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# **Integrating Audio-visual Aids and Technology into Teaching Culture in the Literature Class: the Case of 2<sup>nd</sup> Year LMD Level at Ouargla University**

*Dissertation Submitted for the Requirements of Doctorate Degree in TEFL  
and Applied Linguistics*

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# *Dedication*

*To my parents,  
To my brothers, Idriss, Mohammed, and Omar Farouk,  
To all my family,  
To all my friends I dedicate this modest work*

# *Acknowledgements*

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## List of Abbreviations

- **AVT:** Audio-visual Translation
- **CAI:** Computer-aided Instruction
- **CALL:** Computer-assisted Language Learning
- **CD:** Compact Disc
- **CMC:** Computer-mediated Communication
- **CORSUBILES :** *Corpus de Subtítulos Bilingües en Español*
- **CORSUBILIN :** *Corpus de Subtítulos Bilingües en Inglés*
- **DVD :** Digital Video Disc
- **EFL:** English as a foreign language
- **ESL:** English as a second language
- **FC:** Foreign culture
- **FL:** Foreign language
- **ICT:** Information and Communication Technologies
- **IT:** Information Technology
- **LAN:** Local Area Networks
- **L2:** Second language
- **MSN:** Microsoft's Messenger Software
- **TC:** Target culture
- **TEFL:** Teaching English as a Foreign Language
- **TL:** Target language
- **TELL:** Technology Enhanced Language Learning
- **UOC:** *Universitat Oberta de Catalunya*
- **VC:** Virtual classroom
- **VLE :** Virtual Learning Environment
- **VOIP:** Voice Over Internet Protocol
- **WWW :** World Wide Web

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**Abstract:**

This thesis deals with the topic entitled ‘Integrating Audio-visual Aids and Technology into Teaching Culture in the Literature Class: the Case of 2<sup>nd</sup> Year LMD Level at Ouargla University.’ It aims at assessing the awareness of the Algerian EFL teachers about seeking to improve their teaching materials for teaching culture in the literature class through using audio-visual aids and technology.

The present enquiry follows an experimental method. It is based on both qualitative and quantitative approaches of research. The impact of using video for teaching a literary work is experimented with: the teaching/learning situation is described from cultural sides, and the chosen work is the play of *The Room* by Harold Pinter. The research is supported by two questionnaires one for the students and the other for the teachers. The questionnaires assess their frequency and ability of using audio-visual materials and the effects of them on enhancing the learners’ ability of recognizing and understanding cultural aspects in literary texts. The chosen level of the study is 2<sup>nd</sup> year English licence at Ouargla University.

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# *General Introduction*

**General Introduction:**

Technology is becoming increasingly important in humans' professional life, and learners are using it more and more. In the light of this, training in the practical application of technology to teaching FLs is much needed at universities nowadays. Technology with the help of audio-visual aids can provide a great number of programmes originating from different cultures and different language communities, and deliver them to our homes and classes. Thus, since teaching FL is closely related to acquiring its cultural background, the unity of technology and visual materials factors can ensure a successful teaching/learning environment for such a purpose.

'Culture' has been considered as a complex concept to define. It has also been viewed as ubiquitous in the sense that it can be found in different fields of study – sociology, anthropology, education, literature, history, business, law, etc. This complexity may result from its broadness: some think that culture refers to people's behaviours, customs, beliefs, and ways of life while others relate it to the knowledge of theatre, literature, music, and art.

Language, as a means of communication, has also a close relationship with culture: each one of them reflects the other. For FL learners, learning a new language is acquiring knowledge about a new culture related to this language. However, in this process of learning, they may face more difficulties as comparison with studying their native language due to the contact with foreign and strange cultural patterns that represent that FL.

Culture is one of the aspects that a foreign literary text reflects. As a result, FL learners can learn various cultural features, thoughts, behaviours, customs, and beliefs, of other societies through these texts. However, the foreign literature class witnesses the interference of two types of different cultures (the learners' own culture and the foreign culture brought by the literary text). In this case, learners may interpret cultural aspects in a literary text (characters' actions, and language aesthetics) according to their worldview.

Many obstacles may hinder the students from enjoying novels. They generally find problems as they need to meet the clarification of the linguistic and cultural knowledge on the first stage before they can fully appreciate the text. The first problem is the limited level of linguistic competence of the students. They tend to spend a long time translating

and working on detailed comprehension. As a result, they fail to look at the work selected as a whole. Hence, they fail to enjoy it. The second problem, which is the focus of this paper, is the minimal level of cultural competence.

Every page of a text carries a cultural baggage and brings misunderstanding. The students react differently toward these problems: some consciously ignored and some unconsciously misread them. Coming into contact with works inconceivably far apart from their environment, students have to face a different set of ethical/social concerns, customs, values, and also environment.

So, ensuring successful methods of teaching culture emphasizes the teacher's role in terms of selecting the course content and also of integrating the course content with appropriate materials like pictures, graphs, models, charts, maps, radio, TV, record player, video, etc. All these materials are complementary and supplementary to the course content. They are called audio-visual aids. In the light of this, the present study treats the effects of using audio-visual materials on the learners' ability of understanding cultural messages conveyed by literary works.

Recently, the use of picture, video, and other visual aids in the FL classes has grown rapidly due to the increasing emphasis on communicative techniques. Video presentation is interesting, challenging, and stimulating to watch. Video enable the learners to see/hear how people behave in the FC by bringing into the classroom real communicative contexts. In addition, it helps to enhance comprehension and clarifies meaning by illustrating relationships in a way that is complex with words since a picture is worth thousand words. That is to say, two minutes of video can provide an hour of classroom work.

The term 'technology,' in this research, refers to the use of systems that rely on computer chips, digital applications, and networks in all of their forms. These systems are not limited to the commonly recognized desktop and laptop computers. The different electronic devices these days include an embedded computer chip of some sort (DVD players, data projectors, interactive whiteboards, etc.), mobile devices that employ a computer at their core (cell phones, and personal digital assistants [PDAs]) can occupy a central role in language teaching/learning in the coming years. Thus, this research studies the place of technology and audio-visual aids integration into the Algerian University and the degree of their use among FL teachers.

Using technology as a supplementary tool to support learning among students is a teaching strategy that continues to gain popularity today. The various forms of technology can help improve understanding of the course content. They have altered the educational landscape and have caused changes in the way courses are developed and delivered. Hence, when used appropriately, technology helps enhance various aspects of learning.

Although the Internet and computer technology are inevitable new media in education methodology, the central role in teaching still belongs to humans. The strength of the Internet lies in introducing authentic materials, software, education plans, list of exams, and literature to the world's universities and institutions. However, in addition to its commercial importance, it is seen as pedagogical tool for teaching FL and literature. Information and communication technologies (ICTs) can be widely used for TEFL.

Teachers need to bring authentic materials like maps, newspaper articles, book reviews, recipes, poems, etc. to their classrooms. All of these and even more can be found on the Internet. Just by using search engines on the web, one can access far away libraries, find the on-line magazines that cover specific topics, send messages, discuss problems, or ask for help. Consequently, new technology is not only a technical helping tool, but an educationally rich source for the teachers and their students. The web pages that offer different activities for students are considered to be very valuable as a source for different grammar exercises, comprehension reading exercises, writing of abstracts and letters, solving puzzles, vocabulary learning through various articles, translation between languages and many more.

Terms in the digital era can be a difficult task for English literature teachers, but it is a challenge that they have to face in order to keep up with the times and manage to provide motivation and necessary skills for their students. For methodologists, it is a question of dealing with electronic texts, digital literature, digital publishing and cyber-textuality.

However, online texts contain links –hypertext - to other pieces of writing, a link to the authors' e-mail address, an online dictionary defining a word used in the text, or to other articles related to the subject. These websites will have also links to other relevant sites. The World Wide Web (WWW) is tied together by these "hyperlinks" which connect related, individual websites and documents to each other. As a result, reading an online article with numerous hyperlinks will be open-ended: the reader himself/ herself will be the

one choosing which related link he/she wants to click on and which facilitates reading and comprehension.

So, the problem that this research raises is do EFL teachers, at the Algerian University, seek to improve their teaching materials for teaching culture in the literature class through depending on audio-visual aids and technology?

To tackle this problem, five questions are asked:

1. Do literature teachers use authentic materials for introducing cultural elements conveyed by literary texts and to what extent are they familiar with them?
2. Do audio-visual materials motivate and help FL learners to understand the cultural features in literary works?
3. Which techniques can the teachers follow to use audio-visual aids successfully in their literature classes and what are the students' reactions?

What can be hypothesized is that FL teachers depend only on textbooks for teaching culture through literary works and they do not improve their teaching materials. Thus, the following hypotheses can be suggested for the raised questions:

1. Some literature teachers do not use authentic materials for introducing cultural elements in literary texts and they are less familiar with technology development.
2. Audio-visual materials can provide motivation for FL learners and facilitate their ability of learning cultural features via literary works.
3. Teachers need to be eclectic in order to choose the appropriate techniques of integrating audio-visual materials effectively into their literature classes where this could be a motivational factor for a better FL acquisition.

To answer these research questions and to tackle the problematic, the present study focuses on presenting in details the different types of visual aids. In addition, it provides a wide overview about the techniques of using them appropriately depending on the teachers' objectives and the learning environment. The use of the Internet and the various technology devices in teaching FC via literature are also where we deal with the integration

of the video and the computers in the literature class as an example in the practical part of this research. More importantly, the rationale behind choosing this topic, its aims, its constraints, and the research method followed in this study are explained deeply in the following chapter.

The present study contains three chapters. The first chapter deals with the research methodology. Firstly, it explains in details the rationale behind choosing this topic and the main aims of the study. Secondly, it focuses on the research method followed in this research paper and the type/approach of it. The data collection and the chosen population are also described deeply in this chapter where the experiment in the field work and the questionnaires (for both teachers and students) are treated. Thirdly, the constraints of conducting the present research are revealed. Fourthly, the work design and the various tools and means of collecting data are tackled.

The Second chapter is a review of literature. It defines audio-visual materials, their historical development, and their types. Also, it explains their role with technology in teaching FL/FC. In addition, the chapter deals with cultural and linguistic factors in audio-visual speech processing.

It focuses on many other points. First, it shows the techniques of using audio-visual aids in the FL classroom. Second, it deals with their role in teaching drama, and the use of video in teaching literature/FCs. Third, it reviews the advantages/disadvantages of these materials. Fourth, it reveals teachers attitudes towards educational media, and provides some tips for using them appropriately after spotlighting the main constraints of their integration into the FL classroom.

It also deals with CALL/ICT definition and their historical background. It introduces technologies and Web-based resources that can be used in teaching FL. Moreover, hypermedia and language learning context is deeply explained to clarify the contributions of ICT in teaching FC/literature. Furthermore, the methods of integrating ICT, and the advantages/disadvantages of using it with its barriers are all mentioned in this chapter.

In the third chapter, the use of video in teaching the play of *The Room* by Harold Pinter has been tested where the focus was on observing the learners ability of understanding cultural features through viewing and hearing the characters actions. Moreover, the questionnaires results will be analysed, the hypotheses tested, and the

research questions answered. Furthermore, the main recommendations of integrating visual aids and ICTs are presented: they concentrate on the different methods, techniques, and activities suggested for their use effectively and successfully. These recommendations deal also with some tips that enable the teachers to consult with one another in order to appropriately exploit multiple technologies in EFL instruction.

# *Chapter One*

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## Chapter One

### Methodology of the Research

#### 1.1 Introduction:

Language, culture, and communication are bound up. As a result, if one speaks about teaching/learning FL, one finds himself/herself obliged to include culture teaching/learning in this field. Every culture contains its own social norms for communication which differ from one culture to another. So, communication problems and obstacles may appear among outsiders. For this reason, culture can be introduced in FL classrooms to treat these communication issues (Cakir, 2006: 154). In other words, foreign language learning is an integral part of cultural learning. So, learning a FL is more than mastering an object of academic study, but it is learning a means of communication-language. Thus, language learning and culture learning cannot be separated.

The agreement on the importance of including culture teaching in FL classroom has many reasons and goals. Before explaining the aims of culture teaching, let us first know the objectives of FL learning since this last is linked to culture. Scholars suggest three broad aims. First, learning FL develops communicative competence to be used when learners are engaged in real contexts. Second, it increases learners' awareness of the nature of language and language learning. Third, it develops insights into the FC and positive attitudes towards foreign people. So, neglecting culture need in the FL classroom may result from the lack of cultural awareness and ignorance of the relationship between language, culture, and communication.

Researchers insist on the necessity of introducing literature in the FL classroom. Via the teaching process, teachers aim at increasing their learners' awareness of the structure of a language at its two linguistic levels – language 'usage' and language 'use'. 'Usage' involves the knowledge of linguistic rules, whereas 'use' entails knowing how to use these rules for effective communication. In this regard, literary texts can promote the learners' knowledge of grammar, vocabulary, and syntactic rules of a language, as well as their communicative competence: using literature for this purpose is that it presents language in discourse in which the parameters of the setting and role relationship are defined. Language that illustrates a particular register or dialect is embedded within a social context. Consequently, this is a basis for determining why a particular form is used. As such, literature can play the role of developing an awareness of language use.

Exposing students to literature from other cultures is an enriching way of increasing their awareness of different values, beliefs, and social structures: reading literature in English, for example, may encourage them to become aware of the social, political, and historical events which form the background to a particular literary work. At the same time, it can provide a way of contextualising how a member of a particular society might behave or react in a specific situation. Hence, literature may enable students to gain useful and surprising perceptions about how members of a society might describe or evaluate their experiences. However, learners response to the cultural aspect of literature needs to be a critical one in the sense that the underlying cultural and ideological assumptions in literary texts are not accepted and reinforced, but they are questioned and evaluated.

In order to teach FC through teaching FL and literature, teachers need to choose appropriate methods, techniques, and materials. Audio-visual aids are considered an effective tool especially for language learning. The use of these aids in third world countries especially Algeria is not much spread. The present study aims at pointing out the importance of audio-visual aids for learning English.

Teaching student via the use of technology as a learning tool enhances their learning. It facilitates learning by giving exposure to native speakers' correct pronunciation and interesting conversations between them. In addition, the students will be able to see and hear the characters cultural behavior (eating habits, daily conversations, beliefs, and ways of thinking).

The application of the LMD system at the Algerian university may facilitate the students cultural competence since the module of computer science is included recently. So, the teachers must exploit this module to encourage the students to work in the language laboratory via using the computer and the Internet (technology devices) to create a space of direct chat with students from foreign universities (native speakers).

In order to realize the view of this research, we experimented it in real situation: the field of this research has been at the English department of Kasdi Merbah University – Ouargla with 2<sup>nd</sup> year licence students, section 2015/2016. This study has depended on testing the role video in teaching cultural features via a literary work: the chosen work is the play of *The Room* by Harold Pinter. This research has also been supported by two questionnaires, one for the students and the other for the teachers. So, in this chapter, their contents will be explained in details.

**1.2 Rationale:**

Using visual images in the FL classroom enhances language learning on one hand and increases the use of TL on the other. Audio-visual resources do not only increase the motivation of the teachers and learners; they add clarity to the topic taught and make learning more interesting. Audio-visual aids and teaching culture are closely related. teachers do not limit the teaching of culture to simply disseminating information on cultural products and practices because such an approach tends to reduce the study of culture to learning facts and figures. Rather, they advise them to try to create and design activities that encourage students to gain fuller insights into native speakers perspectives, values, and opinions associated with their products and practices. Hence, this goal can be achieved only by integrating visual materials for presenting the culture of different countries.

Hence, the choice of this topic has not been haphazard. The rationale behind it is the lack of enough research done about the use of audio-visual materials for teaching culture in the literature class. Also, most of the Algerian Universities (the syllabus of teaching FL) do not adapt to technology development at the level of renewing teaching materials or the syllabus itself that needs to contain a great part where these materials must be used. So, the learners inability of recognising and understanding cultural elements in the literary texts may result from their lack of cultural awareness and competence.

The absence of this factor may raise cultural clash between them and the foreign cultural behaviours of the characters. For example, the learners may refuse the characters' religious practices that are different from their own religion. In this case, the ignorance of the cultural aspects of a foreign society, represented in the text, can slow their understanding of the literary work. Hence, this study will spotlight the teachers contributions at the level of coping and being familiar with technology progress and teaching materials choice in order to reduce this problem effects on the Algerian students of English language.

Among the various goals of language and culture pedagogy is the development of learners' cultural competence and awareness in order to be active in various social and cultural contexts. Its role is to produce a competent intercultural speaker who is able to mediate between various languages and various cultural contexts. It is the development of a general awareness of cultural differences by the speaker to be able to adapt in foreign

cultural situations. In other words, it is the capacity of behaving adequately and flexibly regarding the expectations of the communication partner from other cultures. Hence, it contains the ability to deal with and to be sensitive to differences in how other cultures do things. The goals of increasing the learners intercultural competence include understanding foreigners, tolerance, and critical distance towards one's own cultural experiences.

When saying cultural competence, the communicative one takes place in the area of discussion: developing the individuals intercultural ability involves strengthening their communicative skills. Van Ek (1987) introduced a model for communicative competence that incorporates a sociocultural component among other five subcompetences: linguistic competence, sociolinguistic competence, discourse competence, strategic competence, and social competence. In the linguistic competence, teachers seek the learners ability to produce and interpret meaningful utterances which are formed in accordance with the rules of the language concerned and bear their conventional meaning. In the sociolinguistic competence, attempts are made to raise the learners awareness of ways in which the choice of language forms– manners of expression – is determined by such conditions as setting, relationship between communication partners, communicative intention, etc. The discourse competence means the ability to use appropriate strategies in the construction and interpretation of texts, particularly those formed by stringing sentences together.

The strategic competence is the ability to use verbal and non-verbal communication strategies to compensate for gaps in the language user's knowledge of the code or for breakdown in communication. The sociocultural competence refers to the awareness of the sociocultural context in which the language concerned is used by native speakers and of ways in which this context affects the choice and the communicative effect of particular language forms. The last sub-competence in this model deals with the ability to use social strategies appropriate to the speaker's communicative goals. Concerning the penultimate sub-competence, he claims that using a particular language implies using a reference frame that is partly determined by the sociocultural context in which that language is used by native speakers. So, the use of that language competently depends on familiarity with that sociocultural context (Risager, 2007: 77).

Intercultural competence includes four aspects for Byram and Zarate (1994): *savoir-être* (attitudes and values) is the capacity to relinquish attitudes towards and perceptions of otherness and the cognitive ability to establish and maintain a relationship between C1 and

FC; *savoir-apprendre* (the ability to learn) includes the ability to insure an interpretive system to gain insight into unknown cultural meanings, beliefs, and practices, either in a familiar or in a new language and culture; *savoirs* (knowledge) refers to the system of cultural references that structures the implicit and explicit knowledge acquired in the course of linguistic and cultural learning, and which satisfies the specific needs of the learner in his/her interaction with speakers of the FL; and *savoir-faire* (knowing how) means the capacity to integrate *savoir-être*, *savoir-apprendre*, and *savoirs* in situations of bicultural contact (between the culture of the learner and that of the TL) (ibid: 114-15).

So, the four aspects can produce a learner who is able to collect and to develop cultural knowledge or stock in order to be able to act in appropriate way in foreign cultural contexts. In the light of this, FL teachers need to be eclectic in choosing their teaching materials that depend on technology and visual instruction.

### 1.3 Aims of the Study:

The present study covers many aims. Firstly, it tries to raise FL teachers/learners awareness of the importance of teaching/learning culture in the FL class and improving the various teaching materials for this purpose. Secondly, it aims at testing the frequency and the ability of teachers use of audio-visual materials for teaching culture. Thirdly, the present enquiry highlights the role of technology in teaching culture in the literature class.

Fourth, studying the various techniques and ways of using audio-visual materials in teaching culture is also one of the objectives of this research. Fifth, the present study aims at explaining the need to include audio-visual aids in teaching FL and literature syllabus, and to devote enough time for their use over the annual curriculum. Sixth, this study aims at clarifying the main aspects of ICTs with its specific terms that teachers may ignore since they need the help of experts in computer science to make them familiar with the progress of this domain.

Finally, it is needed to highlight the importance of twining the use of both audio-visual materials and ICTs in the FL room especially in the literature class. In other words, the students can have live chat with native speakers via e-mail and the Internet. Therefore, they can get background on the speakers social and cultural behaviour. In addition, films and videos on literary works enable the learners to see/hear the characters cultural aspects as their eating habits, costumes, buildings, beliefs, and ways of life.

Hence, this study focuses also on raising the teachers awareness about designing a cultural syllabus with technology visual aids integration. The cultural syllabus can be defined and classified according to different categories, such as, topics, topic areas, and elements of culture. So, designing a cultural syllabus depends on compiling a list of topics that meet the interests of the students. Some scholars suggest a list topics which includes, for example, greetings, patterns of politeness, verbal taboos, festivals, folklore, music, medicine, hobbies, learning in school, meals, sports, and careers, etc. Here, the learners' age and needs have to be considered.

Another list is based on anthropological perspective of culture: the students can add topics with which they want to become familiar. They include family, home, money, religion, holidays, clothes, good manners, and non-verbal communication. This latter is considered as important to teach when students anticipate having direct contacts with speakers of the FC. The discussion of these topics can be through comparing similarities and differences of the students' own and the TC.

Other scholars suggest a list that consists of topics as food, customs, the legal and judicial system, holidays, housing and gardens, social attitudes, and forms of political expression.

Chosen topics can be grouped into areas or categories: everyday living (e.g. food and drink, holidays and working practices); living conditions (e.g. housing conditions); interpersonal relations (e.g. class structure, family structures, and relations between generations); values, beliefs, and attitudes (e.g. social class, wealth, regional cultures, minorities, and arts); body language and social conventions (punctuality, dress, and behavioural and conversational conventions); and ritual behaviour (e.g. birth, marriage, and death).

Stern (1992) suggests six categories that cover places, individual persons and way of life, people and society in general, history, institutions, and, finally, art, music and literature. He states that a learner needs to have '*some sense of physical location to which to relate the target language*' (Stern, 1992, quoted in Saluveer, 2004: 25). Thus, he sees that teachers have to make a choice of a particular country or region where the TL is spoken.

For him, the second area, individual persons and way of life, both familiarises the learners with customs of the target community and helps them to explore beliefs, thoughts, and attitudes of its individuals. He adds that the third category enables them to identify significant groups indicating social, professional, economic, and age differences. In this regard, he believes that learners need to get background about how native speakers view their society and the relations in it (Saluveer, 2004: 25-26). Through learning about the history of a particular country, learners can get information about its historical developments, historically significant symbols, historical personalities, and critical issues of past and present.

By institutions, he means the systems of government, education, social welfare, economic institutions, political parties, and the media. According to him, learners' knowledge of these institutions needs to be compared with that of their own country. Concerning arts and other achievements, he claims that the students need to be familiar with them in the sense that these are common knowledge in the speech community and form what he calls 'common literacy'. He also insists on the values that these works of art convey (ibid: 26).

Moran (2001) distinguishes five dimensions of culture: products, practices, perspectives, communities, and people. By products, he refers to all artefacts produced by the members of a culture. They can be either tangible (tools, buildings, and written documents) or intangible (oral and written language, music, and various institutions). Practices, verbal and non-verbal, cover language and other forms of communication. Perspectives are related to beliefs, values, attitudes, and people worldview. Communities include social contexts in which practices occur. They range from broad contexts (for example, national culture, language, gender, and class) to narrow ones (for instance, local political parties, sports clubs, and family). The last category, people, represents individuals who embody the culture in unique ways (ibid: 28).

From what mentioned above, recognising cultural topics contributes to the design of a clearly identified syllabus and can help teachers to provide cultural information in a more systematic way than it has often been done in FL classes. In addition, the use of audio-visual materials and being familiar with technology development can enhance the learners ability of understanding cultural differences among communities.

#### **1.4 The Research Method:**

To answer the research questions and to tackle the problematic, the present enquiry follows an experimental method. It is based on both qualitative and quantitative approaches of research. First of all, we introduced the different types of audio-visual aids and their progress over ages due to technology development.

Second, we presented information about the term ‘culture’ and its relationship with language, FL teaching/learning, and the literature class. Third, we highlighted the different methods, techniques, difficulties, and challenges of using audio-visual materials when teaching FL in general and literature as a specific case. Fourth, we experimented with the impact of using video for teaching a literary work: we described the teaching/learning situation depending on cultural features, and the chosen work is the play of *The Room* by Harold Pinter.

The selection of this work was not haphazard since it contains various cultural features that the students can discover: the characters’ inner and external struggles reflect the nature of the social/cultural characteristics of the working-class group in the 20<sup>th</sup> century. To be clear, even the characters silence and monologue can interpret their cultural behaviour.

Finally, a questionnaire was administered to both the teachers and the learners to assess their frequency and ability of using audio-visual materials and the effects of them on enhancing the learners’ ability of recognizing and understanding cultural aspects in literary texts.

#### **1.5 Population and Data Collection:**

The chosen level of the study is 2<sup>nd</sup> year licence at Ouargla University. The choice of this level has two reasons: (1) at 1<sup>st</sup> year level, literature courses represent an introduction to literary texts without a deep concentration on analysing stories while this is not the case at 2<sup>nd</sup> year. (2) The module of “theatre” is taught at 3<sup>rd</sup> year level, and the students might have a background on cultural issues in foreign plays, especially that theatre is considered as the main source of social/cultural features. Consequently, the results of our experiment would not be reliable since we were obliged to have a sample of novice students that needed to be trained with foreign cultural models.

Besides attending sessions, the thesis was supported by questionnaires for both the learners and the teachers. The learners' questionnaire was administered to the students of Ouargla University (the same 2<sup>nd</sup> year students with whom the experiment was realized). It was designed to evaluate the role of their visual/aural senses in learning FLs. Also, it deals with the frequency of using audio-visual material themselves outside the classroom or with their teachers inside it.

The teachers were also tested via their questionnaire which focuses on checking their habit of depending on audio-visual aids to teach FL and cultural issues in the literature class. The questionnaire copies were given to literature teachers from different Algerian Universities – Ouargla, Algiers, Batna, Biskra, and Ghardaia. This variation resulted from the intention of reaching acceptable number of the teachers that could ensure reliable results. However, this was not an easy task to do because of more efforts needed to move from one university to another and to convince the teachers to give back the copies, especially with the belief of some of them that answering the questionnaire is a matter of time and effort consumption.

## **1.6 Field Work:**

This section deals with the experiment we prepared as a practical part of this research. As mentioned earlier, it was done at the University of Ouargla with 2<sup>nd</sup> year licence students where a lesson of literature was presented with the focus on teaching cultural features via multiple technologies.

### **1.6.1 A Lesson Sample with the Integration of Video/ICTs into Teaching Theatre:**

*The Room* is Harold Pinter's first play, written and first produced in 1957. It is his earliest example of "comedy of menace." this last represents a plot featuring reversals and surprises that can be both funny and emotionally moving; and an unconventional ending that leaves at least some questions unresolved. The play includes contradictory and ambiguous characterizations in a form of a comic and menacing mood of mid-twentieth-century English tragicomedy. The playwright deals with the working-class characters and their miserable situation resulting from the authority of the high-class members.

Pinter has confirmed that his visit, in the summer of 1955, to the "broken-down room" of Quentin Crisp, located in Chelsea's Beaufort Street (now renovated and part of a "smart building"), inspired his writing *The Room*, "set in 'a snug, stuffy rather down-at-

heel bedsit with a gas fire and cooking facilities!'” The bedsit is located in an equally rundown rooming house which, like that of Pinter's next play, *The Birthday Party*, becomes the scene of a visitation by apparent strangers. Though the single-dwelling two-story house in the later play is in an unidentified "seaside town", and it is purportedly a bed and breakfast-type rooming house run by a childless middle-aged married couple, the building in which Rose and Bert Hudd inhabit their "room" is a multi-dwelling rooming house of more than two stories, and, while Rose accepts being addressed as "Mrs. Hudd", Bert Hudd and she may not actually be legally married to each other, which may be a factor leading to her defensiveness throughout the play.

Hence, this play contains different moving scenes interpreted by the characters' fear, instability, doubt, voice, silence, dialogue, monologue, diction, etc. Hence, these various feelings are realized by their social and cultural behavior –related to the working-class– expressed via their daily language, costumes, food, buildings shape, the setting, etc. All these theatrical situations need the support of audio-visual materials to be well-presented and to raise the learners' cultural consciousness about the characters' foreign habits.

So, we will follow the ways in which the literature teacher can introduce cultural subjects to his/her learners through audio-visual aids. The students reactions in this case also will be studied: the focus here will be on their cultural awareness that may be raised after the use of these materials. To do this, we presented a lesson sample about *The Room* in a form of both the traditional class and the one with video and computer integration.

#### **1.6.1.1 The Pre-Class Tasks:**

After asking for permission and ensuring the agreement of the literature teacher of 2nd year licence, section 2015/2016, at the English department of Kasdi Merbah University –Ouargla, to conduct my research there, the researcher first of all met a group of the students as a first contact to know them and to pave the way to my study. The whole section contains 180 students divided into 04 groups where each group contains about 45 students.

However, the group was chosen randomly, and it includes officially only 35 students due to the administrative procedures where some of them moved to another group, and others stopped studying temporary for all that year. Then, the researcher discussed with

them the topic of literary genres where I focused on “theatre” and its general characteristics.

Also, we tried and focused on raising their cultural awareness about any foreign literary works since the majority of learners ignore this point when analyzing stories. In other words, they need to have a background about the cultural features that appear in literary texts (e.g., characters’ attitudes and beliefs, eating habits, clothes styles, religious rituals, houses furniture and style, etc.) so as not to be an obstacle for them to easily analyze and understand the literary discourse. After that, I asked them to read the play, *The Room* by Harold Pinter, carefully and more than once at home. Finally, I asked them to prepare literary analysis of the play, focusing on the author’s language, the era, the themes, characterization, setting, and the cultural aspects in the play.

#### **1.6.1.2 The Class Tasks:**

The lesson was divided into two different parts distributed on two sessions. In the first session, I focused on presenting the play analysis theoretically without implementing any kind of audio-visual materials, or the Internet/computers. It was presented in a traditional class that contains only the BB. The first phase of the class tasks was the warming-up. Its aim was to involve the students in the lesson by generating their responses. That is to say, we tried to create connection between the learners’ literary background and the new lesson.

The second phase dealt with the play contents analysis; it was in a form of class discussion between me and the students about the questions the researcher asked them to answer at home (the author’s language, the era, the themes, characterization, setting, and the cultural aspects in the play).

In the second and the third sessions, we presented the lesson in the media library where each student had the opportunity of working on individual computer. First, we showed them the video of the play using the overhead projector and computer. Second, we asked them to use the Internet to search about the author’s biography, and the historical background of Britain in the 20th century. Third, we showed them a video about this era and its social circumstances as eating habits, clothes style, buildings forms, language forms, and social classes.

Fourth, the researcher asked each student to create his/her own e-mail account as we did also. Fifth, we introduced for them a list of the same questions asked in the previous traditional class to be answered and sent to my e-mail via their own ones. Finally, oral discussion was raised about the previous questions. The table below shows the list of questions I gave them:

<b>Question</b>	<b>Suggested Answers</b>	<b>The students answers in the 1<sup>st</sup> session (the traditional class)</b>	<b>The students answers in the 2<sup>nd</sup>/3<sup>rd</sup> sessions (in the media library)</b>	<b>Comments</b>
Explain Pinter's way of symbolizing the oppression of his working-class characters?				
What are the author's techniques of expressing comedy of menace in his play?				
What is the purpose behind the author's intensive use of phrasal verbs (language analysis)?				
Analyze Pinter's language structure to express contradiction among the characters.				
Suggest examples about the cultural features in the play.				
Compare between these foreign cultural aspects and your own culture.				

Table.1.1: Questions about *the Room*

### 1.6.1.3 The Post-Class Tasks:

As homework, the researcher asked the students to choose a free literary work, to read it, and to watch its video at home. In addition, they were asked to use their computer and the Internet to check any information related to that literary work in order to provide a full analysis about it and to send it via e-mails. Later, a feedback was ensured where I sent them the correction through e-mail also to be discussed in the classroom.

### 1.7 Description and Administration of the Students' Questionnaire:

The students' questionnaire aims at evaluating the role of their visual/aural senses in learning FLs. It also deals with the frequency of using audio-visual material themselves outside the classroom or with their teachers inside it.

