 6) add some more features that characterise cultural knowledge. In their opinion, it is usually external, that is presented by somebody else; static, that is, not modified from one’s own experience; articulated, that is reduced to what words can express; stereotypical; and lastly, reduced, depending on the information available. It is most commonly presented in the form of descriptions, explanations, statistics, and generalisations as well as of anecdotes and examples to illustrate the generalisations. Byram (2002:12) defines cultural knowledge as: “Having two major components: knowledge of social processes, and knowledge of illustrations of those processes and products; the latter includes knowledge about how other people are likely to perceive you, as well as some knowledge about other people.”

Cultural awareness focuses on a successful interaction between people of different cultural backgrounds based on the assumption that mere knowledge about a culture is insufficient for gaining insight into intercultural encounter (McKay, 2002). Byram (2002:13) supports this view by claiming that cultural awareness is ” an ability to evaluate, critically and on the basis of explicit criteria, perspectives, practices and products in one’s own and other cultures and countries.” According to Carano (2013: 4), cultural awareness is “the ability to perceive one’s own culture from other vantage points. This culminates in being able to “live in” another
Tomalin and Stempleski (1993: 5) define cultural awareness as “sensitivity to the impact of culturally induced behaviour on language use and communication.” According to Tomlinson and Masuhara (2004), cultural awareness consists of perceptions of our own and other people’s cultures. These perceptions are:
- Internal: developing in our minds.
- Dynamic: they are constantly being added to and changed.
- Variable: they are modified from experience.
- Multi-dimensional: they are represented through sensory images (mental pictures), mental connections, and affective associations, as well as through the inner voice.
- Interactive in that they connect with and inform each other.

Tominson and Masuhara, (2004) claim that an increased cultural awareness helps learners broaden the mind, increase tolerance and achieve cultural empathy and sensitivity. Merrouche (2006: 148) believes that cultural awareness would contribute to language mastery and effective use in communicative contexts, and is, thus, to be not only encouraged, but pursued as a key pedagogical goal. According to Tomalin and Stempleski (1993, as cited in Shemshadsara, 2012:5), cultural awareness encompasses three qualities:
- Awareness of one’s own culturally-induced behavior.
- Awareness of the culturally-induced behavior of others.
- Ability to explain one’s own cultural standpoint.

Hanvey (1975, as cited in Lin, 2008: 8) proposes four stages for measuring cross-cultural awareness which are described as follows:

**Table 1: Four Stages for Measuring Cross-Cultural Awareness proposed by Hanvey (1975, as cited in Lin, 2008: 8)**

<table>
<thead>
<tr>
<th>Level</th>
<th>Information</th>
<th>Mode</th>
<th>Interpretation</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Awareness of superficial or very visible cultural traits: stereotypes</td>
<td>Tourism textbooks</td>
<td>Unbelievable, i.e., exotic, bizarre</td>
</tr>
<tr>
<td>II</td>
<td>Awareness of significant and subtle cultural traits that contrast markedly with one’s own</td>
<td>Culture conflict situations</td>
<td>Unbelievable, i.e., frustrating, irrational</td>
</tr>
<tr>
<td></td>
<td>Awareness of significant and subtle</td>
<td>Intellectual</td>
<td></td>
</tr>
</tbody>
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According to Lin (2008:9), at the first level, students regard culture with an unaccepting and superficial attitude through such activities as reading textbooks, seeing movies, reading magazines and watching TV programs and commercial advertisements. They stereotype the target culture in their own way, and may sometimes regard it as unbelievable and ignore cultural differences. For example, in traditional Arab countries like Algeria, men are generally not allowed to cry in public. Men are regarded as symbols of strength and authority. Thus, they need to hide their emotions such as sorrow and frustration by pretending that nothing is wrong in public, whereas Western, people like Americans may feel freer to express their feelings and are willing to share their emotions with their friends and family more easily.

At level two, students are able to compare the target culture with their own culture. They are aware of significant and subtle expressions of culture and become more frustrated and depressed when they are unable to be involved in the environment of the target culture. Therefore, cultural conflicts usually happen at this level. For example, Arabs value friendship as a lifelong relationship; they are more likely to give assistance to one another, such as finding jobs for friends, supporting financial problems, and spending much more time with friends. On the other hand, Western people seem to be more independent, and may like to change “best friends” several times over the years.

At level three, students become willing to immerse and involve themselves in the target culture, and their “attitudes change to be more understanding and accepting of the new culture.” (ibid)

Finally, at level four, students would have achieved an empathy level, recognizing that they have to live with the target culture, and “the best way to immerse in this environment is to live, to think, to become involved with, and to love the culture.” (ibid) At this stage,
students are consciously aware that the culture has become a part of their lives, and it also influences their behaviors in real-world situation. According to Hanvey (as cited in Lin, 2009:9)

Another model for measuring cultural awareness was developed by Milton Bennett’s (as cited in Youssef, 2009: 11) contains four steps: denial, defense, minimization, and acceptance.

In ‘denial’ learners believe that there are no real differences in cultures. In defense, learners believe that their culture is exalted and the second culture is denigrated. In ‘minimization’, learners accept that differences exist. At the stage of ‘acceptance’, learners recognize the logic of another culture.

Similar classification of cultural awareness is devised by Quappe and Cantatore (2005:2)
- 'My way is the only way: people are aware of their way of doing things, and their way is the only way. At this stage, they ignore the impact of cultural differences. (Parochial stage)
- 'I know their way, but my way is better’, at the second level, people are aware of other ways of doing things, but still consider their way as the best one. In this stage, cultural differences are perceived as source of problems and people tend to ignore them or reduce their significance (Ethnocentric stage).

- ‘My Way and Their Way’, at this level people are aware of their own way of doing things and others’ ways of doing things, and they chose the best way according to the situation. At this stage people realize that cultural differences can lead both to problems and benefits and are willing to use cultural diversity to create new solutions and alternatives. (Synergistic stage)

- ‘Our Way’, this fourth and final stage brings people from different cultural background together for the creation of a culture of shared meanings. People dialogue repeatedly with others, create new meanings, new rules to meet the needs of a particular situation. (Participatory Third culture stage)

‘Intercultural competence’ is defined by Byram (2008: 68) as the ability to see relationships between different cultures – both internal and external to a society, and is the ability to mediate, that is, interpret each in terms of the other, either for oneself or other
people. Byram further divides the Intercultural competence into five elements: First, attitudes (savoir être): curiosity and openness, readiness to suspend disbelief about other cultures and belief about one’s own. Second, Knowledge (savoirs): of social groups and their products and practices in one’s own and in one’s interlocutor’s country, and of the general processes of societal and individual interaction. Third, skills of interpreting and relating (savoir comprendre): ability to interpret a document or event from another culture, to explain it and relate it to documents or events from one’s own. Fourth, skills of discovery and interaction (savoir apprendre/faire): ability to acquire new knowledge of a culture and cultural practices and the ability to operate knowledge, attitudes and skills under the constraints of real-time communication and interaction. Fifth, critical cultural awareness (savoir s'engager): an ability to evaluate, critically and on the basis of explicit criteria, perspectives, practices and products in one’s own and other cultures and countries.

Finally, we can say that the goal is for learners to move beyond “knowledge about” to “empathic understanding of” (Steele, 2000: 200)

1.3. Pop Culture

The idea of pop culture is one that is very familiar, widely consumed, and accessible via books, novel, music, television, and films. Pop culture can be defined as the aspects of social life most actively involved in by the public (Delaney, 2007:1), this definition highlights the influence that pop culture holds over the life of its consumers due to the fact that it’s a mainstream phenomena (available to everyone, everywhere, anywhere, and anytime), and it serves an inclusionary role in society as it unites the masses on ideals of acceptable forms of behavior. Along with forging a sense of identity which binds individuals to the greater society (ibid)

1.3.1. Views to pop culture

There are usually two components to the study of any popular culture: the perspective of the culture creators (for profit mass media companies, individual authors, filmmakers and artists) and the perspective of the consumers (the audiences). Sociologists look at this issue from both perspectives and somewhere in between. In other words, is meaning created by the manufacturers or does it get interpreted by the audience?
1.3.1.1. The Critical view

The critical view Backed by Marxist thinkers like: Gramsci (1930), Poulantzas (1975) who say that the mass media is an industry designed to indoctrinate and subordinate the masses (audiences) into passivity and acceptance of the capitalist mode of consumption through people’s popular culture consumption. The critical theorists maintain that they represent the means through which a ruling class imposes their view of the world on other groups and, by so doing, influence and shape the behaviour of these groups. In this respect we can look briefly at two ways Marxist sociologists have explained the role of culture in society (Lawson and Livesey: 7).

1.3.1.2. The Functionalist view

The functionalists argue that pop culture is not so sinister and self-serving after all. Instead, they argue that it serves the same purpose culture has always served in societies; it is the social glue that binds together members of that social group and creates feeling of solidarity and group cohesion. It serves an inclusionary role in society as it unites the masses on ideals of acceptable forms of behaviour, along with forging a sense of identity which binds individuals to the greater society (Delaney, 2007). In societies characterized by what Durkheim (1912) called mechanical solidarity this was easy; the numbers were low, the division of labour was less complex and the focus culturally was already on the society. Sharing the same popular culture allows strangers to communicate in public with one another. Knowing the same logos and sharing the same norms allowing the members of that culture to feel connected to strangers and creating a unifying feeling amongst those who know.

1.3.1.3. The Interactionist view

The Interactionist view focuses on the way that Pop culture is used to make sense not only of oneself, but also emphasizes how others shape our tastes, values and ultimately identity. Consumption of pop culture gives a hint on the habits, likes and dislikes of a given community and reveals their shared understandings of culture in patterned and predictable ways. According to (Lawson and Livesey: 10) “Interactionist perspectives generally focus on relatively small-scale levels of social interaction (between individuals, small social groups
and so forth) and their theoretical position on culture is informed by the identification of a number of basic characteristics of human cultures.”

1.3.2. The Formation of Popular Culture

Delaney (2007) lists Urbanization, Industrialization and Mass media as the main reasons for the formation of Pop culture.

Urbanization is a key ingredient in the formation of popular culture. People who once lived in homogeneous small villages or farms found themselves in crowded cities marked by great cultural diversity. These diverse people would come to see themselves as a ‘collectivity’ as a result of common, or popular, forms of expression. Thus, many scholars trace the beginning of the popular culture phenomenon to the rise of the middle class brought on by the Industrial Revolution.

Industrialization brought with it mass production; developments in transportation, such as the steam locomotive and the steamship; advancements in building technology; increased literacy; improvements in education and public health; and the emergence of efficient forms of commercial printing.

Mass media fueled by further technological growth, popular culture was greatly impacted by the emerging forms of mass media throughout the twentieth century. Films, broadcast radio and television all had a profound influence on culture.

1.3.3. Aspects of Popular Culture

Delaney (2007) cites the mass media, especially music, film/television, books and the Internet as the primary sources of pop culture. The mass media also called the “popular press” or better known today as “newspapers.” offer a variety of material for the public to read. Featured sections include news, human interest stories, advertising and later entertainment. The newspapers also promote mass literacy.

Music covers topics that deal with religion, politics, cultural beliefs, educational topics, wars and lifestyles (Osborn, 2006:37). Dubourdieu (2012, 8) emphasizes the role of music in
culture stating: “The music of a culture is an honest reflection of its languages, rhythms of speech, noises in the environment and different facts of everyday life. Every culture has its own music, which plays an important role in its identity.” Thus, songs could be chosen to present the cultural elements needed in the classroom.

Movies, radio and television were new mediums. In the mid 1980’s, motion pictures first entered Europe and the United States. The U.S. cinema dominated the world market as early as World War I, which still remains the same today. Television shows are now globally viewed around the world, and movie stars are worldly famous.

**Conclusion**

Culture is very broad, difficult, and complex concept to define. With each definition fitting into a particular context, the diversity in definitions makes it harder for language teachers to pinpoint which aspect to focus on, and introduce in classrooms. However, it can be said that this versatile scope gives teachers plenty of space to choose between various techniques, and methods.
CHAPTER TWO: Films in Language Teaching

Introduction

2.1. Films and their History

2.2. Film Genres

2.2.1. Action/ Adventures, and Crime

2.2.2. Comedies/ Musical/dance, and Dramas

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Conclusion
Introduction

It is obvious that a traditional mode or a singular form of classroom teaching can no longer effectively fulfill the needs of students. Language learning is a complex process: in this process, teachers avoid technology. The peak of modern day technology is without a doubt films. This chapter deals mainly with the definition of relevant concepts such as: films, and film genres. The chapter also tackles the different applications of films in the classroom setting.

2.1. Films and their History

The International Film & Television school defines films as any “products produced by recording images from the world with cameras, or by creating images using animation techniques or special effects.” The Oxford dictionary defines a film as “a story or event recorded by a camera as a set of moving images and shown in a cinema or on television”. The previous two definitions highlight two facts about films: First, the product, in this case a continuous stream of images, second, the medium on which this product is served, either on television or cinemas.

The history of film cannot be credited to one individual as an oversimplification of any history often tries to do. Each inventor added to the progress of other inventors, culminating in progress for the entire art and industry. According to Makamani (2007: 2)

The first major contributor was the Roman poet Lucretius who discovered the principle of persistence vision which was later proven by the astronomer Ptolemy of Alexandria in 165 BCE. The concept was carried forward by Ferdinand, who developed the phenakistoscope in 1832. This device allowed pictures to appear to move. However, by 1887, the photographer Maybridge was the first to photograph motion when he set up 24 still cameras along a racetrack. As horses raced bypassed the cameras, they broke the strings which were hooked to each camera. This enabled the shutter to open and expose the film.

The Frenchman Lumiere is credited as the inventor of the motion picture camera in 1895 (Manley, 2001:1); his first film was the arrival of the express train at Ciotat. For the first twenty years of motion picture history most films were silent, short, only a few minutes in
length, and characterised by “one-joke gag reels.” (ibid) At first a novelty, and then increasingly an art form and literary form, silent films reached greater complexity and length.

This silent period ended after years of experimentation in 1929 when a means of recording sound that would be synchronous with the recorded image was discovered. Few silent films were made in the 1930s, with the exception of Charlie Chaplin, “whose character of the Tramp perfected expressive physical moves in many short films in the 1910’s and 1920s.” (Yahnke, p2) When the silent era ended, Chaplin refused to go along with sound; instead, he maintained the melodramatic Tramp as his mainstay in City Lights (1931) and Modern Times (1936). The trademarks of Chaplin’s Tramp were his ill-fitting suit, floppy over-sized shoes and a bowler hat, and his ever-present cane.

Films also face ruthless competition from television, already developing with a lightning speed and widely available in 1948. The word "télevision" was used for the first time in 1900 by the Russian physicist Constantin Perskyi who delivered a speech on the subject during the great Paris exhibition (Peters, 2000:6), the word then spread like fire & was used in every language since, "television". in English, "televisie" in Dutch, "televisione" in Italian, "television" in Spanish, etc. Broadcasting in black and white and reaching 500 new stations by 1956. Television saw a rapid expansion known as the “golden age”. Today Television continue to dominate, this domination is reflected in the ratings of Television shows. Nielsen Media Research regularly reports on how much Television people in the United States typically watch. The average American person in 2006 watched about four and a half hours per day of Television (Makamani, 2007:9), including nearly two hours during prime time (Popular Culture and Media). By the 1970’s television had already replaced the movies as a consensus medium in the United States, being much more aware of politics in the outer world and better reflecting the social life of that time than the movies (Thorburn, 2006:3).

2.2. Film Genres

The word “genre” comes from the French (and originally Latin) word for 'kind' or 'class'. The term is widely used in rhetoric, literary theory, and media theory. Film genres are various forms or identifiable types, categories, classifications or groups of films that are recurring and “have similar, familiar or instantly-recognizable patterns, syntax, filmic techniques or
conventions.” (Driks, filmsite.org: 2005) with each film having its own “conventions on the story” (McKee, 1997:86) There are more than 12 main film genres today; “Each genre has unique conventions, but in some these are relatively uncomplicated and pliable”(ibid), resulting in hybrids of genres and subgenres.