The questionnaire is divided into three sections. In the first section, although the questionnaire is anonymous, the respondents were asked to provide some information about their gender and age. The second section contains thirteen questions. It is designed to assess the students' background about audio-visual materials, and their familiarity with these sources for learning FL. This evaluation comes after testing implicitly their ability of activating their visualization competence when learning new concepts.

The third part deals with the relationship between the students and technology in the classroom. It includes seven questions which focus on the use of audio-visual materials by their teachers in teaching FL, especially in the literature one, as well as the students dependence on them for analyzing different literary texts.

The questionnaire was administered to 2nd year Licence students at the University of Ourgl. Their official number according to the attendance sheet designed for teachers' needs, obtained from the administration of the department of English, is 180 students officially enrolled for the academic year 2015-2016. 100 copies of the questionnaire were distributed, but only 90 of them were given back, where no copy was left empty.

### 1.8 Description and Administration of the Teachers' Questionnaire:

The teachers' questionnaire also contains three parts. The first section includes three items designed to obtain information about the teachers' gender, degree, and teaching

experience. The second part deals with eight questions that check their view about the importance of audio-visual materials for motivating the students for learning FL/FC, and to assess their frequency of using them in the classroom. In addition, this section is concerned with the difficulties that the teachers face when integrating those materials into the FL classroom.

In the third section, there are ten questions. This section evaluates the informants interest in using visual materials for teaching FCs and literature.

The questionnaire was administered to forty teachers of literature from different universities – Ouargla, Algiers, Batna, Biskra, and Ghardaia. However, only thirty-five of them gave back the copies. All the thirty-five copies were filled.

### **1.9 The Study Limitations:**

Among the constraints and the difficulties we faced to conduct this research is the lack of a specific language laboratory at the department of English where it exists only at the French one and it was difficult to consult with the teachers there in order to exploit it for our experiment since the laboratory had been most of the time occupied with the French students. Consequently, the experiment was carried out at the department of Economy. Also, as mentioned earlier, it needed much effort to ensure enough number of teachers to answer the questionnaire. Furthermore, it was not an easy task to deal with the third chapter that focuses on the use of the Internet, the computers, and the different technology devices in teaching FC because it really needs an expert in the domain of computer science in order to cover all the main sides of this research part. To be clear, it was a complex mission to understand and to deal deeply with the specific terms related to computer science and to apply them to the field of TEFL.

### **1.10 Structure of the Research:**

This research paper is divided into three chapters. The first chapter is about the research methodology. It reveals in details the rationale behind choosing this topic and the main aims of the study. Also, it deals with the research method followed in this research paper and the type/approach of it. The data collection and the chosen population are also described deeply in this chapter where the experiment in the field work and the questionnaires (for both teachers and students) are treated. In addition, the constraints of

conducting the present research are explained. Moreover, the chapter tackles the work design and the various tools and means of collecting data.

In the second chapter audio-visual materials, their historical development, and their types are defined. Their role with technology in teaching FL/FC is also clarified. In addition, the chapter deals with cultural and linguistic factors in audio-visual speech processing. Concerning the types of audio-visual aids, it is divided into three sections: visual Aids (deals with non-projected aids as blackboard, flannel-boards and magnetic boards, pictures, flashcards, objects and models, specimen and mock-ups, puppets, charts and posters; projected aids like silent motion pictures, overhead projector, slides and filmstrips); aural aids (record player and audio); and audio-visual aids (TV and video). The chapter also focuses on language Laboratories.

Many points are dealt with in this chapter also. Firstly, it shows the techniques of using audio-visual aids in the FL classroom: here, the techniques are presented in separate sections that are related to visual, aural, and audio-visual materials. The focus is also on the different positions of TV and microphone in the classroom with the participation of the learners and the teacher. Secondly, it deals with their role in teaching drama, and the use of video in teaching literature/FCs. Thirdly, it reviews the advantages/disadvantages of these materials. Finally, teachers attitudes towards educational media are tested, and some tips for using them appropriately are provided with spotlighting the main constraints of their integration into the FL classroom.

It also defines CALL/ICT and their historical background. It also clarifies the role of technologies and Web-based resources in teaching FL. Moreover, hypermedia and language learning context is deeply explained to clarify the contributions of ICT in teaching FC/literature. Furthermore, the methods of integrating ICT and the advantages/disadvantages of using it with its barriers are all mentioned in this chapter. Moreover, the focus is also on the terms of “dual coding and Hypermedia” and hypermedia as an instructional tool. Resources and Software for AVT are also mentioned in order to show the role of the computer and software programs in the field of translation and FL acquisition. This chapter also explains deeply the practical ways of integrating ICTs as when the students have access to a word processor, access to a computer, e-mail chat, blogs, wikis, and podcasts. Furthermore, it shed light on how the teachers can prepare their tools to tutor in the language laboratory room.

The use of video in teaching the play of *The Room* by Harold Pinter has been tested in the third chapter: it deals with observing the learners ability of understanding cultural features through viewing and hearing the characters actions. Moreover, the questionnaires results are analysed, the hypotheses tested, and the research questions answered. Furthermore, the main recommendations of integrating visual aids and ICTs are presented. Here, they contain the different methods, techniques, and activities suggested for their use effectively and successfully. They focus also on some tips that guide the teachers to consult with one another in order to appropriately exploit multiple technologies in the FL room. More importantly, this chapter provides a well-designed lesson plan that contains the combination of visual materials with ICTs in teaching literary works.

### **1.11 Conclusion:**

Graphics, illustrations, pictures, and video can be used to serve as a helpful tool in facilitating students' understanding of literary concepts occurred in texts. In other words, sound, light, and colour in visual tools can stimulate the learners' understanding of the texts. Moreover, the use of films helps students to visualize clearly the literary theory and cultural aspects found in the texts.

The use of visual aids in teaching literature creates strong engagement between students and texts. Pictures, videos, and projectors encourage students to read texts with interest, which make it easier for them to understand the abstract ideas in the texts. Thus, inserting visual materials in teaching enables authentic communication between students and literary texts. Also, voice clips integration into teaching poems is vital because it can help students to understand the meaning and the message of the poems effectively: the insertion of animation of texts and graphics in the web-based multimedia as a tool to teach literature increases students' interest in learning and reading literary texts.

Sound, light and color, as characteristics of visual aids, can trigger and stimulate students' understanding of the texts. Besides, films help students to visualize clearly the literary theory and cultural aspects found in the text.

Drama teachers should show a live performance of a play to go along with a reading in order to show how the viewing of a play compares to a reading, and the English teacher can use film to show how a novel was adapted from page to screen and thus giving a visual flavor to the text. Students respond better to the film as a visual text, especially when

teachers use contemporary films from the popular culture. Film can also add visual context for students who are unfamiliar with the terms used in classical literature, which helps make understanding the story easier for them.

Video motivates learners, brings the real world into the classroom, contextualizes language naturally and enables learners to experience authentic language in a controlled environment. Video can give students realistic models to imitate for role-play, and they can increase awareness of other cultures by teaching appropriateness and suitability. Hence, FL students, as non-native speakers of the TL, rely more heavily on visual clues to support their understanding, and video is suitable medium for helping them to interpret these cultural elements effectively.

Hence, ensuring a successful teaching of culture involves bringing together a range of sources which include textbooks, surveys, histories, interviews, biographies, photos, maps, adverts, television programmes, music, songs, films, literature, and the internet. EFL textbooks are expected to reflect a range of cultural contexts and include intercultural elements. They are also used to raise learners' awareness of cultural phenomena and enable them to communicate effectively and appropriately in communicative contexts. However, researchers see that, in most textbooks, the focus is still on developing the four language skills (listening, speaking, reading, and writing) while cultural notes are given as a background or supplementary information. So, culture has been dealt with superficially in textbooks.

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## Chapter two

### Review of Literature

#### 2.1 Introduction:

Recently, audio-visual aids have been considered among the most effective tools of transmitting ideas and experiences in the FL classroom. Illustrations in books and in wall charts were utilized, generations ago, by teachers to present human activities and socio-cultural environments. Pictures, both singly and in series, were also used to teach the meaning of structural items and patterns. The purpose behind this is to facilitate conveying meaning as an alternative to restoring translation, definition, and description via relating FL learning to context and via establishing a direct association between language and image. Hence, technology has provided education with useful aids that can serve to enhance the teaching/learning process. Television, radio, video systems, recorded tapes, overhead projectors, and other teaching materials encourage the learners to take part in the learning situation.

Language, as a means of communication, has a close relationship with culture: researchers believe that each one of them reflects the other. Hence, for FL learners, learning a new language is acquiring knowledge about a new culture related to this language. Culture is one of the aspects that a foreign literary text reflects. As a result, FL learners can learn various cultural features, thoughts, behaviour, customs, and beliefs, of other societies through these texts. In this regard, audio-visual aids have also a strong position in the relationship between culture, language, and literature. That is to say, through live listening and vision, they play an effective role in teaching FL vocabulary, grammar, and pronunciation as they enable the learners to discover the FC related to this language via their direct contact with the context. In addition, the different literary elements, among them culture, related to the text can be clearly transmitted with the presence of these teaching aids.

#### 2.2 Audio-visual Aids: Definition and Historical Background:

“Audio-visual aids,” “audio-visual material,” “interactive media,” “audio-visual media,” “communication technology,” “educational” or “instructive media,” “multimedia facilities,” “multimedia technology,” and “audiovisual instruction” are terms related to the use of audio-visual materials in teaching FL. The terms differ, but they mean the same thing. Janssen (1969), for example, sees that “teaching technology” is technical-scientific

applications to teaching with a view to the aim and structure of teaching. This application fits the combination of the scientific rules and conclusions about teaching (the didactic) and of the technical use of the apparatus to the desired aim of teaching (Van Zyl, 1977: 69). “Audio-visual aids” are the most modern or the most recently used of these methods (films, filmstrips, radio and television) (Lestage, 1959: 01).

Audio-visual materials can also be defined as those, which help in completing the triangular process of learning, i.e. motivation, classification and stimulation: because of them, the learning process may be encouraged or carried on through the sense of hearing, or sense of sight. (Good, date unknown, in Selvi, 2007: 02). So, they represent any device, which can be used to make the learning experience more concentrate, more realistic, and more dynamic (Kinder, date unknown, in *ibid*). According to De Kieffer (1965), audio-visual aids refer to “*Experiences and devices used in a teaching situation which employ the use of sight and/or sound.*” (Quoted in Cable, 1975: 06).

In the widest sense of the term, audio-visual techniques include everything used in teaching except the textbook. There is first, the real experience of the child, which may appeal to all five senses. Then, there is the contrived experience— models, objects, exhibits, pictures, charts, etc. – which is largely used in school. In this category might be included demonstrations in the classroom and tips outside of school. In a more limited sense, however, one can think of “audio-visual” as designating those devices, techniques, and materials which appeal directly to the ear and eye of the learner. The simpler ones, in everyday use in the classroom, consist of pictures, charts, diagrams, and maps. The more elaborate ones are the phonograph record, radio, the tape recorder, the motion picture, various types of films, and television. Different combinations of the mechanical devices in one unit constitute the laboratory (Huebener, 1965: 132-33).

However, some scholars use the term “media” as a synonym to “audio-visual aids.” De Cecco (1968), for example, refers to “media” as “*The electro-mechanical devices which act as middle conditions between the student and what he is to learn.*” (Van Zyl, 1977: 68). In other words, a “medium” is any means used or presented by a teacher to function in the teaching situation in connection with reaching a particular teaching aim (De Corte, *et al.*, 1974, in *ibid*). It is any person, material, or event that creates circumstances that put the pupils in a position to acquire knowledge, skills and dispositions (Gerlach and Ely, 1971, in *ibid*). Some scholars prefer to use the term

“scientific aids to learning” to refer to a more expressive one to combine visual aids to auditory aids.

The belief that audio-visual aids are recently used is wrong since they are far older. They correspond to old men materialization of their thoughts in the form of graphic or sonorous images or to give their thoughts a concrete frame of reference. The famous example in this regard is Plato who sought to set the scenery of his dialogues, and he used concrete words and concrete comparisons (for example, the cave) as interpretations for his most abstract ideas (Lestage, 1959: 01).

John Amos Comenius (1592-1670) was the first educator who appreciated the importance of visual aids in teaching. He put many of the basic principles and practices of teaching have been used nowadays. For instance, in his *Great Didactic* (1632), he developed his educational theories, he recommends among other things attractive classrooms, maximum sense appeal, and valuable textbooks. He published a book entitled *Orbis Pictus* (the world of sense objects) which contained about 150 pictures on aspects of everyday life. The book is considered to be the first illustrated textbook for children education. It gained wide publicity and was used in childhood education centers all over the world. This book, which has been used up to modern times, includes ideas which are still effective in the construction of schoolbooks and the teaching of FL.

Comenius suggested three other important principles for effective language learning: (1) the foreign language (Latin) was to be taught as a living tongue; (2) the vocabulary was to consist of everyday words and expressions to make the child acquainted with natural phenomena, daily life, and occupations; and (3) the text in the FL and the vernacular translation were placed side by side. The last method has gained a wide spread over the world again. Latin, which was the all-important language of the times, was learned through the vernacular; thus, sentences were arranged in parallel columns. Numbers placed beside given words and expressions referred to objects, persons, and actions with the corresponding numbers in a woodcut at the top of the page. The *Orbis Pictus* was the first illustrated book. The pictures were interesting and at the same time they served directly a serious pedagogic purpose. Again, in his *Janua Linguarum Reserata* (Gate of Language Unlocked), the author outlined the ideas and theories which were put into practice in the *Orbis Pictus*. Environmental vocabulary is the important basic principle underlying his books and procedures: the learner needs to see objects, persons, and activities immediately around him/her. Hence, He focuses here

on the visual learning and the teacher was the only auditory medium available (Huebener, 1967: 01).

Comenius ideas in the field of didactic have been highly practiced; among them are those related to audio-visual methods and which include the following: (a) Education should be adapted to the age and capacity of the child; (b) graduated series of textbooks and illustrative material are absolute essentials for effective teaching; (c) fatigue should be avoided; (d) class instruction is preferable to individual teaching; (d) printed books should be used instead of copied materials; (e) all subjects should be illustrated pictorially, if possible; (e) actual objects and things should be studied first; (f) examples should come before rules; (g) the minds of pupils should be prepared for new subject matter; (h) a pleasant atmosphere should prevail in the classroom (ibid: 01-02).

In addition to Comenius, a Dutch humanist, theologian, and writer Desiderius Erasmus (1466-1536) discouraged memorization as techniques of learning and advocated that children should learn through the aid of pictures or other visuals. Also, Rousseau (1712-1778) and other educators stressed the need of pictures and other play materials. Rousseau condemned the use of words by teacher and he stressed ‘things’. He believes that the teaching process must be directed to the learner’s natural curiosity. Pestalozzi (1756-1827) put Rousseau’s theory into action in his ‘object method’. He based instruction on sense perception (ibid).

Back to Lestage (1959) belief, the need for the use of concrete examples has developed through a complex process. At first, graphic representation was probably only a way to enable man to capture fleeting thoughts and the sole way of transmitting them, compared to oral transmission which was subject to rapid distortion. The invention of writing at that time can be considered as the equivalent of visual aid at its origin. One can study, for example, in the light of Mayan writing –of the Codex Troano<sup>1</sup>– how man progressed from the talking image to the letter. So, ‘illustrations’ were looked upon at first, at least by the most educated persons, as a minor complement to thought. The entire history of publishing until the end of the 18<sup>th</sup> century confirms this (Lestage, 1959: 01).

The term ‘visual education’ was used as early as 1926 by Nelson I Green. Asliby (1967) identified four revolutions in education: education from home to school, written words as tool of education, invention of printing and use of books, and lastly the fourth revolution in the use of electronic media – radio, television, tape recorder and computer in education (opcit: 02). Although the domain of applied science witnessed a rapid

progress during the last centuries, the use of mechanical devices was so late in reaching the FL classroom. The market has been full of FL records as comparison to the past when there was little available in this field. In addition, what was available was directed to the adult self-learner who listened to the records at home. There were no records intended for pupils learning a language in the classroom. Later, the phonograph<sup>2</sup> was invented by Edison in 1877, and the human voice was recorded at last. However, the use of phonograph records for teaching FL was not really widespread until the Army Specialized Training Program was set up.

The use of modern methods and technical media in advanced stages is the main concern of all European language teaching programs, and the French productions are the leaders in this field. The composition of the visual units and the stepped-up procedure used in their series contain a high degree of cultural actuality and high pedagogical value in their application. To realize this, Cloud (date unknown) followed the following steps: (1) *écouter comprendre; compréhension orale*; (2) *parler– expression orale*; (3) *transcrire Compréhension écrite*; (4) *lecture, écrite (rédiger)– expression écrite* (Bauer1, date unknown: 203) the French method developed a technique which is excellent for the highly skilled visually minded teacher: it combines listening, speaking skills to provide a better comprehension of FL. On the other hand, the American methodology has developed a highly organized oral drill system and structural build-up. The British school tried to find a synthesis between the two systems. Corder (1962) also sought to develop an improved theory and practice of well segmented and sequenced pictorial units which are correlated with audio-lingual units.

The scholars' emphasis on learning to speak a FL has led to the wide use of mechanical devices for recording and producing sound. Depending on such aids has affected the teaching methods and the way of thinking about the nature of language itself. The following points clarify this view in details. First, language is essentially speech, and speech is basically communication by sounds. Second, sounds made by the voice are far more complex and go far beyond the symbols of the international phonetic alphabet. There are many delicate nuances and inflections, grunts and puffs, which occur in daily speech but are not represented by any graphic symbol. Third, the graphic symbol is inadequate to record the complete and rich pattern of human speech. Letters cannot represent the various shadings of sounds. These must be learned by imitation: the latter can't be ensured only by audio aids. Fourth, the best model to imitate is the native speaker or someone with a near-native accent. Fifth, speaking a language is considered as

a skill, and a skill is acquired by much repetition because it is primarily a neuromuscular process. Sixth, the traditional classroom opportunity for practice of a FL is very inadequate. Seventh, orthophonic devices and the language laboratory provide adequate facilities for practice (Huebener, 1967: 01-02).

In France, *the Très riches heures du duc de Berry*<sup>3</sup> is a real example about the importance of ‘illustration’ in any work: xylographic images preceded the printing press in the 20<sup>th</sup> century and it was the first illustrated book by nearly a century. The great success of the images of “Epinal” in books spread in France and they were a popular manifestation in that society where illiterates continued to be in a majority and where images went with oral literature. Films, radio, and television, considered as educational instruments, have merely developed— at a rapid rate.

### 2.3 Types of Audio-visual Aids:

Audio-visual aids are classified into various forms. Some believe that they are broadly of two types; some state of three types; however, others state of four or five kinds. The classification, for example, can be based on the learners’ sense organs that are influenced by the aids (*audio, visual, and audiovisual* materials), or on keeping the media or medium in mind (*print and non-print* materials). So, an aid that influences the learners’ auditory sense (sense related to listening or hearing) is called an *audio aid*. Such aids are the record player or the gramophone, the radio (programmes), etc. In *visual aids*, the learners’ sight sense is involved. They include the black-board, the bulletin board, pictures, charts, photographs, posters, maps, the globe, models, specimens, textbooks, silent motion pictures, etc. The third category of aids is *audio-visual*. In these aids, both the listening (ears) and viewing (eyes) senses are involved. Such aids are television (programmes), video (films), motion pictures, computers (computer-assisted instruction), etc. However, Aids or materials highly dominated by printing are called “the print medium.” The most appropriate example of it is the textbook or supplementary readers. The message of the writer reaches the reader through the medium of print. All materials other than textbooks or supplementary readers come under *non-print media*. TV, video films, charts, pictures, graphs, etc. are the non-print material. Each type of these audiovisual aids will be explained as follows.

### 2.3.1 Visual Aids:

These materials depend on the visual sense. Students can use their eyes to identify the FL various items.

#### 2.3.1.1 Non-projected Aids:

Visual aids can also be classified into projected and non-projected ones.

##### 2.3.1.1.1 Blackboard:<sup>4</sup>

The most commonly available aid in the classroom situation is the blackboard. Now, since boards are available in many colours, such as green, white, etc., they can be called 'chalk-boards'. These can be used for writing words and summaries or drawing pictures, diagrams, maps, etc. They can be used again and again, as they can be easily cleaned with a duster. Given the ordinary arrangement of space in the classroom, the blackboard has normally been related to the 'teacher-centered'<sup>5</sup> tradition: the teacher, in front of the BB, standing opposite the students, who are facing the blackboard as a reference. Furthermore, given that it is important for a teacher to be able to work with "minimal resources" and that the blackboard is, perhaps, the minimum resource available for all kinds of language teachers, it is important to learn how to use it and, even in that constrained situation, be creative. Control of the resources and materials available is a mark of professional quality (Trujillo *et al.*, date unknown: 03).

However, the BB is not, in itself, an item of visual material because an empty BB conveys no message at all. Rather is it a piece of apparatus, which in the hands of the teacher, can be made to convey a visual message. It is a vehicle for his/her instructions and for the information and illustrations he/she wishes to impart. The teacher makes his own impression on it. Thus, the manner in which a teacher uses a BB is often regarded as a guide to the teacher's efficiency. The main characteristic of the BB is that it is always available. It requires no special talent or equipment. Also, alternations and amendments are easily made. In addition, it is versatile, being adaptable to the requirements of all subjects.

There are various types of the BB: (1) some are of wood, hardboard or BB and require an easel. (2) Some are simply a specially prepared area of wall painted with a flat paint to provide a chalkboard surface. (3) Some are expensive, being specially manufactured of slate, plastic, or glass. (4) They vary in colour from black to different shades of green or even yellow. (5) Some are white or pale grey and the teacher uses different colours of felt-tipped pen instead of chalk. Hence, whatever kind of BB is installed the technique is the same.

### 2.3.1.1.2 Flannel-Boards and Magnetic Boards:

Flannel and magnetic boards are used for the same purpose as the BB, but they save a great deal of time because pictures and words displayed on them are prepared before the class begins. These two teaching aids help the FL teacher to show his students how language items are arranged. To be clear, he/she can change the word order in a sentence; remove and add prefixes/suffixes; and show the difference in meaning after changing punctuation marks. Flannel and magnetic boards enable the students to take part in making their own materials and presenting them to the class.

Simple dialogues and vocabulary teaching are often presented by these aids. In addition, concrete nouns, adjectives and prepositions, and simple actions can be well-introduced. Pictures displayed on the flannel board can be either cut out from magazines, or drawn and coloured by the teacher. He/she can use the same stock of pictures year after year as he/she can renew them.

### 2.3.1.1.3 Pictures:

Pictures have to be integrated with particular lessons. It is preferable not to use many pictures at a time. Teachers need to select a few key pictures which they feel will best develop understanding. They can be used by individual students for picture reading exercises. A picture can be collected or selected by students in order to write compositions. It is needed to see that the pictures are suitable, artistic, clear in detail, realistic and effective in colour and size. Teachers may encourage students to collect a few pictures on different themes.

Pictures of all types are easy to procure, the supply is inexhaustible, they may be used in many different ways, and they make a strong appeal to everyone. There are available reproductions of paintings, engravings, magazines illustrations, photographs, snapshots, and drawings. They fall into three classes of use: those on permanent exhibition, those on temporary display, and those presented for illustrative purposes (Huebener, 1965: 135).

The first category constitutes part of the room decoration and is put up largely for the purpose of creating a FL atmosphere. They ought to be fairly good modern representations of foreign scenes, eminent men, or reproductions of famous paintings.

They ought to show good taste and give the learners who gaze at them every day a favorable impression of the foreign country. They ought to be framed if possible.

The pictures on temporary display include illustrations and photographs that are put up on the bulletin board. Every FL room should have one of the latter with the appropriate heading. Contributions should come from both teachers and students; they may consist in the main of clippings and pictures from current newspapers and magazines pertaining to foreign events. On the other hand, if the class is studying a special topic, the bulletin board may be used for a systematic display of pictures concerned with the topic, for a week or two.

The bulletin board may also be used for illustrative purposes and as a basis for conversation should form a fairly extensive collection. They may include collections of foreign postcards, snapshots made by the teacher in the foreign country, clippings from foreign magazines, illustrations from domestic publications, and so on.

Pictures may be used to test the learners' knowledge. A good way to review proverbs or idioms is to present a picture to illustrate each and let the students supply the appropriate caption. Important buildings, distinguished men, and famous paintings can also be treated this way. Besides naming it correctly, the student may also be asked to make a statement about it in the FL or in English. If the teacher can draw well, he may make use of his ability frequently on the board to illustrate vocabulary or scenes from the textbook. If he is not a good artist, he can call upon students to do the drawing (ibid: 135-36).

#### **2.3.1.1.4 Flashcards:**

One of the simplest visual devices that may be made up by any teacher is the flashcard. It may be used for teaching of pronunciation, of vocabulary, and of verb forms. Flashcards lend themselves well to rapid and lively reviews. The cards should be clean pieces of cardboard with uniform size. The legends should be neatly and plainly lettered in black ink, sufficiently large so that they may be read with ease from any part of the room. Flashcards may be used to drill the following types of materials:

- Vocabulary: the English word appears on one side of the card, the foreign word on the other.
- Articles and demonstratives: the noun appears with a blank to be filled in (.....craie; .....pupitre, etc.).

- Idioms: the noun, verb, or other key word is given. Or, the phrase is to be completed (weather expressions: *frio*, *calor*, *sol*, *fresco*, etc.; or *yo.....frio*, *el.....calor*, etc.).
- Verbs: the infinitive is given (ibid, 1965: 133).

Flashcards may also contain pictures or rather simple outline sketches. These may be used to drill case forms in FL, or to test knowledge of idioms or proverbs. They can be prepared by the teacher and the learners or they can be acquired as printed material. The latter are provided by a good number of educational publishers in relation to lexical, functional or grammatical items; the first can be done by the class or the teacher as part of a language learning task by cutting pictures from a magazine or by copying, pasting and cutting images from the Internet. Salaberri (1995) suggests activities, such as the following: show the flashcards, substitution dialogues, chains, classify the pictures/words, picture dictionary, domino and other matching games (Trujillo *et al.*, date unknown: 05).

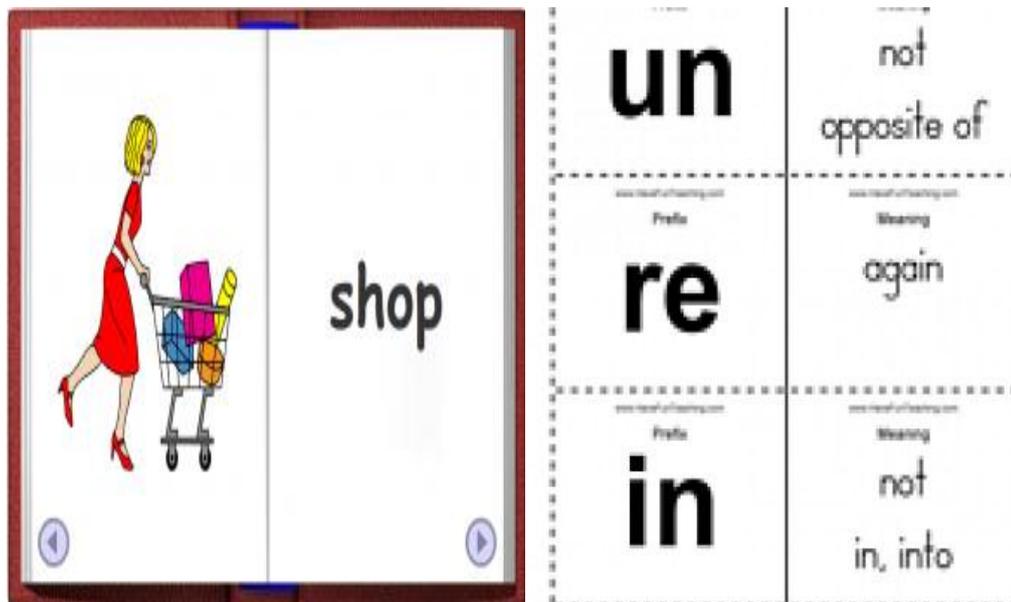


Figure.2.1: Flashcards with pictures and simple cards for teaching opposites (Wikipedia).

These cards are easy to make and easy to store. The letters should be large, neat, and clear so that they can be seen by all the class. Capital letters are preferred, and both sides of the card can be used. The teacher holds up each card briefly where each student is given just enough time to read it before he/she puts it down again: the objective is to train the learners to read rapidly. Hence, flash cards aim at consolidating vocabulary, practicing structure and word order, or for a variety of games. They are simple and

effective at the same time. However, they require careful thought and preparation in advance.

#### **2.3.1.1.5 Objects and Models:**

Objects are genuine, actual-sized things. Learners enjoy bringing objects to school to show to their classmates. Some industries provide sets of objects to schools for study. Teachers may use them in their teaching.

A model is scale representation of an object. It may be larger or smaller than the real object. For example, a teacher may make a model of a house or any animal with the help of paper, cotton, etc. when he/she is teaching different types of them. This would be smaller than the real object. Like pictures, models can be used in oral practice sections to teach structures as well as vocabulary. They can be used when it is difficult to bring the real objects into the classroom. Models offer the learners the opportunity of being seen and felt when they are passed from one student to another in the classroom. Hence, materials learned this way can be more easily remembered than those through the learner's sense of sight alone. Also, a model has an advantage of the ability to easily move it from a place to another, or to completely take it away.

#### **2.3.1.1.6 Specimen and Mock-ups:**

Specimens are part of a bigger object. Pieces of bark of a tree, a cross-section of wood seeds, buds, flowers, etc. can be called specimens. These play an important part in the instructional programme.

Mock-ups of a school TV, as a model, can be used for narrating stories. It is not very difficult to prepare a mock-up. To narrate a story, illustrations of the story can be prepared in the series. The long sheet of paper is rolled on a roller pin fixed in a wooden box. The other end is pasted on a second roller. When the sheet can be moved up and down by rotating the rollers, the learners will enjoy viewing stories on this mock-up TV (Willis, date unknown: 28).

#### **2.3.1.1.7 Puppets:**

Through puppetry, learners can see puppets doing all sorts of activities-singing, dancing, fighting, playing, etc. There are many types of puppets, such as hand puppets, stick puppets, and finger puppets. Hand puppets are usually worn on the hand and the

hand moments makes the puppet move. Stick puppets are fixed on sticks. Many types of fruits/vegetables can be displayed through them.

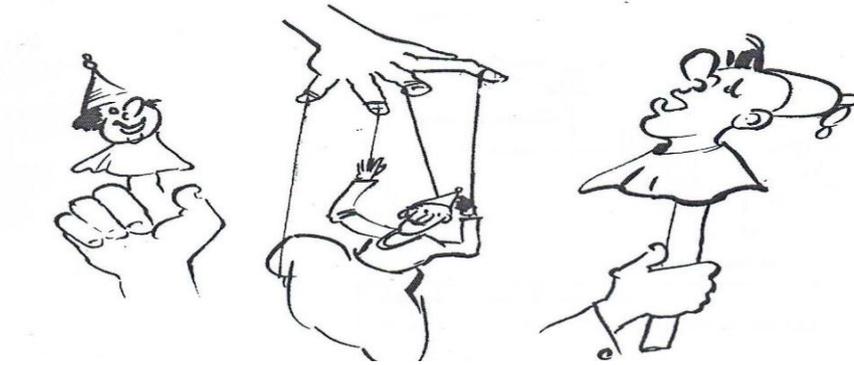


Figure.2.2: Pictures of hand puppets, stick puppets, and finger puppets (ibid: 29).

Finger puppets are worn on the fingers and are used in describing certain events, for example, one finger puppet can represent the king and the other the queen. There could be a discussion or a dialogue between these two.

### 2.3.1.1.8 Charts and Posters:

Posters are large size pictures. Teachers can also develop posters with the help of an artist. Wall charts and posters offer the learners more complex visual stimuli. Charts comprise a sequence of events related in time and/or space, which make them suitable for narratives or science-related presentations, among many other possible uses. Posters lack the sequential structure of wall charts; they can also be easily made as part of a learning task.

The criteria of choosing or making good charts are those which insure appeal, relevance, recognition, size, clarity, and durability (Kinder, 1965, in unpublished Master thesis, 1987: 25). Charts are particularly valuable for practicing tenses, prepositions, and question words. They are also useful for drills. They are usually hung up in front of the class for as much time as is needed, and the learners can refer to them whenever they like. Pictorial charts have the advantage of keeping the attention of a whole class together on the same stimulus whereas individual pictures in the students' books tend to scatter the attention of the class (Lado, 1964, in *ibid*, 1987: 26).

Charts may include tabular arrangements of words for pronunciation, verb paradigms, classroom expressions, and the vowel triangle. The latter and the pronunciation charts (which can be purchased) are eminently useful in beginners' classes

of FL. The difference between charts and flash cards is that charts present material in tabular or systematic arrangement, that they are permanently on display in the classroom, and that they are usually referred to with a pointer.

The charts should be on clean, stiff, light cardboard, and all the lettering should be clear and simple, uniform, and in black ink. White in black is also striking. For vocabulary drill and conversation, there are also several neatly printed charts with pictures. Extremely attractive wall charts are also those in color. The picture chart may be used in various ways. The teacher or a student may point out, and individual students may name persons or objects represented. As a summary, a pupil may be called upon to describe the entire scene. Care should be taken that the charts on permanent display, such as pronunciation charts which may be used for daily reference, do not become torn and soiled (Huebener, 1965: 134-35).

Charts are available in many forms: (1) singly—one complete subject dealt with on one chart. (2) In sets—sets of separate charts on one subject. (3) In book form – often in the form of a flip-book. (4) As sets in special plastic containers eyeleted for immediate display (cable, 1975: 25).

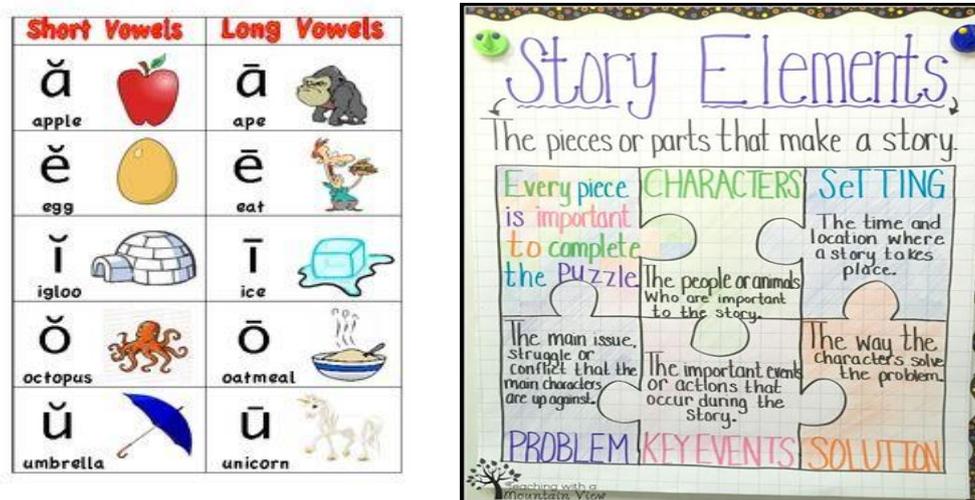


Figure.2.3: Charts for teaching vowels pronunciation and story elements (Wikipedia).

Salaberri (1995) suggests the following activities to do with wall charts and posters: predicting and anticipating, descriptions, mind maps, reorder the stage, mime and point, label the pictures, try to remember, say as many words as possible (Trujillo *et al.*, date unknown: 05-06). Presenting factual information by teachers in the form of charts also

develops learners' ability to comprehend given ideas and information. Preparing a chart may reduce chalk-board activities.

### **2.3.1.2 Projected Aids:**

The following visual materials represent the ones that depend on projection instead of the printed aids.

#### **2.3.1.2.1 Silent Motion Pictures:**

Silent motion pictures are those in which you can only see the pictures but you do not hear anything because there is no sound. Teachers can try this by switching off the volume of their TV or video, the learners can understand from the picture without hearing any statement, dialogue, etc.

This kind of pictures can be considered as a representative of any real object so that it may be used as its substitute. They can be of great help to the teacher of FLs; however, they cannot be of any value unless they are used at the right time and place. In this regard, Lado (1964) posits that any visual method that is found to be misleading for visual stimuli bears no necessary relation to language learning (Lado, 1964, in unpublished Master thesis, 1987: 25).

It is advisable to discuss the content of the pictures to insure that everyone can recognize what is in them. This activity also gives the learners time to interpret what they see, to respond to it, to develop opinions, and to activate their schemata (Bowen, 1982, in *ibid*: 25).

#### **2.3.1.2.2 Overhead Projector:**

The overhead projector is used to show the teacher's hand-written work on a screen to be displayed before the learners. For overhead projectors, there are transparency sheets on which the teacher can write with the help of pens specially meant for writing on the transparency. The teacher can develop many activities by preparing transparencies. So, The overhead projector projects large transparencies from a horizontal table through a prism and lens which focus a brilliant image on to a screen behind the teacher. Its real value is the wide variety of material it can project. In addition, it facilitates the teaching process via facing the class at the same time of projecting.

It can project the followings: (1) transparent material in black and white or colour up to 25 cm. square. (2) Sequences of transparent overlays which when laid over other, present a final pattern. (3) Tracings of architectural drawings. (4) The teacher's own writing and illustration at the time of teaching. (5) Silhouettes, working models and even

certain kinds of scientific experiment (Cable, 1975: 52). Recently and through technology progress, the overhead projector can be linked directly to the computer where the transparency sheet is not needed.

The overhead projector is used in front of the class with the teacher facing his/her pupils, and the image is projected above and behind the teacher. He/she can change transparencies, write, draw, point, or explain the lesson facing his/her students. Also, he/she can prepare his/her own transparencies. It is a useful alternative to the BB in that the teacher does not turn his back on the pupils and he/she can save time by preparing the materials introduced during one class period. Another advantage over the BB is that the overhead projector does not need to be cleaned and there is more space available. It is used in much the same way as the BB for writing model sentences, presentation, drills, etc.

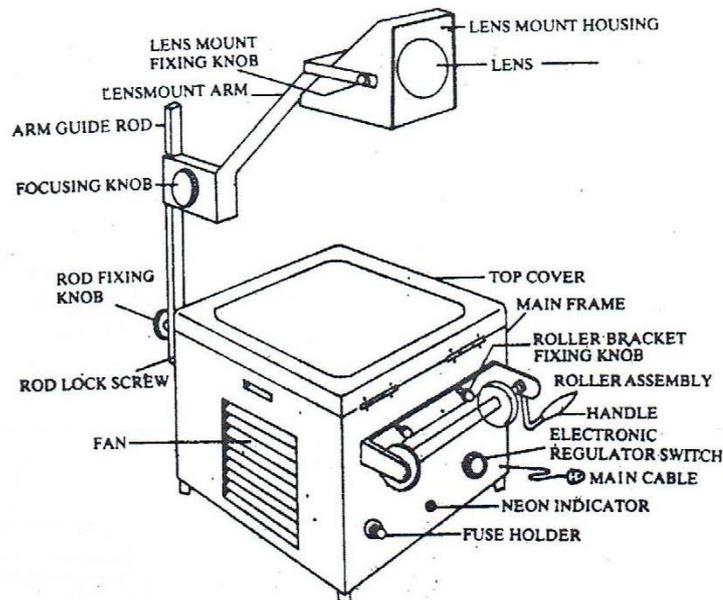


Figure.2.4: Structure of overhead projector (Willis, date unknown: 30).

However, due to technology development, other forms of overhead projectors, which are smaller in size and lighter, have been invented. They can also be connected to other audio-visual materials as the computer, the camera, the iPhone, and the iPad where transparency sheets are not needed.



Figure.2.5: Modern overhead projector (Wikipedia).

The overhead projector lends itself to prior preparation of the material. It can be used to provide clear, vivid, and colourful stimuli at all stages of the lesson – presentation, practice, and production (Dale, 1954, in unpublished Master thesis, 1987: 28).

### 2.3.1.2.3 Slides and Filmstrips:

Slides and filmstrips are used to convey meaning, to teach reading, or as aids in oral comprehension and written composition. They may be in the form of photographs or drawings, with or without caption. They can be projected on a screen or the wall by means of a slide projector.

Several advantages were attributed to slides and filmstrips. Firstly, they direct the attention of the class to the screen, and to the picture and the words on it. Secondly, they relieve the teacher of the task of creating the situation necessary to make his/her meaning clear because they themselves provide the situation where the teacher's task is to control the class. Thirdly, they can present situations more rapidly than the teacher can act them. Fourthly, they can be shown over and over again without tiring the teacher and without changing the quality of the presentation (Kumouna, 1976, in *ibid*: 27).

Some filmstrips are accompanied by a recorded material. Here, the learners are able to see the situation, and to hear the correct pronunciation of the new words. Slides and

filmstrips is an effective aid especially when there is a large number of students in the class.

With a little ingenuity, homemade slides can be prepared. There are, however, so many excellent commercial sets and so many opportunities to purchase. They are best used in the teaching of civilization. When slides are mentioned, most people think of the teacher illustrating a prepared talk with them. This results in passive learning with no active student participation. To secure participation, the teacher may ask a student to prepare the talk. Or – and in this way wider participation can be secured – each slide is discussed briefly by a different student who has prepared a few sentences in the FL. The teacher lets each student who is to talk look at his slide a few days in advance. After he/she has worked his/her text, the teacher corrects it. On the day of the presentation, the student delivers it from memory (Huebener, 1965: 139-40).

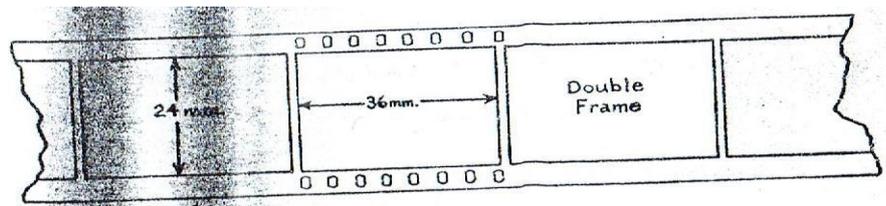


Figure.2.6: A double-frame filmstrip (Cable, 1975: 41)

A 35mm. film can be adapted in three ways for transparent still projection. The illustration above shows how all 35 mm. still cameras take a “double-frame” (24 mm. by 36 mm.) picture.

When processed, this film can be kept in a continuous roll and used in a filmstrip projector which has been adapted or adjusted for 35 mm. double- frame projection (see Figure.7).

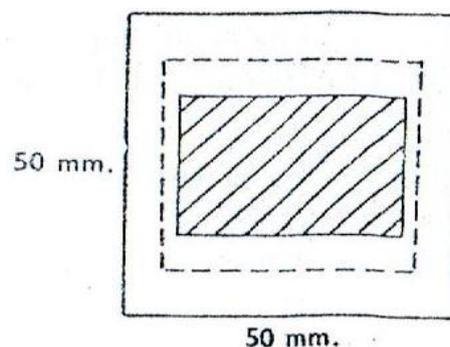


Figure.2.7: 50 mm. Slide (ibid: 42).

An alternative method of treating this same 35 mm. film is to cut it into separate pictures and put each into a 50 mm. slide mount. These mounts can be obtained from most photographic suppliers. They can be projected by a slide projector.

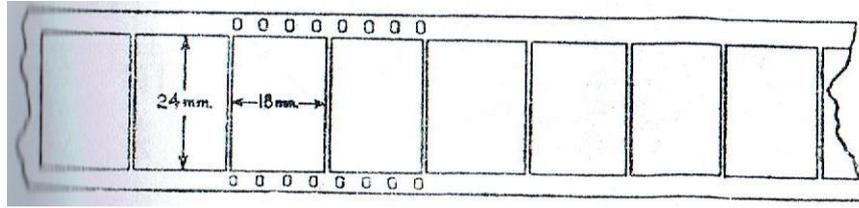


Figure.2.8: A single-frame strip (ibid).

The single-frame strip shown above is the type usually produced commercially for educational purposes. Its area is exactly half that of the 50mm. slide, or double-frame strip.

### 2.3.2 Aural Aids:

In addition to the visual sense, the aural one can be part of the audio-visual class.

#### 2.3.2.1 Record Player:

In language learning, it is essential to strengthen and enrich communication skills among the learners through various listening activities. Further, for accurate pronunciation of words, it is necessary to give them enough opportunity to listen to their correct pronunciation. In the classroom situation, the tape recorder can mainly be used for this purpose. Record players or gramophones are used when some songs or poems, chorus, etc., are to be presented. Other programmes can be recorded from radio and television programmes. Audio aids help in developing the listening skill. Nowadays audio cassettes are being produced on a large scale. They contain poems, stories, etc. Apart from serving as a model of good recitation, they also create interest among learners through the various sound effects.

The record player has witnessed a great development over the recent years. The gramophone record is an aural aid of long standing. Production techniques have improved enormously and the range of recordings has daily increased. Record players vary in size and quality. There are the clockwork, single-speed gramophone, the clockwork three-speed transistorized player, the battery-operated three-speed portable player, the mains-operated three or four-speed portable player, and the mains-operated three or four-speed high fidelity model with external loudspeaker. Some turntables are automatic and some manually operated. The manual control is preferable for educational purposes. Apart from

ease and handling by the teacher, failure in the automatic operation is a constant source of breakdown. The automatic facility is rarely needed (ibid: 59).

The single-speed clockwork gramophone was a good standby where no power is available. A light pick-up head was desirable. The heavy, hinged pick-up with the large steel needle can cause a great deal of damage to the soft, more pliable plastics of which modern records has been made. The gramophone record was widely used in schools, and more and more educational material on disc was becoming available. Its main uses were for country and folk dancing; music and movement; activity and songs; musical operation; and prose, verse, and drama (ibid: 61).

Battery operated record players have made it possible to extend the use of educational recordings considerably in those rural areas which previously were denied through the lack of electricity. Administrators of language have been quick to seize the opportunity to supplement printed courses with language recordings on long-play discs. Radio and television services also have increased their use of disc-recordings to supplement their broadcast programmes.

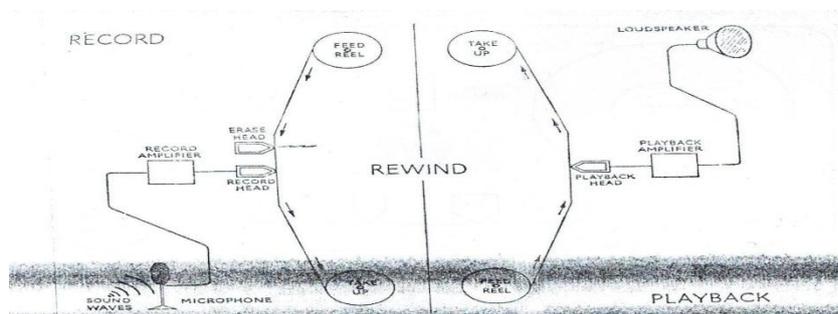


Figure.2.9: Tape recorder components (ibid: 63).

According to Huebener (1960), the tape-recorder can be valuable in the following ways: (1) voices other than that of the teacher can be brought into the classroom. (2) In any case, It is one of the most valuable devices that can be exploited in achieving the speaking aim. (3)Tape materials can be effectively used for listening comprehension, and they can also be connected with other activities as dialogue, songs, and so on (Huebener, 1960, in unpublished Master thesis, 1987: 30).

The tape recorder can be used to record the learners' responses. The teacher can ask them to talk about some subjects as the description of their towns, their university, their houses, etc. Then, he/she plays it through with the class commenting on the mistakes.

### 2.3.2.2 Radio:

Listening to a radio programme needs prior training in listening skills. The learners are to be guided properly before they listen to radio programmes because they cannot be repeated unless they are immediately recorded. Radio programmes are of two types. One type of them is called 'education radio broadcasts' which provide scope for participation of teachers and students. They also supplement school activities. Teachers along with their students may listen to the programme and take notes on them. As a follow-up activity, they discuss the programme, the main events, the content, the dialogue, the characters, etc., with the students to evaluate and consolidate their learning. The second category of radio programmes are those where a general discussion on social issues, health and diseases, about the universe etc., is held. Those programmes which the teachers consider useful for their students may be recorded and used to supplement their presentation inside the classroom.

In spite of certain limiting factors, the potential of radio as an educational medium is enormous. Its employment by education authorities has been on the increase, and its impact has been sharpened by the advent of TV. Since TV has assumed some of the earlier functions of radio, it has been possible for radio to specialize in those roles for which it is especially suitable. Radio's appeal to only one of the senses –hearing–is not a disadvantage. On the contrary, there are distinct advantages in a medium which does not absorb the child's full range of concentration but leaves him/her free to exercise imagination and visual perception in images of his own creation. The teacher can supplement radio with visual material. Quite apart from the exercise of the child's imagination, he/she is free to exercise other faculties as well –looking at an atlas, writing down words and phrases, dancing, singing, and so on– all exercises which require his active participation, and not his mere passive observation (Huebener, 1965: 142).

### 2.3.3 Audio-visual Aids:

The mixture of the visual and the aural sense enhances the learners' acquisition of FL/FC through TV and video.

#### 2.3.3.1 Television:

Television is an exciting means of communication. It is one of the dominant and influential factors in the individuals' life. Books that are televised are read for pleasure rather than duty. TV is so powerful aid that its integration into teaching is called "educational television." However, it is considered as an aid to the teacher, not as his

substitute. To be clear, TV alone cannot work successfully without the cooperation of the teacher since it needs his notes, careful preparation, his attendance during the lesson presentation, and his follow-up activity (Home, 1981, in unpublished Master thesis, 1987: 33).

Useful programmes are being telecast regularly for the learners. Teachers can utilize the TV. programmes and make them the basis for discussion. They may give their learners home assignments also on these programmes. For example, the teacher may ask them to write the name of the serial/programme, the names of the main characters, and some descriptions about them. The resourcefulness of the teacher can enable him/her to utilize school T V. programmes for classroom instruction effectively. Nowadays, there is colour TV which provides colour and almost real images.

The role of TV in education is similar in many respects to that of radio: it is a visual as well as an aural medium that is more attractive for the audience's whole attention. It is employed as a medium for enrichment or for direct teaching. TV can bring all its magic and potential to bear on widening the background, and enriching the experience of children in every subject, whether it is in the arts or sciences, in terrestrial or space travel, in culture or in current affairs. As a medium for direct teaching, TV makes it possible for every learner to experience the benefits of individual teaching. Through the lens of the camera, he/she can study microscopic processes, examine the illuminated detail of an ancient manuscript, or observe the interior workings of an ant heap. When the TV teacher looks into the camera lens, he/she is effectively looking directly into the eyes of every viewing student (Cable, 1975: 89).

### **2.3.3.2 Video:**

Using videos enables the teachers to present communicative situations in a complete way. The combination of both sound and image shown in a context is a powerful tool in the FL classroom. The speakers, the setting, the gestures can be seen and heard and, at the same time, technical features of video players allow the teacher to pause, to go forward and backward, or to play video recordings. It is also possible for students to make their own video performances, reating their own stories, video-clips, and dialogues by using the video camera. Teaching with the help of video is called "video-aided instruction". In video-aided instruction, learners' reactions are generally ascertained through a questionnaire. Nowadays, educational video cassettes/CDs/DVDs are available with video libraries in the market (Lonergan, 1984, in Trujillo *et al.*, date unknown: 14).

FL teachers/learners could profitably make use of the video system in class. It can be a valuable aid of bringing to life the various language items presented in a school textbook. It can also be a useful device for language revision. In this regard, Normand (19) posits that the video is important in the sense that it is able to incorporate the factors which stimulate, enhance, and improve students' motivation (Normand, 1980, in unpublished Master thesis, 1987: 33).

Video-tapes can be used for visual representation of real life experience. So, motion, sound, and colour heighten reality and hold attention to provide a common experience for all learners. In other words, high realism enables the teacher to present a new item in real-life setting or dramatic context. Students are also encouraged to communicate their reactions (Wright, 1974, in unpublished Master thesis, 1987: 33).

Many studies, in FL teaching, have dealt with the integration of video and computer systems in Teaching English: they found that this integration ensures a wide simultaneous coverage of many groups of learners; and instant and constant assessment of the learning process (Hueng, 1986, unpublished Master thesis, 1987: 33-34).

#### **2.4 The Learner and the FL Room:**

In order to ensure a successful acquisition of a FL, both the teacher and the learner need a specific and appropriate learning atmosphere. Learning is increased by favorable conditions. To be clear, the learning of a FL is promoted by an attractive foreign atmosphere which can be interpreted by the careful planning of suitable room decorations. "Decoration" is similar to the aesthetic side of the FL classroom. The teacher prepares different materials to fascinate the learners' eyes. Hence, in this way, he/she can avoid somberness and boredom to create a cheerful, attractive, and beautiful classroom. However, the decorations role must not stop here but they should contain a value at the level of teaching language: they have to serve both the aesthetic and the pedagogic necessity.

The types of materials displayed in the FL room can be classified into five categories: large and small items; more and less permanent and temporary; pictorial and lettered material; purchased and prepared by learners; flat and projected. "Posters" and *pictures* can be included under the larger, more permanent displays. Posters are almost in colour, and they can be obtained from travel and government tourist agencies. In order to serve the FL milieu, it is best to select posters that show characteristic senses and typical

buildings in the foreign country. For Latin America, for example, they may contain scenes in Caracas, Bogota, Lima, Santiago, Buenos Aires; the Indians; Cathedrals; the Andes (Huebener, 1967: 07).

Concerning France, the teacher can use scenes in Normandy, Brittany, Alsace; buildings and monuments in Paris, Lyons; important cathedrals; chateaux along the Loire. The framed “pictures” can be chosen to continue the themes of the posters, or they may contain reproductions of famous paintings by foreign artists. In addition, they can be grouped by painters and displayed successfully for month or two each (this period of time is suitable to enable the learners to memorize the new items). Pictures may also include portraits of famous personalities of the target foreign country: they can be more valuable when the instructor labels them in large letters, and the dates of birth and death may be added.

The teacher can also display different “artifacts” in the classroom as those he/she brings back when travelling to foreign countries (sombrero and serape from Mexico, the Hummel figures from Germany, the costume dolls from France, etc). These items can be stuck on boards or heavy cardboard and hung up into glass wall display cases. They must be labeled, and the students themselves and their parents can contribute in this operation if they have traveled. Another important element that can decorate the teaching room is the flag of a foreign country. Furthermore, in every FL classroom, a collection of neatly lettered proverbs should be included. The lettering has to be fairly large, stylistically correct, and uniform. From the proverbs, the learners can acquire the vocabulary and the cultural aspects of the target country. They can also be attached by pictures and drawings that interpret them (ibid: 08).

“Charts” and “instructional materials” are also important especially the pronunciation chart which can be brought or homemade. A “clock dial” available for the lesson on time is needed in the language room as the “daily calendar” that is necessary for the date of the day. A monitor which can take care of the change of the date is a useful device too. Moreover, maps of various foreign countries are essential. The teacher can obtain a large roller “map,” smaller one, or that drawn by the pupils (maps and illustrations can be enlarged by them through using proportional squares). However, the pupils’ work is the most important element in the FL classroom because it is the most effective way that enables them to memorize new terms as they produce it by their hands. Learners are encouraged when they see their works displayed like labeled illustrations,

scrapbooks, copies of pictures, models, etc. They can work also on models and dioramas<sup>6</sup> representing scenes or historic events in the foreign country: the best work can be showed in a glass case in the hall or in the university or school library.

A special feature of the FL room is the labeling of objects. This technique is pedagogically valuable because again day after day the students look at the name of the object which can be impressed on their minds. Labeling is found in all the previously mentioned items of the teaching room. In elementary and beginning classes, the labels are prepared for the pre-reading stage when the learners are asked to label pictures, in workbooks or simple drawings on the board. This can be considered as the first step toward more extensive writing. In the light of what is mentioned above, considerations should be given to the suitability of the decorations chosen by the teacher.

So, before using any material, the instructor needs to pay attention to the criteria of judging it, and to do so, he/she must ask himself a set of questions. Firstly, *is it aesthetic?* It means, is it pleasing and beautiful? This question can be more appropriate in the case of *posters* and *framed pictures* because they are likely to remain on the wall. Hence, they must be significant for lasting value, shape, and interest. In addition, the colourful poster should catch the eyes of other teachers and pupils using the foreign language room so that their interest will be aroused unconsciously. Secondly, *is it in good taste?* Although the *poster* may be colourful, technically perfect, and quite attractive, it may not be suitable for the classroom. For example, it is not preferred to stress, through displays, on certain aspects of the foreign civilization which are cruel or bloody. Third, *is it timely?* The displays must be changed occasionally to conform with the march of time and the seasons because technology development provides new terms over centuries (in different fields as computer science, mobiles inventions, medicine, etc.) and the students must cope with them. Also, it is inappropriate to display pictures of Christmas on the walls in June. Fourth, *is it pedagogically useful?* A classroom can be attractive well-decorated, but still does not satisfy the teacher's teaching needs. Materials must not be both pedagogic and decorative, i.e. the decorative items should suit the students' level and the learning atmosphere (ibid: 09).

## 2.5 Language Laboratories:

Due to language teaching development, the language laboratory adapts tape recorder techniques to meet the teacher's special requirements. The language laboratory is in

effect a battery of tape recorders where each is linked to a control panel operated by the teacher. In addition, each tape recorder is installed in a separate compartment or booth which, while not entirely soundproof, gives a certain amount of privacy, mainly psychological, to the FL student.

The student's tape recorder has special facilities. It can operate on two tracks simultaneously.

- On one track, he/she can hear a "master recording<sup>7</sup>" through earphones.
- On the other, he/she can record his own imitation of, or response to the master recording, which has pauses long enough for the responses.
- He/she can play back both tracks simultaneously, the master recording and his/her own, for comparison purposes.
- He/she occasionally has the advantage of the personal attention of the teacher, whose voice over the headset offers correction and advice.
- So, the student listens to the master recording; records his own imitation or response, and plays back the master and his/her own recordings (Cable, 1975: 71).

The teacher's role in the language laboratory is essential: by means of his control panel, linked to each tape recorder, he/she can monitor or listen in to the performance of any one student to diagnose faults, and offer correction and advice. For the most part, the student is teaching himself/herself. However, the teacher can ensure the student is recognizing his/her own errors, and can, by his/her personal intervention in the laboratory, help him/her over some of the more difficult language obstacles. Between laboratory sessions, the teacher can scrutinize student performances on tape, at his leisure, and be in a position to advise students how to avoid persistent errors before the next session.

"Master Recordings" can offer, apart from graded exercises, a wide variety of sample language recordings made by native speakers. Such recordings can offer practice drills in pronunciation, intonation, language rhythm, fluency, and comprehension (ibid: 72).

The special value of the language laboratory is that large groups of students are permitted, by the structural arrangement of booths linked to a central control, to share the teaching skill of one language teacher, in a manner most economical of time and effort. The laboratory method is far less wasteful than the classroom choral approach since each

student is able to enjoy most of the benefits of individual teaching. In addition, all students are able to work the time. Moreover, the teacher is relieved of the necessity to supervise irksome repetitive drills, and is released for the real teaching purpose of diagnosis and correction.

However, Cable (1975) believes that language laboratories have some drawbacks in many cases especially when their capabilities and limitations may not be understood. That is to say, the laboratory does not teach by itself. Like any aid, it must be employed for a specific purpose where its capabilities should be adapted to that objective by a skilled teacher. Although the language laboratory does not require any more hard work from the teacher, the control of a laboratory requires a high degree of competence and concentration (ibid: 72). Hence, since the language laboratory itself represents an advance in the application of the tape recording technique to FL learning, the insurance of specialized training teachers is essential.

## **2.6 Audio-visual Aids, Culture, and FL Learning: A structure of Complexity:**

Culture and language are closely related, and since learners can acquire FL via audio-visual aids, the FC can be easily transmitted.

### **2.6.1 Culture and Teaching FL:**

Language, culture, and communication are bound up. Researchers believe that they reflect one another. As a result, if one speaks about teaching/learning FL, one finds himself/herself obliged to include culture teaching/learning in this field.

Every culture contains its own social norms for communication which differ from one culture to another. So, communication problems and obstacles may appear among outsiders. For this reason, culture can be introduced in FL classrooms to treat these communication issues (Cakir, 2006: 154). In other words, ‘foreign language learning is an integral part of cultural learning’ (Byram, date unknown: 39). Hinkel (1999) proofs that learning a FL is more than mastering an object of academic study, but it is learning a means of communication-language (Hinkel, 1999:197). Thus, language learning and culture learning cannot be separated.

So, cultural learning takes an integral part of language learning and vice versa (Byram and Morgan, 1994: 05). Scholars believe that culture in FL learning is already learned even if it is not introduced explicitly in the curriculum. McLeod (1976), for

example, argues: *'By teaching a language [...] one is inevitably already teaching culture implicitly'* (Lessard-Clouston, 1997:02). In other words, teaching culture results automatically from teaching language.

FL teachers depend on two meanings of culture in their teaching process. The first sense is called 'big C' (Seelye, 1984, in Henrichsen, 1997: 01), and it refers to cultured people who appreciate opera, literature, and art: *'In [the] old-fashioned view, composing a symphony is indeed culture...'* (Fuchs, 2001: 155). It is also called 'MLA culture': great Music, Literature, and Art of the country (Abisamra, 2001:01). The second meaning includes the anthropological definition of culture which is the way of human's life, as seen earlier. It refers to typical behaviour of a group, including food, clothing, values, activities, manners, practices, etc. It is called 'little c' (Henrichsen, 1997: 01). This type of culture is also termed 'BBV culture': beliefs, behaviour, and values (opcit: 01). More precisely, some language teachers use the term 'culture' to refer to background information – facts about the history and geography of countries where the TL is spoken (Hinkel, 1999: 197).

Culture for language teaching is defined in a more specific level by Adaskou et al., (1990) who suggest four categories of culture leaning. The first level treats culture from its aesthetic sense that is composed of cinema, literature, music, and media. The second level uses its sociological sense that includes organisation and nature of family, interpersonal relations, material conditions, etc. The third level refers to its semantic meaning that contains the whole conceptualisation system which conditions perceptions and thought process. The last one encompasses the background or sociolinguistic sense: background knowledge, social and pragmatic skills, and language code that insures successful communication (Lessard-Clouston, 1997: 04).

The question to be raised is: which sense of culture is needed to be taught? Here, teachers have to include all the previous meanings in their teaching process because each one of them represents the soul of society's culture (ibid). Consequently, communicative competence through language and culture would be achieved.

The agreement on the importance of including culture teaching in FL classroom has many reasons and goals. Before explaining the aims of culture teaching, let's first know the objectives of FL learning since this last is linked to culture. Byram (1993) suggests three broad aims. First, it develops communicative competence to be used when learners are engaged in real contexts. Second, it increases learners' awareness of the nature of

language and language learning. Third, FL learning develops insights into the FC and positive attitudes towards foreign people (Hinkel, 1999: 197). He insists on the obligation of integrating the three aims (ibid). The aims introduced by Byram do not exclude cultural values from FL learning.

Thus, Buttjes (1990) had already summarised five reasons that explain how language and culture are inseparable: (1) language acquisition differs across cultures and does not follow a universal model. (2) Language exchange in a particular social situation can realise individuals' competency for being a society member. (3) Children acquire ways of participating in a given social situation affects the form, the function and the content of children's utterances. (4) The caregiver primary concern is not with grammatical input, but with the transmission of sociocultural knowledge. (5) In addition to language, the native learner acquires also the paralinguistic patterns of his/her culture (Lessard-Clouston, 1997: 03).

Besides Buttjes' aims of teaching culture, (Cakir (2006) presents other objectives. For him, five reasons decide the familiarisation of learners with cultural components: developing their communicative skills and making them understand the linguistic and behavioural aspects of the TC; increasing intercultural and international understanding; widening their perspectives in the perception of reality during communication in real contexts; motivating them to learn a TL; and rising their awareness of mistakes that may result in comprehension, interpretation, translation, and communication (Cakir , 2006: 157).

In spite of the necessity of including culture in FL learning, some teachers and even learners ignore this reality for some reasons. Some of them see that culture is a strange element in the teaching process. Byram and Morgan (1994) notice that teaching culture is unfamiliar to language teachers. This is because they believe that their professional training largely focuses on structural aspects of language (Byram and Morgan, 1994: 42). It means, teachers' focus is more on language as a set of grammatical rules rather than a social phenomenon. They are not aware of the necessity of cultural dimensions in teaching FL. Thus, they may see it as additional material that they do not have time to teach.

Concerning learners, Cakir observes that they are not aware of learning a TC because they rarely have the opportunity of a close contact with it and its native speakers. He suggests that they can be motivated to learn the cultural aspects of communication if

they visit the foreign country where the TC is spoken to witness the difficulties of interaction themselves (opcit: 155).

So, it can be said that neglecting culture need in the FL classroom may result from the lack of cultural awareness and ignorance of the relationship between language, culture, and communication.