2.2.1. Action/ Adventures, and Crime

Action films usually include high energy, big-budget physical stunts and chases, with non-stop motion, spectacular rhythm and pacing, and adventurous, often good guy heroes battling bad guys. Adventure films have exciting stories, with new experiences or exotic locales, very similar to or often paired with the action film genre. The best examples of these genres are The Bond movies, Rambo and The Matrix, “The Pirates of the Caribbean” series and “The Hunger Games”. On the other hand, crime movies revolve around the sinister actions of criminals or mobsters, particularly bank robbers, underworld figures, who operate outside the law. Best examples of this genre are the Martin Scorsese’s films: “Casino”, “Goodfellas” and “Raging bull”.

2.2.2. Comedies/ Musical and Dramas

Comedies are light-hearted plots consistently and deliberately designed to amuse and provoke laughter (with one-liners, jokes, etc.). One major trait of all comedic films is “Nobody gets hurt. In Comedy” (McKee, 1997:88) Examples of this genre includes “The anchorman”, and “The wedding Crashers” and television comedic series like “The Big Bang Theory”. Musical films emphasize full-scale scores or song and dance routines in a significant way, or they are films that are centered on combinations of music, dance, song or choreography. Dramas, on the other hand, are serious, plot-driven presentations, portraying realistic characters, settings, life situations, and stories involving intense character development and interaction, like “The curious case of Benjamin Button”, and “Lee Daniel’s: The Butler”.

2.2.3. Epics /War Films, and Westerns

Epic films take a historical or imagined event, mythic, legendary, or heroic figure, and add an extravagant setting and lavish costumes, accompanied by grandeur and spectacle, dramatic scope, high production values, and a sweeping musical score. Best examples of the genre include: “The Gladiator”, “Troy” and “Robin Hood”. In war films, the plot is driven by the actual combat against nations or other group of people (McKee, 1997:88). Westerns are are the major defining genre of the American film industry with very recognizable plots, elements, and characters (six-guns, horses, dusty towns and trails, cowboys, Indians, etc).

2.2.4. Horrors and Sci-fi Films

According to Driks (2005), horror films are designed to frighten and to invoke our hidden worst fears, often in a terrifying, shocking finale, while captivating and entertaining us at the same time in a cathartic experience. Best examples are Alfred Hitchcock’s movies. Sci-fi movies, on the other hand, are quasi-scientific, with visionary and imaginative plots, complete with heroes, aliens, and distant planets, along with great dark and shadowy villains, futuristic technology, and unknown and unknowable forces, and extraordinary monsters. Best examples are films like: “Gravity”, “Star wars” and “Star trek”.

2.2.5. Educational Films

Educational films are films or movies whose primary purpose is to educate. According to (Yalcin, 20013:7), educational films are Chosen for the purpose of learning or teaching a foreign or second language. Educational films are popular with both students and teachers because their introduction into the classroom had a profound impact on styles of teaching and learning. Students are seen to be more motivated when using multimedia (Slack, 1999: 2). The teaching styles differ in the sense that teacher becomes more of a facilitator as suppose to a controller (ibid). Students are more engaged with this type of films due to learning environment it provides, a constructivist learning environment where students are able to solve a problem by means of self explorations, collaboration and active participation (Malik & Agarwal, 2012: 468)
2.3. Films and Language Teaching

Using films can be an entertaining and motivating tool for learners with different skill level. Movies provide the learners with real-life language input, which may be difficult to receive otherwise in a non-English-speaking environment enabling them “to observe varying patterns of human behaviors, including thoughts, beliefs, values, customs, courtesies, rituals, manners of interacting, etc.” (ibid) According to Berk (2009:9) there are more than twenty positive outcomes the use of films in classroom activities, these outcomes includes: raising attention, concentration and interest in class; foster creativity; motivate students and make learning fun. According to Chapple and Curtis (2000) films have many cross-cultural values, provide excellent basis for the development of critical thinking skill, provide a rich source of content for language learners, and offer linguistic diversities. Another major outcome of films is that it “gives access to language input” (Chen, 2012) and offers “links between classrooms and society.” (Wood as cited in Tabatabaei, 2011:2)

The effects of films on language learning surpasses the linguistic aspect to a wider scope; films are a great medium to facilitate intercultural learning (Roell, 2010) allowing students to “develop empathy and understanding” (Fajallstrom, 2010:15) By watching films, not only are the students’ understandings of the target culture enhanced, but also their interest in other fields of the target culture nurtured. This ability comes from the fact that films act as a “window into culture” (Yalcin; 2013:7). Students will try their best to move into the target languages through that window instead of “waiting to be fed by teachers” (Wang, 2009:2).

Television’s combination of sound and imagery renders it a powerful aid to learning. Further support for the learning benefits of television’s “mixed message” can be found in Howard Gardner’s theory (1983) of multiple intelligences. Television’s several modes provide “multiple entry points into content, and thus offer greater accommodation to the many intelligences found in a diverse group of students.” (Saltrick, 2004: 2). A positive relationship has been found between the viewing of educational television and cognitive performance at both preschooler and college levels. Traditionally, educators have perceived television as not particularly beneficial; concerns were fueled by findings suggesting that with the introduction of television people spend “less time reading books and reading scores decline” (Moeller, 1996:1). Using Television in the learning process, however, has many advantages depending
on the amount of daily watching. According to Moeller (1996: 2) the content of television can have four broad types of effects on learners. They include:

- Behaviour: The link between television and behaviour has often been difficult to establish. One of the problems is that learning occurs usually in at least two stages: acquisition and performance (Bandura: 1973) It is possible for a person to acquire a certain behaviour without necessarily performing it.

- Attitudes, Beliefs and Values: television has an impact on people’s attitudes, beliefs, and values; this is clearly reflected in the research Gerbner (1986) conducted. The results show that television cultivates a common outlook or world view among its viewers. The more television a person watches, the more likely he or she is to accept the premises and facts of television reality as if they were facts of the world of everyday reality.

In recent years, the use of films in language classes has grown rapidly as a result of the increasing emphasis on communicative techniques. Being a rich and valuable resource, films are well-liked by both students and teachers (Hemei, 1997:45 as cited in ÇAKIR, 2006:2) because they are interesting, challenging, and stimulating to watch (ibid). Films show learners how people behave in the target culture by bringing into the classroom a wide range of communicative contexts.

A number of researchers (Hoogeveen (1995), Oxford & Crookall (1990), and Canning-Wilson (2000)) have claimed the effectiveness of combining audio and visual aids in language classrooms. They argued that visual input combined with other technology tools stimulates comprehension of language texts and enhances the interaction between the target language and learners’ mind, which enables learners to predict intended meanings more easily and to recall information more fully (Neuman et al., 1990; Stevens, 1989; Svensson & Borgarskila, 1985; Underwood, 1990; as cited in Wang, 2012:1). Films also make meaning clearer by illustrating human relationships in a way that is not possible with words, and provide authentic language input (ÇAKIR, 2006:2)

Tatsuki (1997:13 as cited in KÖKSAL, 2004:63) offers three advantages to the use of films in the classroom: as a model of target performance, as an information model, and as a context for language use. Sherman (2003:1) lists two advantages: accessibility and
motivation; the former refers to the fact that English language films are very popular and accessible from any computer or video store, and the latter refers to the motivating power that films have, getting everyone in class involved. Canning (2001; as cited in KÖKSAL, 2004:4) supports the last claim stating that: “Video provides visual stimuli such as the environment and this can lead to and generate prediction, speculation and a chance to activate background schemata when viewing a visual scene re-enacted.”

2.3.1. The Selection of Films:

The teacher plays a vital role in choosing the appropriate films, and preparing class activities before, during, and after students have watched the films. Not all films are good and suitable for imparting culture of the target language community. Stoller (1988, as cited in Ruusunen, 2011:34) emphasises two criteria for choosing appropriate films to teach with. First, the teacher must plan ahead lessons. Second, students must understand the instructional objectives of a film lesson. Yalcin (2013) supports this view by arguing that films should be “selected appropriately in terms of types and content”; he further stresses the importance of three standards: resources, taboo language, and age appropriateness.

- Resources that can be used is not limited to popular feature films but they may show a wide range of variation such as drama programs: movies, sitcoms (comedic tv shows), soaps (long television shows that air in the United States), documentaries on interesting subjects, daily news and weather broadcasting, sports programs, talk and game shows, commercials, movie trailers and TV cartoons (animated cartoons).

- Films containing taboo language and taboo subject matter should be avoided. Therefore the language teacher must be aware of the taboo issues in the culture of the students.

- Language teachers should not forget that feature films are not always suitable for all ages. So the rating systems (system for evaluating films for audiences from GP -13 “children”, to R “adults over 17”) must be taken into consideration.

Istanto (2009:3) emphasises the importance of the teacher’s goals, the need for the chosen films to reflect them, and for the learners’ level of language proficiency as factors to be taken
into account, Whatley (2012:2), on the other hand, shifts the focus to the type of film itself. Whether to choose between short sequence and whole sequence, subtitles vs. no subtitles, and drama vs. documentary. Berk (2009, 7) recalls 3 criteria for the selection of films: first, the students’ characteristics, second, the offensiveness of the video, and third, the video structure.

- The students’ characteristics: deal with the age or, gender, ethnicity, and language proficiency.
- The offensiveness of the film: films that contain scenes of mental or physical abuse anyone, drug use, and other offensive content should not be used. A student who is offended by such a film will withdraw. The teacher should make every effort to reject any material that is even potentially offensive.
- The structure of the film: the length, context, visual cues, and number of characters are all conditions that must be met in order for the film to be useful

### 2.3.2. Films and the Classroom Activities

Whatley (2012:2) classifies the type of classroom activities into three stages: the previewing stage, the viewing stage, and the post viewing stage.

#### 2.3.2.1. The Previewing Stage:

The pre-viewing time gives the EFL teacher an opportunity to provide some background information on the film (director, producer, actors, year of production, music, writer, etc.) or discuss the background and setting of a scene (characters, plot, themes), depending on the approach used in class allowing the “learners to activate their background knowledge related to the issue depicted in the movie.” (Kusumarasdyati) The time can be used to pose questions about the story that can be answered after the viewing of the film. Kusumarasdyati (2006:9) recommends the application of certain activities during this stage. First, the teacher should inform his students about what is going to be portrayed in the movie, along with general description of the general idea. An example of description of the theme given prior to viewing goes as follow: “You are going to watch an interesting movie about Erin and Alan, two strangers who crossed paths several times without realizing each other’s presence. Although destiny seemed to push them further and further apart, it had something nice for Erin and
Second, the learners must know the names of the major characters in the movie, accompanied by brief information about each. “This assists the learners to find out who they expect to see in the film and makes it easier for them to recognize these characters in the viewing later.” (ibid) The teacher closes this stage by identifying the meaning of key words that will appear later during the film, the teacher “presents the potentially unfamiliar words in a sentential context and requires the learners to infer the meaning from the context.” (ibid)

Stoller (1988; as cited in Ruusunen, 2011:38) places a great emphasis on activities during this stage; some examples of pre-viewing activities could be student polls, interviews, problem solving discussion of the title of the film, brainstorming activities, information gap exercises, and dictionary or vocabulary exercises, Stoller (ibid) adds that such activities enable students to “to be able to follow the film and understand the storyline and characters”.

2.3.2.2. The Viewing Stage

In the viewing stage, the film is presented to the learners as a whole, while viewing it, the learners get an opportunity to explore various aspects of the foreign language spoken there. The teacher can conduct a comprehension check by playing a scene with the sound off and the English subtitles on (subtitles can be in the students’ first language if the level demands). The teacher then replays the scene with both the subtitles and sound, and replays it a third time with the sound alone and no subtitles (Kusumarasdyati, 2006:9). The teacher is also recommended to end this stage with a prediction of the end where the students are asked to “write in brief (3 to 5 sentences) what will happen in the next scene or how the story will end” (ibid)

Stoller (1988; as cited in Ruusunen, 2011: 39) points out that activities during the film facilitate understanding of the film plot. The activities help students to deal with specific issues and focus on characters or storyline. Some examples of viewing activities are directed listening, information gathering, film interruptions and second screening. For instance, the film interruption technique helps the teacher to control whether the students have understood what happens in the film. Thus, viewing activities are a simple way to keep students focused on the viewing despite the length of the film. Whatley (2012:3) suggests another interesting technique: playing the film once with sound, and the other with no sound, this allows the
students to pay attention to non verbal cues in the film; Whatley also recommends replaying the film whenever it is necessary.

2.3.2.3. The Post viewing Stage:

Having received exposures on foreign language skill and components the learners are engaged in activities that involve contrasting two cultures in order to raise their awareness of the diversity that exist across these cultures and, further, develop tolerance toward the differences. According to Kusumarasdyati (2006:11) the learners are asked either to contrast that target culture with their own or the diversity within the target culture, he further suggests that the teachers must assert the difference between cultures as a fact and this difference does not imply the superiority of one over another. Post-viewing activities can be for instance film summaries, alternative endings, discussions, comparisons, speed writing, using notes for writing practice, role plays or debates.

Stoller (op.cit) highlights the importance of post-viewing activities. They are meant to stimulate both written and oral use of the target language utilizing insights and information from the film. Postviewing activities should focus on main ideas, concepts or issues, since small details may have been missed, and it is essential to understand the main points of the film. According to Roell (2010; as cited in Whatley, 2012:52) post-viewing activities allow students to check their comprehension and use the new language they have learned.

Çakir (2006, 3) proposes a few practical techniques of using videos in the classroom. The table below clarifies the implication of each one in a classroom setting.

Table2: Some practical techniques for video uses and their classroom implications

<table>
<thead>
<tr>
<th>TECHNIQUE</th>
<th>CLASSROOM IMPLICATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACTIVE VIEWING</td>
<td>It is necessary for students to take an active part in film presentations. Before</td>
</tr>
<tr>
<td></td>
<td>starting the presentation the teacher writes some key questions on the board so that</td>
</tr>
<tr>
<td></td>
<td>the students get an overview of the content of it. After viewing the questions, the</td>
</tr>
<tr>
<td></td>
<td>students answer them orally, or the students may take notes while viewing. However,</td>
</tr>
<tr>
<td></td>
<td>the students should be taken into account and adapt this technique according to their</td>
</tr>
<tr>
<td></td>
<td>levels</td>
</tr>
<tr>
<td><strong>FREEZE FRAMING AND PREDICTION</strong></td>
<td>Stopping the picture on the screen gives us an additional dimension of information about the characters’ body language, facial expressions, emotions, reactions, and responses. Teacher freezes the picture to ask questions about a particular scene, or to call students’ attention to some points. Students can be asked what is going to happen next; this activity fires the imagination of the students by leading them to predict and deduce further information about the characters.</td>
</tr>
<tr>
<td><strong>SILENT VIEWING</strong></td>
<td>Silent viewing arouses student interests, stimulates thought, and develops skills of anticipation; this activity can also be a prediction technique getting the students to guess what will happen.</td>
</tr>
<tr>
<td><strong>SOUND ON AND VISION OFF ACTIVITY</strong></td>
<td>The teachers Plays a section of a video unit and removes the visual element from the presentation by obscuring the picture so that students can only listen to the dialogue. Through this activity the students predict or reconstruct what has happened visually depending only what they hear.</td>
</tr>
<tr>
<td><strong>REPETITION AND ROLE-PLAY</strong></td>
<td>A scene in a film is replayed with certain pauses for repetition either individually or in chorus. When students have a clear understanding of the presentation, they are asked to act out the scene using as much of the original version as they can remember. When students become confident with role playing and are sure of vocabulary and language structures, more creative activity can be introduced in which they are asked to improvise the scene to fit their views of the situation and the characters they are playing. Role-play involves students as active participants. As each student plays the assigned role, s/he becomes more and more involved. This activity also helps students to better understand their own behaviour and to be more able to respond in a positive way to various human relationships.</td>
</tr>
<tr>
<td><strong>REPRODUCTION ACTIVITY</strong></td>
<td>After students have seen a section, students are asked to reproduce either what is being said, to describe what is happening, or to write or retell what has happened. This activity encourages students to try out their knowledge. Students will benefit from experimenting in English, even though it is challenging and mistakes are made.</td>
</tr>
<tr>
<td>DUBBING ACTIVITY</td>
<td>In this activity students are asked to fill in the missing dialogues after watching a sound-off episode or segment. It is interesting and enjoyable for the students to complete a scene from the video by dubbing.</td>
</tr>
<tr>
<td>FOLLOW-UP ACTIVITY</td>
<td>Discussion following up a film presentation is a must, stimulating communication among students. With this activity students have an opportunity to develop sharing and co-operative skills.</td>
</tr>
</tbody>
</table>

**Conclusion**

Though films have a long history dating back to the eighteenth century, they are still new as a teaching method especially in foreign language classrooms. The teacher must consider a variety of variables before choosing the appropriate film to show in class; these variables vary from logistical consideration: like time and place constraints to sensitive ones like cultural appropriateness, and learners own attitude towards the target culture.
Chapter Three: Algerian University Teachers’ and Students’ Perception of the Target Language Culture

Introduction

3.1. Students’ Questionnaire

3.1.1. The Sample

3.1.2. Description of the Questionnaire

3.1.3. Analysis of the Results

3.2. Teachers’ Questionnaires

3.2.1. The sample

3.2.2. Description of the Questionnaire

3.2.3. Analysis of the Results

3.3. Synthesis of the Questionnaires Results

3.3.1. Students’ Questionnaire Results

3.3.2. Teachers’ Questionnaire Results

Conclusion
Introduction

This chapter aims to investigate the Algerian EFL teachers’ and students’ perceptions about the importance of the target-language culture. The perceptions of both teachers and students were measured through a questionnaire. This chapter includes a detailed description of the method used, the design of the questionnaires as well as the analysis and general interpretation of the findings.