The issue of relating culture learning to language learning has been deeply discussed by scholars among them Byram who studied this phenomenon in relation to the child's development. He asserts that FL learning is needed to be an integral part of cultural learning because the language learnt refers to a reality within and beyond learners' existing experience. For him, teaching FL contributes to their personal and social development as young people growing into a society which itself is part of an international community. In this regard, he distinguishes foreign from second language learning in a number of ways (Byram, date unknown: 37).

First, FL is normally acquired in an environment where it is spoken as a medium of communication between people, for instance, migrant workers arriving as adults in a new country; second-generation children of immigrants who meet the FL when they start school; children brought up in bilingual families; students going to a foreign university; or school pupils learning some of their school subjects in FL.

Second, the distinction between them can follow a psychological dimension. To be clear, FL has a different role in the identity of the learner since FL learners – those that can be described natural bilinguals – may find themselves in situations where their social identity (their sense of belonging to a social group) is a complex phenomenon. It may be so because learning a language is acquiring a culture, and this last becomes part of the individual's identity and the self. So, for the bilingual, the simplicity of belonging to one culture and to one social or ethnic group is not available. So, from what is explained about L2 learning, it can be said that the FL learner brings to the classroom an existing cultural identity, acquired with the L1, which is an integral part of the self. This means that learning another language and culture involves not just the acquisition of linguistic skills but also a modification of learners' perceptions of reality that is common to people other societies and cultures (ibid: 37-38).

This view of learning language suggests that the acquisition of culture is not separate from the psychological development of the child. That is to say, his /her

development as a social being happens via the process of cultural acquisition. Here, one can refer to the definition of culture as mentioned by Goodenough (1964) earlier, and which states that culture is related to the organization of people's behavior or emotions, and that it is the form of things they have in mind – their models of perceiving, resisting, and interpreting them. Thus, these operations are the product of the product of the acquisition process where the mind is formed by this organization which is common to all members of a specific community of individuals. In this sense, human development can be considered both phylogenetically and ontogenetically: to look at the development of human beings as a species and at the development of each individual human being. On the basis of a phylogenetic viewpoint, the human species is developed culturally and biologically simultaneously and not first by developing the mind which then invents culture (opcit: 38-39). In this sense, Greetz (1975) posits:

*The apparent fact that the final stages of the biological evolution of man occurred after the initial stages of the growth of culture implies that 'basic', 'pure' or 'unconditional' human nature, in the sense of the innate constitution of man, is so functionally incomplete as to be unworkable. Tools, hunting, family organisation and, later, religion and 'science' moulded man somatically; and they are therefore necessary not merely to his survival but to his essential realisation. (Greetz, 1975, quoted in ibid: 39)*

So, the development of the human mind cannot be separated from the historical development of human culture, and this phylogenetic development is paralleled in the ontogenetic development of the individual.

Vygotsky (1971) studied the ontogenetic process of cultural learning where he sees that the child's potential is realised when it comes into contact with others. He adds that it is through using linguistic and other signs that the child acquires meanings and gradually recognises the meanings of signs that he/she has already used in social interaction without full recognition of their significance. External culture, in the sense of shared meanings and patterns of behaviour, is internalised because of the child's innate disposition to fulfil an incomplete potential. This does not mean that the internal system of cultural meanings is simply reflections of the external system: the internal system has its own laws and semiotic webs of meanings which enfold individuals (Vygotsky, 1971, in ibid: 40). Greetz also states: *'Man is an animal suspended in webs of significance he himself has spun; I take culture to be those webs'* (opcit: 40). Hence, the FL learner needs "the intercultural communicative competence" to successfully communicate with native speakers.

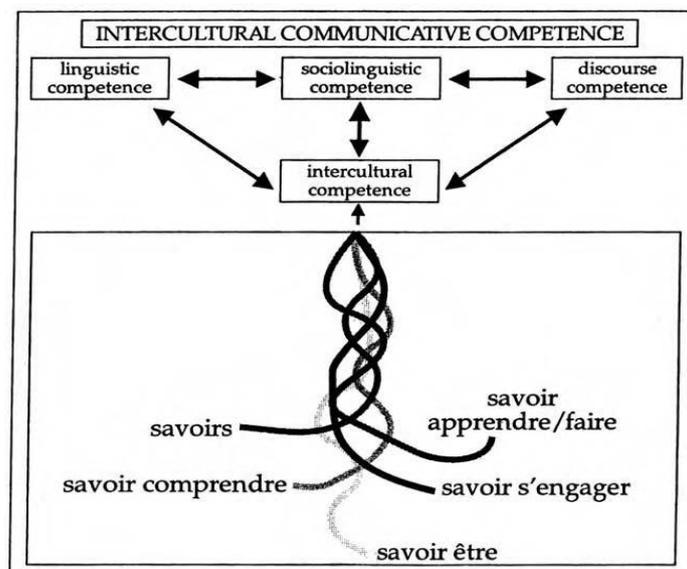


Figure.2.10: Intercultural communicative competence (Byram, 1997a, in Risager, 2007: 126)

Individuals learn their culture as members of a community, but even within the same community, they may experience the surrounding world differently, i.e. their interpretation of surrounding reality may be different even though they represent the same community. Therefore, their learning – the process of making sense of and possessing the world – takes different forms and meanings. In the process of intercultural learning, the learner constantly compares new experiences with the old ones and new linguistic phenomena with those of his/her mother tongue. In other words, it is the operation where the learner's picture of culture grows wider, with the help of new information about FC and FL, increasing at the same time the consciousness of the special features of one's own culture and language. So, teaching process forms an entity where the learner's picture of the world labelled by his/her own culture develops into a multicultural picture of the world (Kaikkonen, 1997: 49).

### 2.6.2 Audio-visual Aids and Teaching FL:

Audio-visual aids are both complementary and supplementary in nature. Sometimes, these aids extend the scope of a topic and sometimes they enrich or strengthen the presentation of the content made by a teacher. Words whether written or spoken by a teacher are not enough to provide adequate learning experience. It is needed to supplement the teacher's words. Visual aids are very helpful in this regard, in the form of pictures, flash-cards, posters, etc.

Audio-visual materials play an effective role in enhancing the students' ability of communication: listening is a very important skill. If the learner does not get an opportunity to listen to a language, he/she cannot speak it properly. Hence, there is a need for audio cassettes which contain recitation of poems, narration of stories, etc. Such material will not only be interesting but also be motivating for the learner. Video cassettes also present a wide variety of information along with detailed descriptions, songs, and other dramatic effects. In addition, cartoon films are a very useful medium for developing writing skills. The teacher can show these films and ask the learners to write about them. With the use of these audio-visual aids, classroom teaching can be converted into a very joyful learning experience (Willis, date unknown: 20).

The use of audio-visual aids also helps in better retention of the content. Usually when we hear something we tend to forget it within a specific time span. However, when it is seen, it can be remembered for a longer time. This is because of the fact that the more the senses are stimulated and involved, the more will be the learning and retention among the students. Thus, it is important to provide them with a number of opportunities for listening, speaking, seeing, and touching things and objects.

Audio-visual aids can be very helpful at this age of knowledge explosion where the teacher wants to tell the students a number of ideas in a very short time. Through such aids, he/she can say much in a short time and in a short form what otherwise would take a lot of time and space. The teacher can provide his/her learners much more matter for thinking and acquiring information in a very short time through activities like "a thought for the day" written on the black-board, and "today's news" selected from the newspapers and displayed on a notice board. Indicating the time of sunrise and sunset on the day along with today's news will make it more informative and interesting. Furthermore, activities like presenting a conversation between a customer and a shopkeeper or between the host and his guest on audio tape saves a lot of time apart from providing learners with a model for real life conversation. Thus, a well-developed language programme supported by suitable, relevant, and effective aids provides a number of enriching experiences. These ultimately lead to the development of language skills in the learner (ibid).

Instructional technology also plays an effective in stimulating the learner's creative imagination to express their ideas appropriately.

In this regard, Tuttle (1975) states:

*Students can become more actively involved through the use of visual material. The teacher can stimulate students' creative expression through contrast, comparison, and continuity. Specific questions will help students to learn to "read" visual material better. They will learn to read the size, temperature, motion, sound, distance, depth, color, odor, speed, and weight of things in the picture. This ability to read visual material will help the student in extemporaneous talking or writing; in answering questions about visual material; or in observing cultural similarities and differences (Tuttle, 1975: 09).*

Several studies have focused on visual learning aids. Mayer (2003), for example, investigates the role of visual aids in teaching FL, and he found that the use of pictorial stimuli (illustrations) paired with text does aid in FL acquisition. The images serve as advance organizers, or pieces of information which, when presented prior to learning, can be used by the learner to organize and interpret new incoming information (Houghton *et al.*, 2012: 03-04). In addition, Zahed-Babelan *et al.* (2010) find that the use of advance organizers has a significant positive effect on English language learning compared to traditional techniques (ibid: 04). Another study focused on the use of pictures in classes of low-proficiency EFL students and found that visual aids support translation and comprehension of texts at varying levels of difficulty (Pan *et al.*, 2009, in ibid: 04). Here, Hinst (1971) suggests the following diagram to assert the importance of integrating visual aids in the FL classroom:

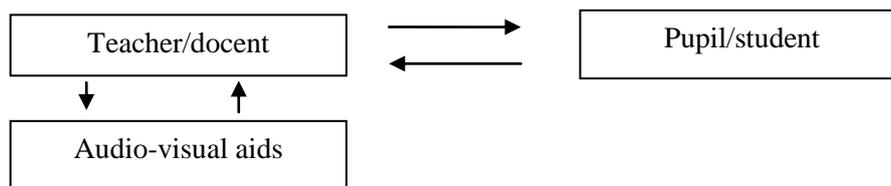


Figure.2.11: Audio-visual aids in the FL classroom (Hinst, 1971, in Van Zyl, 1977: 66)

Audio-visual multimedia can also help in acquiring FL: Hazan *et al.* (2005) studied the abilities of English language learners from Japan, Spain, Korea, and England to detect phonetic information when attached to auditory, visual, or audio-visual cues in communication and found that students benefit the most from audio-visual aids (Houghton *et al.*, 2012: 04). In this regard, Bahrani and Tam (2011) found that if students have a pre-established schema of the topic they are learning about then they will be able to focus their efforts on learning English instead of constructing mental ideas of the

material presented, for instance, students who are unfamiliar with three-legged chairs will focus on creating a mental construct of a three-legged chair instead of learning the vocabulary in the lesson aids (ibid). Here, the researchers believe that the learner's schema plays an effective role in enabling him/her to visualize the target information in order to easily decode the texts symbols.

Odejide *et al.* (1995) believe that oral reports require research writing and speaking skills as well as effective use of audio-visual aids (Asokhia, 2009: 75). Concerning teaching objectives, Lestage (1959) asserts that integrating audio-visual materials into the FL classroom strongly supports the achievement of the teacher's goals; he points out:

*It is thus relatively easy to define the goals at which the educator aims. Achieving these goals is another task which brings him face to face every day with the basic problem of pedagogy – that of transmitting or communicating ideas or information. To solve this problem, the educator resorts to infinitely varied means, among them audiovisual aids [...] But it is the educator and the educator alone who chooses the means which is best adapted to his subject, his audience and his circumstances. It is thus clear that audio-visual aids cannot be separated from educational materials in general (Lestage, 1959: 01).*

He also emphasised the importance of helping the educators by providing them with all the needed means.

Another study, made by Benediktov (1956), showed the effectiveness of films and tape recordings on the mechanics of expression and retention of active vocabulary. Also, Kurz (1959) worked on the developing effective teaching methods using silent films, sound films, and filmstrips. Furthermore, a thorough analysis of the experiments in new methods was made by the Ministry of Education and the schools were encouraged to intensify the use of mechanical aids in teaching (Bauer1, date unknown: 296).

The utilization of films and filmstrips help in showing the atmosphere of the foreign speech community. The Leningrad Pedagogical Institute has been a leader in the production of visual materials for language teaching: a number of special filmstrips were produced, e.g., one entitled *Morning* which not only teaches vocabulary and shows the milieu of an English school girl, but is also an excellent aid to teaching the present continuous form and the tenses of modal auxiliaries (ibid: 297). Integrating the motion picture into the classroom is also encouraged by various researchers. They can be used in

sound and silent versions and several institutions use installations which are not only available for class but also for individual study. The tendency towards increased use of mechanical media in individual study (home study) is very strong in European education.

One of the most interesting contributions to the development of TFL theories was made by the French delegation and by the Yugoslav professor of French phonetics, P. Guberina (director of the Phonetic Institute, Zagreb). Professor Guberina and his staff have reported on the development of a new machine facilitating an improved comprehension and reproduction process in the beginning stage of language learning in his paper entitled "*La Méthode audio-visuelle structuro- globale et ses amplications dans l'enseignement de la phonétique*" (1963). This machine was developed on the basis of findings of the French specialist for ear diseases, Dr. Tomatis, who made several experiments in which he proved that the impulse for language production (sound formation), which is given by the cortex, uses the ear as a controlling organ that is conditioned by phonetically measurable linguistic preferences for sound, pitch, and intonation which are different in various linguistic groups. Hence, this explains the difficulties involved for the Arabic ear, accustomed to laryngalized sounds, in imitating English vowels and diphthongs (Bauer2, date unknown: 201).

The instrument was developed on the assumption that the basic problem is the gradual reconditioning and training of the ear for the predominant sound frequencies and pitch characteristics of the foreign tongue. This was achieved through a sound-reproduction apparatus which limits (rather than, in a true high-fidelity sense, extends) the frequency range. In this way, the machine modifies and gradually eliminates the learner's "accent" and therefore never exposes the learner's ear to his own genuine sounds which are preconditioned by his linguistic habits. Professor Guberina and his staff believe in the physiological basis of this process while Professor Metais (*directeur du Centre de Pedagogie Cybernétique, Paris*) hypothesizes that all linguistic processes are based solely on psychological readjustment (ibid: 202).

So, these French achievements represent a challenge for further development of sensory adjustment and stimulation aids to the creative student engaged in an individualized learning program which utilizes highly sensitive machines. The BBC and French Diffusion have the longest experience in the teaching of FL(s) through television, and for the time being are going to keep their leading positions also in the Eurovision programs(ibid: 204).

### 2.6.3 Audio-visual Aids and Teaching Culture:

Audio-visual aids and teaching culture are closely related and many scholars agree on this view. Smith (2009), for example, proves deeply the effectiveness of film as a tool for teaching the culture and civilization of countries. He thinks: “*The history teacher could show a seven part series on The Seven Wonders of the World to give a visual context that no textbook with illustrations ever could accomplish*” (Smith, 2009: 05).

Also, Houghton *et al.* (2012) believe that audio-visual aids have positive impacts on English language acquisition by improving language comprehension and vocabulary acquisition. Films play an effective role in improving the learners’ listening comprehension and cultural understanding (Houghton *et al.*, 2012: 07). In this regard, for EFL/ESL learners, the teaching of conversational strategies through video clips may also familiarize them with how they are used in native English speakers’ cultures (Mai and Nguyet, 2012: 33).

Al-azzawii (2006) states: “*Visual aids will develop the students’ awareness of the foreign culture in addition to the enjoyment the students get.*” (Al-azzawii, 2006: 02). The ACTFL National Standards for TFL recommends that teachers approach the teaching of culture using three foci: cultural products, cultural practices, and cultural perspectives (Morales *et al.*, date unknown: 109). That is to say, the researchers here urge teachers not to limit the teaching of culture to simply disseminating information on cultural products and practices because such an approach tends to reduce the study of culture to learning facts and figures. Rather, they advise them to try to create and design activities that encourage students to gain fuller insights into native speakers’ perspectives, values, and opinions associated with their products and practices. Hence, this goal can be achieved only by integrating visual materials for presenting the culture of different countries.

So, the need for such clearly stated national goals and guidelines for the teaching of culture emerged from attempts to come to grips with an area of instruction that has challenged the profession for decades (Lafayette, 1976, in Morales *et al.*, date unknown: 110). In the 1960s, energies centered on convincing teachers that language could not be taught separately from culture. In the 1970s, calls went out to teachers to integrate language and culture and to discontinue the habit of relegating cultural instruction to Friday afternoon activities when students had nothing else to do. Hence, in the 1990s a

plethora of models, approaches, techniques, and strategies for teaching culture continued to be presented in the 1990s.

Some language teachers have agreed on the use of interactive media for many years, while others have experimented with video material as a source for listening practice as well as for deepening cultural understanding. Nostrand (1989) believes that technology offers access to databases which can potentially make swiftly available the information on foreign cultures (opcit: 111). Nevertheless, the Algerian Universities and instructional methods have not kept up with available technological advances.

In the light of this, the researchers conducted a research about the frequency of using CD-ROMs by teachers for teaching FL. They noticed that CD-ROMs are becoming increasingly popular with publishing houses. For them, this fact may explain why the more junior teachers seemed to be more familiar with them. Perhaps, too, the junior teachers may have used CD-ROMs in their college language programs. Yet, in spite of their increasing popularity, only few teachers with less than two years experience mentioned that they used CD-ROMs that were part of their instructional packages and then only to reinforce grammar, vocabulary, or pronunciation. Also, few senior teachers had their students use encyclopedias on CDs for reference purposes. One Latin teacher mentioned the use of CD-ROMs for accessing information about Rome and the voyages of Ulysses. They deduced that apparently, CD-ROMs that come with textbooks focus on developing language skills and contain very little material for culture learning (ibid: 119).

Villada (2009) points out:

*It is important for FL learners to be exposed to listening material such as music videos so that they are able to identify different kinds of accents and cultural aspects of countries where English is the official language such as idiomatic expressions and slangs, which provide the language learners an effective model of language use for them to play an active role in the speaking scenarios while interacting with other people in real life situations using the vocabulary and expressions proper of the TL (Villada, 2009: 09).*

In other words, when FL learners are exposed to music video materials, they might be able to process much more quickly what they hear than the time that it takes to the message to be spoken due to the fact that they can relate what they see with what they hear being able to make predictions from the context itself.

Krashen (1994) thinks that language learners acquire the grammatical forms and vocabulary by receiving and comprehending language that is to some extent beyond their current language proficiency level. By predicting, guessing and inferring, and associating the meaning of linguistic information involved in the speech act context, learners are able to comprehend grammar and vocabulary that would otherwise be very difficult for them to comprehend. This way of conveying language from the context is what Krashen calls comprehensible input or “i+1” hypothesis, which explains the idea that learners gradually develop L2/FL skills by being exposed to “i+1” in the TL. In this sense, it is important to expose FL learners to comprehensible input while carrying out the listening tasks dealing with music videos so that they are able to make connections between what they watch and what they listen to which would lead them to a better understanding of the listening material (ibid: 10). Here, by “context,” the author means the culture conveyed by the FL. Hence, language learning and culture cannot be separated and both of them need visualization and auditory means of comprehension.

The visual literacy is the way of interpreting and generating images in the process of communicating ideas and concepts. Today’s world is the world of the visual culture; people from this period of time have grown up with a series of images and codes provided by the media and the environment. These aspects have made the communication with other people and their cultures more accessible. In this sense, the visual literacy appears to be the way by which people decode symbols for them to make sense of what they are listening (Stokes, 2001, in ibid). The symbols here are related to each social group habits, and the speaker/listener needs to be familiar with the cultural background that governs that community.

In this regard, Buck (2001) illustrates that understanding the meaning of a word before decoding its sound seems to be possible due to the fact that people have different knowledge of the world that surround them. Listening along with visualization are the most primitive forms of decoding information and they complement each other perfectly: one gives input or information relevant to the other, thus creating a complete picture of the environment that surrounds the individual. He adds: *“Understanding the meaning of a word before decoding its sound seems to be possible due to the fact that people have different knowledge of the world that surrounds them.”* (Quoted in ibid).

Peachey (2002) highlights that in the everyday context, people hear the language within its natural environment, and it provides a lot of information about the linguistic

content they attempt to hear (Opic: 11). Different types of knowledge must be involved in the process of listening comprehension – linguistic and non-linguistic elements which are both used by the listener to decode the intended message

In an English-speaking environment, learners are more likely to deal with aspects pertaining to the TL, such as vocabulary, expressions, collocations, cultural aspects, etc. which are part of the everyday life language scenarios. This makes language meaningful and understandable because learners are able to convey meaning from the environment itself, derived from means as interaction with other people, television, radio, newspaper, internet, etc. In that sense, for FL learners to better understand the listening material presented in their English classes, the FL classroom should provide chances for them to be able to convey meaning from the listening material. That is to say, the FL classroom should ensure comprehensible input so that EFL learners are able to predict language from the context provided (ibid: 45-46).

In this regard, Krashen (1994) adds that L2 is learned through receiving and understanding comprehensible input so that language learners are able to predict, guess, infer, and associate the meaning of the linguistic information involved in the context where the speech act takes place. Then, learners are able to comprehend grammar and vocabulary that would otherwise be very difficult for them to comprehend (ibid: 46). In addition, Heimann (1963) believes that the medium of TV provides different cultural phenomena about the FL and its country (Heimann, 1963: 11).

In 2006, a study made by Finding Inspiration in Literature and Movies (FILM) shows that movies are truly modern-day storytelling instruments. They have the power to reach massive audiences, which is why they should, and do, matter so much to society. Whether they are stories of afar or just everyday existence, good movies are a way for people, particularly youth, to understand and relate to the world in constructive ways. Movies enable learners to think in a new way since it is not only a means of entertainment but of discovering the world. The media plays a significant role in the socialization of youth. “Socialization” refers to learning one’s culture and how to live within it. Social cognitive theory of mass communication addresses concerns about the effects of increased viewership on human behavior (Bandura, 2002). Media content consumed by children is likely to shape their perceptions of the real world and the people operating within it (FILM, 2006: 05).

Furthermore, Fain (2004) argues that including popular culture from fiction, films, and television will make the educational process more meaningful for students. In this way, they can relate the world in which they live to what they learn (Smith, 2009: 13).

Another important acknowledgement, about the importance of using audio-visual materials in teaching both language and culture, is announced by Ling (2009) who states that language and cultural instruction must intertwine with each other and enter the classroom to provide students with context, vocabulary, and a variety of intonations and dialects (Houghton *et al.*, 2012: 04).

Meinhof (1998) also deals deeply with the topic of “cultural learning as media literacy” where he believes that news texts are part of what a particular culture thinks of, and show a hierarchy of values rather than a transparent record of events in the world. He thinks: “*Operas can give us stories of the strains of everyday life in an underlying cycle of conversations and gossip.*” (Meinhof, 1998: 10). In addition, for him, game shows show us pragmatic and sociolinguistic changes in everyday language practices and behavior. He adds that adverts can allow us glimpses of different social values and lifestyles at different times (*ibid.*).

## **2.7 Imagery and Inner Speech as Functionally Analogous to Audio-visual Media:**

The notion of “audio-visual aids” has already existed in the speaker’s mind where he/she can use his/her own imagination about various heard words of the TL. So, the only difference between the two cases is the interference of technology. Mental images are conscious representations of our knowledge of the world. Like audiovisual aids in instructional programs, they can be intentionally and systematically used as the informational base for cognitive operations and as an aid to new learning. In this regard, Paivio (1980) asserts that mental images play an effective role in the process of learning, especially in acquiring FL(s). He posits:

*[Mental images] permit one to make judgments, computations, and inferences that depend upon world knowledge. They can be consciously manipulated for problem solving and creative purposes. They can be used as learning and memory aids in numerous tasks, including foreign language learning where they function as a kind of private voix et image program that provides referential contexts for the language in the absence of the referent objects and situations themselves (Paivio, 1980: 295).*

Here, he means that imagery and inner speech have functional properties that are similar to those of audiovisual media. The properties of the metaphorical vehicle and the audio-visual medium are transferred to the topic, imagery.

### **2.7.1 The Audio-visual Sense:**

In regard to its visual component, the audiovisual metaphor goes back to antiquity. That is to say, imagery has been likened to images traced in sand or wax tablets, paintings, photographs, motion picture or television displays, and even holograms. The auditory component has been at least implicitly assumed in the double sense that one's visual imagery might be accompanied by the environmental sounds appropriate to the imaged events or by covert verbal descriptions or commentaries on such scenes. Many psychologists and researchers who study the effects of such audio-visual aids as pictures have done research on imagery (e.g., Fleming, 1979; Fleming and Levie, 1978; Levin, 1976; Pressley, 1977). They agree that there is a relationship between the two areas. Hence, cognition in general can be viewed as an elaborate audiovisual system. More specially, the individuals' knowledge of the world and of language behaves in some real sense like an elaborate film library with verbal commentaries (ibid: 296).

The audio-visual sense here contains a dual coding model which treats human cognition in terms of two interconnected but functionally independent systems. The former is specialized for dealing with information concerning "non-verbal" objects and events. This system represents our knowledge of the world and it is specialized for interpreting scenes and generating images: it refers to the "imagery" system. The latter, "the verbal" system, is specialized for the receptive processing of language and for generating speech. The two systems are interconnected but functionally independent means that one system can initiate activity in the other: once a given system has been activated directly or indirectly (direct activation referring to perceptual non-verbal or verbal input) the actual processing is uniquely governed by the properties of the active system, with periodic guidance from the other. In other words, the two systems can cooperate via their interconnections.

In the audiovisual analogy, the verbal system corresponds to the audio half whereas the imagery system corresponds to the visual half. In addition, the imagery system is presumed to involve components that represent and process other modalities as well. That is, it is specialized for processing non-verbal information relevant to any sensory modality. As a result, individuals can name objects or pictures, or draw pictures in

response to names means that there is a connection or interface of some kind between “verbal” and “non-verbal” processing systems. Also, one can generate mental images of named objects or describe our mental images to others. In this regard, Paivio (1980) suggests the following task for activating the learners’ mental images as their own audio-visual machines:

*Consider, for example, the task of describing your living room from memory, as you would view it from the viewpoint of the usual entrance. I can do that now in regard to the home we are renting during my sabbatical leave in Montreal. My mind's eye looks into the room through the open doorway from the hallway. The room is wider than it is deep and it stretches out to the dining room area on the left. The main pieces of furniture, carpets, lights, windows, wall hangings, and so on, are present in my memory image. Immediately to the left of the entrance is a square, yellow lamp table with some newspapers and magazines on it, but no lamp. To its right is an armchair, to the right of that a lazy-boy armchair, and so on, all around the room (ibid: 297).*

The researcher asserts here that the learner can activate his/her mental images according to his memory function. Thus, he is able to create his own audio-visual context to express his/her world view.

He continues his explanation and focuses on the functional properties revealed by this example: the memory is visual and spatial. The information seems to be available synchronously in that one can begin his/her description from any point in the imagined room - from the left, the right, or straight ahead - just as he/she is able to do when he/she describes a perceptual scene. In the case of perception, the perceptual memory has a limited span of apprehension, the image has a focus and a fuzzy periphery, and the room must therefore be scanned by the mind's eye. It is accomplished by the brain, but something like scanning nonetheless occurs. Although the processing includes an audiomotor component, namely, the verbal description of the living room, the analogy is most obviously a visual one. So, the description here must be based on the visual memory because otherwise it would be sequentially constrained. In other words, one has to memorize a verbal description and then to describe the room only in the memorized order, just as he/she can recite poems in one order only, or the letters of the alphabet from A to Z unless he/she has also memorized it in the reverse order. The point is that the living room and a poem or alphabet is organized memories, but they differ in modality and structure (the living room is visual and spatial, the poem auditory-motor and sequential) (ibid: 297-98).

Hundred examples can justify the analogy of imagery and inner speech as a private audio-visual medium. Counting the windows of one's house by doing a kind of mental tour of the house as viewed from the outside or inside is a familiar example. Commonsense examples cannot easily be treated quantitatively, however, because it is impractical to compare the memory descriptions of living rooms with descriptions of actual rooms, which vary from subject to subject. Moreover, a given room varies over time; so, we cannot be sure that the subject is making an error if he or she describes objects and arrangements that differ from those that characterize the room at a particular point of time. Accordingly, researchers have relied on simpler perceptual situations because they are relatively constant over time and comparable from one subject to another (ibid: 298).

Another concrete example about this view is presented by Paivio (1980) where he made a test to different subjects who were asked to count the inner and outer corners of two-dimensional block letters, such as "H," either perceptually, with the figure present, or mentally, using the verbally-evoked memory image of the letter. The subject is asked to begin counting at a specific point, such as the upper right hand edge, and to proceed either clockwise or counterclockwise. One can try this with the uppercase block version of the letter "e," proceeding in the clockwise direction. The researcher has found for both the perceptual and mental versions of the task that people can perform it just as quickly and accurately going either clockwise or counterclockwise, and even when they are first asked to reverse the letter mentally, and to count the corners of this mirror image letter. The counting time is understandably somewhat slower in the case of the mental than the perceptual figure, but in each case the data are consistent with the idea that the subject computes over a visual representation (ibid).

The researcher tried to discuss deeply the combination between mental images and inner speech to construct the subjects' audio-visual world. He thinks that the pattern of results for the block letter task differs from that obtained for an analogous verbal task in which subjects spell words with correctly oriented and reversed words. Even in the perceptual case, forward spelling is faster than reversed spelling for correctly oriented words despite the fact that the word is perceptually available.

He believes that the different patterns of results for the block letter and word spelling tasks provide support for the audio-visual metaphor. In other words, visual imagery and the verbal processes that operate on them are analogous to perceptual and

language processes. For him, his research results support the idea that imagery and inner speech are functionally analogous to audiovisual media (ibid: 299).

### **2.7.2 Imagery and Audio-visual Aids Effects on Memory:**

Both pictures and mental images affect the individuals' memory. So, how can images parallel audio-visual aids in their effects? To answer this question, Paivio and Csapo (1973) studied the problem for many years by comparing pictures and mental images with words and verbal processes. University students in one experiment were presented a long list of pictures, concrete nouns, or abstract nouns under either intentional or incidental learning conditions. Following the presentation, the subjects were asked to write down all the items they could remember. The results showed that recall was clearly highest for pictures, next for the concrete words, and lowest for the abstract words. Similar results have been obtained in many experiments. They establish the effectiveness of visual aids in the form of pictorial representations on recall, as well as supporting the idea that recall is superior for concrete words that easily arouse mental images than they are for abstract ones that do not.

This view can also be established in “associative learning<sup>8</sup>”, where learners are presented pairs of items for study and then are asked to recall one member of each pair when the other is provided as a stimulus or retrieval cue. In this regard, Bower (1970), in his research, suggests the pictorial representation of the pair *elephant-ambulance* where the two objects can be pictured separately, in a non-interactive relationship. Then, they were shown in a meaningful interactive relationship, such as the elephant riding on the ambulance. As a result, when subjects are presented a list of such picture pairs for study and cued recall, they recall many more items after studying the interactive pictures than if they studied the separated ones. He demonstrated the effect by presenting his subjects with pairs of words and asking them either to imagine the referent objects of each pair in some kind of interactive relationship or to imagine them as being separated. Using “the elephant-ambulance” example again, the interactive image might involve the elephant riding the ambulance, or driving it, or pushing or pulling it, etc. In the separated case, the two might be pictured side by side like pictures on separate walls. A cued recall test showed that recall was higher under the interactive image than the separated image condition, exactly paralleling the relative effects of interactive pictures (ibid: 300).

As a result, Paivio (1980) deduces:

*The interactive component of the image specifically affects recall of one item given the other as a retrieval cue but not memory for the individual items per se. This effect has been attributed to the spatially-integrated nature of the imagination representation and the idea that the entire representation can be reintegrated by a stimulus that corresponds to one part of the total representation (ibid).*

In other words, the individual derives his/her visual insights from the world's different stimuli. Then, he/she stores them in his memory that could be a resource of his/her future imagination supported by the appropriate acoustic image.

Other investigations have been conducted about the effects of people's age on both the pictorial (external stimulus) and imagery (the individual's own imagination) variables. Pressley (1977), for example, finds that adults and children older than 7 or 8 years do as well or better under imagery instructions as they do with pictorial representations of the interactive images. That is to say, self-generated images are sometimes even more effective than experimenter-imposed images. However, the reverse is true for younger children in that they do better with interactive pictures than images (ibid: 301). Hence, maturity plays an effective role in recalling of private images stored in the memory whereas younger children are more fascinated by external images than having the capacity to reinterpret the self-generated images.

Paivio (1980) treats a very important idea where he suggests some tips for the professionals in the domain of audio-visuals research: first, they ought to be curious about mental images that can sometimes be more effective than pictures as learning aids. In terms of the metaphorical theme, imagery and inner speech as private audio-visual aids can be superior to explicit audio-visual presentations. Second, they have reason to be pleased as well as curious about the age variable; pleased because it shows that explicit audio-visual aids are especially helpful with young children; curious, because it is important for theoretical and practical reasons to know why private audio-visual items become at least as effective as explicit ones, at least in some tasks, as the child gets older (ibid).

Furthermore, the researcher compared the effects of two picture variables on associative learning of pre-school and school-aged children. One picture variable was interaction versus non-interaction of the pictured objects, as already described. The other

was spatial contiguity of the two objects, meaning that they were shown either close together or widely separated, whether interacting or not. Then, a child and a baby carriage were depicted so that the child appears to be standing behind the carriage or so that the child is in the carriage. The former is a non-interactive relationship whereas the latter is an interactive one, but both involve close spatial contiguity. Other pictures similarly showed interaction or non-interaction of two widely separated objects. After presentation of such pairs, the subjects were given an associative recognition test in which they had to choose the one of several pictures that went with a given stimulus picture. The results showed that pre-school children benefited from spatial contiguity but not from pictorial interaction, whereas the older children benefited from both. This suggests that the younger children were somehow unable to process the interactive pictures for their meaning (ibid).

Hence, these results show important implications for the use of audio-visual materials with children of different ages. To be clear, what benefits a child of 7 or 8 may not suit a child of 4 or 5. Media people may know that this is true in a general way but research of the kind described above permits one to pinpoint those differences exactly.

### **2.7.3 The Hook and Imagery Mnemonic Techniques in FL Acquisition:**

Imagery can be used in education, especially imagery mnemonic techniques that play an effective role in fostering FL learning. The techniques are developed by Paivio (1971) who believes that they have powerful effects on associative recall, as evidenced by the studies described earlier. The methods have been applied to tasks of vocabulary learning by teaching people how to construct mental images that somehow represent the meanings of the new words in contexts that permit the words and their meanings to be retrieved. One of the most familiar of these techniques is a “rhyming mnemonic scheme” that consists of a series of ten or twenty peg words that rhyme with numerals - for example, “one-bun,” “two-shoe,” “three-tree,” “four-door,” and so on. These are overlearned and are then used as stimuli for the recall of new words by imagining the referents of the words in interaction with the rhyming pegs. Thus, if “pencil” is the first item to be remembered, one might imagine a “pencil” inside a “hamburger bun”. Later, “one-bun” will reintegrate the image of the hamburger bun together with the pencil (ibid: 302).

The idea of “rhyme mnemonic” is related to one technique that has been used in FL learning because it includes a verbal-acoustic component as well as visual imagery. The

combined use of both components was advocated long ago by professional mnemonists and FL teachers as an aid to FL vocabulary learning. Then, the issue was studied experimentally by Richard Atkinson and his students at Stanford (e.g., Atkinson, 1975; Atkinson and Raugh, 1975) who developed an experimental version called “the keyword technique.” Its basic idea is to establish an acoustic and an imagery connection between an unfamiliar foreign Word and its native language equivalent. The acoustic link reminds the learner of the relevant word whereas the imagery link provides a clue to the meaning of the word.

The links are provided by a native-language word that sounds like the foreign word or part of it. For example, an English speaking person might learn the French word *couteau* using the English word "toe" as the keyword because it sounds like the last syllable in *couteau*. The semantic link is formed by imagining the referents of "toe" and *couteau* in some kind of meaningful interaction, such as a knife cutting a toe. When later given the word *couteau* the learner recalls the word "toe" through the acoustic link. Then, he/she remembers the knife cutting the toe. “Knife” is then easily retrieved as the translation of *couteau*. Note that this is a particularly clear illustration of the role of imagery as a private audio-visual aid in that the keyword technique involves making use of both word sound and visual imagery as aids to vocabulary learning (ibid: 303).

Scholars found that the keyword technique was more effective than standard translation practice and other non-imagery control conditions when used by American Anglophone students to learn Russian and Spanish vocabularies. The technique has also been used effectively by other researchers with other languages and with children as well as adults (Atkinson, 1975, in ibid).

In spite of its importance, the previous studies have shown some limitations or qualifications. First, the age variable is involved here. The keyword technique could be used effectively by children. However, children of 7 years and younger could not use imagery effectively when they had to construct their own images, but they could do so if interactive pictures accompanied the keyword and the words to be linked. So, as in the case of native-language paired associate learning, the younger children benefited from imagery that was imposed by AV aids but they could not make effective use of self-generated imagery. By grade six (11-12 years), however, they could benefit from self-generated imagery.

Second, the other qualification is that the effectiveness of the keyword technique in the classroom situation has not been clearly established. Several researchers (e.g., Levin *et al.*; Willerman and Melvin, 1979) have conducted experiments on it in classrooms, without any notable advantage as compared to control conditions in which the learners are left to their own devices. An important feature of the experimental procedure that has been successfully used by Atkinson and others obviously does not transfer to the classroom situation.

Third, the relative effects of the keyword technique on comprehension and on production of the FL vocabulary. The method was originally designed as an aid to foreign word comprehension, as measured by the learner's ability to provide the native language translation when given the foreign word. The method turned out to be less effective or not effective at all in production tests in which the subject was required to provide the foreign word given the native language word as a cue (Pressley, 1977, in *opci*).

The Hook Technique is another method that is also based on an old mnemonic system that has generally been applied to native language learning situations. Much as in the rhyme-mnemonic scheme, the standard procedure uses an ordered series of stimuli or peg words to which the words to be remembered are “hooked” by means of images. The pegs are words that are easy to image and which are linked to numbers by means of a consonant code based on visual or acoustic similarity. The following is one version of the consonant- number code:

1	2	3	4	5	6	7	8	9	0
<i>t, d</i>	<i>n</i>	<i>m</i>	<i>r</i>	<i>l</i>	<i>ch, sh</i>	<i>k</i>	<i>f, v</i>	<i>p, b</i>	<i>z, s</i>
<i>hard c</i>									

Figure.2.12: The Hook Technique ((Paivio, 1980: 304).

“t”, for example, represents the numeral “1” because it has one down stroke; “n” and “m” stand for “2” and “3”, respectively, because of the number of “legs” they have; “r” represents “4” since it occurs as a sound in the word for four in a number of languages; “l” is used to represent 5 because the upper-case letter “L” is the Roman Numeral “50”; and so on. Acoustic variants of some of the basic letters are used in order to increase the possible choices of peg words. For example, “d” is an alternative for “1” and b is an alternative for “9”. Peg words are then selected according to the rule that each

must contain only the relevant pronounced consonants, so that they translate unambiguously into numbers. Thus, “tea,” “Noah,” “emu,” “ring,” “law,” “cow,” “ivy,” and “pie” would be appropriate choices for the numerals “1” to “9”. Two-digit numbers are represented by code words containing the two relevant consonants. For example, “toes,” “door,” “nose,” and “pear” could represent the numbers “10,” “14,” “20,” and “94.”

The technique is overlearned and then used for memorizing other items in exactly the same way as the “one-bun,” “two-shoe” rhyming mnemonic. It means, subjects are given instructions to construct interactive images between each peg word and the word to be recalled. The hook technique has the special advantage over the rhyming mnemonic in that it allows the learner to construct unusually long mentally retrievable mnemonic pegs – up to 100 quite easily. According to his own teaching experience, Paivio (1980) argues that he could extend the technique to recall and rehearsal of phrases, sentences, and idioms (ibid: 304-05).

Hence, those mental activities of the Hook method represent its audiovisual nature. The private auditory-motor sequence of the hook system is translated into visual images that are decoded back into words as the vocabulary units are retrieved. The AV analogy goes even deeper because the mnemonic information can then be used to generate multiple sentences with a particular grammatical structure. The technique serves as a kind of mental *voix et image* program in which knowledge of the world and of the native language are used as the basis for generating mental pictures that represent the meanings of the units and structures of the new language. Those images provide contexts for such meaningful learning even in the absence of explicit situational contexts.

## **2.8 Cultural and Linguistic Factors in Audio-visual Speech Processing:**

In face-to-face communication, speech perception is more of a multimodal process than a purely auditory event. Lip-read information plays a role in the operation since humans can read lips. In this regard, Sumby & Pollack (1954) believe that looking at a speaker's face normally improves speech perception when speech is not clear (Sekiyama, 1997: 73). Also, Jones *et al.*, (1977) add that this is because visual information is helpful in knowing the place of articulation, which is difficult to know from auditory information alone (ibid). Speech sounds are articulated at various places along the vocal tract, such as at the lips, teeth, palate, and glottis. In the light of this, the human visual system is highly sensitive to the distinction between labials (lip-articulated sounds, such as /b/ and /m/)

and non-labials (sounds articulated behind the lips, such as /d/ and /n/) (Walden *et al.*, 1977, in *ibid.*).

Davis and Kim (2001) also examine and confirm the importance of visible speech in teaching/learning FL even in the case of words not heard before by the learners. According to them, the speaker's face must be shown to teach FL since the students' memory can be easily activated to remember the visible words.

To reduce this complexity, McGurk & MacDonald (1976) and MacDonald & McGurk (1978) suggest "the McGurk-effect" experiment which is used to explore how people integrate visual and auditory information during speech perception. The McGurk effect may occur when the auditory and visual stimuli differ in terms of place of articulation. For example, when auditory /pa/ is dubbed onto visual lip movements of /na/, perceivers often report hearing "ta." In this example, auditory /p/ is labial whereas visual /n/ is non-labial. The perceived sounds ("t" in this example) are often consistent with the visual stimulus in terms of place of articulation, while remaining consistent with the auditory stimulus in terms of manner of articulation.

The McGurk-effect confirms that lip-read information plays a role even when the speech is clear. The researchers applied their experiment on the native speakers of Japanese and native speakers of American English where they found interlanguage differences between the two groups: in their first study, native speakers of Japanese hardly showed the McGurk-effect when listening to very clear Japanese speech, although these Japanese subjects showed a highly increased McGurk-effect when auditory noise was added to the stimuli (Sekiyama & Tohkura, 1991, in *opcit.*). They also conducted a cross-language study in which native speakers of Japanese and native speakers of American English were compared. The Japanese showed a much weaker McGurk effect than did the Americans for clear Japanese stimuli. Hence, this indicates their tendency to rely on the auditory information (Sekiyama & Tohkura, 1993, in Sekiyama, 1997: 74). In addition, the McGurk-effect was stronger for foreign speech stimuli than for the native ones due to some auditory ambiguity induced by the foreign speech. The stronger visual effect for foreign speech stimuli appears to be consistent with individuals' daily experience i.e., listening to foreign speech is more difficult on the telephone than in face-to-face communication.

The Japanese subjects often reported incompatibility between what they heard and what they saw instead of showing the McGurk effect when the stimuli were composed of

conflicting auditory and visual syllables. The weaker McGurk-effect in the Japanese perception results from cultural and/or linguistic factors which affect the manner of audio-visual integration. For cultural interpretation, it is often said that the Japanese tend to avoid looking at the face of a person they are listening to because in Japan it is thought to be impolite to stare at a person's face when that he/she is of a higher status (Walden *et al.*, 1977: in Sekiyama, 1997: 74).

This cultural habit may cause the Japanese to develop a type of processing which does not integrate visual with auditory information even when they are looking at the speaker's face. For linguistic facts, number of phonemes used may be considered. The Japanese phonemes might easily be distinguished without additional visual cues because a smaller number of vowels, consonants, and syllables occur in Japanese than in, for example, English (in Japanese, there are only 100 possible syllables, and no consonant clusters are allowed). Related to this, lip-read information may be less useful in Japanese than in English because the Japanese consonant inventory does not have labiodentals (/f/, /v/, /θ/, /ð/), which are easy to lip-read and form a perceptual group that is distinct from both labials (/b/, /p/, /m/, /w/) and non-labials (/d/, /n/, /g/, etc.) in English (*ibid.*).

The same experiment has been exploited to test native speakers of such languages as Hawaiian, Spanish, or Italian because their native languages are phonetically similar to Japanese with respect to the linguistic aspects mentioned above but their cultures do not emphasize face avoidance. Massaro *et al.*, (1993) tested native speakers of Japanese, Spanish, and American English by using synthesized audible speech and a computer-animation face. The visual McGurk effect was weaker in the Japanese subjects than in the native speakers of Spanish or American English. From the viewpoint of phonemic and syllabic structures, the researchers believe that Spanish language seems to resemble Japanese: Spanish has the same number of vowels (five) as Japanese, and it has repeated occurrences of CV (consonant + vowel) syllables in a phrase, as in Japanese. Thus, the strong McGurk effect observed in the Spanish-speaking subjects suggests that the phonological structure of a subject's native language does not determine the strength of the McGurk effect (Sekiyama, 1997: 74).

Sekiyama (1997) examined the face-avoidance hypothesis further, and tested native speakers of Chinese. This language group was chosen on the basis of generally accepted views of cultural similarities between Chinese and Japanese and differences between Eastern and Western cultures. Cultural anthropologists have observed that Asian cultures

generally include face avoidance as an expression of social status. Also, in the researcher's study, several Chinese people who know both the Chinese and American cultures indicated that they did not stare at the face of the person they are listening to as much as Western people do. As a result, the Chinese are at least more similar to the Japanese than they are to the Americans in terms of face avoidance. The prediction was that the Chinese, who are culturally close to the Japanese, would also show a weaker McGurk effect than the previously tested American subjects (*ibid*).

Depending on audio-visual materials (videotapes), Sekiyama (1997) studied the idea deeply and prepared an experiment on 14 Chinese native speakers whose ages ranged from 19 to 30. Most of them were graduate students who had arrived in Japan after finishing college in China. They were recruited from the Kanazawa University community, and their stay in Japan was between 4 months and 6 years. All of them had been educated in Mandarin Chinese since entering elementary school. The experiment was conducted in 4-h over 2 days. The stimuli contained 10 syllables (/ba/, /pa/, /ma/, /wa/, /da/, /ta/, /na/, /ra/, /ga/, and /ka/) that were pronounced by a female Japanese speaker for Japanese stimuli and by a female American speaker for English stimuli. Each speaker's face was videotaped while she pronounced the syllables. Her utterances were rerecorded in an anechoic room to obtain the auditory stimuli. The audio signals of the original videotape were replaced by these rerecorded signals. The 10 visual and 10 auditory syllables were combined using a Betacam<sup>9</sup> video system that can handle frame-by-frame time control (33 msec). To synchronize the rerecorded and original audio signals, the rerecorded signals were dubbed onto the frames where the original audio signals had been. The onsets of the energy were synchronized (*ibid*: 75).

In the dubbing, the auditory syllables were combined only with the visual syllables from the same speaker, but an auditory syllable was dubbed onto all the visual syllables so that all possible combinations of 10 auditory and 10 visual syllables ( $10 \times 10 = 100$ ) were produced. On the final videotapes ("AV tapes"), each stimulus occurred in a 7-sec trial in which the video channel included 3 sec of black frames and 4 sec of the face. The final videotapes were copied onto VHS<sup>10</sup> videotapes for use in the experiments. Videotapes for auditory-only presentation were also created ("A tapes"), with black frames only on the video channel. For the auditory-only presentation, a videotape included six repetitions of 10 auditory stimuli. After that, the visual stimuli were presented on a 20-in. color monitor on which an approximately life-sized speaker

appeared. Auditory stimuli were presented through two loudspeakers placed at the sides of the monitor. The subjects viewed the monitor from a distance of 1m (ibid).

Concerning the experimental design, each of the 14 subjects participated in the two sessions of the experiment. One session was for the Japanese stimulus set; the other was for the English set. The order of these two stimulus sets was counterbalanced between subjects. For each stimulus set, there were three conditions: audiovisual (AV), auditory only (A), and visual only (V), which were conducted in that order. The AV tapes and the A tapes were played in the AV and A conditions, respectively. In the V condition, only the video outputs of the AV tapes were played by turning off the main amplifiers of the loudspeakers.

For the procedure, the videotapes were played on a VHS videocassette machine located in a control room adjoining the room in which the subjects were tested. The stimuli were presented once every 7 sec in random order. In the AV condition, the subjects were instructed to write down what they thought they had heard while looking at and listening to each syllable. It was an open set response. They were instructed to write in *pin-yin*, which they had been taught in elementary school for spelling Chinese syllables to approximate the Roman alphabet. They were also asked to report any recognized incompatibility between what they heard and what they saw by checking a column on their response sheets. In the A condition, the subjects' task was to report only what they had heard. In the V condition, they were asked to lip-read and report what they thought the speaker was pronouncing. For each stimulus set, the AV condition was conducted in six blocks of 100 trials, and the A and V conditions were conducted in one block of 60 or 100 trials. It took 2 h to conduct the three conditions for one stimulus set. Each subject participated in the experiment for 2 days, each of which was either for the English or the Japanese stimulus set (ibid).

The A Condition responses showed that most of the consonants were accurately identified while /r/, in both Japanese and English, witnessed a large number of confusions. English /w/ also showed some confusion with "r" and "l." The data show that English /r/ was perceptually similar to "w" whereas Japanese /r/ was perceptually similar to "l." However, in the V Condition, for both the Japanese and English stimuli, visual labials which have a bilabial closure (/b/, /p/, /m/) were well discriminated from non-labials (/d/, /t/, /n/, /g/, /k/) by lip-reading. Visual /w/, which shows lip protrusion, was perceived as a distinct category in both languages. The Japanese /r/ was perceived as one

of the non-labials. However, the English /r/ was perceived as being in the same category as /w/. For the AV case, the gross McGurk effect is seen in /b/, /p/, /m/, and /t/ for both Japanese and English (ibid: 75-76).

In the light of what is mentioned earlier, speech perception differs from one language to another, which is directly affected by culture, and audio-visual conditions play an effective role in deciphering the various FL sounds.

## **2.9 Audio-visual Aids and Teaching Literature:**

The value of audio-visual materials in teaching literary texts has been proved by many researchers. Traore and Kyei-Blankson (2011), for example, conducted an investigation on the effectiveness of integrating audio-visual instruction in analyzing Chinua Achebe's novel, *Things Fall Apart*. They first proved Kay's (1982) view which states:

Literature does indeed have a place in ESL curriculum. For many students, literature can provide a key to motivating them to read in English. For all students, literature is an ideal vehicle for illustrating language use and for introducing cultural assumptions (Quoted in Kyei-Blankson and Traore, 2011: 566).

Then, they argued that using literature in combination with the multiple technologies in the FL classroom made it easier for the students to understand the material which was initially construed as difficult to grasp. Their study also shows that using audio-visual materials in the form of movies on a book prepares students to a more complete and complex reaction to the material and it also generates critical thinking. In addition, they add that the use of listening materials also prepares students and equips them with a better ability and predisposition to understanding and analyzing literary texts (ibid). Hence, the universal nature of the human experience is expressed best by the use of audio-visual materials in the literature classroom. The spoken word in movies transports students beyond their personal, individual and restricted world to a global world where human experiences mingle and overlap, as the colonial and the non-colonial experience they treated in their chosen novel. Thus, through using TV and closed-captioning in their study, they deduced that carefully selecting an audio-visual material and introducing students to it while placing specific emphasis on vocabulary and prior knowledge factors facilitate the teaching of Literature in the FL classroom (ibid).

In this regard, the researchers suggested some recommendations at the end of their study where they emphasized on the necessity and the benefits of integrating literary instruction with technology: they believe that videos and movies based on books encompass several benefits that cannot be achieved when and instructors limit themselves to the print culture. Both FL and Literature faculty need to expose students to the use of audio-visual technology.

Scholes (1998) argues that using technology and Literature in the FL classroom helps train strong readers (ibid: 567). Similarly, Ehrmann (2002) thinks that when used appropriately, technology helps enhance various aspects of learning (ibid: 561).

Another study has been made by Dexter- Sigan *et al.* (date unknown) where they tried to investigate the teachers' perceptions on the use of visual aids (e.g., animation videos, pictures, films and projectors) as a motivational tool in enhancing students' interest in reading literary texts. They point out:

The use of visual aids enable the teachers to engage their students closely with the literary texts despite of being able to facilitate students of different English proficiency level in reading the texts with interest. This aspect is vital as literature helps to generate students' creative and critical thinking skills (Dexter- Sigan *et al.*, date unknown: 114).

Here, they assert that although the teachers had positive attitudes towards the use of visual aids, the study suggests that it will be more interesting and precise if it includes students' perceptions as well.

The researchers chose the Malaysian University as a corpus for their investigation. Concerning the study of literature there, they see that it is not an easy process for their students because learning literature in English as a FL class always poses many language and cultural obstacles. As a result, teachers have been obliged to seek to introduce new teaching materials, based on the audio-visual view, to present their lessons creatively and innovatively. In such a way, students can be motivated to read the various literary texts.

Dexter- Sigan *et al.* (date unknown) add that the students are not motivated to learn literature because of their lack of enough background on language vocabulary. So, they believe that only through integrating multiple technologies in the Literature classroom, this complexity will be reduced. Here, they posit:

In literature classroom, students often encounter problems in reading and understanding the assigned literary texts in the literature component. It has been proven that students do not feel motivated to read literary texts due to lack of language proficiency and inadequate supply of teaching materials. Thus, there is a need to insert the use of visual-aids in teaching literature in order to trigger students' motivation in reading literary texts (ibid).

In this regard, they suggest some arguments about the benefits of using audio-visual aids in teaching literature. First, these materials create strong engagement between students and the texts. The use of pictures, videos, and projectors encourage them to read texts with interest, which make it easier for them to understand the abstract ideas in them. This proves the view that visual aids act as 'vehicles' that can be used to enrich and enhance the act of reading.

Second, the insertion of visual aids in teaching enables authentic communication between students and literary texts. Consequently, it allows the students to have full concentration on the texts which ensures their understandability of the story and flow of the texts.

Third, the use of voice clips in teaching poems is vital because it could help students to understand the meaning and the message better. In addition, the insertion of animation of texts and graphics in the web-based multimedia increases the students' interest in reading literary texts.

Fourth, graphics, illustrations, pictures, and video can be used to serve as a helpful tool in facilitating students' understanding of literary concepts occurred in texts. In other words, sound, light, and colour in visual tools can stimulate the learners' understanding of the texts. Moreover, the use of films helps students to visualize clearly the literary theory and cultural aspects found in the texts (ibid: 114-15).

Another study conducted by Smith (2009) proves deeply the effectiveness of film as a tool for teaching literature. He thinks that the Drama teacher could show a live performance of a play to go along with a reading in order to show how the viewing of a play compares to a reading, and the English teacher can use film to show how a novel was adapted from page to screen and thus giving a visual flavor to the text (Smith, 2009: 05).

He adds that students respond better to the film as a visual text, especially when teachers use contemporary films from the popular culture. Film can also add visual context for students who are unfamiliar with the terms used in classical literature, which helps make understanding the story easier for them. Furthermore, Featheringill (2000) sees that the best films use literary techniques that have been in literature for years and can be taught through them (ibid: 08).

In the light of this, Johnson (1971) posits that teachers need to be aware of the usefulness and power of films so that students would become more sophisticated in understanding them (ibid: 09). Here, in 1974, Boyum and Pradl (1974) sought to find a context for teaching and discussing the art of film, as well as guidelines and criteria in order to allow everyone to be able to take film study seriously. For them, even the youngest of students come into school with the vaguest understanding of how the patterns of light and sound in film relate to the patterns of light and sound they see in life from what they see in popular culture.

Another important experiment was made by Miller (1999) who tested the use of film to teach plays in his classroom. He remarked that his students faced a difficulty in analyzing <sup>11</sup> *Henrik Ibsen's A Doll's House* (1879) since they find it very challenging and dull. He also noticed that the female students liked the feminist message of the play while the men saw the male characters as broadly drawn and not fairly represented. As a result, the play for them was uninteresting. In this case, Miller (1999) played a video of the play which the BBC had produced in 1992. The students were amazed in the acting choices of Juliet Stevenson as Nora and felt much more attracted to the piece than they had been with just reading. He chose to actually view the play rather than just read it, and infer meaning. Hence, his became closer to the play.

Miller (1999) began to follow up all the dramatic readings with film viewings, and in some cases, two or three different versions were shown to illustrate different choices made by various actors or how setting and design can influence the meaning of a play as well. At the beginning, he was worried that the students would stop reading the plays and just wait for the video to be shown. However, he soon found that his students were actually reading the plays much quicker and with more passion. Thus, they had become fully prepared when the video was viewed.

In the light of this, the effectiveness of integrating audiovisual-aids in teaching literature is agreed on since the FL learners would be able to acquire both the linguistic and cultural aspects of the foreign literary text. However, teachers need to use them appropriately according to the needs of their students and to their teaching/learning context.

### 2.10 Methods and Techniques of Using Audio-visual Materials:

Despite that the integration of audio-visual materials is effective in developing the students' learning competence, their successful use needs following some basic methods and techniques. Each method is related to the teaching/learning circumstances interpreted by the classroom situation, the students' age/level, and the teaching objectives. In other words, the teacher needs to adapt his materials to the data in his/her hands.

In the light of this, the approaches of educational media differ. Brown *et al.*, (1977) suggest a systems approach to teaching FL; they sum up this as follows: “*Educational technology, therefore, is currently viewed as a total systems approach to education, incorporating hardware, course materials, and instructional and management techniques.*” (Quoted in Van Zyl, 1977: 70). The diagram below explains this in details:

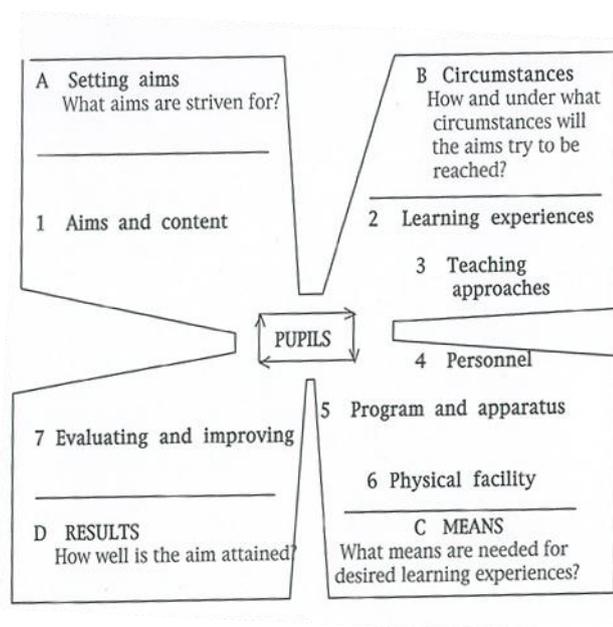


Figure.2.13: Systems approach in teaching technology (Brown *et al.*, 1977, in *ibid*)

The systematic approach is based on setting aims as a starting point that is based on the classroom circumstances. It also gives importance to assessment to improve the learning results. Gerlach and Ely (1971) explain deeply the elements of a systematic course of teaching (see figure 10.2):

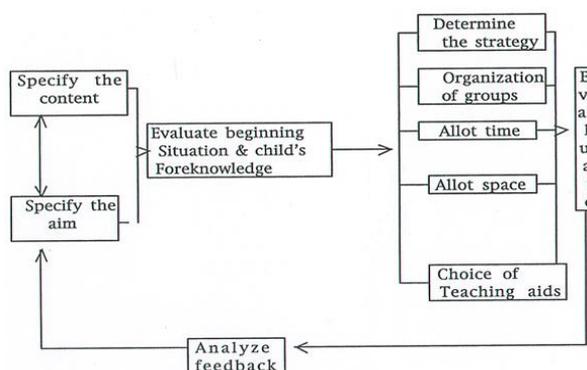


Figure.2.14: The elements of a systematic course of teaching (Gerlach and Ely, 1971, in opcit: 72)

So, the approach creates a system of class working with the use of visual materials; it focuses on unifying the role of both the course content and the classroom organization. The allotted time and spaces gain a big part in the approach with feedback analysis.

However, the choice of the appropriate method is affected by the teaching/learning field where teachers have to be eclectic to choose the successful techniques that differ from one type of audio-visual aid to another: the next section will explain deeply the ways of integrating interactive media in the FL room. Some mentioned materials are not used nowadays, but it is necessary to explain the techniques of using them in order to enable the readers to compare the situations from the past till now so that they can get a background about the development of teaching materials.

### 2.10.1 Techniques of Visual Aids Integration:

The FL teacher needs to be eclectic in choosing his teaching materials as well as in following the appropriate method of integrating them.

#### 2.10.1.1 The Blackboard:

Today, a classroom without a BB is unbelievable. It is considered as the simplest and the most immediate visual aid. It is universally used. However, it did not become common in use until the 19<sup>th</sup> century. In the *Orbis Pictus* (1658), Comenius put a picture of a BB which realizes its value. In the American educational literature, the BB was not mentioned

before 1820. The first who observed its use in European schools is Horace Mann; he was so impressed with its effectiveness, and he recommended it as an instrument of instruction. It became favourite in mathematics classes and was then used in other subjects. The BB is constructed of various materials. It consists of a wooden surface painted or stained black; so, its name is “BB.” However, many educational writers are using the term “chalkboard” because other materials and colours nowadays are included in it. In spite of this fact, this name has not become popular since the average teachers still calls it the BB (Huebener, 1967: 17).

In Europe, the black painted board and the wet rag for erasures has dominated use as it is the cheapest, and which was not the case in USA where the more expensive props have been exploited. Later, an etched plate glass stained with black pigment has been integrated. The colour of the BB is usually black or gray, and the chalk used is white. There is also the white board on which black crayon is used. Experiments proof that the blue chalk on the yellow board reduces eyestrain, and the difference in colour creates cheerfulness to the classroom. These two facts increases learning by 10 per cent. Many colours have been produced for the board and the crayon. So, several of them can be on a processed pressboard coated with a glossy smooth finish. Size and height must be considered in constructing and placing the BB. The teacher’s expected results are not obtained if the board is too high or too low with reference to the floor. In other words, it must be in a position that allows all the class to see, or it fails of its primary aim (ibid: 18).

The BB has a number of recognized advantages over any other visual devices. It is always available and there is nothing to get out of order. Also, it is visible to the whole class. In addition, new information can be added immediately. Furthermore, on the BB, it is easy to erase an item and to write another. Moreover, it can be used by both the teacher and the learners (Cable, 1975: 12).

The BB can be exploited effectively for pictorial representations– drawings, sketches, diagrams, etc.; outline maps; drawings of objects to label; vocabulary– new words, spelling, accent marks, elision, etc.; sentences- illustrative; paradigms; development of a point in grammar; reviews; board work of the day that is done by done by the students from slips of paper; new assignment; and fill in exercises; test questions.

The teacher depends on the BB for three purposes: “teaching,” “testing,” and “assigning” new work. In “teaching,” the BB helps him/her in many ways. (1) The reproduction of the original exercises or information not found in the textbook:

pedagogically speaking, it is not economical, and it is wasteful for the teacher to fill the board with words, sentences, and paradigms that appear in print before the students. For example, in a grammar lesson, he/she can prepare a synopsis of a tense and its forms, and write all of them on the board. In this way, the teacher is able to manage his session easily and freely via many teaching techniques as induction, deduction, and inference. (2) The writing of a new word or of a phrase or sentence for illustrative purposes: this is useful for teaching correct spelling, syllabication, intonation, and grammatical forms. (3) The presentation of an item to be copied into notebooks: writing it on the board enables the teacher to avoid losing time through lengthy dictation, and to prevent errors in spelling. These items should be written on the board before the class has entered. However, copying them by the students must not take much time because the major part of the period should be exploited for oral activities rather than for writing. (4) The teaching of new words: for concentrating attention on the new vocabulary, the BB is one of the most effective devices where word study forms an important part of most lessons. (5) Simple graphic representations: on the board, the teacher can draw a simple outline to make unfamiliar objects clear. (6) The test presentation and homework assignment: the instructor can put the test questions on the board before the class enters in order to save time (opcit: 18-19).

The learner also has his/her share of the BB use for several types of writing activities. Firstly, it can be used for the daily board exercise since almost every lesson requires some work at the board by the students. The teacher's role is to send a different row to the board every day as he/she give the learners a slip of paper or a library card which contains a brief assignment or question based on the lesson. When each student has finished his work, he leaves the card on the board sill. Then, a monitor takes up each card in turn and asks whether there are any errors in the board work (here, the learner-centered aim can be reached where the students play the role of the teacher in correcting their mistakes themselves and it is an opportunity to create active learning atmosphere). Of course, the card assignments should be short and significant, and each question must be relevant to the lesson contents. Secondly, a number of students put on the board their homework assignment in its specific day. In this case, bright students should be chosen to avoid loss of time and wrong impressions written, and the written work on the board is likely to be correct. After that, necessary corrections will be made in the notebooks (ibid: 19).