Two questionnaire were conducted, one for students and one for teachers of oral expression at the level of Larbi Ben M’hidi University. The two questionnaires were designed to investigate the teachers and students’ attitude towards the English language culture on one hand, and to better understand the reaction of teachers to the use of films to introduce culture in class.

3.1. Students’ Questionnaire

The students’ questionnaire is developed to extract information from first year students at the department of English. The size of the sample, questions and the analysis of the findings are detailed in the following sections.

3.1.1. The sample

The population of our study is first year students at the Department of English at the University of Larbi Ben M’hidi, with a total number of 302. Our sample consists of thirty (30) students, representing 10% of the population. The questionnaires were delivered personally. Twenty eight (28) students returned the questionnaires, i.e. 93.33%. We chose our sample at the level of first year under the premise that early exposure to culture is more beneficial, and as such the analysis of the answers will prove us either correct or mistaken.

3.1.2. Description of the Questionnaire

The students’ questionnaire consists of 18 questions divided into three parts. There are two types of questions presented in the questionnaire: multiple choice questions, and open-ended questions. The latter is designed to extract further information about the choices made in the former. The questions are presented in three parts: “Background Information”, “Attitudes towards the Target Culture”, and “Further Suggestions”.
Part One: Background Information

This part aims to gather information about the respondents; Gender (Q1), Age (Q2), and previous experience with foreign languages (Q3).

Part Two: Attitude towards the Target Culture

This part is devoted to investigate the students’ attitudes towards the target culture when it comes to comparing the native culture to the target one (Q4-Q6-Q8), value of the target culture (Q7), type of interest in the target culture (Q9-Q10), nature of interest in the target culture (Q11-12) and pop culture (Q13-16).

Part Three: Further Suggestions

The questions are designed to give students a saying in terms of what must be done to promote culture in language courses (Q17), and the use of films in class (Q18).

3.1.3. Analysis of the Results

Part One: Background Information

Q1- Gender

Table 3: Students’ Gender

<table>
<thead>
<tr>
<th>Gender</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>11</td>
<td>39</td>
</tr>
<tr>
<td>Female</td>
<td>17</td>
<td>61</td>
</tr>
<tr>
<td>Total</td>
<td>28</td>
<td>100%</td>
</tr>
</tbody>
</table>

Figure 1: Students’ Gender
The numbers show a significant majority for female students (slightly over 60%); this is consistent with the reality of teaching in Algeria where the female gender is prominent within the body of students particularly in foreign language classes.

Q2-Age

Table 4: Students’ Age

<table>
<thead>
<tr>
<th>Age</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>19</td>
<td>03</td>
<td>10.71</td>
</tr>
<tr>
<td>20</td>
<td>08</td>
<td>28.58</td>
</tr>
<tr>
<td>21</td>
<td>02</td>
<td>07.15</td>
</tr>
<tr>
<td>22</td>
<td>01</td>
<td>03.57</td>
</tr>
<tr>
<td>28</td>
<td>01</td>
<td>03.57</td>
</tr>
<tr>
<td>Not specified</td>
<td>13</td>
<td>46.42</td>
</tr>
<tr>
<td>Total</td>
<td>28</td>
<td>100%</td>
</tr>
</tbody>
</table>

Figure 2: Students’ Age

46.42 % of students did not specify their age, the majority of whom are female students. The most frequent age cited is 20, a year older than what is expected at this level. We also notice that one of the students is aged 28, a much older age from the average age of first year students.
Q3-Which foreign language(s) did you study before?

Table 5: Foreign Languages Studied Before

<table>
<thead>
<tr>
<th>Language(s)</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>French</td>
<td>26</td>
<td>92.85</td>
</tr>
<tr>
<td>Others</td>
<td>02</td>
<td>07.15</td>
</tr>
<tr>
<td>Total</td>
<td>28</td>
<td>100%</td>
</tr>
</tbody>
</table>

Figure 3: Foreign Languages Studied before

The majority of students (92.85%) studied French as a foreign language, while two percent (2%) of students revealed that they studied other languages besides French (Spanish, and German). These results are consistent with the fact that in the middle and secondary school Algerian pupils primarily study French as a second language.

Part Two: Attitude towards the Target Culture

Q4- Do you compare the culture of the languages you studied before to the culture of the English language?
Table 6: Comparing Previously Studied Cultures to the English Culture

<table>
<thead>
<tr>
<th>Options</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>22</td>
<td>78.57</td>
</tr>
<tr>
<td>No</td>
<td>05</td>
<td>17.86</td>
</tr>
<tr>
<td>Undecided</td>
<td>01</td>
<td>03.57</td>
</tr>
<tr>
<td>Total</td>
<td>28</td>
<td>100%</td>
</tr>
</tbody>
</table>

Figure 4: Comparing Previously Studied Cultures to the English Culture

78.57% of students do compare the culture of the language they have studied before (in this case French) to the culture of the English language, while 17.86% do not, and 03.57% are undecided. These figures may show the effects of previously learned languages and explain the attitude of the Algerian EFL learners towards learning English and getting exposed to its culture.

Q5- Compared with the cultures of the foreign languages you have studied before, is the culture of English speaking countries?

Table 7: The English Culture Compared to Foreign Cultures Studied Before

<table>
<thead>
<tr>
<th>Options</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inferior</td>
<td>02</td>
<td>07.14</td>
</tr>
<tr>
<td>Superior</td>
<td>16</td>
<td>57.15</td>
</tr>
<tr>
<td>Neither</td>
<td>06</td>
<td>21.43</td>
</tr>
<tr>
<td>Did not answer</td>
<td>04</td>
<td>14.28</td>
</tr>
<tr>
<td>Total</td>
<td>28</td>
<td>100%</td>
</tr>
</tbody>
</table>
The results show that 57.15% of students believe the culture of the English language to be superior to French culture (since it is the language the majority of students did study before). Merely 07.14% believe, on the other hand, that English culture is inferior to French culture, and 21.43% believe the two cultures to be equal, while 14.28% of students did not answer at all. The results are somehow balanced if we consider those who answered “neither” and those who did not answer to a sizable 35.71%. These numbers may be explained by the fact that half of the students believe foreign cultures to be the same regardless of the order of exposure or learning. The other half does believe English culture to be superior to other cultures, and that might be explained by the influence English has in the minds of learners compared to the fading influence of French. A small percentage of students, about 7.14%, perceive English culture to be inferior to other cultures, this attitude might be attributed to factors such as “prestige”, “political views”…etc.

Q6-Why?

60% of students answered this question, while 40% left a blank space. Those who believe English culture to be superior to other cultures listed many reasons most of which are related to the fact that the English language is the first language used in the world, is very easy to learn, and plays a crucial role in the media. Other explanations range from the fact that English language is well known to the “life style” English culture portrays and reflects. The results show how students judge the culture based on the language it is related to: whether it is hard or easy to learn plays a great role in the acceptance or not of that culture.
Those who believe all cultures to be equal explained that every culture has its norms and values. Thus, each culture has its upsides and downsides. Others offered an explanation, relating each culture to its language and since languages are equal in the sense that there is no better language than the others culture are also equal.

The students who perceive the English culture as inferior to other cultures offered no explanations. The lack of explanations or arguments to support such a claim can be seen as a form of resistance or a protest.

Q7- Do you believe that learning about the cultures of the English language is beneficial?

Table 8: Importance of Learning about the English Culture(s)

<table>
<thead>
<tr>
<th>Importance of learning about the English culture(s)</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>28</td>
<td>100</td>
</tr>
<tr>
<td>No</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>Total</td>
<td>28</td>
<td>100</td>
</tr>
</tbody>
</table>

100 % of the students believe learning about the cultures of the English language to be beneficial to them. The results go hand in hand with the students’ belief that the English culture is superior to other foreign culture, namely the French culture.

Q8- In comparison to the English- speaking culture(s), is the Algerian culture?

a-Inferior  b-Superior  c- Neither
Table 9: Algerian Culture vs. English-Speaking Culture(s)

<table>
<thead>
<tr>
<th>Options</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inferior</td>
<td>08</td>
<td>28.58</td>
</tr>
<tr>
<td>Superior</td>
<td>10</td>
<td>35.71</td>
</tr>
<tr>
<td>Neither</td>
<td>10</td>
<td>35.71</td>
</tr>
<tr>
<td>Total</td>
<td>28</td>
<td>100%</td>
</tr>
</tbody>
</table>

Figure 6: Algerian Culture vs. English-Speaking Culture(s)

The results are decisive: 28.58% of the students believe the Algerian culture to be inferior; 35.71% of them believe it to be superior to English-speaking cultures, and for 35.71% is neither superior nor inferior. These results might be explained by the fact that a third of the students have a ‘protective view’ of their culture reflected in the superior view they hold upon other cultures. The other third of the informants firmly believe the two cultures to be equal, while the rest feel inferior to other cultures.

Q9- Which of the following English speaking countries’ cultures are you interested in?

Table 10: Interest in English-Speaking Culture(s)

<table>
<thead>
<tr>
<th>Interest</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Great Britain</td>
<td>10</td>
<td>35.71</td>
</tr>
<tr>
<td>The United States of America</td>
<td>17</td>
<td>60.72</td>
</tr>
<tr>
<td>Australia</td>
<td>00</td>
<td>00</td>
</tr>
<tr>
<td>Canada</td>
<td>01</td>
<td>03.57</td>
</tr>
<tr>
<td>Total</td>
<td>28</td>
<td>100%</td>
</tr>
</tbody>
</table>
The results mark no surprise in the sense that they reflect the two major leading countries in the world. The United States with 60.72% and Great Britain with 35.71%, Canada with 03.57%, while Australia resides last with 0%. The results reflect the places held by the United States in the international scene.

**Q10-Why?**

92.85% of students offered some kind of an explanation to why they prefer the American culture in the first place while placing Great Britain second, Canada in the third place, and Australia in the fourth place. Most of the explanations revolve around the ‘easy accent’ and ‘the influence of media’ for those who chose the United States and ‘literature’ for those who chose Great Britain. In both cases we can see how students once more think their perception of the culture to that of the language. On the other hand, 7.15% of the students did not answer the question; this restraint might be explained by the fact that to the respondents, the cultures of the English language are one in the same, so no preferences were expressed.
Q11- The cultural elements you are interested in are:

Table 11: Cultural Elements Students are Interested in

<table>
<thead>
<tr>
<th>Options</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>History/Geography</td>
<td>01</td>
<td>03.57</td>
</tr>
<tr>
<td>Literature</td>
<td>05</td>
<td>17.86</td>
</tr>
<tr>
<td>Traditions/Habits</td>
<td>08</td>
<td>28.57</td>
</tr>
<tr>
<td>Film/Music</td>
<td>14</td>
<td>50</td>
</tr>
<tr>
<td>Total</td>
<td>28</td>
<td>100</td>
</tr>
</tbody>
</table>

Figure 8: Cultural Elements Students are Interested in

50% of the students are solicitous about films and music of the target culture; 28.57% are interested in traditions and habits; 17.86% pointed to literature, and 03.57% to history and geography of the target culture. The results support the interest that students show to learn about the United States and Great Britain seeing that America is the leading country in movies and series production along with Great Britain which excels in literature publishing.
Q12- The cultural elements your teacher focuses on are:

Table 12: Cultural Elements the Teacher Focuses on

<table>
<thead>
<tr>
<th>Options</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>History/Geography</td>
<td>02</td>
<td>07.14</td>
</tr>
<tr>
<td>Literature</td>
<td>06</td>
<td>21.42</td>
</tr>
<tr>
<td>Traditions/Habits</td>
<td>09</td>
<td>32.14</td>
</tr>
<tr>
<td>Films/Music</td>
<td>11</td>
<td>39.20</td>
</tr>
<tr>
<td>Total</td>
<td>28</td>
<td>100%</td>
</tr>
</tbody>
</table>

Films are the first element students (39.20%) believe their teachers to focus on, while traditions and habits are second with 32.14%, literature comes third with 21.42% and history / geography comes last with only 07.14 %. The results might be interpreted by the fact that students may see the films as inclusive of other aspects such as habits and history with the use.

Q13- Do you know Pop culture?

Table 13: Students’ Knowledge of Pop Culture

<table>
<thead>
<tr>
<th>Pop Culture</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>14</td>
<td>50</td>
</tr>
<tr>
<td>No</td>
<td>14</td>
<td>50</td>
</tr>
<tr>
<td>Total</td>
<td>28</td>
<td>100%</td>
</tr>
</tbody>
</table>
The results are even with 50% of students declaring they do know what pop culture is, while the other half (50%) do not. The results may be due to unfamiliarity with pop culture, or having a vague to no clear definition for it.

Q14-Do you think students of English should be familiar with pop culture of English-speaking countries?

Table 14: Students Views to Pop Culture

<table>
<thead>
<tr>
<th>Familiarity with Pop culture</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>20</td>
<td>71.42</td>
</tr>
<tr>
<td>No</td>
<td>06</td>
<td>21.42</td>
</tr>
<tr>
<td>Total</td>
<td>28</td>
<td>100%</td>
</tr>
</tbody>
</table>

Figure 10: Students' Knowledge of Pop Culture

Figure 11: Students Views on Pop Culture
71.42% of students believe they should be familiar with pop culture of the English speaking countries, 21.42% believe they should not, and 7.14% did not give an answer. The results show that students recognize the importance of pop culture even if half of them do not know what it exactly is.

Q15-Why?

78.57% of the students offered a possible explanation to why they should familiarize themselves with pop culture, while 21.43% of them did not offer any input on the matter. Those who do believe they should know about pop culture pointed to the link between culture and language as a major reason for the need to familiarise themselves with pop culture, other lists the fact that pop culture is ‘fun’ and ‘easy to identify with’. On the other hand, those who opted for ‘No’ explained that they were not familiar with the culture in question to be able to judge its value.

Q16-Are you interested in learning about pop culture through:

<table>
<thead>
<tr>
<th>a-Movies</th>
<th>d-TV Series</th>
</tr>
</thead>
<tbody>
<tr>
<td>b-Songs</td>
<td>c-Novels</td>
</tr>
</tbody>
</table>

Table 15: Ways Students Want to Learn Pop Culture Through

<table>
<thead>
<tr>
<th>Options</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>07</td>
<td>25</td>
</tr>
<tr>
<td>b</td>
<td>03</td>
<td>10.71</td>
</tr>
<tr>
<td>c</td>
<td>06</td>
<td>21.42</td>
</tr>
<tr>
<td>d</td>
<td>02</td>
<td>07.14</td>
</tr>
<tr>
<td>a+b</td>
<td>01</td>
<td>03.57</td>
</tr>
<tr>
<td>a+c</td>
<td>02</td>
<td>07.14</td>
</tr>
<tr>
<td>a+d</td>
<td>02</td>
<td>07.14</td>
</tr>
<tr>
<td>a+b+d</td>
<td>03</td>
<td>10.71</td>
</tr>
<tr>
<td>Did not Answer</td>
<td>02</td>
<td>07.17</td>
</tr>
<tr>
<td>Total</td>
<td>28</td>
<td>100</td>
</tr>
</tbody>
</table>
25% of students show interest in using movies to learn about pop culture, 10.71% chose songs as a way of learning while 21.42% selected novels, and only 07.14% went for TV series as a choice. The other percentage was scattered among a combination of choices: movies and novels with 07.14%, movies and TV series with another 07.14%, and more importantly movies, songs, and TV series as a whole with 10.71%. The results show that students believe in a combination of means as the best way to learn pop culture, may be because this way they would avoid routine and vary the procedures from time to time.