Thirdly, the BB can give the students the opportunity of practice in writing. It means, after a learner has replied to a question, the teacher asks him/her to go to the board and

write the answer. This can be more valuable when a narrative is reviewed as the questions are presented in logical sequence so that the class will build up a composition implicitly. Fourthly, the BB is a practical source for dictation application: while the class is writing a dictation exercise, one student will write at the board. Here, the board should be at the rear of the room so that the class does not copy because the class will compare its work with that in the board after the exercise has been completed. I think this technique is very useful to create courageous and not shy students who are able to face the public at the board (ibid: 20).

Several factors should be considered to make the use of the BB more effective. (a) It should never be overcrowded: points must be carefully written and arranged orderly on the BB. So, it should be interesting; attractive, and not boring. (b) All writing on the board should be clear, and illegible jottings, crude abbreviations, and inconsistencies in style must be avoided. (c) Equipment as the chalk and erasers should be in their place before the class enters the room so that no time is lost in going and coming, in looking for materials, etc. (d) the use of colored chalk is needed for stressing key words, unusual spelling, verb endings, etc. (e) Preference should be given to the front boards. As a result, there will be a little need as possible for the class to turn in their seats. Boards in the back should be used only for dictation or for information that remain on display for a number of days. (f) Errors should not be left without correction since visual impression lasts long in the students' mind. (g) Illumination is necessary, and the shades can be lowered to avoid sun-glare. In addition, on a dark day, the lights should be switched on. (h) Writing on the BB should be visible to all the class. This needs clear, neat, and large script. (i) Boards should be cleaned, and previous assignments should be removed before use, especially if its contents are about another subject. (j) The skillful teacher plans each day for the use of the BB (ibid: 21).

The BB offers many opportunities for learners. It enables them to show their written work to the whole class. Also, their creative activities as drawing and writing an original composition are a sign of their skills which can be realized on the board. In addition, the physical action of writing on the board can be considered as a moment of relaxation and recreation for the student. Moreover, the teacher can create an atmosphere of critical judgment when one of the students passes to the board to correct an exercise and his colleagues evaluate his work. Pedagogically speaking; we think that the BB is an effective material for engaging students who represent the source of noise in the classroom; the teacher can order them to pass to the board in order isolate the group.

The “flannel board” is another form of boards that consists of a piece of flannel stretched over a piece of heavy cardboard or plywood. With a slight pressure of the hand, any picture, clipping, or light flat object is linked to the surface with a slight pressure of the hand. It avoids the use of thumbtacks or scotch tape. The mentioned materials are easily attached and easily removed. The flannel board is widely used in the elementary grades of teaching. It is effective for teaching colour recognition, simple arithmetic, reading, word recognition, musical notation, and map work. For any lightweight material, it can be stuck on the board. The board in the FL classroom is an efficient material for teaching vocabulary: cutouts are used to represent animals, articles of clothing, pieces of furniture, means of transportation, etc. They may be attached and detached by the student who will name the object as he manipulates it (Huebener, 1965: 135).

The “magnetic board” is a device operating on the same principle of the flannel board. It consists of a smooth metal-like plastic rectangle which can be suspended on the wall or stood up on a table. On this kind of boards, cutouts and flat figurines of various objects, which have magnetic prosperities, can be put. The cutouts can be easily moved around since the surface is quite smooth. They contain animals, different kinds of vehicles, buildings, etc. This board is useful for teaching vocabulary in beginning classes (ibid).

### **2.10.1.2 The Bulletin Board:**

Every FL room should contain a bulletin board. It can be an important device for motivation, for teaching, and for maintaining interest if they are carefully planned and skillfully managed. It should be well-organized and must not consist of a disconnected jumble of pictures, clippings, and news items, but should be related the classwork. A bulletin board can also include news items in English that treat important current events. They should be timely and interesting. Also, a comic strip in the FL may be posted, but in general the tone of the bulletin board should be respected. The news items can deal with important political and economic events; happenings in the world of art and music; comments on writers and poets; the description of a disaster; etc. In addition, other suitable elements can be included as interesting items about school, youth, sport, festivities, special occasions at the university, and so on (Huebener, 1967: 11).

Various members of the class may contribute to the production of the clippings: when the teacher or the class has a subscription to a foreign newspaper or magazine, this should ensure an important source of clippings. For taking care of the bulletin board, the students can alternate or assign a committee for this purpose. The teacher may focus on

interesting items and will use them for oral and written reports. He/she also must pay attention to the physical arrangement in the given bulletin board: pictures and clippings should be well-arranged, and spacing should be watched. If, for example, the theme of “Christmas in Britain” was treated, a neatly lettered caption should be placed at the top. The bulletin board can be exploited for displaying any type of items like announcements, booklets, travel brochures, bulletins, charts, diagrams, maps, news clippings, drawings, graphs, notices, pictures, pamphlets, photographs, and postcards (ibid: 12).

For planning a bulletin board, various factors must be involved: (1) the collection of materials depends largely on newspaper and magazine clippings which are taken from a number of given publications. They include sections of weekly and monthly magazines in the foreign language. (2) Items should be trimmed; a picture, for instance, can be mounted. (3) Themes developed for a larger display need a well-organized lettered title. (4) Missing captions should be supplied. (5) Colour should be used to make the bulletin board attractive. (6) All the materials should be arranged in a neat, orderly, and attractive manner. (7) Students should be encouraged to look at the bulletin board in order to learn new terms in the FL. (8) The teacher can refer to the bulletin board in the course of the lesson. (9) Displays should be changed regularly (ibid: 12-13).

### **2.10.1.3 Maps:**

A good map of a foreign country is another form of chart that should be available in the FL room. It is useful for mentioning the location of places occurred in the reading passages or in the lesson; and for teaching the geography and culture of the foreign country. It is preferable to use the map for dealing with one section or region in order to give the students the chance to concentrate on the new terms. For example, when learning about Britain, the teacher can ask questions about the boundaries, the coast line, the topography, the names of important cities, etc.

The map includes all the names of the places located in it, but the teacher’s role is to enrich the concepts and to show the learners the pictures of the places mentioned. He/she can also bring costume dolls as a model of a famous building in the foreign country if it is available. Interesting facts should be learned in connection with each town, village, or region in any event. The learners can be encouraged to draw maps. However, only the perfect ones are allowed to be displayed because a map is not a matter of freehand drawing and of self-expression: the maps of distorted outlines, of poor lettering, and of misspelled place names must be refused (Huebener, 1965: 137).

*The proportional square method* can be used to attain the accuracy in any desirable size: an outline drawing or map is a useful visual device. Illustrations that are too small to be seen can be enlarged to any size due to this method. Here, horizontal and vertical lines, in half inch or inch apart, are drawn on the picture (if the photograph or picture is disfigured, the lines can be superimposed on tissue or tracing paper). Then, an equal number of squares are laid out on the blackboard or on large sheet of paper as they can be doubled or tripled or increased to any desirable size. After that, the contour of the map or picture to be copied is drawn in proportion in each square. Hence, what is interesting in this method is that even the student with little skill in drawing will be able to produce acceptable map because, in this case, accuracy is the prime importance (opcit: 14).

Sometimes, the teacher wishes to build up a diagram in front of class, but he/she finds the diagram complicated. So, he/she can draw it before the lesson, using very fine lines, barely visible to any but the teacher. As the lesson progresses, the teacher thickens the lines and gives the impression of originating the drawing before the eyes of the students (Cable, 1975: 16).

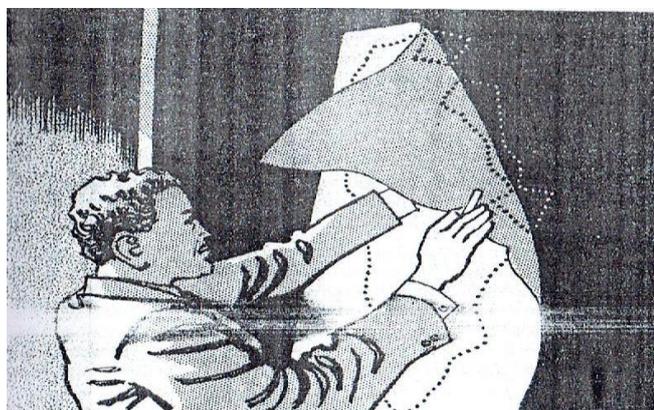


Figure.2.15: Fine guide lines and maps (Cable, 1975: 16 / chawki book.3)

For preparing a perfect map, this last should meet certain standards. First, it needs simplicity and clarity since a map with overdose of place names and details is hard to read, especially at a distance. Second, it is based on accuracy: the names of the chief cities, rivers, and mountains should be shown, and the scale must be correct. Third, adequate size must be ensured in drawing a map where it should be large enough to be visible from the back of the room. Fourth, the colours in maps should be attractive. Finally, it has proper

physical make-up. It should be well mounted in a dust-proof case with a spring roller (Huebener, 1967: 15).

Hence, using maps in the FL classroom helps the learners to get a background about the historical and the geographical situation of the foreign country that has a close relationship with the civilization and the culture of the target country.

#### 2.10.1.4 Flash Cards:

The flash card is a cardboard about 18 x 6 inches which contains a word, a sentence, or a simple outline drawing. The lettering must be large, neat, and clear in order to be seen from the rear of the room, and capital letters are preferred. Because of the difficulty to read at a distance, script should not be used. For teaching vocabulary, both sides of the card can be used: the foreign word will be on one side, the translation on the other. Hence, a double drill exercise can be suggested. First, the teacher displays the English word and elicits the foreign equivalent. Then, the feedback is provided through showing the foreign word and giving its English meaning. Many exercises can be suggested by means of flash cards. The ingenious teacher is able to develop a variety of linguistic forms with this simple device. The following exercise, for example, can be done:

1. Vocabulary. (Native language word on one side, FL (English) word on reverse side)
  - a) Completion (We speak...)
  - b) Insertion of pronoun (we invited...)
  - c) Translation to FL (we are singing)
  - d) Translation into English ( يتكلم الطالب الانجليزية جيدا )
3. Adjectives.
  - a) Completion (I prefer the ..... car; .....)
  - b) Insertion of suitable adjectives (he is ..... like the moon; .....)
  - c) Opposites (intelligent  $\neq$  .....; .....)
  - d) Synonyms (consciousness = ..... ; .....)

## 4. Nouns.

- a) Plural (boxes, ....)
- b) Singular (mouse, ....)
- c) Pair (ox, .....
- d) Function (revise your lessons .....

## 5. Prepositions.

- a) Insertion (composer...02 étages)
- b) Translation (I think of you)

## 6. Adverbs.

- a) Formation from adjective (rápido )
- b) Comparative and superlative (bueno) (ibid: 35-36)

The flash card depends on brevity. Five words would be the limit; otherwise, a second line is needed, which is not preferred. Pictures of very simple outline sketches can be used too. Examples of subjects that can be dealt with include animals, fruits, dishes, pieces of furniture, articles of clothing, means of transportation, members of the family, etc. The cards can be displayed by either the teacher or the students. However, we prefer the latter in order to create a learner-centered class where the teacher plays the role of a guide and provides needed feed-back when necessary. The cards should be preserved under specific classifications since they will be useful for review, for drill, and as a warming-up exercise at the beginning of the period.

The cards may be used in different ways. The usual procedure is for the teacher to stand in the front of the room and have the class recite, row-by-row. This may be varied by the teacher's calling on pupils at random and also by letting a pupil hold the cards. In drilling vocabulary, the practice of giving the English word for the foreign word or vice versa should be varied by: (1) using the foreign word in a sentence. (2) Using the foreign word in a question. (3) Giving a synonym for the foreign word. (4) Giving an antonym for the foreign word. (5) Pronouncing the foreign word, using it in a sentence, and pointing out the object. (6) Giving two other words belonging to the same word family. (7) Giving a definition of the word (e.g. *teacher*: a teacher is a person who teaches in the classroom;

*professeur*: un professeur est un home qui enseigne dans l'école; *Kuh*: Die Kuh ist ein Haustier, sie gibt uns Milch) (opcit: 29).

The teacher can add an element of fun and friendly rivalry to the flashcard drill by dividing the class into two competing teams. The remedial phase of the drill should consist of the teacher's having the student who misses study his/her word so that he can give the correct answer after the others have recited. The drill may also be given for speed and a time record kept for comparison with previous performances. It is good practice to have sets of cards covering various subjects such as adjectives, weather expressions, time, and parts of the body.

### **2.10.1.5 Still Pictures:**

The main difference between a motion picture and a still picture is that the former shows life in action while the latter merely suggests action. So, the main objective of the motion picture is to describe continuous action, procession, activities, and processes. The teacher must imagine in advance how the students may interpret the picture since the same illustration may mean different things to different people. This depends on their racial (cultural) and religious background, their educational status, their emotional reactions, and the acuity of their vision. Thus, a picture does not make a universal appeal, but its interpretation is conditioned by group and individual reactions (Huebener, 1965: 134).

The same definition of reading can be applied to the interpretation of a picture; reading is getting the meaning from the printed page; and the picture, too, is read. A beginner learner recognizes the various elements of a pictorial representation on the basis of his/her knowledge and past experience –schemata<sup>12</sup>. So, if a picture shows new or strange idea, he/she may be completely at loss (especially in the case of cultural differences). When a child, for example, is asked “What do you see in this picture?” he will begin to enumerate objects and persons he recognizes. The next question may be, “What do you think is happening?” or “What are they doing?” Here, the child will use his imagination. He has been enumerating or describing; now, he is to fill out and to elaborate. So, this is a matter of inference. Of course, the learner –especially the very young child– needs the teacher's guidance and preparation: he must be told what to look for, or he may miss the significant elements in the picture (Huebener, 1967: 37).

The term “picture” includes every type of pictorial representation. The simpler kind consists of illustrations clipped from books, magazines, and newspapers as photographs,

lithographs, colour prints, line drawings, halfnotes, etc. These can be easily mounted and filed with appropriate labels. Another type of pictures is called “the poster;” it is a larger and more colorful illustration. Because of its size, it is difficult to handle. In most cases, it occupies a permanent place on the wall. Posters on display that are chosen with care can be referred to whenever the occasion arises. They are important not just because of decoration, but they also have a pedagogic value (ibid: 38).

A smaller kind of pictorial representation that can be used very effectively in teaching civilization is “the picture postcard.” The teacher can build up a rich collection on the basis of his/her travels abroad. They can be easily filed under suitable categories. Their best use is to pass them around the class for individual checking. For group attention, only the poster and the picture should be used because the picture card is much too small to display in front of the class. So, pictures should be larger and clear enough to be seen from the back of the room. They are also well to mount so that they remain flat. They ought to be labeled in clearly if they are displayed on the wall.

One of the main questions is “How to use pictures?” To answer this question and for the effective use of pictorial materials, the following points can be suggested. (1) Preparation: presenting a picture in the classroom cannot raise the students’ profound interest immediately so that the class must be put into a receptive mood first where showing the picture must be motivated. This is because we are surrounded by picture, posters, billboards, and signs of a high technical quality in magazines that present beautiful illustrations in colour. Also, the learners must be informed about to observe and what to remember. (2) Presentation: the teacher must train the students about powers of observation and listening because many people are not fully aware of the significance of what they see or hear. So, the teacher’s role is to mention the important factors, to clarify, to stress and emphasize, and to explain. This is needed because beginners’ experiences are inadequate and we all interpret what we see and hear in the light of our own experience – schemata. (3) Application: the information obtained should be applied, and this can be realized in many ways. If the picture is used for purely linguistic aims, the new words and phrases must be included in original sentences, in dictation, and in short compositions. However, if the lesson deals with cultural issues, the students may be inspired to do further reading and research, and to report on the subject.

Concerning the size of a picture, this last must be, of course, fairly large in order to be seen by the whole class. The colored covers of larger magazines which are about 11 x

15 inches are very useful for this purpose. However, smaller pictures, illustrations, clippings, and postcards can be used for individual objectives. In this case, it is suggested that such material must not be sent around the room while the teacher is talking because it is distracting. So, it is much better to do this while there is silence; the teacher may circulate, and comments and asks questions to groups of students while they are looking at the material. Some of the smaller items can be displayed later on the bulletin board. However, for group use, the teacher must show them by the overhead projector (ibid: 39).

The teacher can depend on the projection of pictures to save time. The overhead projector is a very useful teaching device; its advantages in relation to pictures use are: first, it is portable. Second, there are no movable parts to get out of order. Third, it is equally useful at all levels; it can be used as effectively at the university as in the kindergarten. Fourth, it covers the widest possible range of pictures. Fifth, small objects and pictures, which would ordinarily have to be passed around the class, can be used for group instruction. There are a lot of examples of projectable materials. (a) Colored reproductions of famous paintings clipped from books or magazines, or mounted on cardboards; (b) postcards, picture cards; (c) bills of fare; (d) stamps, coins, railway tickets, checks; (e) small maps in books; (f) photographs of eminent men and women in books and magazines; (g) pages from newspapers in the FL; (h) diagrams showing succession of kings, organization of governments, school systems, etc.; (i) past examination questions for review; (j) flags of various countries; (k) words of a song; (l) costume plates (ibid: 42).

The overhead projector allows the entire class to look at the same thing at the same time. So, it is a shared experience that creates a socialized environment in the class. Also, students can ask questions or make comments during the projection. In addition, darkening the room and projecting pictures is desirable variation of routine where these dramatic qualities concentrate attention on the picture, and interest is aroused since there are pleasurable emotional reactions. So, a foreign atmosphere is easily created. Although setting up the machine, darkening the room, and getting the material together is a matter of time consuming, the projected picture is such an effective teaching device that can recover all the weak points.

#### **2.10.1.6 Slides:**

Slides are of two sizes, 2 x 2 inches or 3 1/4 x 4 inches. The teacher can prepare his own slides, but this is really not necessary when such excellent material is available. Slides are best used for teaching cultural matters via showing learners what life is like in the

foreign country. The teacher can travel and take pictures himself/herself, and this can add the student's interest. Also, the personal reminiscences can be included (Cable, 1975: 30).

With slides, the talk is given in the FL. New and difficult expressions may be presented in translation. A useful procedure in using slides is to encourage the students to prepare the lecture: each one gets a slide or several slides to study, and a brief paragraph will be written out for each slide. The teacher goes over the notes, makes corrections, and hears the students give their talks. On the day of the lesson, each student proceeds to speak as his/her slide or slides appear on the screen.

The slide has many advantages. It lends itself to group appeal, and it focuses the attention of the class. In addition, it stimulates the learners' thought. Furthermore, it may be held any length of time and can readily be repeated. Moreover, it can be correlated with any part of the curriculum. In government offices and FL aid bureaus, sets of slides are maintained on the geography of the country, as well as, on famous buildings, paintings, and sculpture. Usually a manuscript accompanies the set of slides where it can be a source of information.

The glass slide is one of the most useful of visual aids. It is the basis of all projection; for a motion picture, it is merely a succession of still pictures in a given sequence. However, motion is not required all times; it is irrelevant in the case of landscapes, buildings, street scenes, and portraits. The advantages of the glass slide projector include its easiness to operate, and it is relatively inexpensive. It can be used for many purposes. Also, it can be used at all school levels. Besides, the slides can be examined at length. There is plenty of time for detailed observation, analysis, questions, and discussion (opcit: 44).

However, there are certain disadvantages in the use of the slide. Motion and action are lost, and the slide does not portray anything in the third dimension. That is where the stereograph is far more effective since it gives a realistic impression of spatial depth. There are many criteria of selecting slides. (1) Authenticity: is the picture a good one? Is it accurate? (2) Photography: is the photography technically perfect? (3) Quality: is the slide free of blemishes, scratches, smudges? Is it bound? Does it contain a thumb mark? Does it include a caption? (ibid: 45).

**2.10.1.7 The Filmstrip:**

The filmstrip is the simplest kind of projected still picture in a sequence. It consists of a series of illustrations printed on 35 mm. film. The pictures may be of the single frame type, 3/4 x 1 inches, or double frame, 1 1/2 x 1 inch. The single frame strip is that which is used most commonly. It is also possible to mount 2 x 2 inch frames. The filmstrip may be accompanied by sound; it is then known as a slide film (this will be described later since we are interested here in the visual aspect) (ibid: 45).

The filmstrip can retain unity in the learning room where it is enriched and clarified by the students/teacher comments and discussion. It is also simple to operate as it can be moved forward or backward with ease. It is economical (a roll of 25-75 pictures can be secured for less than 10 cents a picture). In addition, it is easy to handle –a strip weighs less than an ounce and can be held in the palm of the hand. The motion picture is preferable for motion, activity, and continuity of action. However, for the showing of landscapes, scenes, persons, objects, and buildings the still picture is more effective because in the motion picture, these lose their sense of stability (Hubener, 1965: 139).

The filmstrip is a very useful teaching device, and to ensure its maximum effectiveness, teachers can depend on the following suggestions: before use, the teacher should preview the film so as to judge its suitability to the students' level and to the learning needs. The film must be introduced with full motivation in order to enable the learners to know what to expect and what to look for. Also, the presentation of the material should be free and spontaneous, and the students must be encouraged to comment freely. In addition, the strip should be shown from the beginning of the lesson in order to save enough time for discussion and application. The teacher should prepare guiding questions before showing the film. Then, oral and written activities may follow the showing (opcit).

Before selecting the filmstrips, some questions can be raised: is the subject matter appropriate? Are the pictures sequential? Is the vocabulary of the right level? Are the pictures interesting? Are they clear? Are they motivational for more oral discussions?

The filmstrip projector is so simple to handle; the controls consist of the lamp switch, the blower switch, and the transport knob. There are different types of projectors. Some are adapted to 2 x 2 inch slides as well as filmstrips. The important concern is to set up the machine properly and to check it before the showing of the strip (see figure.12).

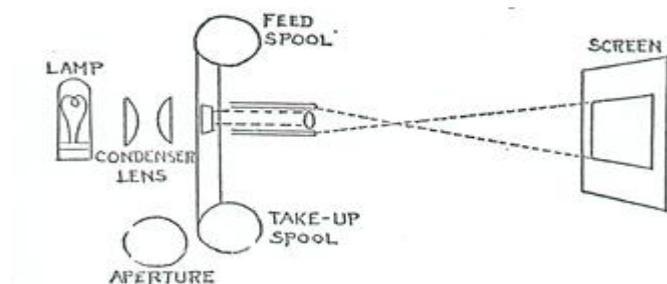


Figure.2.16: How the filmstrip projector works (ibid: 46)

In beginners' classes, many topics can be taught with filmstrips:

- Animals; e.g., five domestic, five mild. Names, colors, qualities (wild, strong, lazy, etc.), use (cow – milk), etc.
- Flowers: five or six well-known. Colors.
- Fruits: five or six. Colors; taste (sweet, good); origin.
- Parts of body (the teacher can point to himself or to the students).
- Weather and seasons. Pictures of rain, snow, sun, of spring, summer, fall, winter; blowing wind.
- Nature: mountain, valley; river, forest, plain.
- Members of family: father, mother, son, daughter, grandfather, grandmother (age, activities, health).
- Family at meal: dishes, foods, table conversation (“please pass...,” “Please give me more ...”).
- Family at home in evening: various activities.
- Rooms of the house: picture of each room; articles of furniture.
- Articles of furniture: more detail.
- Articles of clothing: male, female.
- The garden: trees, flowers.

- The farm: animals, occupations, products.
- Means of transportation: railroad, steamboat, automobile, bus, airplane, bicycle.
- Sports: baseball, football, swimming, running, etc.
- Travel: buying ticket, on train, on boat, on plane, with valises, at hotel (ibid: 47).

A lesson with filmstrips follows many steps: the projector has been set up before the class enters, and a reliable student is ready to operate it. On the BB, the teacher can write a number of key words, typically expressions, and questions for guidance. The teacher also gives a brief introduction in the FL where the room is darkened and the presentation begins. The session may proceed in different ways; it can be a straight lecture in the FL presented by the teacher, or a brief pause may be made for questions and comments by the students after each picture. The teacher must speak distinctly and not too fast, stressing all keywords and new expressions. The linguistic and the cultural phases are paramount. At the close of the lecture, the shades are pulled up, and the normal classroom situation is restored. Also, the pictures shown can be discussed. The assignment includes the writing of a composition on the subject of the filmstrip (Cable, 1975: 32).

#### **2.10.1.8 Comic Strips:**

The comic strip and the comic book are considered among the most popular pictorial representations outside the classroom. They are enjoyed by old and young. They were so much in demand; the comic book had become a big business. Educators have searched about the educational value of the newspaper comic strip and the comic magazine. In Mexico, the comic book was found to be the most effective way of teaching reading to illiterate masses. It consists of a series of related pictures which tell a story so that it serves sound psychological bases.

Since the comic book is easy to read, it encourages reading. It also builds vocabulary as it introduces new words. It attracts readers because its subject matter is entertaining and amusing, as well as, the plots of the narratives are similar to those of the films. The comic book is inexpensive.

Some educators are ready not just to tolerate reading comics but to employ them for educational purposes as some of these publications have realized higher artistic and literary levels (some comic books have been portraying literary classics). Also, series of pictures

have been used in business, in advertising, in campaigns for the improvement of health and social conditions, and during the war to build moral issues. In the FL, there have been comic strips in black and white, and in color: French ones have been obtained from Canadian newspapers; Spanish from Mexican and West Indian publications. These may be used for the sake of entertainment and amusement on the bulletin board (opcit: 49). In this regard, France (date unknown) says, “*En s’amusant on apprend tout*” (Quoted in *ibid*). Thus, the eager reader of the comic in the FL can learn lots of words and expressions that may not interest him/her in the textbook.

In the light of this, we believe that since comedy comes from the soul of societies, comic strips can teach the FL learner not only linguistic elements but also cultural features of a given community.

### **2.10.1.9 The Motion Picture:**

The motion picture is considered as a favorite and eminent effective device for teaching sciences, home economics, and vocational subjects. For this reason, commercial concerns have produced many interesting and informative films for school use. In teaching FL, the film has been used largely as background or cultural material.

The use of the motion picture offers many advantages to the learning environment. First, all young and old like to see movies; so, it is a motivational device. Television is an extension and special adaptation of the motion picture. Both of the previously mentioned materials are effective mass media: they can be exploited for education/entertainment, for instruction/diversion, and for disseminating information and influencing thinking. Second, the motion picture holds attention due to the sharp contrast of darkness and light in the teaching room –the isolation of the student from his fellows; and the movement and the rapid change in the picture. Third, motion and color heighten reality (authenticity) especially in presenting life in the foreign country. Here, the motion picture is informative, instructive, emotional, and stimulating. Fourth, it extends the horizon of the learner. Fourth, it extends the horizon of the student where it raises his/her imagination after looking to pictures. Fifth, it provides a common experience for all students. It means, the slowest can also get something out of a picture although the intelligent student can see and interpret more accurately. Finally, the proper motion can build up the students’ attitudes, interests, and ideals. This is the aim of teaching FLs and cultures; it is developing broad-mindedness, tolerance, sympathy, and understanding (opcit: 50).

However, the motion picture has several drawbacks. It is very useful and effective for presenting foreign cultural background, showing the landscape, the industries, and the occupations, but it cannot be so for teaching intensive linguistic structures. Films must be graded; for beginners, only those that contain simple, clear, and slow speech must be used. So, choosing the appropriate motion picture is a hard task. Besides, the motion picture can't be useful in individual working case. In addition, administrative and technical difficulties represent the main obstacle for its use (ibid: 51).

For ensuring effective use of the motion picture, several demands are required. Firstly, the teacher should be familiar with the films that are available. He/she must look through lists and catalogues in order to become acquainted with possible sources. These sources may include museums, foreign government travel bureaus, universities, private organizations, commercial enterprises, and the service bureaus of language associations. Secondly, the teacher must be sure about providing enough space and class organization to enable all the students to see hear in comfort. Thirdly, the teacher or the technician who is responsible of operating the projector should be present, and the machine should be set up properly. In addition, the film must be threaded and the sound adjusted; the shades should be drawn and the lights switched off. Fourthly, after the showing, there must be a follow-up where the questions will be answered and the contents discussed. Fifthly, before the showing, however, the class should be prepared via many ways: motivating the film; discussing the background; anticipating vocabulary difficulties; indicating what is to be looked for; and preparing a number of questions to be answered (Hubener, 1965: 140).

So, the objective behind the motion picture use is to project the student into the foreign country as well as to give him/her enough examples about the FL principles and culture in the foreign environment.

The teacher can take a silent film with the help of the tape recorder and let his students provide the dialogue in the FL. When the film is shown in the class, all students are asked to repeat the dialogue in vision as the action proceeds. This is an effective practice for the learners since the conversation is at normal speed and the student is obliged to maintain a given pace. Hence, watching the action at the same time makes the student an actual participant in the scene.

Many techniques can be followed to train the teachers how to handle a projector. The first way is to depend on practice. That is to say, the know-how of operating a sound motion picture projector can be properly acquired only by doing. Thus, instruction is of

maximum effectiveness when limited to two trainees during each instruction period. In the case of larger groups to be taught, it is essential that either more instruction periods be scheduled or more projectors be made available. If several projectors are employed for coordinated instruction of a group, the ratio of two trainees per projector should be observed. The projector should be placed upon a rigid stand 20 to 46 inches high to provide convenient access for threading and operating. Where several projectors are employed, each should be placed on a separate similar stand; the stands spaced approximately five feet apart and faced in a single direction. A huge photographic enlargement of the projector, in which the route of film travel is clearly shown and the nomenclature of important parts indicated, should be posted close to the projectors. This will serve as an effective training aid (see figure.3.5 below):

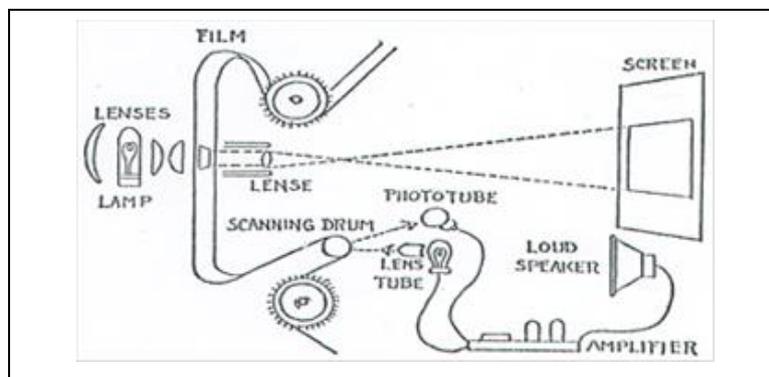


Figure.2.17: The motion picture projector works (opcit: 53)

Huebener (1967) thinks that in the case of class groups, two or three hours are required for instruction, with other two hours spent in supervising practice. It is best to have the instruction period in the morning and the practice one in the afternoon. At the conclusion of the course, the trainee should be given a test. If he/she fails to secure a passing grade, he/she is required to return for further instruction until the operation has been fully mastered. However, the trainee is assigned to his/her superior for approval if he/she attains a passing grade. Upon completion of three separate showings satisfactory handled, his superior should certify to this effect and the certification thereafter qualifies the trainee as an approved projectionist (ibid: 53).

#### 2.10.1.10 The Overhead Projector:

The overhead projector can be used with any age group and with any type of subjects. However, it is only a visual aid, and the teacher's presentation can vary with the group and the chosen aids to suit the presentation. The overhead projector is extremely

simple to operate and maintain: only one person is required to operate it. So, because of the simplicity of its controls, no special skills or training are necessary in order to make an effective presentation. The teacher can allow his/her students to take notes during the material presentation. This aspect also reduces the time necessary in setting up a classroom before a presentation. Also, it reduces the likelihood of student inattention, drowsiness, or boredom. In addition, both audience and presenter are fully visible at all times and there is no real reason that the picture must be kept on the screen at all times (Dean, 1966: 06-07)

The teacher must place himself so that he/she does not obscure the projected image. The screen must be placed in the best position for all to see it. Also, the screen should be tilted forward to avoid distortion of the screen image. In addition, the screen must be high enough for all to see: the bottom of the screen should be between four and five feet above floor level. So, it is necessary to experiment to find the best arrangement of projector and screen. Hence, the overhead projector has endless possibilities in the hands of the creative teacher as it has its applications at all levels of education (Cable, 1975: 52-53).

With technology development, the overhead projector can be connected to the computer. Here, the teacher needs to be sure about the computer readiness, the projector maintenance, and the availability of enough cables to connect the machines.

### **2.10.2 Tips of Aural Materials Integration:**

Listening via the aural materials depends on some methods that the teacher should apply in order to ensure successful teaching/learning situation.

#### **2.10.2.1 Radio:**

Since the responsibility for the origination of broadcast lessons rests directly with the education authority, there is a tendency to employ radio as a means of direct teaching. The radio lessons need to be directly related to the university curriculum. There is an increasing intention throughout the world, especially in fully developed countries, for education authorities to turn to radio lessons, and by the class teacher who receives them.

Those who supply an educational radio service have to observe the following points: first, the requirements of the class teacher, as regards subject matter and time table must therefore be studied. As a result, he/she not only accepts the radio service, but enthusiastically seeks its aid. Second, teachers who teach by radio needs not only to have an intimate knowledge of their subject, but of its relationship to the curriculum, and of the

environmental background of the learners who are to receive their radio lessons. Third, radio is an aid to the teacher, not a substitute for him/her. Fourth, radio teachers should read the scripts they write. It sometimes happens that a really good teacher, who has the ability to write a radio script, fails at the microphone, in which case a presenter has to be found. However, the most effective and vital radio teaching occurs where students are taught by people who have the ability to prepare and present their own scripts. Fifth, a supplementary visual material must be supplied for radio lessons (ibid: 74).

In using radio for teaching, the teacher's notes should be supplied. These notes, giving the radio teacher's forecast of lesson content and treatment, ensure the class teacher's ability to co-operate. They should indicate the following:

- The date, time and duration of each broadcast.
- A summary of the content of each lesson.
- What preparations the class teacher must make before the radio lesson:
  - a) Words to be written up and explained.
  - b) Drawings to be executed.
  - c) Maps to be displayed.
  - d) Models to be available.
  - e) Atlases to be ready and at what page.
  - f) Pictures or statistical tables in textbooks.
- How the class teacher can assist the radio teacher during the radio lesson:
  - a) By pointing to the words on the BB.
  - b) Encouraging the class to answer the radio teacher questions.
  - c) Helping the learners to join in a song.
- What follow-up activity the class teacher can adopt after the radio lesson to consolidate its effect:
  - a) Painting

- b) Dramatization
- c) Sentence work
- d) Composition
- e) Visit to factory, gallery, or museum (ibid: 75).

Students need to have whatever knowledge, comprehension of terms, or background information required before the radio lesson. If the teacher fails to prepare essential illustrations, it is hardly necessary to describe how disastrous it can be for the success of a radio lesson. In addition, the teacher must be absolutely clear in his/her own mind what is required of him/her to ensure the success of the radio lesson. The class teacher must stand by throughout the broadcast. He/she may be required to write or demonstrate, and he/she must be there when required. He is the visible human link between his/her students and the disembodied voice of the radio (ibid: 77).

Radio can also be combined with other aids and services. In this way, the teacher can exploit the benefits of radio's power of mass communication with the special advantages of other aural and visual media. The following examples can explain this point deeply:

- *With projected Aids:* sometimes the ideal visual illustration for a radio lesson or series is in the form of filmstrips, slides, or cine film. Where the quantity required is not too great, the expense of supplying such aids is justified and desirable. Universities, naturally, must have the means to project. Filmstrips and slides have more impact than line drawings or even colour charts. Furthermore, a filmstrip can contain a sequence of pictures to which the radio teacher can add his/her commentary.
- *With Correspondence Courses:* many of the gaps that occur in communication between lecturer and students, by way of written lectures, can be closed by the almost personal contact of the lecturer's voice via the radio receiver. The student's enquiry can be answered on the radio to the benefit of all students so that it comes a means of linking tutors and students into a corporate whole.
- *With a Library Service:* every broadcast service should operate a transcription service of lessons on tape or disc/CDs because the most frequent calls for lesson-copies are likely to come from them.

- *With Tape Recorders and Computers:* universities can record educational broadcasts and retain their recordings for as long as a year. Radio lessons can also be stored on computers via CDs or Floppy disks use. This storage enables the students to review their lessons and to recuperate any missing points (ibid: 79).

With the radio lesson over and the receiver switched off, the class teacher's duties do not stop here: (1) immediately after the lesson, he/she should carry out a few "spot" checks on its effectiveness by the simple expedient of question and answer. It can also be achieved by reference to pictures, models, or maps that have been used. (2) He should also arrange some activity by the learners to recapitulate and consolidate the radio lesson. Usually, his/her notes give suggestions for suitable follow-up activities (opcit).

### **2.10.2.2 The Phonograph Record:**

The phonograph record was invented in 1877 by Thomas A. Edison; it was used chiefly as a medium of entertainment. Vocal and instrumental music was primarily recorded. Records could be used effectively for a number of different kinds of listening in the FL classroom. They might be employed in the teaching of culture; appreciation of the music of the foreign country; appreciation of vocal selections in the FL; the singing of a song; new vocabulary; a dialogue to be memorized; and the appreciation of literary selections in the FL. This last was based on aural comprehension where a prose selection was played and then questions are asked to see whether the students understood what was said. Records were also very useful for dictation: the selection was played three times to give (a) a general idea of the content, (b) the actual dictation, at slower speed in thought groups, and (c) at normal speed for checking the written work. So, the record serves the ear as the picture serves the eye (Huebener, 1965: 140).

Phonograph records possessed a number of distinct advantages over radio programs. A record could be (1) stopped at any point for questions, comments, and discussion; (2) repeated any number of times; (3) played at any time desired and thus be introduced when it is most effective; (4) pre-head and evaluated: this is particularly important for the teacher in preparing himself/herself; (5) made for a given purpose in or by the school (the machine can be used for transcribing radio broadcasts or for recording the students' voices); (6) and obtained on almost any subject, of any musical selection, in any language (Huebener, 1967: 64-65).

In selecting records for the FL classroom, teachers could depend on the following criteria:

- Clarity and distinctness of the spoken language.
- Suitability for the classroom
- Level and difficulty of the vocabulary used.
- The speed of the spoken language.
- Correctness and authenticity of the FL.
- Appropriateness for the purpose it is to serve (ibid: 66).

The recorder was also an effective means for teaching songs, and the following procedure could be followed in this case:

- The teacher introduces the song by commenting on its significance and value, where sung (if regional), and on the life of the author (if important).
- The students look at the words of the song on the blackboard; the teacher reads the text aloud; and the class follows with concert reading. Then, the teacher points out cases of elision and linking (these should be indicated with diacritical marks).
- The meaning of each line is elicited; the teacher supplies the meaning for new words. The entire stanza is read again with expression.
- The record is played and the class listens.
- The disc is played again. The class sings together with the record. The teacher comments, criticizes, makes corrections, and decides where the volume should be increased or diminished. Here, the class is encouraged to make an improved effort.
- The record is played softly, and the class sings.
- The class sings the song without the record (ibid).

Discs had come with recordings in speeds of 78, 45 and 33 $\frac{1}{3}$  rpm (revolutions per minute). Diameters range from 7 to 16 inches. Most phonographs and playback machines could be adapted to the three speeds. The most economical to use, that time, are the LP (long-playing) records, which rotate at a speed of 33 $\frac{1}{3}$  rpm. Each side furnishes from 15

to 20 minutes of recorded material. The stereo record is another type of disc, and the teacher should be sure that the playback machine will take stereo (ibid: 65). However, with technology development, both teachers and learners' direction is directed towards the use of CDs, DVDs, iPhones, and computers instead of Phonograph records (see chapter 03).

### **2.10.2.3 The Tape Recorder:**

The tape recorder is essentially a machine for recording and reproducing sound electronically. This differentiates it from the phonograph disc, which is basically mechanical. To record sound, a groove is cut on a given surface. However, in the case of the tape recorder, sound waves generate electric impulses which create magnetic patterns in the tape's iron-oxide coating. The recording is fixed immediately; there is no need to process it. When played back, the magnetic patterns are moved past the gap in the reproducing head. They generate tiny electric voltages which are amplified and fed to the loudspeaker. The tape may be erased and reused. This is done by passing the tape through the magnetic pattern. This is no wise injures the tape. Although tapes are quite durable and the recordings are permanent, some care must be exercised in handling them. The tape may tear and the recording may be erased (ibid: 79-80).

The tape recordings have many advantages. The recording is permanent, and it may be erased and the tape used again. It has higher fidelity than ordinary discs. Tapes are economical. Also, they occupy less space, and it is easy to identify sequences when using them. The tape recorder is valuable to the oral activities practice in the FL classroom. The machine should be on the teacher's desk, open, connected, and ready to use during the entire period. After that, according to the type of the lesson or the point to which the course has developed, the teacher will use the tape to play a previously recorded illustration or exercise that the students can hear, imitate, and use as a model to repeat orally or which they will write down as a dictation exercise.

Tapes types vary according to the way the teacher develops facility in their use. The tape extends the repetitive force of the teacher's voice beyond his/her own physical limitations. It can also be used all day long if needed. In addition, other voices than that of the teacher can be brought into the classroom. Hence, the students can hear different voices of male and female, young and old, native and non-native, regional and standard pronunciations. It provides a permanent reference for sounds in the target language since it is like the standard text or reference work in its relation to the visual aspect of the language. The tape adds a new potential to listening where it makes listening sometimes

more available than when the teacher speaks. However, the effective utilization needs supplementary practice time at the classroom or at home (Cable, 1975: 62).

The tape recorder has an inestimable value for teachers too: those who are not fluent in the FL can improve their skills via the use of recordings because speaking the FL with near-native fluency is highly desirable, but not all language teachers possess this competence. The teacher can obtain tapes which have been prepared commercially by experts or natives, or by a fellow native teacher. He/she can present good model pronunciations of the new vocabulary, of idioms needing drill or review; of dictation, etc. So, during the play, the teacher devotes himself/herself to a critical evaluation of the imitation of the spoken language by the students. Even the teacher whose own pronunciation is flawless can give his/her full attention to a checking of the students' efforts. On the other hand, the less fluent will unconsciously acquire fluency and correctness in pronunciation and intonation by imitating the tape himself/herself (ibid: 64).

Although there are different models of tape recorders, they all operate in the same basic principles. However, the construction of the machine may differ as to details. For example, the take-up reel may be on either the right or the left side. The tape may face in opposite directions. Also, the spools of tape may be wound with the coated side facing inward or with the coated side facing outward. This side is darker in finish; it must be in contact with the magnetic heads. There are two types of tracks: single and dual. In the case of the dual track, the tape is reserved by turning both reels over and changing to opposite spindles. Speeds differ, too: the higher the speed, the greater the degree of fidelity. Some machines may be operated at several speeds. The usual speed is 7 1/2 inches per second (Huebener, 1967: 81).

Operating the machine is fairly simple, but there are a number of principles to follow in order to avoid troubles. After the recorder has been set up, the power cord is attached. The socket may be at either end of the recorder. Next, the empty reel is placed on the take-up spindle. The small pin on the spindle must fit into any of the three slots. Then, the tape is placed firmly in the slot with the oxide coating facing the recording head. After that, the tape is fastened on the take-up reel. It is wound five turns to attach the tape securely; if it is left slack, there is danger that it may snap. The reels must sit firmly on both spindles, and the tape must run freely. If the tape has been placed with the wrong side out, it can be rewound to get it into the correct position (ibid).

The machine is ready for recording after the tape has been inserted properly. When the microphone is attached, the power may be turned on. Sometimes the power switch is combined with the volume control. For getting the appropriate volume, the control knob should ordinarily be turned to maximum treble. The button is turned to the word “record” and the safety button is pressed. Before making the recording, the speaker’s voice may be tested by holding the button down. The volume should be adjusted if it is not correct. Different machines have various ways of indicating insufficient volume: a small neon light, a bulb, or a needle indicator (Huebener, 1965: 142).

The absence of fluctuations indicates too low a volume; the closing of the gap indicates too high a volume. Proper volume is shown by fluctuating and an occasional closing. A test recording can now be made by switching to “forward” and pushing down the safety button. If the test is satisfactory, it may be terminated by switching to “stop.” The safety button will come up; this is the position for recording. When it is down, recorded material will be erased. The test recording is played by switching to “play,” then to “rewind,” then to “stop,” and finally to “forward.” The tone may now be adjusted. So, if the test is satisfactory, the recording may proceed. This is done by turning to “rewind” and then “stop.” The volume is set correctly. Next, the button is turned to “forward” and then to “record.” When the safety button is depressed, the machine is ready to record (ibid).

Listening is an activity that is applied in various ways. The FL student must listen not only to the casual moment, but to remember, to recognize later, and to be able to reproduce. It is important to associate some type of activity with each situation requiring the student to listen. He/she may be required as he/she listens to repeat the identical material heard; to read silently as he/she hears the material read; to provide answers in writing to questions asked to him/her; and to look at a picture which the tape describes, and identify objects on the picture as the tape mentions them (this is suitable for development into a cultural lesson).

After learning how to handle the tape recorder easily, the teacher faces the following questions about the appropriate use and value of the recordings: what goes on the tape? What should the student hear when he/she listens? What does the teacher say that he repeats or answers? The answers to these questions determine the value as well as the type of utilization of the tape recorder. However, in the FL laboratory, the teacher need not abandon all traditional practices. The tape recorder and the laboratory provide more

satisfactory achievement of oral and aural aims so that they should be considered extensions of present procedures (ibid).

Taped materials must be related to the regular course of study. The most practical thing to do is to relate the recording on the tape to the content of the textbook as it is the basis of the daily lesson. The taped materials should not be extraneous; they must fit the exercises prepared by the teacher to implement the textbook. So, this last makes a visual appeal, and the tape makes an aural appeal. Here, it is necessary to determine what parts of the textbook go with the aural presentation (Cable, 1975: 66).

A FL course frequently begins with conversational practice: the teacher deals with objects, names them, acts out situations and describes what he is doing, gives directions to follow, etc. Hence, the students listen, repeat, answer, and follow the instructions. This type of activities is carried without referring to the textbook. This “oral-aural” practice is interesting, motivational, and stimulating. However, it cannot be continued too long since the student’s memory may not ensure accurate recall. Thus, there must be a record of some kind to take home where the learners can also review the written symbols. In this case, the tape has the function of providing a permanent record and of helping the student to recall correctly (ibid).

After working through the conversational material, the teacher records it on tape for daily review at the beginning of the course. The student may relax, and he/she may not insist on a written record as the oral record is available. Students can even borrow tapes for home practice. The original tape, however, should never go out of the possession of the teacher because it is too easily erased or destroyed. They will worry no longer about incorrect recall of the model pronunciation. By means of the tape, they can listen, any number of times, to the sounds of the language just as they heard them originally (ibid: 67).

Some actions can accompany the speech in the class: while the tape is being played, the teacher and the students can make appropriate gestures, pantomime, and point to objects in order to strengthen the impression of the spoken word. In this way, the meanings of the words and expressions will probably be remembered more easily than the sounds themselves. So, the students will be able to carry out actions sooner than they can repeat the directions accurately. After a few weeks of this type of practice, the teacher may begin work in the textbook. The teacher now can begin the systematic presentation of the elements of the language. Although he/she may use few or no grammatical terms, his/her work must be structured in his/her own mind. Consequently, the student will experience a

progressive development in his/her recognition of the language through a more flexible control over speech patterns (phonetics) or over grammatical forms (Huebener, 1967: 85).

Now, we discuss the contents of taping textbooks exercises, how they differ from the ordinary textbooks, and if they provide additional practice. Each textbook lesson usually includes a list of new words; the teacher may treat the vocabulary in a number of ways. Some the words may be presented in vivid context in order to enable the learners to infer the meaning. To save time, the teacher may read the list aloud and asks the class to repeat in chorus. Then, the words can be used in sentences. The teacher can devise the sentences and ask the students to repeat them, or he/she can have them to respond to questions involving the new words (ibid).

Here, the tape's effective role comes again: the students listen while the tape gives the new words, with a pause after each so that the class may repeat, when watching the list in the book. So, encouraging the learners to listen to the vocabulary repeatedly can enable them to dispense with the visual reinforcement in the book. In reviewing, the time allowed on the tape for oral repetition can be used for writing the words as in diction. This task can only supplement, but does not replace the live presentation of the teacher. Also, it permits subsequent repetition by the learners requiring additional drill (ibid: 86).

In almost all textbooks, a reading selection introduces each lesson. The teacher can give a model reading of a few sentences that are repeated by the class in chorus or by individual students. This task can be followed by silent reading. The tape can be utilized for both these types of reading because the some students may not be able to read fluently and accurately even after the teacher's reading model. If the reading model is taped, it can be available for repeated use as needed to remind the students of correct pronunciation, intonation, and inflection. Silent reading of a reading passage in which pronunciation difficulties have not been overcome results in poor reading habits: the student may dawdle, stumble over, or ignore words he/she cannot pronounce in addition to the difficulty of grouping words to make sense. Hence, sight reading with the help of the tape recorder can supply a fluent and well-pronounced accompaniment to the students (ibid).

The spoken accompaniment to the silent reading prevents dawdling; it gives the students the opportunity to hear the language correctly pronounced; and it enhances comprehension which depends basically upon getting the meaning in phrase groups. In the textbook, all the reading selection or part of it may be taped for two objectives: some parts to permit phrase by phrase repetition to improve skill in oral reading, and some fluently to

guide the silent reading. Both types may be included in the same tape (Huebener, 1965: 141).

The reading selection in textbook is always followed by exercises designed to get the student to apply actively the subject matter he/she has just read. These questions are suitable for a taped exercise. The taped exercise purpose differs from the traditional textbook exercise. The latter tests the student's ability to reproduce the content of the reading selection by means of correct answers to the questions. The answer may be given orally or written. On the other hand, the taped presentation seeks to develop fluent and accurate speech. Therefore, it provides the model not only of the question but also of the answer. Furthermore, the tape gives the correct answer immediately so that the student can verify his/her response and correct it (ibid).

Traditional textbooks include a variety of fill-in and completion exercises; however, this is suitable for visual presentation, and it does not lend itself very well for audial presentation. In this case, such exercises would cause confusion on a tape recording. Also, translation exercises do not belong on tape since the students do not have to hear how the English sentence sounds; they see it printed in the textbook. Another type of exercises needs to be presented audibly than visually. It is called "manipulative exercises." Here, a model of the desired manipulation is given to the students who are supposed to rework succeeding sentences on the basis of analogy of the model. The direction may be "Put the sentences in the plural," or "transform the sentences into the past tense" (Huebener, 1967: 86-87).

The aural comprehension exercise is widely used as a testing device. The student first hears the selection read twice. Then, he/she hears questions based on the selection which he/she is to answer in writing. This type of exercises lends itself merely to tape recording. Here, many advantages the learners can gain: the student who was absent can hear the tape, and that who had trouble hearing it can listen again until it is clear to him/her. Developing listening comprehension is the ultimate objective of training in aural comprehension. In the beginning, the student may find it difficult to understand what he/she hears, but the more closely what he/she hears corresponds to what he/she see, the more easily he/she will understand. The first stage in this process is the presentation of the concepts orally, and then of the same concept visually. The next step is aural presentation without the visual reinforcement. Here, the visual presentation will assist aural comprehension. The further step is accomplished by presenting listening concepts not

previously heard but on a similar level of difficulty: it should consist of fresh material via utilizing vocabulary and speech patterns previously encountered, but in new combinations. This constitutes the audial parallel for sight reading (ibid: 87).

The teacher can exploit the tape recorder in ear and speech training of his/her students in the following ways:

- Immediate repetition of materials heard (these to be graded in regard to length of the phrase to be repeated after a single listening).
- Response to materials heard, involving some change in word order or in sentence construction. The responses are to be graded in terms of the amount of change required. When a question is asked in the third person, the response requires a rearrangement of the subject and verb; the rest of the sentence is repeated as given in the question. For example:

“Does she (s) speak (v) English?”

“Yes, she (s) speaks (v) English.”



(Rearrangement of the subject and the verb)

Another example deals with asking the question in the second person, and a greater amount of change is required in the answer:

“Do **you** like **your** car?”

“Yes, **I** like **my** car.”



(Change in the word order, and in the personal and possessive pronouns)

- Response to questions asking for information where the question gives no clue to the answer. The respondent must supply the information in an originally worded response. For example:

“Where are you from?”

“I am an Algerian”

The learner is ready now for the next stage after he/she has developed facility in this type of question/answer.

- Developing independent speech as in response to some stimulus other than a question: this includes taking the initiative in asking a question; describing a picture, a photograph, or any visually presented situation; and uttering an original idea of abstract nature. In this regard, the flexibility of speech must match the complexity of the student’s thought. Hence, via this operation of enabling the learner to express his/her ideas freely, he/she becomes able to achieve a good control of the FL (ibid).

Speed in listening is important with best understanding because complete comprehension involves grasping meaning at high speed in real communicative contexts. Foreign films and radio broadcasts do not slow down to accommodate the beginner or a non-native speaker. So, listening comprehension must be distinguished from speaking comprehension. In the latter, a vast amount of spoken material is carefully graded and indicated.

Tape preparation depends on many techniques. Ready-made tapes are available, but the teacher needs to prepare tapes specifically designed to meet the needs of given teaching situations. The following basic points should be taken into consideration in preparing materials for taping:

- *Content*: first, the tape should be self-contained as to directions. For instance, if the tape is to be used in conjunction with a given lesson in a specific book, the page, the exercise, and the title of the book should be stated at the beginning of the tape. Also, if the tape deals with sentence structure, the type of practice should be announced in as few words as possible. The student should be told what he/she is to do. Second, Grammatical or linguistic explanations in the mother tongue should be definitely excluded from the tape. So, the FL should be used almost exclusively.

Third, basic tapes should relate closely to the content of the course. The teacher can prepare a tape listing the new vocabulary of a lesson, asking questions based on the reading passage, asking questions of a general nature, etc. Also, a reading selection from the textbook or some of the exercises may be taped. Fourth, special tapes may be prepared to give practice or remedial drill as needed. In teaching a poem, the tape recorder offers the best way of setting a model in pronunciation, intonation, and expression.

- *Timing the Spoken Material:* in the classroom, there is a tendency to speak slowly and to over articulate difficult sounds in order to help the student to understand. The taped speech is available for numerous repetitions so that such overemphasis is unnecessary, and the teacher should speak at normal conversational speed. Here, repeated listening will result in complete comprehension. Phrase groups should be approximately four to eight words, depending upon the sense. Each phrase group, pronounced at normal speech, should be followed by a pause about twice the length of the phrase to be imitated: this allows the student to repeat and to gives him/her a moment to think. It is important that the pauses for repetition take place between phrase groups and not between single words. As the competence of the students increases, the space can be reduced to the time required by the teacher to repeat the phrase.

In preparing the tape, the teacher can check by articulating softly each phrase. For questions on tape, double the time should be permitted as the teacher requires. Time allowance can be checked by asking a student to present while the tape is made. The primary aim of the tape is to develop fluency and accuracy. So, after the question has been asked and the time elapsed for the response, the tape can give the correct answer. In this way, the student can verify his/her reply. In diction, two readings at different speeds should be given: the first is fluent whereas the second is presented in phrase groups for writing. Since writing is much slower than oral repetition, the recording should be made so that even the moderately slow writer can follow.

- *Length of the lesson:* in planning the length of the tape, attention must be considered even for the average student. Here, fifteen minutes can be the optimum. This permits rewinding, replaying, and discussion. Practice in repeating vocabulary or idioms should be much shorter. So, practice is the most important in the use of

the tape recorder. However, it cannot be practical to replay the tape if the lesson is so long.

- *Grading the tapes:* the ultimate goal of the aural-oral practice is to develop the student's ability to understand the spoken language outside the classroom, in life situations, and to give him/her the facility in expressing himself/herself freely. This can be realized through direct imitation where the learner proceeds by various stages to spontaneous speech. At first, examples are taken directly from the textbook, and direct imitation is required. The aim is to ensure familiarity via the ear to materials made familiar through the eye. Next, materials from the text are adapted, and variations are introduced. The students' responses should be manipulated: the teacher must be aware of the grammar involved as well as patterns of word substitution should be included. After that, materials unrelated to the textbook are introduced at this point. They will be of the same level of difficulty. Finally, the student is presented to elements outside the textbook and the classroom; they include, for example, interviews with native speakers, transcriptions of foreign radio broadcasts, etc. The objective here is to expose the learners to an entirely free listening and speaking experience (ibid: 88-89).

For testing, the tape recorder can be an effective tool. In view of the fact that the present emphasis in language learning is on listening and speaking, these skills must be tested rather than reading and writing as in the past. However, listening is easier to evaluate than speaking. Listening tests may be of several kinds:

- Multiple choice exercises on a sheet on which the student selects the appropriate word, sentence, or phrase spoken on the tape.
- Multiple choices of English meanings of tape recordings.
- Dictation exercise. This is a more objective test of comprehension than that given by a live teacher. Overarticulation, gesture, facial expression, and lip reading are ruled out.
- Tape tells a story. Students write out answers to questions based on it.
- Tape tells a story. Students write out gist in English.
- Tape presents series of questions. Students check off correct answers on sheet.

- Various sounds in the FL are played. Students discriminate on sheet among similar sounds given phonetically.
- Different materials played at varying speeds to test degree of rapidity of comprehension (ibid: 90-91).

On the other hand, speaking tests are difficult to administer, especially with larger groups. However, the test may be so organized that all students may be tested within a class period. Each student goes to the microphone and records a one-minute sample of his/her speech, and the teacher can rate it immediately. If the evaluation is done later, it will require an equivalent amount of running time. Each student's speech should be tested at least twice a term. Speech tests may require the student to read aloud, at sight, or to answer questions orally on the text. In the latter case, the answer tape should be separate from the question tape in order not to oblige the teacher to listen to the questions asked of each student being tested. In spite of the important role of the tape recorder, the electronically reproduced materials can never replace the teacher. So, he/she needs, of course, to plan his lessons as before, and to determine to what extent the tapes are to be used (the ultimate objective of the lesson) (ibid: 91).

Tapes provide identical experience in rehearing. This is possible only with a machine. Some teachers try to introduce variations in tone and tempo to make it easier for the student to hear and understand, but this may vitiate the attainment of the desired goal which is the immediate comprehension of the FL spoken at normal speed. However, the student who is first bewildered by the rapid speech in the tape will understand it after he/she has heard it a number of times. Here, the role of the textbook is important as it provides visual reinforcement (ibid).

The audial approach must be implemented by the recording of the learner's voice at given intervals during the term. For the beginning grade, every student's oral performance must be recorded in the third or fourth week of the term. However, this can be done during the very first week at higher grades. One minute should be allowed per student, and equivalent amount of tape should be run before the next student records. The class tapes are put aside, and toward the end of the term, each student records in the blank space in the same order as the first recording (ibid: 92).

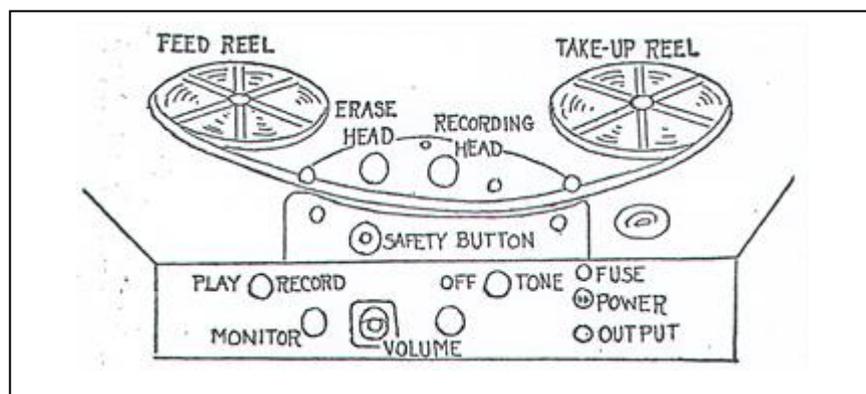


Figure.2.18: How the tape recorder works (ibid: 92)

Hence, the playback is the evidence of growth in the learners' speaking ability. This recording at the beginning and at the end of the term is not adequate for practice in speaking. So, the students should record their speech several times during the term. Each student may speak into the microphone in turn while the class listens. Also, the teacher may set up the tape recorder in the department office, or in some other convenient place, in charge of the university's student audio-visual squad.

Nowadays and with technology development, the tape recorder use has been disappeared. The invention of CDs, DVDs, iPhones, and computers facilitated the process of learning FL and culture (see chapter 03).

### 2.11.3 Techniques of Audio-visual Aids Use:

TV and video integration depends on basic techniques that cover both the image and the sound.

#### 2.11.3.1 Television:

The section on radio details the essential requisites of a successful radio service. These are also applicable to a successful TV integration. The teacher's preparation and his attendance during lesson and follow-up activity are just as important in TV as in radio. The last item, follow-up activity, is especially important since there is less opportunity for student activity during a TV lesson than during a radio one. The wise class teacher will be as aware of the limitations of TV as of its virtues, and will not overtax its capabilities. The TV screen is relatively small in area and the teacher should take this into account when arranging viewing sessions.

Maximum viewing distance for any TV receiver can be calculated as 12 times the width of the screen –not the diagonal measurement.

For 60 cm. screens: Maximum distance= 6 m. (approx.)

Maximum distance= 1.5 m. (approx.) (Cable, 1975: 90)

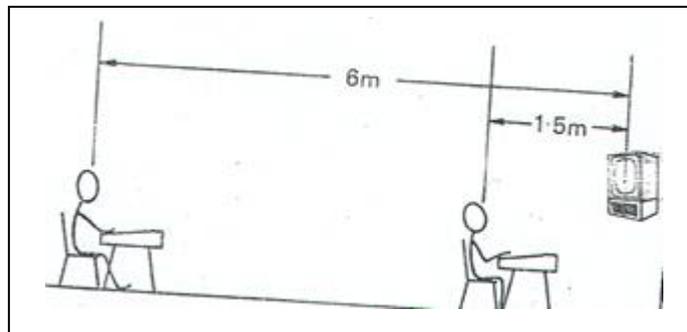


Figure.2.19: Height of TV screen above the floor (ibid)

This will depend on the size of students viewing and on the destiny of the seating. Certainly, the TV screen should be placed above head height, but care must be taken not to place it too high. For instance, for chair or bench seating (no desks –1 m. between rows), the bottom of the TV screen should be 2 m. from the floor. For desk and chair seating (about 1.5 m. between rows), it should be 1.65 m. from the floor. Concerning height of TV screen above eye-level, this is an alternative way of calculating it. It is more accurate because it is appropriate for any size of learner. For chair or bench seating (no desks –1 m. between rows), the bottom of the TV screen should be 1 m. above eye-level. For desk and chair seating (about 1.5 m. between rows), it should be 50 cm. above eye-level (ibid).

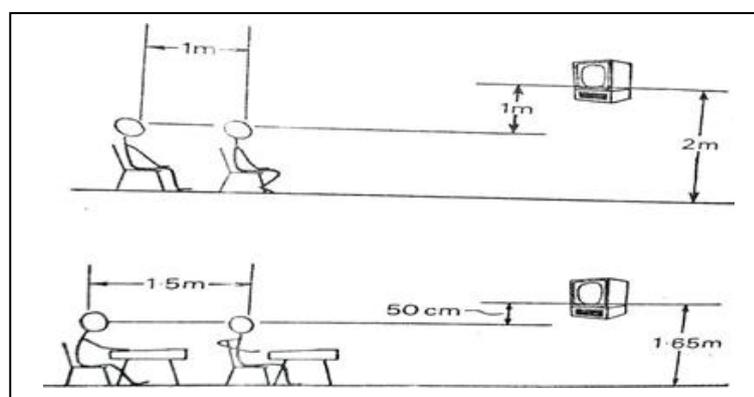


Figure.2.20: Height of TV screen above eye-level (ibid: 91)

For viewing angles, the vertical one is yet another way of determining at what height to set the TV screen. It is the angle formed between eye-level and a line from the eye to the center of the screen. The horizontal viewing angle is the angle either side of the center line of the viewing area within which it is possible to get a reasonable view of the TV image.

Maximum vertical angle =  $30^\circ$                       Maximum horizontal angle =  $45^\circ$  (ibid)

Now, the video tape recorders are available at a price that many schools can afford. It is even more effective when demonstrations and programmes are recorded. Most educational institutions include a TV recorder, known as a video tape recorder, in their installations. Hence, lecturers can transmit a recording at the most suitable time and pace, interrupting the recording as necessary with explanation and comment. Furthermore, by means of recording, a teacher/student can observe his/her own teaching practice performance and discuss it with his/her tutor, and sometimes with his/her fellow students.