Part Three: Further Suggestions

Q17-What do you propose when it comes to integrating culture into language teaching?

60.71% of the students answered this question, 50% of whom believe in a strong relationship between culture and language; therefore, they suggest culture integration with language courses, but they offer nothing concrete on how to do so, putting the responsibility on the teacher alone, 07.14% of students want their teachers to show all aspects of the target culture, positive along negative. They also demanded a correction of misguided stereotypes in both the native culture and the target culture. 38.29% of the informant did not answer this question.
Q18- What do you propose concerning the use of films in class?

75% of students answered this question. 14.28% of them encourage the use of films in class because it is fun and enjoyable; 57.16% of them support the use of films to learn more about the language, and its culture; 3.57% think movies are distracting students from learning, and 25% of students did not answer the question. We can see that more than 71% of students support the use of films for various reasons, while only 3.57% are against it. The results might be a consequence of the students’ boredom with the traditional methods of culture teaching in class.

3.2. Teachers’ Questionnaires

The teachers’ questionnaire is developed to extract information from teachers of Oral Expression at the Department of English. The size of the sample, the questions and the analysis of the findings are detailed in the following sections.

3.2.1. The sample

The population of Oral Expression teachers at the English Department is 9 teachers; therefore, our sample would represent 100% of the population. The questionnaires were handed out personally; only 8 of them were returned back, i.e. 88.88%.

3.2.2. Description of the Questionnaire

The teachers’ questionnaire consists of twenty three (23) questions organized in four parts. There are two types of questions presented in the questionnaire: multiple choice questions, and open ended questions. The latter are designed to extract further information about the choices made in the former. The questions are presented in four parts: “General Background”, “Attitudes Towards the Target Language Culture”, “The Use of Films in Class”, and “Further suggestions”.

Part One: General Background

This part aims to gather information about the respondents’ years of experience (Q2).

Part Two: Attitude towards the Target Language Culture

This part is devoted to investigate the teachers’ attitudes towards the target culture when it comes to the focus of teaching (Q3), views on the relationship between language and culture (Q4-Q5), effects of culture on language learning (Q6-Q7), the place of culture in class (Q8-Q9), and views about pop culture (Q10-Q12).
Part Three: The Use of Films in Class

The questions are designed to identify the teachers’ views on the use of films in class to introduce the target culture: usefulness of films in class (Q13), preferred types and genres of films (Q14-Q15), the reality of using films in Algerian EFL classes (Q17-Q19-Q21)

Part Four: Further Suggestions

This part is designed to give teachers a voice in the matter of teaching culture in language classes.

3.2.3. Analysis of the Results

Part One: General Background

Q2- Years of teaching experience

Table 16: Teachers’ Years of Experience

<table>
<thead>
<tr>
<th>Options</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Year</td>
<td>1</td>
<td>12.5</td>
</tr>
<tr>
<td>2 Years</td>
<td>1</td>
<td>12.5</td>
</tr>
<tr>
<td>3 Years</td>
<td>1</td>
<td>12.5</td>
</tr>
<tr>
<td>4 Years</td>
<td>1</td>
<td>12.5</td>
</tr>
<tr>
<td>5 Years</td>
<td>1</td>
<td>12.5</td>
</tr>
<tr>
<td>15 Years</td>
<td>2</td>
<td>25</td>
</tr>
<tr>
<td>Did Not Answer</td>
<td>1</td>
<td>12.5</td>
</tr>
<tr>
<td>Total</td>
<td>8</td>
<td>100%</td>
</tr>
</tbody>
</table>

88.88% of the teachers answered the question, 11.11% did not. The experience of teachers varies considerably, between veteran teachers (two teachers, each with 15 years of experience), new teachers with one year of experience, and quite few in between (two to four years of experience).
Part Two: Attitude towards the Target Language Culture

Q3- In your teaching you focus on:

a- Accuracy  
b- Fluency  
c- Culture

Table 17: Teachers’ Focus in Teaching

<table>
<thead>
<tr>
<th>Focus</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accuracy</td>
<td>00</td>
<td>0</td>
</tr>
<tr>
<td>Fluency</td>
<td>01</td>
<td>12.50</td>
</tr>
<tr>
<td>Culture</td>
<td>00</td>
<td>0</td>
</tr>
<tr>
<td>Accuracy + Fluency + Culture</td>
<td>05</td>
<td>62.50</td>
</tr>
<tr>
<td>Accuracy + Culture</td>
<td>01</td>
<td>12.50</td>
</tr>
<tr>
<td>Accuracy + Fluency</td>
<td>01</td>
<td>12.50</td>
</tr>
<tr>
<td>Total</td>
<td>08</td>
<td>100%</td>
</tr>
</tbody>
</table>

Figure 13: Teachers’ Focus in Teaching

The teachers seem to focus on fluency alone with a 16.67%, while no teacher focuses on culture on its own. Culture seems to gain a percentage only when paired with the other aspects “Accuracy”, or “Fluency”.

55
Q4-Culture and Language are inseparable:

Table 18: Teachers’ Views on the Relationship between Language and Culture

<table>
<thead>
<tr>
<th>Options</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>07</td>
<td>87.50</td>
</tr>
<tr>
<td>No</td>
<td>01</td>
<td>12.5</td>
</tr>
<tr>
<td>Total</td>
<td>08</td>
<td>100%</td>
</tr>
</tbody>
</table>

The majority of teachers (87.5%) believe that culture and language are inseparable and only (12.50%) of teachers believe them not to be. The agreement among most of the teachers reflects their acknowledgment to the relationship between language and culture.

Q5-Teaching a language entails teaching its culture:

a-Yes                 b-No                     c- Not Necessarily

Table 19: Relationship between the Teaching of a Language and the Teaching of its Culture

<table>
<thead>
<tr>
<th>Options</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>05</td>
<td>62.5</td>
</tr>
<tr>
<td>No</td>
<td>00</td>
<td>0</td>
</tr>
<tr>
<td>Not Necessarily</td>
<td>03</td>
<td>37.5</td>
</tr>
<tr>
<td>Total</td>
<td>08</td>
<td></td>
</tr>
</tbody>
</table>

Figure 14: Relationship between the Teaching of a Language and the Teaching of its Culture
Fifty percent (50%) of teachers believe the teaching of a language to go hand in hand with the teaching of its culture, while the other fifty percent (50%) believe it not to be the case every time. The results are somehow baffling, because they are in direct contrast to the results of the previous question.

Q6-Teaching culture motivates students:

a-Yes  b-No  c-Not Necessarily

Table 20: Effect of Culture Teaching on Students’ Motivation

<table>
<thead>
<tr>
<th>Options</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>06</td>
<td>75</td>
</tr>
<tr>
<td>No</td>
<td>00</td>
<td>00</td>
</tr>
<tr>
<td>Not necessarily</td>
<td>02</td>
<td>25</td>
</tr>
<tr>
<td>Total</td>
<td>08</td>
<td>100%</td>
</tr>
</tbody>
</table>

Figure 15: Effect of Culture Teaching on Students’ Motivation

Two thirds of the teachers (67%) believe that culture teaching does, in fact, motivate students, while the other third of respondents (33%) believe culture teaching not to make a difference with students’ motivation. The results might explain why teachers answered the previous question (see table 19).

Q7-Learning about a foreign culture can negatively change the students’ attitude towards his/her own culture:

a-Yes  b-No  c-Not Necessarily
Table 21: Effect of Foreign Culture Learning on Native Culture

<table>
<thead>
<tr>
<th>Options</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>02</td>
<td>25</td>
</tr>
<tr>
<td>No</td>
<td>01</td>
<td>12.5</td>
</tr>
<tr>
<td>Not Necessarily</td>
<td>05</td>
<td>62.5</td>
</tr>
<tr>
<td>Total</td>
<td>08</td>
<td>100%</td>
</tr>
</tbody>
</table>

Figure 16: Effect of Foreign Culture Learning on Native Culture

62.5% of the teachers believe that learning about the target culture does not necessarily have an effect on the students’ attitudes towards their native culture, while 12% of the teachers firmly believe the target culture has no effect on the students’ native culture. 25% of the teachers believe that the target culture has negative impacts on how students view their native culture. All in all, we can say that 88% of the teachers confirm that the target culture does not necessarily affect the students’ attitudes negatively.

Q8-The cultural elements you present in your class are:

a- History          b- Literature

c-Films/Music       d- Traditions, beliefs, and values

Table 22: The Cultural Elements Teachers Focus on

<table>
<thead>
<tr>
<th>Options</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>a+b+c+d</td>
<td>02</td>
<td>25</td>
</tr>
<tr>
<td>c+d</td>
<td>01</td>
<td>12.5</td>
</tr>
<tr>
<td>b+c+d</td>
<td>01</td>
<td>12.5</td>
</tr>
<tr>
<td>D</td>
<td>02</td>
<td>25</td>
</tr>
<tr>
<td>a+c+d</td>
<td>01</td>
<td>12.5</td>
</tr>
<tr>
<td>B</td>
<td>01</td>
<td>12.5</td>
</tr>
<tr>
<td>Total</td>
<td>08</td>
<td>100%</td>
</tr>
</tbody>
</table>
If we take into consideration the multiple choices shown above, it becomes very clear that teachers don’t focus only on one element of culture, in the sense that they try to mix cultural elements, and present the students with a variety of cultural elements. The difference, however, resides in which elements teachers choose to mix. The combination of all the elements places first with 25%, while other different combinations come second with equal percentages (12.5%). The only element standing alone is ‘Traditions, Beliefs and Values’ with 25%.

Q9-Do you think that it is your duty (as a foreign language teacher) to make the pupils aware of the foreign culture?

Table 23: Language Teachers as Culture Teachers

<table>
<thead>
<tr>
<th>Options</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>05</td>
<td>62.5</td>
</tr>
<tr>
<td>No</td>
<td>03</td>
<td>37.5</td>
</tr>
<tr>
<td>Total</td>
<td>08</td>
<td>100%</td>
</tr>
</tbody>
</table>

62.5% of the teachers believe that it is their duty to introduce foreign culture to the students, 33% of them think that it is not within their role to do so. The results go hand in hand with the teachers responses in (Q4, Q5, and Q6) (see tables: 18-19-20)
Q10: Do you think Pop culture is important to introduce to your students?

Table 24: Importance of Pop Culture

<table>
<thead>
<tr>
<th>Options</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>04</td>
<td>50</td>
</tr>
<tr>
<td>No</td>
<td>04</td>
<td>50</td>
</tr>
<tr>
<td>Total</td>
<td>08</td>
<td>100%</td>
</tr>
</tbody>
</table>

These results are consistent with those of previous question in the sense that 50% of teachers believe that pop culture must be introduced to students. On the other hand, 50% of teachers think that pop culture is not important enough to be introduced to students.

Q11: If No, is it because Pop culture:

- a- Has no value
- b- Models the students’ behaviour
- c- Downgrades the native culture
- d- All the above
Two teachers answered this question, the ones who answered ‘No’ in the previous question. One teacher listed the effects of pop culture on the students’ behavior, the other chose all of them as a reason why he does not teach pop culture. All the reasons listed by teachers reflected their fear of the negative effects of the target culture on the students’ attitude towards their own culture, which were proven wrong by the students views their own culture as well the target culture (see Table 7 and 9)

Q12-What aspects of pop culture do you think are easy to introduce in class?

a- Films   b- Songs   c- Novels

Table 25: Aspects of Pop Culture that are Easy to Introduce

<table>
<thead>
<tr>
<th>Options</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Films</td>
<td>00</td>
<td>00</td>
</tr>
<tr>
<td>Songs</td>
<td>04</td>
<td>50</td>
</tr>
<tr>
<td>Novels</td>
<td>01</td>
<td>12.5</td>
</tr>
<tr>
<td>Films+Songs</td>
<td>03</td>
<td>37.5</td>
</tr>
<tr>
<td>Total</td>
<td>08</td>
<td>100%</td>
</tr>
</tbody>
</table>

Figure 20: Aspects of Pop Culture that are Easy to Introduce

No teacher of the teachers chose films as element of pop culture; 50% of teachers opted for songs, and 33% chose novels as aspects of pop culture to be easily introduced in class. These choices may reflect the teachers’ view to pop culture, seeing films as a threat, and
novels and songs as easily introduced aspects. Another interpretation of the results may reside in the fact that films require logistical support that is not available all the time.

**Part Three: The Use of Film in Class**

**Q13**-Do you think films help you to properly introduce aspects of the pop cultures of the English language?

a- Yes  
b- No

Table 26: Use of Films to Introduce Pop Culture

<table>
<thead>
<tr>
<th>Options</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>07</td>
<td>87.5</td>
</tr>
<tr>
<td>No</td>
<td>01</td>
<td>12.5</td>
</tr>
<tr>
<td>Total</td>
<td>08</td>
<td>100%</td>
</tr>
</tbody>
</table>

Figure 21: Use of Films to Introduce Pop Culture

The majority of teachers (87.5%) agree that films help, in fact, introduce pop culture to their students. Only 12.5% of the teachers disagree with the statement.

**Q14**-What kind of films help you introduce the cultures of the English language?

a-Movies       b-TV Series       c-Documantries
Table 27: Types of Films that Help Introduce Pop Culture

<table>
<thead>
<tr>
<th>Options</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>a+b</td>
<td>02</td>
<td>25</td>
</tr>
<tr>
<td>a+b+c</td>
<td>02</td>
<td>25</td>
</tr>
<tr>
<td>a+c</td>
<td>02</td>
<td>25</td>
</tr>
<tr>
<td>c</td>
<td>02</td>
<td>25</td>
</tr>
<tr>
<td>Total</td>
<td>08</td>
<td>100%</td>
</tr>
</tbody>
</table>

Figure 22: Types of Films that Help Introduce Pop Culture

A combination of types is what most of the teachers (75%) think would help them introduce pop culture to their students. 25% of teachers think documentaries alone will suffice.

Q15-What film genre you think shows the English culture Best?

a-Comedy  b-Drama  c-Action  d-Science Fiction

Table 28: Best Film Genre to Introduce Culture

<table>
<thead>
<tr>
<th>Options</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>02</td>
<td>25</td>
</tr>
<tr>
<td>B</td>
<td>02</td>
<td>25</td>
</tr>
<tr>
<td>a+b+c+d</td>
<td>01</td>
<td>12.5</td>
</tr>
<tr>
<td>A+b</td>
<td>02</td>
<td>25</td>
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<tr>
<td>No Answer</td>
<td>01</td>
<td>12.5</td>
</tr>
<tr>
<td>Total</td>
<td>08</td>
<td>100%</td>
</tr>
</tbody>
</table>
25% of the teachers think that comedy is the best way to introduce the culture of the target language. 25% think that drama is best suited for introducing culture, and another 25% think that a hybrid of comedy and drama is the best genre to achieve such a goal, and another 12.5% did not answer at all.

Q16- Why?

62.5% of teachers answered this question, while 37.5% did not. Those who opted for comedy listed various reasons: ‘comedy represents reality in a comical’, more attention grabbing way, it ‘addresses social issues’ and it ‘captures the real life style’. Those who selected Drama genre think of it as a ‘serious genre’ that really ‘represents the society of the target culture’.

Q17-Do you use films to introduce your lessons?

a-Yes b-No

Table 29: Use of Films to introduce Lessons

<table>
<thead>
<tr>
<th>Options</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>04</td>
<td>50</td>
</tr>
<tr>
<td>No</td>
<td>04</td>
<td>50</td>
</tr>
<tr>
<td>Total</td>
<td>08</td>
<td>100</td>
</tr>
</tbody>
</table>

Figure 23: Best Film Genre to Introduce Culture
50% of teachers (half) do not use films at all to introduce lessons in class, the other half (50%) do so.

Q18- Why?

75% of teachers answered this question. 25% of teachers, however, did not. ‘The absence of necessary equipments’ is the chief reason why teachers do not use them in class. While those who do use them agree that films usually ‘suit the subject matter intended in the lesson’; therefore, it was only natural for films to be used.

Q19-Do you use subtitles with films?

a-Yes  b-Sometimes  c-Never

Table 30: Use of subtitles with Films

<table>
<thead>
<tr>
<th>Options</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>00</td>
<td>00</td>
</tr>
<tr>
<td>Sometimes</td>
<td>02</td>
<td>25</td>
</tr>
<tr>
<td>Never</td>
<td>03</td>
<td>37.5</td>
</tr>
<tr>
<td>Did Not Answer</td>
<td>03</td>
<td>37.5</td>
</tr>
<tr>
<td>Total</td>
<td>08</td>
<td>100%</td>
</tr>
</tbody>
</table>
37.5% of teachers said they had never used subtitles with films, while the other 50% did not answer since they do not use films at all. 25% of the teachers said that they sometimes use subtitles with films. The other 37.5% did not answer at all.

**Q20-Why?**

62.5% of teachers answered the question, while 37.5% did not answer at all. Those who answered offered various explanations to why they never use subtitles with films used in class, ‘being misleading’ and ‘distracting to students’. This encourages students to guess meanings from authentic contexts offered within each film. Those who use subtitles stated that ‘they help explain some aspects of the foreign language that cannot be explained otherwise’.

**Q21-Do you remove parts from films you think are culturally inappropriate before showing them to your students?**

**a-Yes**

**b-No**

Table 31: Censoring Inappropriate Parts of Films

<table>
<thead>
<tr>
<th>Options</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>04</td>
<td>50</td>
</tr>
<tr>
<td>Did Not Answer</td>
<td>04</td>
<td>50</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>08</td>
<td>100</td>
</tr>
</tbody>
</table>

50% of the teachers said they remove parts of films they think are not suitable for watching, while the other 50% did not answer since they do not use films in the first place. The answers reflect the fears teachers have about the effects of the target culture on the native one (see Table 21)

**Q22-Why?**

50% of the teachers answered this question; the other 50% did not. Teachers who practice censorship with films said that parts of films might ‘influence the young minds of the learners’. Others said that some films project ‘content that is against our religious values’.
Part Four: Further Suggestions

Q23-What do you propose to promote the teaching of culture in classrooms?

All teachers agreed on the tight relationship between language and culture, and they all agreed that, whether we wanted it or not. Culture is there to stay. In order to make culture an ally in the language learning process, instead of a burden to carry, they suggested slowly incorporating culture in “small doses”. Teachers also recommended the use of various strategies and techniques such as: role-play, cultural capsules, riddles, and games to make culture learning fun and enjoyable. Finally, they recommend the use of audio-visual tools and authentic materials (films, TV series, and documentaries) to show the beliefs, habits, and values of the target culture in its natural context.

3.3. Synthesis of the Questionnaires Results

There are two questionnaires in this research: The first is for first year students at the Department of English, and the second for Oral Expression teachers. The aim behind these questionnaires is to investigate the attitudes towards culture, and the use of films in class. After analyzing the questionnaires we have come to following conclusions:

3.3.1. Students’ Questionnaire Results

The analysis of the students’ questionnaires has given us many insights on how students perceive the target language culture in comparison to other foreign cultures as well as to the native culture. In that regard, students showed that they possess a critical mind (Q4, p4) comparing the English culture to previously studied foreign cultures. Students believe, first, in the superiority of the English culture compared with other cultures they have seen before (Q5, p5) and second in the fact that learning about cultures is beneficial (Q7, p7), at the same time they are shown to put their native culture in a higher status compared with foreign cultures (Q8, p7). Students also exhibit great interest in the United States of America, and Great Britain’s cultures (Q9, p8). Films and music are the preferred means through which students interact with the target culture (Q10, p8). This preference goes hand in hand with the fact that the entertainment industry and the publishing business are the prominent features of the United States and Great Britain respectively.

When it comes to teachers, students believe their teacher to focus on many cultural aspects such as: films, literature and beliefs and habits (Q12, p9). When it comes to identifying pop culture, students showed conflicting results (Q13, p11) but expressed interest in learning
about it none the less (Q14, p11) via films and novels (Q16, p13). Students also advocate the use of films due to their fun nature and the joy they bring while being watched.

3.3.2. Teachers’ Questionnaire Results

Analysing the teachers’ questionnaires has revealed many correlating aspects with students’ perceptions and views about culture and culture teaching. First, teachers focus on culture, but not at the expense of other language skills such as: fluency and accuracy. The linguistic competence still holds great importance in the Algerian university (Q3, p17). Teachers strongly believe in the relationship between language and culture (Q4, p18), but not to the point of teaching culture (Q5, p19). They agreed that learning about culture can motivate students to learn the language (Q6, p19), but fear that it may affect their native beliefs and norms (Q7, p19), in a contrast to the view students voiced in their answers (See Q8, p7). Teachers do their best to equally focus on many cultural elements (Q9, p20), one of which is pop culture via the use of songs during class sessions (Q10, p21). Teachers also view films (Q14, p25) in all their genres (Q15, p26) to be a great mean to introduce the target culture although they do not use them for the absence of the necessary tools. Films are used with no subtitles (Q19, p28) to preserve the authenticity of the watching experience, but some censorship is practiced in case of inappropriate cultural scenes (Q20, p20) this act of censorship is against the previous claim of authenticity. In the end, we can say that teachers do believe in the relationship between culture and language, yet they don’t introduce culture at the expense of other aspects (mainly the linguistic aspect). They do, however, believe in the importance of films to introduce the target culture, yet they don’t have the chance to do so because equipments are not available.

We can deduce that students and teachers converged and diverged about key points in regards to the nature of the relationship between language and culture, the effects of the target culture on the native culture, and the role of the teacher when it comes to introducing the target culture to students.

Students and teachers agreed on the fact that language and culture are inseparable. They recognised the positive effects of culture learning on students’ motivation. Music and films were unanimously chosen as a mean of introducing culture in language classes. This choice can be attributed to the fact that songs and films are an easy tool to be applied in class as well as the appeal it has over students.
The effects of the target culture on students’ values and norms are the point in which students’ and teachers’ views diverge. Teachers hold the conviction that the target culture may influence the students’ own values and norms; therefore, they are reluctant to introduce the target culture in class, focusing instead on language skills such as fluency and accuracy. Students on the other hand, state their confidence in the native culture by reflecting critical evaluation towards other culture; judging and appraising the target cultures’ norms and values against their own.
Chapter Four: The Effects of Watching Films on Algerian EFL Students’ Pop Culture Awareness: Field Investigation

Introduction

4.1. Population and Sample

4.2. Choice of the Method

4.2.1. The Pre-test Phase

4.2.2. The Treatment Phase

4.2.2.1. Plot Discussion

4.2.2.2. Cultural Comparison

4.2.2.3. Pop Culture References

4.2.2.4. Idioms

4.2.2.5. Phrasal Verbs

4.2.2.6. Reading Scripts

4.2.3. The post-test Phase

4.2.4. Students Evaluation

4.3. Data Analysis

4.3.1. Results of the Pre-test

4.3.2. Results of the Post-Test

4.3.3. Summary of the Results

4.4. Limitations of the Study

4.5. Pedagogical Implications

Conclusion
Introduction

This study aims to investigate the effect of watching films on EFL students’ level of pop culture awareness at the Department of English, University of Larbi Ben M’hidi, Algeria. The level of cultural awareness was measured by a test given at the end of the treatment period.

This chapter includes the description of the subjects involved in the experiment, the method used, the procedures followed and the design of the study, the chapter presents a detailed description of the pre test, and post test results, and ends with an analysis of the data acquired, and suggestions for further research.

4.1. Population and Sample

Our chosen population for this research was first year LMD students at the Department of English, University of Larbi Ben M’hidi. We based our research on the premise that culture is best introduced at early stages, which made these students the perfect candidates for such a goal. The total number of students in this population was 302 students.

Our sample consisted of 28 students representing 9.27% of our population, divided into two groups: The control group with 15 students and the experimental group with 13 students. Groups were chosen at random under the premises that they are representative. The chosen groups were limited in number; that worked in our advantage making it easy for us to follow the different stages of our the lesson plans; on the other hand, it represented an obvious disadvantage in terms of statistical validity.

4.2. Choice of the Method

Choosing a research method depends on a group of factors such as: the nature of the research, the set of goals to be achieved, the sample chosen to conduct such a research and the real life obstacles that face the researcher while conducting his research.

Our study focuses on the following questions: Does watching films help students gain more awareness about the target language pop culture?

By conducting this research, we aim through statistical analysis to answer the following question:
Is there a statistically significant difference in the level of pop culture awareness between those who were exposed to the target pop culture via watching films, and those who were exposed to it through conventional means?

To answer this question one hypothesis was made:

There would be a statistically significant difference in the levels of pop culture awareness between students who were exposed to pop culture via watching films and those who were exposed to it through reading texts.

The nature of our research, and the set goal lead us to opt for a quasi experimental design. Both the control group and the Experimental one went through three phases: the pre-test, the treatment period, and a post-test.

4.2.1. The Pre-test Phase

The pre-test (see Appendix 1) is in the form of a three part cultural quizz. The first part is devoted to questions about TV series and movies titles and characters. The second part is multiple choice questions on the meaning of specific idioms. The last part is a “filling the gap” exercise about phrasal verbs. The test is designed to determine the baseline for the students’ pop culture awareness; this baseline works as a measuring line for comparison later.

Both the control group and the experimental one took the pre-test a week before the start of the treatment period. The students were informed about their involvement in the experiment. The test took half an hour to be completed; the students were asked to work on the test individually and to take their time in answering each question. We also stressed the fact that the test was not part of their evaluation or assessment in order not to add extra pressure that will interfere with the results later.

The pre-test was the same as the post-test in terms of the structure and the questions asked. The tests were divided into three parts. The first part was the pop culture quizz; students were asked to answer multiple choice questions about the movie industry: movie titles, movie stars’ names, and characters descriptions. The second part, students were asked to identify meaning of idioms based on linguistic contexts provided by corpus of sentences. The final part was ‘filling the gap’ exercise. Students were asked to fill the gaps with proper phrasal verbs that suits the provided context.
4.2.2. The Treatment Phase

The treatment phase lasted eight sessions, 90 minutes each, the experimental group was exposed to the target pop culture through watching an American TV series titled “The Big Bang Theory”. The TV series is a hugely popular show in America and around the world. The show is known to rely on a culturally influenced content with characters, exchanging lines of dialogues filled with cultural references to movies and TV series as well as songs and lyrics. The show is also known to heavily rely on specific jargons and registers of speech related to some scientific fields. The show spans over 7 seasons with more than 159 episodes. The vast range of episodes gave us many choices in terms of what to choose. The episodes were chosen carefully based on a group of criteria like:

- Language suitability: we chose episodes with easy dialogue that is presumably just above the level of students, presenting them with a challenge neither too easy nor too hard.

- Desirable cultural content: the chosen episodes featured events like video games, watching films and TV shows, social events like: holidays, birthday parties, and social gatherings in general.

- Ethical sensitivity: A form of censorship was practised whenever we felt the need to omit certain scenes that contain unsuitable content having to do with public display of emotions. The episodes were chosen from different seasons allowing the audience to witness the characters at different points in the series’ timeline, and by doing so, the students focused on the cultural elements instead of pursuing the plot from one episode to another.

Each session was divided into three parts. First, the previewing stage, we offered hints about the plot to be viewed and asked the students to predict events that will occur; this technique allows the students to be more engaged while watching the episodes for they would want to know if their predictions were correct or not.

Second, we played the episode marking the beginning of the second stage: the viewing stage. The students followed the events of the episode while we kept track of their understanding, and whenever we feel that students did not understand the dialogue or what was taking place in the episode, we were to stop and ask questions or offer some simplifications or answers. After that, we tried to test the students’ understanding of the dialogue by muting the sound and letting the video play; this strategy allowed the students to take notice of the paralinguistic gestures that take place during the episode. Then we asked
about what the characters were saying or doing, and we later checked whether students were right about it or not by putting the sound on again. In the next step, we reversed the process by letting the sound on and hiding the scene to force the students to listen more and try to figure out what was happening just by listening to the dialogue.

The end of the episode was then followed by a discussion about the events of the episode marking the start of the third phase: the post viewing stage. Activities such as: plot discussion, cultural comparison, and future prediction took place.

4.2.2.1. Plot Discussion

After the end of each episode, a discussion about the events of the episode took place. The students debated the events that occurred in each episode. We tried to test their understanding by asking a variety of questions like: “what happened in that scene?” Or “Why did that happened”. We also tried to let the students evaluate the events of each episode by asking them whether it was funny or not, easy to follow or not, and whether the actions taken by the characters were consistent with their personal beliefs and personality or not.

4.2.2.2. Cultural Comparison

Cultural evaluation or comparison was the principal aim behind watching each episode; therefore, debates started at the end of each episode concerning the values, norms and traditions displayed in every episode. We encouraged the students to debate, compare, and evaluate the target norms of the characters against their own. Students were required to play an active role: they were asked to put themselves in the characters’ shoes and to see matters from their perspective in the hopes of reaching cultural understanding and achieving a sort of cultural sensitivity to the others’ values and norms.

The cultural content dealt with during the treatment period was of three parts: pop cultural references, idioms, and phrasal verbs. All three parts were equally focused on during the treatment period and given proper amount of discussion time and analysis.

4.2.2.3. Pop Culture References

Pop culture references were the first element dealt with in the pre-test and as such they were the first element dealt with in each session; they included a variety of references to movies, TV shows, fictional characters, comic books, songs, and catchphrases. The latter refer to a phrases or expressions recognized by its repeated utterances. Such phrases often originate
in popular culture and in the arts, and typically spread through a variety of mass media. Catchphrases occurred frequently in each episode and were almost undetectable. We, therefore, gave them great attention by making sure students indentified, and understood them. Every day speech is loaded with such references and speakers tend to use them for a variety of reasons such as: saving efforts, and pledging affiliation to a certain speech group.

4.2.2.4. Idioms

Idioms were the second part of the pre-test, and were included in classroom discussions along with the other elements. An idiom is a word combination that has a figurative meaning different from the meaning of the words on their own. As such, students may fail to understand the meaning intended. This common failure prompted us to focus on making sure students succeed in identifying the intended meanings of idioms. During classes, we let students try to identify the idioms, and if they failed to do so, we pointed it out and asked them to give their meanings on the basis of the; we resorted to repeating the same scene several times if necessary.

4.2.2.5. Phrasal Verbs

Phrasal verbs constitute the last side of the cultural triangle. By combining verbs to prepositions new meanings emerge. This combination is culturally based, for the same phrasal verb may have different meanings in each speech community. In order for students to be familiar with a culture, the phrasal verbs used in that culture must be learnt and understood.

4.2.2.6. Reading Scripts

The control group dealt with the printed scripts of the series’ episodes. The same procedures as with the experimental group were followed: A preview, reading, and post-reading discussion. At the start, we offered possible hints of what will happen in the episode, we let the students discuss and offer predictions. Then, students read the script with each student assuming the role of a character. The reading went like a play with students taking turns reading lines. We stopped whenever it was necessary to clarify vague words or just to test students’ understanding. After the end of the phase, we guided the students to discuss the events and their cultural values and norms. We put the students in situation; where they had to assess the cultural norms in each episode against those of their own native culture standards. The control group did not deal with the episode in any visual form, only the printed scripts were offered to students inside of the class.
4.2.3. The Post-test Phase

In the post test phase students were asked to answer the same cultural quiz as in the pre-test. The goal was to find out whether students have, in fact, achieved any sort of progress in terms of their pop cultural awareness. The Post-test took place after the end of the treatment period. The test took 30 minutes as with the pre-test; students were asked to answer individually and to take their time. Each part was marked with a one point mark, the sum of all the marks amounts to 20 points to make it easy to mark the averages and determine the level of each group.
4.3. Data Analysis

4.3.1. Results of the Pre-Test

Table 32: The Control Group and the Experimental Group Results in the Pre-test

<table>
<thead>
<tr>
<th></th>
<th>Control Group</th>
<th>Experimental Group</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>10</td>
<td>06</td>
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<tr>
<td>2</td>
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<tr>
<td>∑</td>
<td>121</td>
<td>125</td>
</tr>
<tr>
<td>(\bar{M})</td>
<td>Mx=8.0666</td>
<td>My=9.6153</td>
</tr>
</tbody>
</table>

The Mean of The Control Group

\(M_x = \frac{\sum X}{N_1}\)

\(M_x\): Mean of the control group

\(\sum X\): The sum of the gain results of the control group

\(N_1\): The number of students

\(M_x=121/15 = 8.0666\)

The control group scored below the average in the pre-test

The Variance of the Control Group

\(\sigma^2_x = \frac{\sum (x - M_x)^2}{N}\)

\(\sigma^2_x = 8.3523\)

After calculating the variance of the data with the proposed formula above, the variance of the control group in the pre-test is 8.3523
The Standard Deviation of the Control Group

\[ \sigma_x = \sqrt{8.3523} \]
\[ \sigma_x = 2.89 \]

After calculating the variance of the data with the proposed formula above, the standard deviation of the control group in the pre-test is 2.89

The Mean of the Experimental Group

\[ M_y = \frac{\sum Y}{N^2} \]

My: Mean of the experimental group
\[ \sum Y \]: The sum of the gain results of the experimental group
N2: The number of students in the experimental group

\[ M_y = \frac{125}{13} = 9.6153 \]

The experimental group performed poorly in the pre-test; it scored a 9.6153, a mean that is below the average, but higher than that of the control group.

The Variance of the Experimental Group

\[ \sigma_y^2 = \frac{\sum (x - M_y)^2}{N} \]

My=9.6153

\[ N = 13 \]
\[ \sigma_y^2 = 6.9230 \]

After applying the formula above we calculated the variance of the experimental group to an amount of 6.9230.

The Standard Deviation of the Experimental Group

\[ \sigma_y = \sqrt{6.9230} \]
\[ \sigma_y = 2.6311 \]

The calculation of the standard deviation of the experimental group gave us a sum of 2.6311
The t test

It is a statistical examination of two population means. A two-sample t-test examines whether two samples are different.

\[ t = \frac{Mx - My}{\sigma_x \sigma_y \sqrt{\frac{1}{Nx} + \frac{1}{Ny}}} \]

\( t \): t value

\( Mx \): the mean of the control group

\( My \): the mean of the experimental group

\( \sigma_x \): the standard variation of the control group

\( \sigma_y \): the standard variation of the experimental group

\( t = 1.4838 \)

Consulting the t table at 26 degree (df=n1+n2-2), we find a critical t value of 2.779 at the 0.01 level of significance. The observed t value is higher than the calculated t value (\(-1.4838 < 2.779\)). We can assume that our two groups are similar.
4.3.2. Results of the Post-Test

Experimental Group Vs. Control Group

Table 33: Results the Control Group and the Experimental Group in the Post-test

<table>
<thead>
<tr>
<th></th>
<th>The Control Group</th>
<th>The Experimental Group</th>
</tr>
</thead>
<tbody>
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</tr>
<tr>
<td>M</td>
<td>M_x = 8.8</td>
<td>M_y = 11.0769</td>
</tr>
</tbody>
</table>

The Mean of The Control Group

\[ M_x = \frac{\sum X}{N_1} \]

M_x: Mean of the control group
\( \sum X \): The sum of the gain results of the control group
N_1: The number of students in the control group

M_x = 132/15
M_x = 8.8

After applying the formula provided, we calculated the mean of the control group to be 8.8. The mean is below the average.

The Variance of the Control Group
\[ \sigma^2_x = \frac{\sum (x - M_x)^2}{N} \]

\[ M_x = 8.8 \]

\[ \sigma^2_x = 10.0285 \]

Calculations based on the formula above gave us a variance of 10.0285

**The Standard Deviation of the Control Group**

\[ \sigma_x = \sqrt{10.0285} \]

\[ \sigma_x = 3.1667 \]

The standard deviation of the control group is 3.1667

**The Mean of the Experimental Group**

\[ M_y = \frac{\Sigma Y}{N^2} \]

\[ M_y: \text{Mean of the experimental group} \]
\[ \Sigma Y: \text{The sum of the gain results of the experimental group} \]
\[ N^2: \text{The number of students in the experimental group} \]

\[ M_y = \frac{144}{13} = 11.0769 \]

Provided with the formula above, we calculated the mean of the experimental group in the post-test to be 11.0769, a mean above the average.

**The Variance of the Experimental Group**

\[ \sigma^2_y = \frac{\sum (x - M_y)^2}{N} \]

\[ M_y = 11.0769 \]

\[ \sigma^2_y = 8.5769 \]

The variance of the experimental group is 8.5769

**The Standard Deviation of the Experimental Group**

\[ \sigma_y = \sqrt{8.5769} \]

\[ \sigma_y = 2.9286 \]

The standard deviation of the experimental group in the post-test amounts to 2.9286
The t test

\[ t = \frac{M_x - M_y}{\sigma_x \sigma_y \sqrt{\frac{1}{N_x} + \frac{1}{N_y}}} \]

t: t value

Mx: the mean of the control group

My: the mean of the experimental group

\( \sigma_x \): the standard variation of the control group

\( \sigma_y \): the standard variation of the experimental group

t=1.9641

Consulting the t table at 26 degree (df=n1+n2-2) we find a critical t value of 1.7056 at the 0.01 level of significance. The calculated t value is higher than the observed t value (1.9641 > 1.7056). we can deduce that there is a statistically significant improvement achieved by the experimental group in comparison with the control group.
Experimental Group’s Pre-test and Post-test Results

*Paired-Sample t-Test of the Experimental Group

Table 34: The Results of the Experimental Group in the Pre-test and the Post-test

<table>
<thead>
<tr>
<th>Before</th>
<th>After</th>
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<th>D-M</th>
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<tbody>
<tr>
<td>06</td>
<td>08</td>
<td>02</td>
<td>-9.0769</td>
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<td>12</td>
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<tr>
<td>09</td>
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<td>00</td>
<td>-11.0769</td>
</tr>
</tbody>
</table>

M=9.6153 M=11.0769 19  (D-M)²=1311.1480

\[ t = \frac{M - \bar{M}}{S \times 1/\sqrt{n}} \]

Mx: the mean of the experimental group in the post-test.

S: the standard deviation of the experimental group.

n: the size of the experimental group.

\[ S^2 = \frac{\Sigma(D-M)^2}{n-1} \]

\[ = 1311.1480/12=109.2623 \]

\[ S=\sqrt{109.2623}=10.4528 \]

\[ t=\frac{11.0769}{10.4528/\sqrt{12}} \]

\[ t=11.0769/3.0147 \]

\[ t=3.6707 \]

The experimental group recorded a post-test mean of 11.0769 which is higher than the pre-test mean (9.6153). The mean difference is 1.4616. In order to identify whether this
Improvement was due to the effect of the independent variable’s manipulation or was just a result of chance we conduct the paired samples t test.

The t value at 3.6707 is higher than the critical t at the level 12 of freedom (3.6707 > 2.18). The difference between the means of the experimental group from the pre-test period and the post-test one is therefore attributed to the manipulation of the independent variable Films during the treatment period.

*Paired-Sample t-Test of the Control Group

Table 35: Control Group’s Pre-test and Post-test Results

<table>
<thead>
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<th>Before</th>
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<tbody>
<tr>
<td>10</td>
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<td>-03</td>
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<td>-02.80</td>
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<td>03</td>
<td>-05.80</td>
</tr>
<tr>
<td>05</td>
<td>07</td>
<td>02</td>
<td>-06.80</td>
</tr>
</tbody>
</table>

M1=08.0666  M2=08.80  \((D-M)^2=1089\)

*Sample difference

d= M1-M2

=08.0666-8.80

d=-0.7333
*Mean of the differences

$$\mu = \frac{1}{N} \sum_{n=1}^{N} d(n)$$

$$\mu = -0.7333$$

* Standard Deviation of the differences

$$\sigma = \sqrt{\frac{1}{N-1} \sum_{n=1}^{N} (d(n) - \mu)^2}$$

$$\sigma = 2.840188$$

*t value

$$t = \frac{\mu}{\sigma \sqrt{N^{-1}}}$$

$$t = 1$$

t calculated is less than the critical t value (2.14>1) at the df=14 (n-1); therefore, the progress achieved by the control group is due to chance and not the use of the printed scripts.

4.3.3. Summary of the Results

The quasi-experiment was designed to answer the question of whether watching films has an effect on the students' level of pop culture awareness. The results can be summarized as follows:

The experimental group scored higher compared to the control group in the cultural quizz. The experimental group averaged a score of 11.0769, while the control group scored a mere mean of 8.80. The experimental group also achieved a significant progress compared with the pre-test results where it scored a 9.6153 average. On the other hand, the control group did make a small progress compared to the pre-test results where it scored a mean of 8.0666. The difference in means of the control group amounts to 0.7334, a non statistical significant difference.

The t test of the post-test shows that the experimental group achieved a significant progress compared to the experimental one. This improvement was due to the manipulation of the independent variable during the treatment period.
4.4. Limitations of the Study

During the course of the eight sessions treatment we were faced with many obstacles. First was the lack of appropriate equipments to show the episodes like the Data-Show, computers, and Head-Speakers. To compensate for this lack, we had to bring our own material and above all that to find a suitable place for the experiment to take place. Other limitations include the small number of students participating in each group (13 for the experimental group and 15 for the control group), the lack of the representative power can hinder further generalization of the results. A bigger sample would be a better choice for future studies in order to verify the results.

4.5. Pedagogical implications

There are mainly two pedagogical implications deduced from this research: The importance of introducing culture in language classes, and the use of new tools to do so.

Culture is an important aspect to introduce in language classes. The fact that language and culture are two sides of the same coin make its introduction not only a must but a logical step in order for students to achieve a competence that surpasses the linguistic aspect to communicative one. Teachers are expected to take on this burden on top of their usual duty as language teachers. Teachers, on the other hand, must change their perspective on the influence of the target culture; try to see it under a better light and think of it as an ally that can help them in the language teaching process.

The need for new tools to introduce the target culture is no longer a theory. The facts states that using literary texts no longer hold the students’ attention nor can it help with raising their awareness about the target culture.
Conclusion

The need for culture teaching to go along with language courses is not a matter for debate. The linguistic competence is no longer enough to master a language. Making sure students achieve Cultural awareness about the target language goes through the four steps listed by Bennett (as cited in Youssef, 2009: 7): denial, defense, minimization, and acceptance. Teacher must not give up on the first stage of denial as it is an expected step in the long journey of final acceptance.

Films proved to be a useful tool to introduce the target culture to the Algerian EFL students. Teachers must take into account the advantages and disadvantages of films when considering them as an option in language classes. Advantages include the authentic input films provide about the target culture; they offer real context to real events, of real native speakers. Students are very welcoming when it comes to visual aids in classroom activities; such an enthusiasm must be harnessed and taken advantage of instead of dismissing it in fear of disrupting the classroom order. Authentic materials such as films offer the teachers with the chance to invoke the students’ attention and retain it for long periods of time; in addition, films are fun to watch as they offer joyful content that the students can relate to. On the other hand, films cannot be the answer to every question, in the sense that films are not the best fit for every one of the students needs. Films can help so far as to offer input, that input is embedded within layers of plot, action and characters, it is up to the teacher to help students pill those layers and reach the intended meaning or information. Such a job can present p burden on an already overwhelmed teacher. They key to a successful use of films is finding the critical balance between teachers’ needs and their students’.
GENERAL CONCLUSION

The objective of this dissertation was to investigate the effects of watching films on the Algerian EFL students’ pop culture awareness, as well as identifying both teachers’ and students’ perceptions about the relationship between language and culture. This research was built upon four main chapters. The first two chapters constituted the theoretical part of the study. In the first chapter, we reviewed shortly the background of culture including: culture awareness, culture knowledge and pop culture. In the second chapter, we dealt with definitions of films, film genres and multimedia teaching. The last two chapters represented the practical part of this research. The third chapter tackled the analysis of the questionnaires of both students and teachers. The first questionnaire was administered to 30 English students of first year. The second questionnaire was delivered to eight teachers of Oral Expression. The analysis of the teachers’ questionnaires reveals that the majority of them believe in the existence of the relationship between language and culture. The students’ questionnaire analysis reveals that they believe in the benefits of learning about the target culture. The fourth chapter dealt with the analysis of the experiments’ results. The analysis showed that watching films as as part of classroom activities improved the students’ awareness about the pop culture of the target language. A set of implications and pedagogical recommendations were suggested for teachers.
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APPENDICES

APPENDIX ONE: Teachers’ Questionnaire

APPENDIX TWO: Students’ Questionnaire

APPENDIX THREE: Teachers’ Suggestions

Appendix 3.1: Answers to Q23: What do you propose to promote the teaching of culture in classrooms?

APPENDIX FOUR: Students’ Suggestions

Appendix 3.2: Answers to Q16: What do you propose when it comes to integrating culture into language teaching?

Appendix 3.3: Answers to Q17: What do you propose concerning the use of Films in class?

APPENDIX FIVE: THE PRE-TEST

APPENDIX SIX: THE POST TEST

APPENDIX SEVEN: THE SCRIPT
APPENDIX ONE

Teachers’ Questionnaire

We would like to ask you to help us by answering the following questions. They are concerned with whether teachers perceive culture to be an important part of language teaching or not, and investigate the teachers’ attitude towards the use of films to raise students’ awareness about the English language pop culture.

This is not a test so there are no "right" or "wrong" answers. We are interested in your personal opinion. Please give your answers sincerely as only this will guarantee the success of our work. Thank you very much for your help.

By: Mr. Abdelali Berriche

Department of English

Faculty of Foreign Languages and Letters

University of A’Larbi Ben M’hidi
Section One: General Background

1-Teaching Module:

2-Years of Teaching Experience:

Section Two: Attitude Towards the Target Language Culture

3-In your teaching, you focus on:

a- Accuracy

b- Fluency

c- Culture

d- Others, please specify:

..............................................................

4-Culture and language are inseparable.

a- Yes

b- No

5-Teaching language entails teaching its culture.

a- Yes

b- No

c- Not necessarily

6-Teaching culture motivates students.

a- Yes

b- No

c- Not necessarily

7-Learning about a foreign culture can negatively change the student’s attitude towards her/his own culture.

a- Yes

b- No

c- Not necessarily

8- The cultural elements you present in your class are:

a- History/ Geography

b- Literature

c- Films/music

d- Traditions, beliefs, and values
9- Do you think that it is your duty (as Foreign Language teachers) to make the pupils aware of the foreign culture?
   a- Yes  
   b- No  

10- Do you think Pop culture is important to introduce to your students ?
   a- Yes  
   b- No  

11- If No, is it because Pop culture:
   a- Has no value  
   b- Models the students’ behaviour  
   c- downgrades the native culture  
   d- All the above  

12- What aspects of pop culture do you think are easy to introduce in class ?
   a- Films  
   b- Songs  
   c- Novels  
   d- Others specify  

Section Three: The Use of Film in Class

13- Do you think films help teachers you to properly introduce aspects of the pop cultures of the English Language ?
   a- Yes  
   b- No  

14- What kind of films would help you introduce the cultures of the English language ?
   a- Films  
   b- TV series  
   c- Documentaries  

d-Others: Please specify


15-What film genre you think shows the English culture best?

a- Comedy □    b- Drama □

c- Action □     d- Science Fiction □

16-Why?


17-Do you use films to introduce your lessons:

a- Yes □     b- No □

18-Why?


19- Do you use subtitles with films?

a- Always □    b- Sometimes □    c- Never □

20-Why?


21- Do you remove parts from films, you think culturally inappropriate before showing them to your students?

a- Yes □

b- No □

22- Why?

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Section Four: Further Suggestions

23- What do you propose to promote the teaching of culture in classrooms?

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APPENDIX TWO

Students’ Questionnaire

We would like to ask you to help us by answering the following questions. We aim to better understand your reaction, as students of English, to the use of films in class to learn about pop culture.

Please tick the appropriate box and make full statements when necessary. This is not a test, so there is no "right" or "wrong" answer and you don't even have to write your name on it. We are interested in your personal opinion. Please give your answers sincerely as only this will guarantee the success of our work. Thank you very much for your help.

By: Abdelali Berriche

Department of English

Faculty of Letters and Languages

University of L’arbi Ben M’hidi
Part One: Background Information

1- Gender:
   a- Male   b- Female

2- Age:

3- Which foreign language(s) did you study before?
   a- French   b- Other
   Please specify

Part Two: Attitude toward the Target Culture

4- Do you compare between the culture of the languages you studied before and the cultures of the English language?
   a- Yes   b- No

5- Compared with the cultures of the languages you’ve studied before, is the culture of the English speaking countries?
   a- Inferior   b- Superior   c- Neither
   Why?

7- You believe that learning about the cultures of the English language is beneficial?
   a- Yes   b- No

8- In comparison to the English-speaking culture(s), is the Algerian culture?
   a- Inferior   b- Superior   c- Neither

9- Which of the following English speaking countries cultures are you interested in?
   a- Great Britain   b- The United States of America
   c- Australia   d- Canada
10- Why?

11- The cultural elements you are interested in are:

a- History/Geography  

b- Literature  

c- Traditions/ Habits  

d- Films/Music  

e- Other: Please specify  

12- The cultural elements your teacher focuses on are:

a- History/Geography  

b- Literature  

c- Traditions/ Habits  

d- Films/Music  

e- Others: Please specify  

13- Do you know what Pop culture is?

a- Yes  

b- No  

14- Do you think students of English should be familiar with Pop culture of the English speaking countries?

a- Yes  

b- No  

15- Why?

16 - Are you interested in learning about the pop culture through:

a- Movies  

b- Songs  

c- Novels  

d- TV series  

e- Others: Please specify
Part Three: Further Suggestions

17-What do you propose when it comes to integrating culture into language teaching?

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18-What do you propose concerning the use of films in class?

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Appendix 3
Teachers’ Suggestions

Appendix 3.1: Answers to Q23: What do you propose to promote the teaching of culture in classrooms?

- Presenting documentaries prepared by experts/scientists who know how to present it for ESL/ EFL learners.
- I would like to suggest the use of more audio-visual tools whenever necessary.
- Bring about the difference between the native and target culture in a flexible way, and giving much more importance to the idiomatic expressions used in films and songs.
- Because of the tight link between language and culture, teachers must prepare tasks in which they can introduce different aspects of the foreign language, the way of greeting, beliefs, artifacts and customs. The use of films, songs and series may assist learners to learn a new lexicon, expressions and manners of interaction.
- One has to use small doses of the target culture through careful selection. Culture should be the service of language and not the opposite. Moreover, teachers have not to make of students as native speakers or make them acquire the target culture so as they become or look as natives. Teachers might use some techniques or strategies and cultural aspects drawn from various sources.
APPENDIX FOUR

Students’ Suggestions

Appendix 3.2: Answers to Q16: What do you propose when it comes to integrating culture into language teaching?

- It is good, especially about cultures that use the foreign language we’re studying.
- For me, culture means language and language means culture. They are related to each other. Learning about the culture will lead to perfection concerning of course the language. Culture will help one to learn many things about the language.
- I don’t have an idea.
- To learn the culture of any society, you need to learn the language and the language is an important part of culture.
- It could help us to correct false information and light us by giving us the different sides about culture.
- It would be easy to study and must be concentrate about the pronunciation of the words.
- Culture is an important part in language, we study culture to develop our language.
- Culture is a particular society or civilization especially considered in relation to its beliefs, way of life. We study culture to develop our language.
- I think if you integrating the culture, you must tell the students the positives and negatives part of it, and don’t evade talking about religion because it one of the most important part of culture.
- I propose with all do respect, teachers also have to know and learn the US culture because: an enemy you know better than an enemy you don’t know.
- Try to focus on the mistakes and try to motivate the students to work more and speak more the language.
- Studying about culture is beneficial and helps us to learn language and slang better and faster.
- Yes we can learn about culture more when we integrating with language teaching.
- I propose to learn its tradition and everthings else to make integration.
- Yes, it’s a good thing, but we shouldn’t replace these culture with the origin one.
- Yes about culture, it’s good because we ‘ll learn in some cases our culture with english language.

Appendix 3.3: Answers to Q17: What do you propose concerning the use of Films in class?

- Yeah, it is beneficial to learn English and to know more words or phrases.
- I suggest that we should see movies and series of Disney channel.
- It is good because we will know more about the culture with picture.
- I think it’s good because films contain a lot of subject that we can learn from it and we can also take a new information.
- The purpose is to know more about the characters, the script, why turn this film, I mean the lesson about it.
- It is a good thing to take a general idea about other cultures.
- Not good for students, less concentrate with their lessons they follow just films.
- I think it is a good way because it is very attract and take the intation of students and they enjoying when they do something differ from speaking and writing.
- The use of both American and British movies to show the difference between them.
- It may help to be more familiar of the users or the natives speakers of the language we study to know. How they use it in their daily activities.
- Well, it’s a good idea because unlike the other students I feel home when it comes to oral expression.
- I think comedians films or the films that made that culture unic (that kinds of movies that they are part of their culture) famous ones.
- They help us to get information in easy way.
- They help us to get information in easy way and to make us more understood.
- I propose that use of the films of action and few of comedian.
- The first things is making us enjoyed in the classroom and could help us to understand more clearly by they gestures.
- It’s a good idea in on hand, to test the capacity of students through watching and on the other hand, the way that they think and understand the others.
- It is not a big problem because I like to share my classmates in watching these films in order to learn and know more and more.
- Most English students can speak and write but they’re not able to understand native speakers so, watching films in class will be useful for them. I think we have to watch more because one and half hour per week isn’t enough.
- I propose to use universal films (well-known by the majority).
APPENDIX FIVE

THE PRE-TEST

Part One: General Questions

1- Which plane Super-Man came from?
   a- Atria
   b- Mars
   c- Earth
   d- Krypton

2- What is the symbol Super-Man wears on his chest?
   a- A cross
   b- The letter “S”
   c- A lion
   d- The letter “D”

3- “Spock” is a character in which film?
   a- Star Wars
   b- Star Trek
   c- Lord of the Rings
   d- Firefly

4- Which actor played Batman in the TV series “Batman and Robin”?
   a- Clark Gable
   b- Russell Crowe
   c- Bruce Lee
   d- Adam West

5- The director of the “Lord of the Rings” trilogy is:
   a- Peter Jackson
   b- Steven Spielberg
   c- James Cameron
   d- Spike Jones
6- The superhero Thor’s weapon is:

a- A Hammer
b- A Magical sword
c- An iron suit
d- Metal claws

7- In which book of the “Harry Potter” series does Albus Dumbledore die?

a- The first book
b- The third book
c- The fifth book
d- The sixth book

8- The TV series “Alphas” was canceled after:

a- One season
b- Two seasons
c- Three seasons
d- Four seasons

9- On which channel did “Alphas” play?

a- MBC Action
b- CBS
c- Fox
d- Sy-Fy

10- The role of “Spock” in the 2009 Star Trek movie was played by:

a- Bruce Willis
b- Tom Cruise
c- Zachary John Quinto
d- Brad Pitt
Part Two: Idioms Test

Identify the meaning of the underline Idioms appropriately:

1- I didn't have long to talk to him so I cut to the chase and asked whether he wants to help me or not.

a- Stoped talking  

b- kept talking  

c- got to the point  

2- If you break this window again, i will tear you a new one

a- Buy you a new one  

b- be mad at you  

c- beat you  

3- You went to hospital with the flue. I guess the chickens have come home to roost after you went outside with no jacket.

a- You deserve it  

b- As a consequence  

c- You don’t deserve it  

4- They were fighting about something that seems important, but as it turned out it was much ado about nothing.

a- Very important  

b- Nothing important  

c- Very funny  

5- Jim did not do his womework, his teacher called his father to give him the what for.

a- Tell him  

b- Criticize him  

c- Congratulate him  

Part Three: Phrasal verbs

Fill in the gaps using the appropriate phrasal verb: locked out, Straightening up, hold up, Put up, dust-up

1- I can’t .......................my neighbour's noise any longer; it’s driving me mad.

2- He is ............................. of the house because he forgot his keys inside.

3-Can you .........................the bag for me, it is too heavey for my legs.

4- He is .......................... the books on the shelf, they were mixed since last year.

5- The ............................... between us is over, now we are friends again.
APPENDIX SIX

THE POST TEST

Part One: General Questions

1- Which plane Super-Man came from?
   a- Atria     blank
   b- Mars      blank
   c- Earth     blank
   d- Krypton   blank

2- What is the symbol Super-Man wears on his chest?
   a- A cross    blank
   b- The letter “S” blank
   c- A lion     blank
   d- The letter “D” blank

3- “Spock” is a character in which film?
   a- Star Wars  blank
   b- Star Trek  blank
   c- Lord of the Rings blank
   d- Firefly    blank

4- Which actor played Batman in the TV series “Batman and Robin”?
   a- Clark Gable blank
   b- Russell Crowe blank
   c- Bruce Lee   blank
   d- Adam West  blank

5- The director of the “Lord of the Rings” trilogy is:
   a- Peter Jackson blank
   b- Steven Spielberg blank
   c- James Cameron blank
   d- Spike Jones blank

6- The superhero Thor’s weapon is:
7- In which book of the “Harry potter” series does Albus Dumbledore die?
   a- The first book
   b- The third book
   c- The fifth book
   d- The sixth book

8- The TV series “Alphas” was canceled after:
   a- One season
   b- Two seasons
   c- Three seasons
   d- Four seasons

9- On which channel did “Alphas” play?
   a- MBC Action
   b- CBS
   c- Fox
   d- Sy-Fy

10- The role of “Spock” in the 2009 Star Trek movie was played by:
    a- Bruce Willis
    b- Tom Cruise
    c- Zachary John Quinto
    d- Brad Pitt
Part Two: Idioms Test

Identify the meaning of the underline Idioms appropriately:

1- I didn't have long to talk to him so I cut to the chase and asked whether he wants to help me or not.

   a- Stoped talking  
   b- kept talking  
   c- got to the point  

2- If you break this window again, i will tear you a new one

   a- Buy you a new one  
   b- be mad at you  
   c- beat you  

3- You went to hospital with the flu. I guess the chickens have come home to roost after you went outside with no jacket.

   a- You deserve it  
   b- As a consequence  
   c- You don’t deserve it  

4- They were fighting about something that seems important, but as it turned out it was much ado about nothing.

   a- Very important  
   b- Nothing important  
   c- Very funny  

5- Jim did not do his womework, his teacher called his father to give him the what for.

   a- Tell him  
   b- Criticize him  
   c- Congratulate him  

Part Three: Phrasal verbs

Fill in the gaps using the appropriate phrasal verb: locked out, Straightening up, hold up, Put up, dust-up

1- I can’t ……………………….my neighbour's noise any longer; it's driving me mad.

2- He is …………………………… of the house because he forgot his keys inside.

3-Can you ………………………the bag for me, it is too heavy for my legs.

4- He is ……………………. the books on the shelf, they were mixed since last year.

5- The ……………………………. between us is over, now we are friends again.
Scene: Sheldon and Leonard’s apartment. Sheldon, Leonard, Howard and Raj are present.

Leonard: There you go, Pad Thai, no peanuts.

Howard: But does it have peanut oil?

Leonard: Uh, I’m not sure, everyone keep an eye on Howard in case he starts to swell up.

Sheldon: Since it’s not bee season, you can have my epinephrine.

Raj: Are there any chopsticks?

Sheldon: You don’t need chopsticks, this is Thai food.

Leonard: Here we go.

Sheldon: Thailand has had the fork since the latter half of the nineteenth century. Interestingly they don’t actually put the fork in their mouth, they use it to put the food on a spoon which then goes into their mouth.

Leonard: Ask him for a napkin, I dare you. (There is a knock on the door.) I’ll get it.

Howard: Do I look puffy? I feel puffy.

(Leonard opens door to Penny, steps into hallway)

Penny: Hey Leonard.

Leonard: Oh, hi Penny.

Penny: Am I interrupting.

Leonard: No.

Sheldon (off): You’re not swelling, Howard.

Howard (off): No, no, look at my fingers, they’re like Vienna sausages.

Penny: Sounds like you have company.

Leonard: They’re not going anywhere. (Closes door, staying in hallway.) So, you’re coming home from work. That’s great. How was work.

Penny: Well, you know, it’s the Cheesecake Factory. People order cheesecake, and I bring it to them.

Leonard: So, you sort of act as a carbohydrate delivery system.

Penny: Yeah, call it whatever you want, I get minimum wage. Yeah, anyways, I was wondering if you could help me out with something, I was....
Leonard: Yes.

Penny: Okay. Okay, great, I’m having some furniture delivered tomorrow, and I may not be here, so….
(apartment door opens, Sheldon, Raj and Howard appear) Oh! Hel…hello!

Howard: (speaks a phrase in Russian).

Penny: I’m sorry?

Howard: Haven’t you ever been told how beautiful you are in flawless Russian?

Penny: No, I haven’t.

Howard: Get used to it.

Penny: Yeah, I probably won’t, but… Hey Sheldon.

Sheldon: Hi.

Penny: Hey Raj! (Raj looks uncomfortable) Still not talking to me, huh?

Sheldon: Don’t take it personally, it’s his pathology, he can’t talk to women.

Howard: He can’t talk to attractive women, or in your case a cheesecake–scented Goddess!

Leonard: So, there’s gonna be some furniture delivered?

Penny: Yeah, yeah, if it gets here and I’m not here tomorrow could you just sign for it and have them put it in my apartment.

Leonard: Yeah, no problem.

Penny: Great, here’s my spare key. Thank you.

Leonard: Penny, wait.

Penny: Yeah?

Leonard: Um, if you don’t have any other plans, do you want to join us for Thai food and a Superman movie marathon?

Penny: A marathon? Wow, how many Superman movies are there?

Sheldon: You’re kidding, right?

Penny: Yeah, I do like the one where Lois Lane falls from the helicopter and Superman swooshes down and catches her, which one was that?

Leonard, Sheldon and Howard together: One. (Raj raises one finger).

Sheldon: You realise that scene was rife with scientific inaccuracy.

Penny: Yes, I know, men can’t fly.
Sheldon: Oh no, let’s assume that they can. Lois Lane is falling, accelerating at an initial rate of 32 feet per second per second. Superman swoops down to save her by reaching out two arms of steel. Miss Lane, who is now travelling at approximately 120 miles per hour, hits them, and is immediately sliced into three equal pieces.

Leonard: Unless, Superman matches her speed and decelerates.

Sheldon: In what space, sir, in what space? She’s two feet above the ground. Frankly, if he really loved her, he’d let her hit the pavement. It would be a more merciful death.

Leonard: Excuse me, your entire argument is predicated on the assumption that Superman’s flight is a feat of strength.

Sheldon: Are you listening to yourself, it is well established that Superman’s flight is a feat of strength, it is an extension of his ability to leap tall buildings, an ability he derives from Earth’s yellow Sun.

Howard: Yeah, and you don’t have a problem with that, how does he fly at night.

Sheldon: Uh, a combination of the moon’s solar reflection and the energy storage capacity of Kryptonian skin cells.

Penny: I’m just going to go wash up.

Leonard: I have 26 hundred comic books in there, I challenge you to find a single reference to Kryptonian skin cells.

Sheldon: Challenge accepted. (Tries door.) We’re locked out.

Raj: Also, the pretty girl left.

Credit sequence.

Scene: Ground floor hallway of the apartment building. Leonard is signing for the delivery.

Leonard: Okay, her apartment’s on the fourth floor but the elevator’s broken so you’re going to have to (delivery man leaves) oh, you’re just going to be done, okay, cool, thanks. I guess we’ll just bring it up ourselves.

Sheldon: I hardly think so.

Leonard: Why not?

Sheldon: Well, we don’t have a dolly, or lifting belts, or any measurable upper body strength.

Leonard: We don’t need strength, we’re physicists. We are the intellectual descendents of Archimedes. Give me a fulcrum and a lever and I can move the Earth, it’s just a matter… (starts to move package) I don’t have this… I don’t have this I don’t have this.

Sheldon: Archimedes would be so proud.

Leonard: Do you have any ideas?

Sheldon: Yes, but they all involve a green lantern and a power ring.

Time shift, Leonard and Sheldon are now lowering the package onto the bottom of the stairs.
Leonard: Easy, easy (package falls) Okay! Now we’ve got an inclined plane. The force required to lift is reduced by the sine of the angle of the stairs, call it thirty degrees, so about half.

Sheldon: Exactly half.

Leonard (snarkily): Exactly half. Let’s push. Okay, see, it’s moving, this is easy, all in the math.

Sheldon: What’s your formula for the corner.

Leonard: What? Oh, okay, uh, okay, yeah, no problem, just come up here and help me pull and turn.

(Sheldon heads up the stairs. The package slides back down to the bottom.)

Sheldon: Ah, gravity, thou art a heartless bitch.

Time shift, they now have the package on an upstairs hallway, not their own.

Sheldon: You do understand that our efforts here will in no way increase the odds of you having sexual congress with this woman?

Leonard: Men do things for women without expecting sex.

Sheldon: Yeah, those are men who just had sex.

Leonard: I’m doing this to be a good neighbour. In any case, there’s no way it could lower the odds.

Quick cut to the hallway of their floor, they are nearing the top of the staircase.

Leonard: Almost there, almost there, almost there. (Lets go of package, it starts to slip down)

Sheldon: No we’re not, no we’re not, no we’re not.

Scene: Inside Penny’s apartment. They are laying the package down on the floor.

Sheldon: Watch your fingers. Watch your fingers. Oh God, my fingers!

Leonard: You okay?

Sheldon: No, it hurt… (looking around) Great Caesar’s Ghost, look at this place?

Leonard: So Penny’s a little messy.

Sheldon: A little messy? The Mandelbrot set of complex numbers is a little messy, this is chaos. Excuse me, explain to me an organisational system where a tray of flatware on a couch is valid. I’m just inferring that this is a couch, because the evidence suggests the coffee table’s having a tiny garage sale.

Leonard: Did it ever occur to you that not everyone has the compulsive need to sort, organise and label the entire world around them?

Sheldon: No.

Leonard: Well they don’t. Hard as it may be for you to believe, most people don’t sort their breakfast cereal numerically by fibre content.
Sheldon: Excuse me, but I think we’ve both found that helpful at times.

Leonard: Come on, we should go.

Sheldon: Hang on.

Leonard: What are you doing?

Sheldon: Straightening up.

Leonard: Sheldon, this is not your home.

Sheldon: This is not anyone’s home, this is a swirling vortex of entropy.

Leonard: When the transvestite lived here, you didn’t care how he kept the place.

Sheldon: Because it was immaculate, I mean, you open that man’s closet, it was left to right, evening gowns, cocktail dresses, then his police uniforms.

Leonard: What were you doing in his closet?

Sheldon: I helped run some cable for a webcam.

Penny (entering): Hey guys.

Leonard: Oh, hey Penny, this just arrived, we just brought this up, just now.

Penny: Great. Was it hard getting it up the stairs?

Sheldon: (sucks in breath)

Leonard: No.

Sheldon: No?

Leonard: No.

Sheldon: No.

Leonard: Well, we’ll get out of your hair.

Penny: Oh, great, thank you again (she throws her jacket over the back of the sofa).

Sheldon: Penny, I just want you to know that, you don’t have to live like this. I’m here for you.

Penny: What’s he talking about?

Leonard: It’s a joke.

Penny: I don’t get it.

Leonard: Yeah, he didn’t tell it right.

Scene: Leonard’s bedroom, he is asleep. Sound of door opening and closing somewhere else is heard. Leonard wakes, puts on his glasses and looks at the clock. It is 2:16.
Leonard: Sheldon?

Scene: The living room. Leonard enters carrying a light sabre.

Leonard: Sheldon? Hello?

(Notices front door is open, turns off light sabre.)

Scene: Penny’s apartment, penny is sleeping, Sheldon is cleaning. Leonard enters.

Leonard: Sheldon!

Sheldon: Sssshhh! Penny’s sleeping.

Leonard: Are you insane, you can’t just break into a woman’s apartment in the middle of the night and clean.

Sheldon: I had no choice. I couldn’t sleep knowing that just outside my bedroom was our living room, and just outside our living room was that hallway, and immediately adjacent to that hallway was… this.

Leonard: Do you realise that if Penny wakes up, there is no reasonable explanation as to why we’re here?

Sheldon: I just gave you a reasonable explanation.

Leonard: No, no. You gave me an explanation, it’s reasonableness will be determined by a jury of your peers.

Sheldon: Don’t be ridiculous. I have no peers.

Leonard: Sheldon, we have to get out of here.

(Penny snores)

Sheldon: You might want to speak in a lower register.

Leonard: What?

Sheldon: Evolution has made women sensitive to high pitched noises while they sleep, so that they’ll be roused by a crying baby. If you want to avoid waking her, speak in a lower register.

Leonard: That’s ridiculous. (Penny snores again.)

Sheldon: No, (lowering his voice dramatically,) that’s ridiculous.

Leonard (doing likewise): Fine. I accept your premise, now please let’s go.

Sheldon: I am not leaving until I’m done.

Leonard: O-o-o-oh! (Collapses against wall).

Sheldon: If you have time to lean, you have time to clean.

Leonard: Oh, what the hell.
Scene: Sheldon and Leonard’s living room, morning. Sheldon enters, singing to himself.

Sheldon: Morning.

Leonard: Morning.

Sheldon: I have to say, I slept splendidly. Granted, not long, but just deeply and well.

Leonard: I’m not surprised. A well known folk cure for insomnia is to break into your neighbour’s apartment and clean.

Sheldon: Sarcasm?

Leonard: You think?

Sheldon: Granted, my methods may have been somewhat unorthodox, but I think the end result will be a measurable enhancement of Penny’s quality of life.

Leonard: You know what, you’ve convinced me, maybe tonight we should sneak in and shampoo her carpet.

Sheldon: You don’t think that crosses a line?

Leonard: Yes! For God’s sake, Sheldon, do I have to hold up a sarcasm sign every time I open my mouth.

Sheldon: You have a sarcasm sign?

Leonard: No, I do not have a sarcasm sign.

Sheldon: Do you want some cereal. I’m feeling so good today I’m going to choose from the low fibre end of the shelf. Hello, Honey Puffs.

Penny (voice off): Son of a Bitch!

Leonard: Penny’s up.

Penny (voice off): You sick, geeky bastards!

Leonard: How did she know it was us?

Sheldon: I may have left a suggested organisational schematic for her bedroom closet.

Penny (voice off): Leonard!

Leonard: God, this is going to be bad.

Sheldon: Goodbye, Honey Puffs, hello Big Bran.

Penny (entering): You came into my apartment last night when I was sleeping?

Leonard: Yes, but, only to clean.

Sheldon: Really more to organise, you’re not actually dirty, per se.
Penny: Give me back my key.

Leonard: I’m very, very sorry.

Penny: Do you understand how creepy this is.

Leonard: Oh, yes, we discussed it at length last night.

Penny: In my apartment, while I was sleeping.

Sheldon: And snoring. And that’s probably just a sinus infection, but it could be sleep apnoea, you might want to see an otolaryngologist. It’s a throat doctor.

Penny: And what kind of doctor removes shoes from asses?

Sheldon: Depending on the depth, that’s either a proctologist or a general surgeon. (Leonard holds up a sign reading “Sarcasm”) Oh!

Penny: God!

Leonard: Okay, look, no Penny, I think what you’re feeling is perfectly valid, and maybe a little bit later today when you’re feeling a little bit less, for lack of a better word, violated, maybe we could talk about this some more.

Penny: Stay away from me.

Leonard: Sure, that’s another way to go.

Sheldon: Penny, Penny, just to clarify because there will be a discussion when you leave, is your objection solely to our presence in the apartment while you were sleeping, or do you also object to the imposition of a new organisational paradigm. (Penny stares in disbelief, then leaves.) Well that was a little non-responsive.

Leonard: You are going to march yourself over there right now and apologise. (Sheldon laughs.) What’s funny?

Sheldon: That wasn’t sarcasm?

Leonard: No.

Sheldon: Wooh, boy, you are all over the place this morning. (Knocks on Penny’s door.) I have a masters and two PhD’s, I should not have to do this.

Penny (opening door): What?

Sheldon: I am truly sorry for what happened last night, I take full responsibility. And I hope that it won’t colour your opinion of Leonard, who is not only a wonderful guy, but also, I hear, a gentle and thorough lover. (Penny closes door in his face.) I did what I could.

Scene: The stairwell. Raj is coming up the stairs, he meets Penny who is going down.

Penny: Hey Raj. (Raj stands looking uncomfortable.) Hey, listen, I don’t know if you heard about what happened last night with Leonard and Sheldon, but I’m really upset about it, I mean they just, they let themselves into my place, and then they cleaned it, I mean can you even believe that? How weird is that?
Raj (internally, while Penny continues to talk): Ooh, she’s standing very close to me. Oh my, she does smell good. What is that, vanilla?

Penny: You know, where I come from, someone comes into your house at night, you shoot, okay? And you don’t shoot to wound. I mean, alright, my sister shot her husband, but it was an accident, they were drunk. What was I saying?

Raj (internally): She’s so chatty. Maybe my parents are right. Maybe I’d be better off with an Indian girl. We’d have the same cultural background, and my wife would sing to my children the same lullabies my mother sang to me.

Penny: It’s obvious that they meant well, but I’m just, I’m having a really rough time, like I said, I broke up with my boyfriend, and it’s just freaking me out.

Raj (internally): She asked me a question. I should probably nod. (Does.)

Penny: That’s exactly what I thought. Thank you for listening. You’re a doll. (She hugs him.)

Raj (internally): Oh-oh. Turn your pelvis. (Does.)

Scene: Sheldon and Leonard’s living room. Howard is there, playing on a dance video game.

Howard (jumping off game mat): Grab a napkin, homie. You just got served.

Leonard: It’s fine. You win.

Howard: What’s his problem?

Sheldon: His imaginary girlfriend broke up with him.

Howard: Been there.

Raj (entering): Hello. Sorry I’m late. But I was in the hallway, chatting up Penny.

Howard: Really? You? Rajesh Koothrapali, spoke to Penny?

Raj: Actually, I was less the chatter than the chattee.

Leonard: What did she say? Is she still mad at me?

Raj: Well, she was upset at first, but, probably because her sister shot somebody. Then there was something about you and… then she hugged me.

Howard: She hugged you? How did she hug you? (Raj hugs Howard.) Is that her perfume I smell?

Raj: intoxicating, isn’t it?

Scene: The hallway, Leonard puts a note under Penny’s door. It opens.

Penny: Hi.
Leonard: Oh.

Penny: What’s going on?

Leonard: Um, here’s the thing. (Reads from note.) Penny. Just as Oppenheimer came to regret his contributions to the first atomic bomb, so too I regret my participation in what was, at the very least, an error in judgement. The hallmark of the great human experiment is the willingness to recognise one’s mistakes. Some mistakes, such as Madame Curie’s discovery of Radium turned out to have great scientific potential even though she would later die a slow, painful death from radiation poisoning. Another example, from the field of ebola research….

Penny: Leonard.

Leonard: Yeah.

Penny (hugs him): We’re okay. (Kisses him on cheek. Closes door. Leonard looks happy, walks back across hallway and straight into the apartment door.)

Scene: Penny’s apartment. Sheldon and Leonard are trying to construct furniture.

Leonard: Six two inch dowels.

Sheldon: Check.

Leonard: One package, Phillips head screws.

Sheldon: Check.

Penny: Guys, seriously, I grew up on a farm, okay, I rebuilt a tractor engine when I was like twelve, I think I can put together a cheap Swedish media centre.

Leonard: No, please, we insist, it’s the least we can do considering.

Sheldon: Considering what? How great this place looks?

Howard (across room with Raj): Oh boy, I was afraid of this.

Leonard: What?

Howard: These instructions are a pictographic representation of the least imaginative way to assemble these components. This right here is why Sweden has no space program.

Penny: Well, uh, it looked pretty good in the store.

Leonard: It is an inefficient design, for example Penny has a flat screen TV, which means all the space behind it is wasted.

Sheldon: We could put her stereo back there.

Leonard: And control it how?

Sheldon: Run an infra-red repeater, photocell here, emitter here, easy peasy.

Howard (after Raj whispers in his ear): Good point, how you gonna cool it?
Penny: Hey guys, I got this.

Sheldon: Hang on Penny. How about fans, here and here?

Leonard: Also inefficient, and might be loud.

Howard: How about liquid coolant? Maybe a little aquarium pump here, run some quarter inch PVC…

Penny: Guys, this is actually really simple.

Howard: Hold on, honey, men at work. The PVC comes down here, maybe a little corrugated sheet metal as a radiator here.

Leonard: Oh, really, show me where we put a drip tray, a sluice and an overflow reservoir?

Sheldon: And if water is involved we’re going to have to ground the crap out of the thing.

Penny: Guys, it’s hot in here, I think I’ll just take off all my clothes.

Leonard: Oh, I’ve got it. How about if we replace panels A, B and F and crossbar H with aircraft grade aluminium.

Sheldon: Right, then the entire thing’s one big heat sink.

Howard: Perfect, Leonard, why don’t you and Sheldon go down to the junk yard and pick up about six square metres of scrap aluminium, Raj and I will run down to my lab and get the oxy-acetaline torch.

Leonard: Meet back here in an hour?

Howard: Done.

Leonard: Got it. (They all leave).

Penny: Okay, this place does look pretty good.
RÉSUMÉ

Cette dissertation est concernée par l'utilisation de films dans des classes de langue et ses avantages dans l'amélioration de la conscience de culture pop des étudiants EFL. De plus, une tentative est faite pour examiner la perception des enseignants et étudiants du rôle de la culture dans l'enseignement et l'apprentissage des langues. L'étude quasi-expérimentale a exploré les effets d'observer des films sur le niveau des étudiants quant à la culture pop. Un past-test, design est utilisé. La type constituée de deux classes de première année LMD à l'Université de Larbi Ben M'hidi. Un total de 28 étudiants est impliqué dans cette étude. Le groupe expérimental a été exposé à la culture pop de la langue cible pendant huit séance (2 mois); avec le groupe témoin, la lecture d'un scénario a été utilisée. Les données sont rassemblées a l’aide de interrogations (quiz) culturelles et les outils statistiques des Échantillons Indépendants sont utilisés pour déterminer s'il y a des différences d'intergroupe significatives. Un autre design (conception) qualitatif a été suivi, un questionnaire pour des enseignants et un autre pour des étudiants. Les résultats de l'étude montrent que le groupe expérimental a surpassé le groupe témoin (11.0769 > 8.80). On recommande l'intégration des films dans des leçons de langue. Les résultats des questionnaires ont montré que, d'une part, les enseignants (87.50 %) croient en la relation entre la langue et la culture. D'autre part, les étudiants (100 %) croient que l'apprentissage de la culture est avantageux. Finalement, des suggestions pour la recherche future et les limitations de l'étude sont présentées.

Mots Clé: Culture, L'enseignement des Langues, Sensibilisation à la Culture, connaissances culturelles
هذه الأطروحة معنية في تعليم اللغة و مزاياها في تعزيز لدى طلاب اللغة الإنجليزية. وبالإضافة إلى ذلك، بدأت محاولة لتحقيق دور الثقافة في تدريس اللغات وتعلمها. تم تنفيذ دراسة شبه تجريبية آثر مشاهدة في طلاب اللغة الإنجليزية.

(Pop)

عينة 

LMD

ما مجموعه 28 طالبًا في هذه الدراسة. المجموعة التجريبية (Pop) مكونة من فوجين، أما المجموعة العادية فقد تم تلقيحها عبر السيناريوهات. جمع البيانات عبر امتحان ثقافي موجزين. تم استخدام تصميم نواعي آخر. نتائج الدراسة التحفيزية أظهرت المجموعة التجريبية المقدمة المعايرة (25.80%<11.0769) و في الأخير تم التوصية. نتائج الاستبيان أظهرت أن، من ناحية، المعلمين (87.5%) يرون أن هناك علاقة بين اللغة والثقافة. ومن ناحية أخرى، (100%) يعتقدون هناك فائدة في تعلم اللغة. في الأخير تم اقتراح مجموعات من الحلول فيما يخص استعمال الأفلام داخل الأقسام الدراسية الخاصة باللغات الأجنبية.

المفتاحية: ثقافية، تعلم، تدريس.