In the light of this, the following TV advantages are considerable: (1) the TV experience, the combination of sound and picture, is closer to reality so that it reflects the cultural image of societies. (2) TV makes it possible for the talents of the best teachers to be put at the disposal of all universities within range of the transmitter. (3) TV can employ all other aural and visual aids, and combine their effectiveness in the one medium. (4) Education authorities can produce lessons “tailor-made” to their own requirements to free them from reliance on films that do not cater for specific local needs as they are made for world-wide distribution. (5) As a direct teacher, TV is even more effective than radio. The TV teacher is much more real, as a person, because of his consistent, frequent, visual appearances in the classroom.

### **2.11.3.2 Video:**

In addition to their importance in teaching culture, video clips are effective in enhancing the learners’ speaking performance via developing their conversational strategies. Most students lack confidence in communication. According to Thanh Ha (2008), this fact has many reasons: low levels of language proficiency, lack of vocabulary to express ideas, shyness or lack of confidence, lack of an environment for practicing and using English, or lack of some necessary strategies to maintain a conversation (Mai and Nguyet, 2012: 32).

For Altman (1989) believes that integrating video materials into the curriculum for must be concerted. For example, before showing the students a videotaped weather

forecast, he suggests preparing learners for the difference between Celsius and Fahrenheit scales; unfamiliar weather expressions or unfamiliar names of cities; bodies of water; and geographic regions. This preparation can be done by discussing a newspaper weather page to bridge the gap between the learners' knowledge and the knowledge needed to understand the weather forecast on video (Egbert, 1991: 109).

For teaching grammatical units as the imperative form, for example, the teacher can depend on videotaped advertisements. In this regard, Egbert (1991) states: “*Video can support any grammatical or cultural topic, as well as contextualize grammar and vocabulary by embedding language in a relatively natural context*” (ibid: 110). After exposing the students to the usage of this form, class activity can be devoted to getting them to produce the imperative form by creating their own advertisements.

Altman (1991) suggests a wide range of exercises for using video: inside and outside the class (for institutions with a separate video laboratory); individual viewing, group viewing, and small-group viewing; preparatory activities, follow-up activities, audio exercises with the video sound track, and cloze exercises; testing with video; video in lower-level language classes; special-purpose language courses at the upper level; video produced by students to interact with an exchange class in the TL (ibid).

To find time for video, the tutor can use short video segments which supplement other materials. However, video materials must be chosen not primarily for their inherent artistic value but for their ability to fulfill a particular function in a particular course. The role of the teacher is to foster lively interaction with the video program because even the best book on methodology and the best teaching materials will be useless if a teacher is not enthusiastic about the materials (Altman, 1991, in ibid).

## **2.12 Projection:**

Screen Surface and screen placing gain the main part in visual instruction.

### **2.12.1 Screen Surface:**

Generally, the teacher can make the choice between two surfaces— beaded and matt. “Beaded screens” have gained a long popularity, and in some circumstances are still preferable to the “matt screen.” The “beaded screen” presents a brighter image under ideal conditions, but the viewing angle is narrow (see the illustration below).

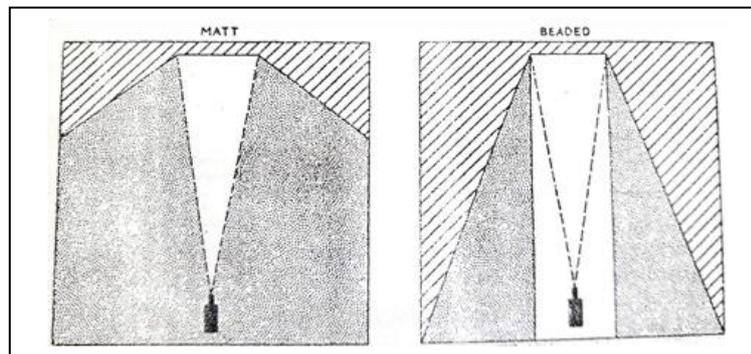


Figure.2.21: Matt and beaded screen surface (Cable, 1975: 99).

However, few teachers who project on to a beaded screen realise this because the projectionist is ideally placed to receive the brightest image. If they took the trouble to move away from the projector and test the impression received by the learners at the sides, they would realise the large loss of picture brilliance on moving away from the centre position. “Matt screens” are generally more reliable for educational purposes since the viewing angle is wider (ibid).

### 2.12.2 Screen Placing:

A screen should not be placed so high that heads are forced back into unnatural position. A screen placed too near the front row has this effect on those seated in front (two screen widths between front row and screen). Quite obviously, where a screen is set too low, there is the likelihood that the heads of the audience will obstruct the view of the screen. Where a projector is being employed in a classroom, it is sometimes advisable to project obliquely, especially with a beaded screen. This avoids the rearrangement of seating often made necessary by frontal projection (ibid).

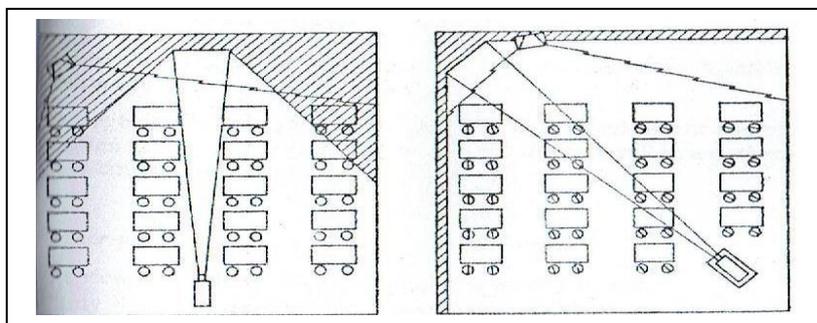


Figure.2.22: Screen placing (ibid: 100)

Circumstances vary a great deal from one university to another. As a result, it is quite impossible to lay down any hard or fast rule. However, teachers must weigh the pros and cons and decide for themselves the best and appropriate arrangement.

### 2.12.3 Projector Placing:

Ideally, the speaker height and position should approximate as near as possible to that of the screen. The projector should throw a horizontal beam on to the screen as illustrated below.

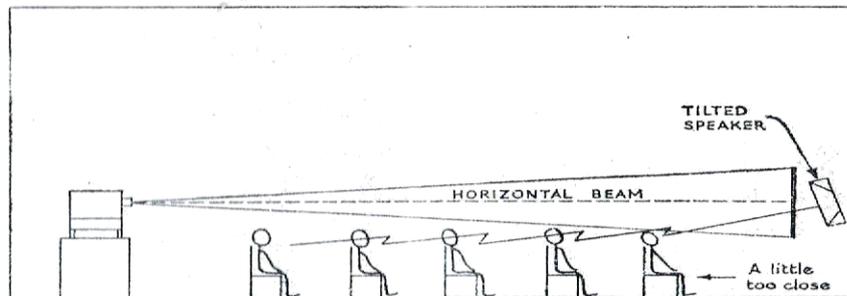


Figure.2.23: Projector placing (ibid: 101)

So, the ideal position is a little above the heads of the audience, projecting on to a screen similarly placed.

### 2.12.4 Blackout:

How to exclude light without excluding air is a serious problem, especially in the tropics. Unless the blackout problem is solved at the planning and building stage, it is rarely solved satisfactorily. Curtains, shutters, and blinds exclude air as well as light. After only a short time in the average blacked-out room, the children are bleary-eyed and half asleep. Hence, the keen is in the rear-projection screen. However, the very factor which forces one to consider rear-projection –the sun– also works against rear-projection. Often, teachers are found combining the two –rear-projection with partial blackout (ibid).

This is not so with the epidiascope which requires good blackout because the projected light is not sufficiently intense. In the case where audiences of 40 or fewer are concerned, teachers can experiment with the following formats: direct projection at smaller, brighter pictures; good vent-short range in enough natural light to take tail blackout. Where strips and slides are being projected, viewing can sometimes be in groups. A group of up to 12 pupils can easily see a picture of 30 cm. by 25 cm. A class of 30 learners can see a picture of 60 cm. by 45 cm. Teachers should resist the urge to project large, misty pictures. Smaller, brighter pictures in airy, only partially blacked-out rooms

will often suffice. A piece of card or a light coloured wall in a darkish corner could be adequate (ibid).

However, the rear-projection screen has distinct disadvantages: (1) its viewing angle is narrower than the beaded screen. (2) Stray light can destroy the screen image as in direct projection. (3) It is almost impossible for teachers to see what is on the screen –a real disadvantage when operating a scroll-type filmstrip carrier. (4) The projector is rarely in a position for the teacher to operate it comfortably. (5) Centring the picture on the screen is tricky business, and its accomplishment is often destructive of discipline (ibid: 102).

### 2.13 Tape Recorder, Microphone, and Speaker Techniques:

Fortunately, since TV is available, the speaker is always alongside the picture, and as the picture is always placed where it can be seen, the speaker is automatically placed for ideal listening. With record players and tape recorders, however, teachers often have a very different set-up. These machines are sometimes operated on low tables or even the floor so that the sound is directed at the stomachs or the feet of the class (ibid: 103).

Generally, a safe rule is that the speaker must be visible as well as audible. Ideally, it should not be lower than head-height, and the sound from it should be directed over the whole area of the class. One can imagine the speaker to a class with his/her mouth at table-top level. Most teachers' tables are not high enough for the tape recorder and a box or stool is required to raise it. If an extension speaker is suspended, as it sometimes is, high over the blackboard, it should be tilted downwards in order to direct the sound down on the class (ibid).

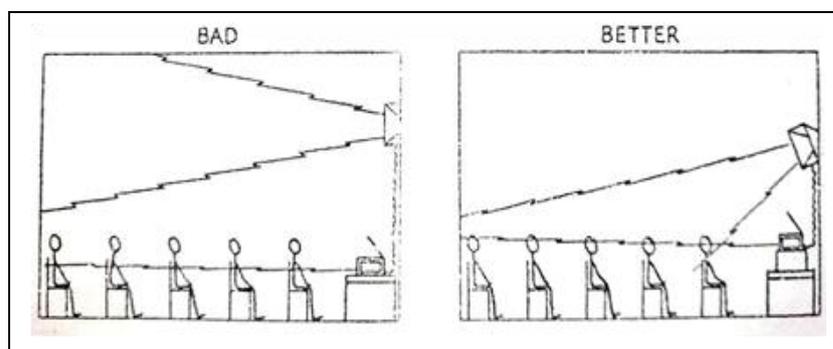


Figure.2.24: Speaker placing (ibid)

### 2.13.1 Microphone Technique:

Microphones vary in type and quality, and no two rooms are acoustically alike. The microphone hears everything within range. All sounds that can reach it are faithfully recorded with impartiality. The human ear is not always a reliable instrument when trying to range the distance a microphone should be from a sound source. The microphone is not two ears; it is monaural. If one puts a hand over one ear and listens with the other, one gets some idea of the impression received by the microphone. Acoustically speaking, teaching rooms are classified into “live” and “dead” ones:

- *Live rooms:* some rooms are acoustically “live.” If one claps his/her hands and listens, it is some time before the echo of his/her hand-clap dies away. That is, there are few absorbent surfaces like curtains and soft board to catch and absorb the sound. The walls are hard and glossy, and the sound bounces about from one surface to another.
- *Dead rooms:* some rooms are acoustically “dead.” Every sound is absorbed the moment it is created. To speak is to sound as if one has his/her head in sack. Some tuition rooms are so well sound-proofed that that the sound of utterances hardly has time to reach him/her before it is completely absorbed by acoustic tiles.

Heavily curtained school halls, especially when packed with human rings, can be very “dead.” All this must be borne in mind when trying to lay down rules for microphone technique (ibid: 104).

Test recordings are essential until the teacher is so practised as to make this unnecessary. Test recordings are always necessary when making a pronunciation recording. The techniques of using microphone differ from speech delivering to singing (see the figure below).

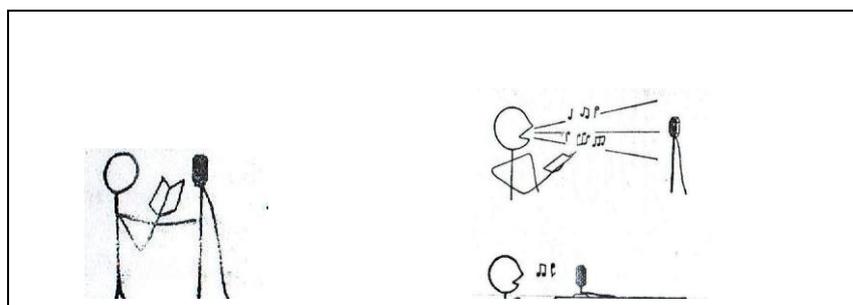


Figure.2.25: Microphone placing (ibid: 105).

A microphone laid on its back can collect sound from all round the table. It is laid on a duster so as to realize the following: (1) to insulate it from vibrations and accidental knocks from elbows and knees against the table. (2) To enable movement of the microphone without handling it by pulling the duster along. (3) To provide a good acoustic backing. Speakers address their remarks to the microphone in the centre of the table. In this case, good recordings can be obtained (ibid: 106).

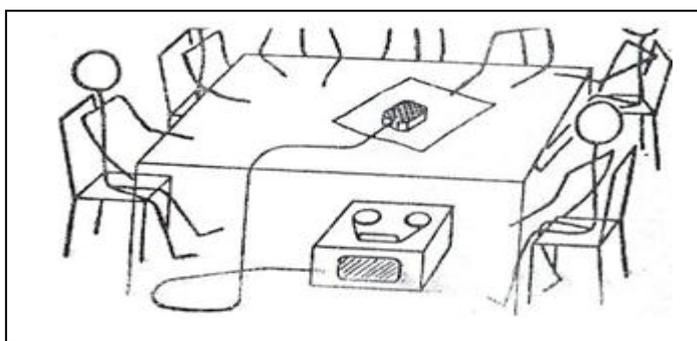


Figure.2.26: A microphone placed on a table (ibid).

In the case of using songs to teach FL(s), especially the piano, it is considered as one of the most difficult recordings to make. Here, the teacher must not put the microphone on the piano, and it must be placed some away from the piano. Also it must be kept away from hard shiny walls to avoid reflected sound from the walls (echo effect). Hence, a great deal of experimentation is necessary. The microphone needs to be far enough away to gather the whole effect of the choir –not the individual voices of the nearest choristers. The choir must be between the piano and the microphone. This last too far away gives an echo effect or gives a low level recording. Soloists can be brought out of the choir and placed nearer to the microphone (ibid: 107).

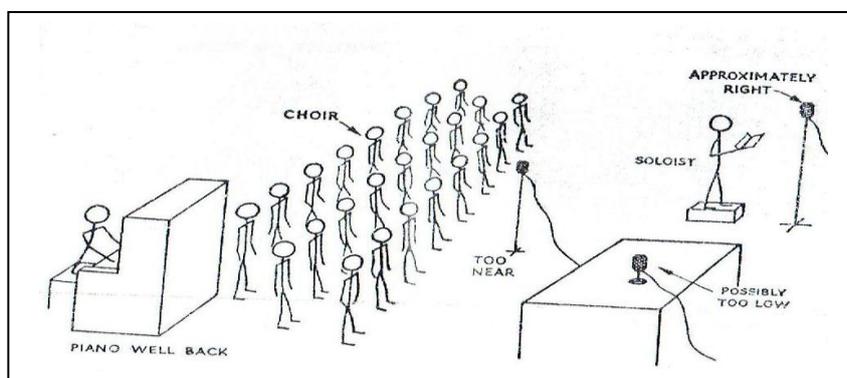


Figure.2.27: Microphone placing with choir and soloists on a table (ibid).

In using electrical apparatus, teachers need to care about their safety, the equipment, and installation. Unfortunately, many electrical contraptions in schools today are a danger to life and property.

### 2.13.2 Earthing:

Most accidents to human beings occur through earthing. Ordinary lighting equipment is generally safe, supplied with electricity through a two-core flex. By British standards, the live wire (L) is “brown,” and the neutral wire (N) is “blue.” A two core-flex is also satisfactory for small motors, such as those found in the smaller gramophones and tape recorders. Filmstrip projectors, cine-projectors and epidiascopes are almost always supplied with a three-core flex. In addition to the “brown” (L), and the “blue” (N) leads, they have a “green” and “yellow” (E) lead. The “green” and “yellow” wire is the “earth” wire (E) (ibid: 108).

It is impossible to avoid some leakage of current into the body of a machine from the various resistors and other parts. The intention is that the current should leak back into the earth wire –not through the fingers of the operator or through the fingers of a learner who inadvertently touches the machine. Hence, teachers who ignore this do so at the risk of their own and their students’ safety (ibid).

### 2.13.3 Wiring:

It is important to wire plugs correctly. Most three-pin plugs indicate clearly the connecting terminal for (L), (N), and (E).

- The BROWN wire goes on the L (live) terminal.
- The BLUE wire goes on the N (neutral) terminal.
- The GREEN and YELLOW wire goes on the E (earth) terminal.

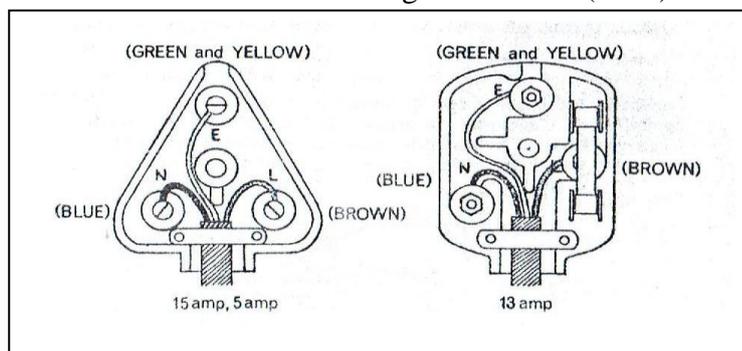


Figure.2.28: Plugs wiring (ibid: 109)

These colours are international standard colours but are not necessarily accepted outside those areas adopting these standards. Teachers need to connect the wires firmly and securely to the terminals in order to avoid shorts. Shorts cause a “blow” at the weakest point in the circuit. So, the teacher must be sure that the weakest point in the circuit is a fuse –and a fuse of the correct gauge.

If the “fuse” is too large for the equipment, it will not blow when the short occurs; instead, a weaker, more intricate and expensive part of the equipment will blow. A “fuse” is intended to protect equipment –it is intentionally fragile so that it will be the first thing to blow in case of a short. To insert fuses of too large, a calibre only robs the equipment of its protection. Poor connections are often caused by constant removal of a plug from a wall socket by tugging on the wires instead of by gripping the body of the plug (ibid: 110).

#### 2.13.4 Overloading and Transformers:

Equipment intended to be operated from a power circuit should not be plugged into the lighting circuit. Neither should too many appliances be operated from one power source. For example, a 5 amp circuit will only just cope adequately with a 750 watt projector.

$$\text{Amps} = \frac{\text{Watts}}{\text{Volts}} = \frac{750}{220} = 3\frac{1}{2} \text{ amps (approx.)}$$

$$\text{Volts} \quad 220$$

It is obvious that as the wattage increases so the required amperage increases, the voltage remaining constant. So, what happens, if a teacher operates a 500 watt filmstrip projector and 750 watt projector from a single 5 amp plug?

$$\frac{1,250}{220} = 5\frac{3}{4} \text{ amps (approx.)}$$

$$220$$

Or the teacher operates a 300 watt filmstrip projector from a 5 amp source:

$$\frac{300}{220} = 1\frac{1}{3} \text{ amps (approx.)}$$

$$220$$

The result is that the fuse blows, and the projector ceases to function. Admittedly power points are scarce and there is a temptation to overload. Fifteen amp points will take

a lot of punishment, but care must be taken when using small amperage circuits. So, a good general rule is never to have more than one appliance plugged into one socket.

Concerning “lamps,” the teacher must be sure to use them of the correct voltage. The commonest error is to employ a 110/120 volt lamp instead of a 230 volt one. Wattage indicates brilliance: the higher the wattage, the brighter the lamp. Where equipment is designed to operate at 110/120 volts, the mains supply of 220/250 volts must be reduced before the current reaches the equipment. This is done through a “transformer.” (ibid: 110-11).

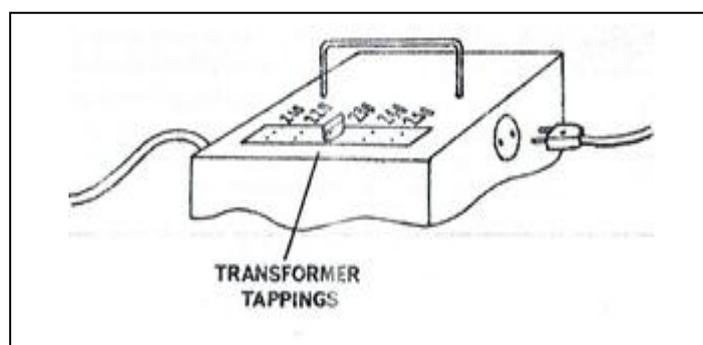


Figure.2.29: Lamps and transformers (ibid: 111)

Most transformers can be adjusted to match variations in mains voltage. The transformer has a series of “tappings.” The tapping should never be less than the voltage of the mains supply. Preferably, it should be slightly higher so that it can cope with any surges of current which may occur (ibid).

#### 2.14 Audio-visual Aids and Teaching Drama:

Audio-visual materials, especially films, ensure an acoustic and visual image about the characters’ behaviour and the story setting. So, the proficient literature teacher is the one who is able to integrate the appropriate audio-visual aid to transmit this image to his/her students. In this regard, Al-azzawi (2006) thinks that teaching a FL through literature has always been a talent more than anything else because the talented teacher may use anything as an aid in his teaching (Al-azzawi, 2006: 04). In other words, “*A simple BB or a picture or a chart may well be used to reinforce the idea behind the words used in a language.*” (Kerop, 1978, quoted in Al-azzawi, 2006: 04).

The employment of dramatic literature through Visual aids can improve the intellectual development of the learners. This process depends on enjoyment that is the

source of successful learning because “*Literature is to be enjoyed*” (Mayhead, 1965, quoted in *ibid*). Moody (1971) points out that drama differs from other literary genres because it is not just the description or discussion of events from real life; it is the re-creation of real life and making use of all the constituent elements of real activity. These include language, movement, position, gesture and facial expression. Hence, in teaching drama, a printed text is converted into a live performance whether in the reader’s imagination or for an actual stage production (Al-azzawi, 2006: 04-05).

Unlike other literary forms, teaching drama, the novel, or short story needs the support of any kind of visual aids because of its complex poetic language. Also, many actions cannot be explained through speech because of their complexity which might cause misunderstanding to the students. In addition, the length of the play reduces the students’ desire to continue reading it (*ibid*: 05). In the light of this, Bright and McGregor (1970) state: “*It is certainly highly desirable to start from visual or aural presentation rather than from the printed word*” (Quoted in *ibid*). More importantly, the miming message, for example, cannot be transmitted only through a visual representation that the printed text could never do.

Shakespeare’s writings are one of the literary works that need visual aids for facilitating their understanding. This is due to his style which is characterized by its complex language that may cause ambiguity. So, it is difficult for the learners to decode his language messages and to read between the lines to discover his plays’ themes. Here, Bright and McGregor (1970) emphasizes on this stating:

Shakespeare's language is very difficult, impossibly difficult if we make the absurd demand that every word shall be fully understood. [Teachers], intending to teach drama, have a responsibility to ensure that their students gain this kind of familiarity (*ibid*).

Moreover, they add that if the learners direct their full attention to his language, they will find more meanings than they have ever found before because, Shakespeare, more than any other poet, was exploring the possibilities of language – making words as much as possible (*ibid*: 06).

Marlowe’s *Doctor Faustus*<sup>13</sup> also is characterized by its complex theme and actions that need the help of visual instruction to be understood by the students. Furthermore, the one-act play may be more difficult for the student to understand than the full-length play (*ibid*). For example, in Samuel Beckett’s *Act Without Words*, the whole play is without

dialogue, and only one character is acting where he is surrounded by the scene setting. These are the characteristics of the absurd<sup>14</sup> theatre that needs visual representation of the scene to clarify the play events. As a simple material, the teacher may use the chalk to draw a picture on the BB about the cubes' size or how the character moves on the stage to help the students get an impression of what is happening.

Therefore, Al-azzawi (2006) emphasizes on the need to use visual aids in teaching drama to simplify and clarify the cultural differences among the plays' characters. He says that literature, in general, is like an ideal vehicle for illustrating language use and introducing cultural assumptions: "*One of the major functions of literature is to serve as a medium to transmit the culture of people who speak the language in which it is written*" (Valdes, 1986, quoted in *ibid*: 07).

According to him, for drama more than any other form of literature, films and pictures are very useful for the process of teaching. He argues that films assist to improve the process of teaching a FL through teaching drama because the learners can see, imagine, analyze, criticize and comment on an action or the whole actions of the play i.e., he/she can see what he has heard about, and he may have different impressions about it; then, he compares between what had been heard and what had been seen (*opcit*: 09). He clarifies his idea more stating that:

After that, [the learner] will have many ideas and images in his imagination, about the whole story, which enable and give him –confidence to speak, discuss and criticize through the discussion, only if he has understood the plot of the play (Quoted in *ibid*).

For example, when reading Shakespeare's *Twelfth Night*<sup>15</sup>, the reader may have certain images in his/her mind about the whole situation and about the characters' behaviour, but with confusion about certain actions, such as the disguise of Viola which causes many ironies as a consequence of her similarity to her twin brother Sebastian. Hence, the misunderstanding and development of actions appear due this disguise (*opcit*).

Pictures are very useful for teaching Shekespeare's *Hamlet*<sup>16</sup>, which is one of his complex writings. Many situations could be more obvious for the students via pictorial representations, such as "the mousetrap" in Act 3/scene 2 when the players act in front of Claudius and Gertrude; Hamlet's uncle and mother; the murder of Gonzago which takes its toll on Claudius's conscience without assistance and lets him know that Hamlet knows how his father had died . The picture of "the mousetrap" also shows how the writer

explains the play in a stage – within – stage which can be considered as a theatrical technique used in this play. Thus, the pictures assist the students to have a clear image about the situation (ibid: 10). In the picture below (see figure 23.1), there are the real audience of *Hamlet* and the other audience –Claudius– inside the play itself. So, only through the picture, the students can easily understand that “the Mousetrap” is a play within a play.

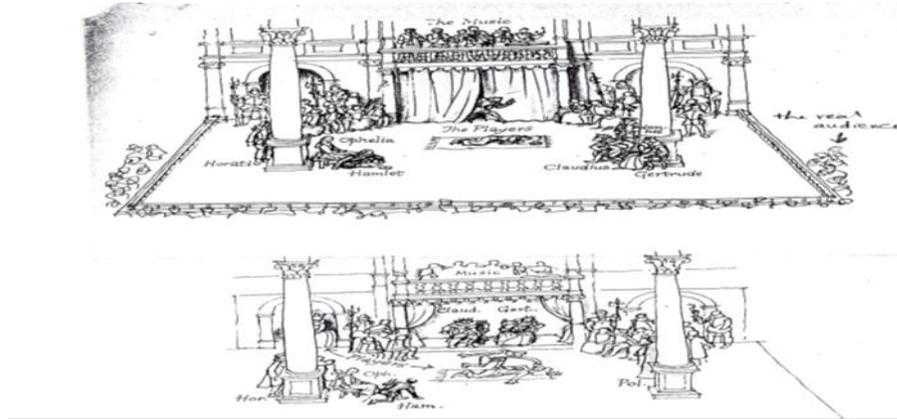


Figure.2.30: “The Mousetrap” and *Hamlet*, the real and the double audience (ibid: 11)

The first appearance of the ghost in Shakespeare’s *Hamlet* is showed in the following picture. The play contains five scenes for his appearance; so, the picture enables the students to draw a full image, in their minds, about the shape and clothes of the ghost. Moreover, it ensures a full explanation about his hiding under the stage where they can imagine how the actor will act as a ghost (see figure 23.2 below):

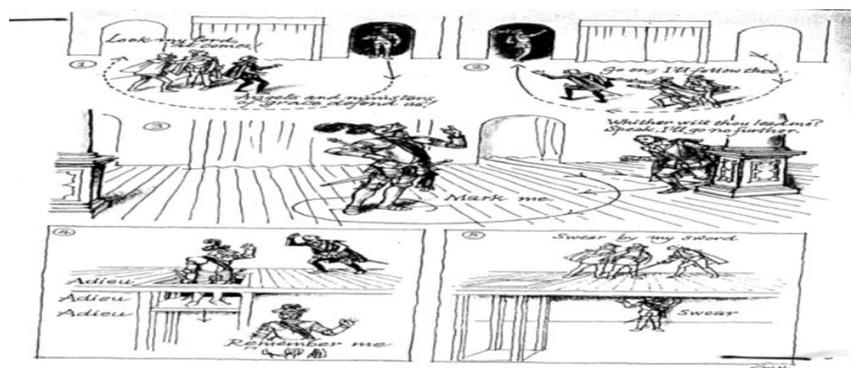


Figure.2.31: The first appearance of the ghost in Shakespeare’s *Hamlet* (ibid: 12)

In the picture below, the students can see clearly how Hamlet fights Learts at Ophelia’s grave. It transmits the feeling of sorrow and horror visually.

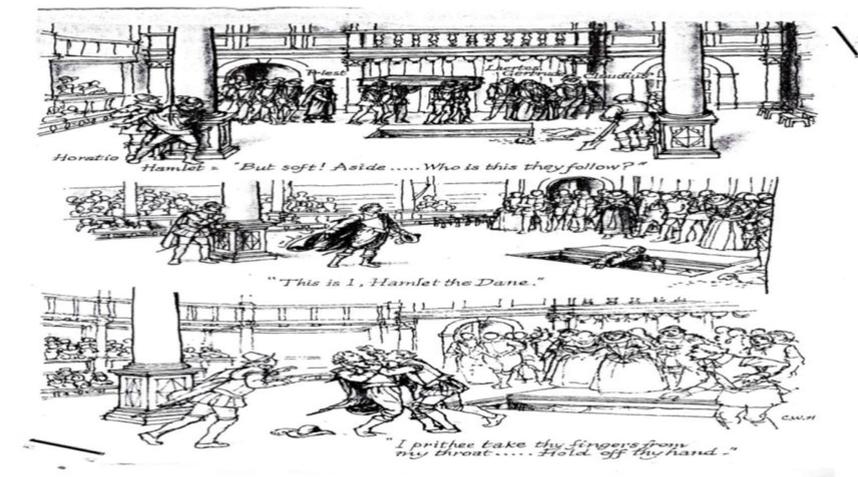


Figure.2.32: Hamlet and Learts fighting at Ophelia's grave (ibid: 13)

The Elizabethan stage can be discovered by the students in the following picture that shows Othello's character and Desdemona's father:

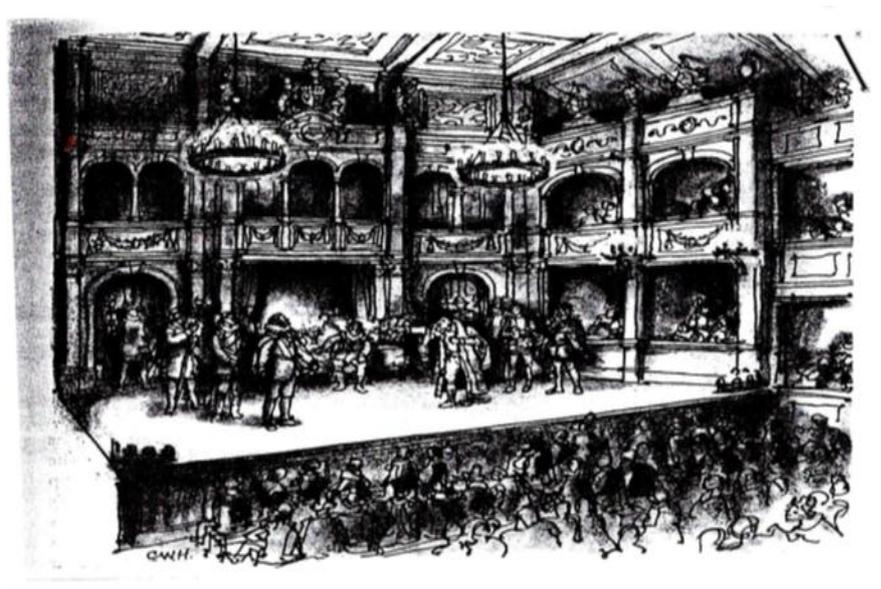


Figure.2.33: The Elizabethan stage (ibid: 14)

The climax is one of the most difficult literary techniques to recognize by the students. The next picture can facilitate understanding the play events where it contains five scenes of *Othello* climax:

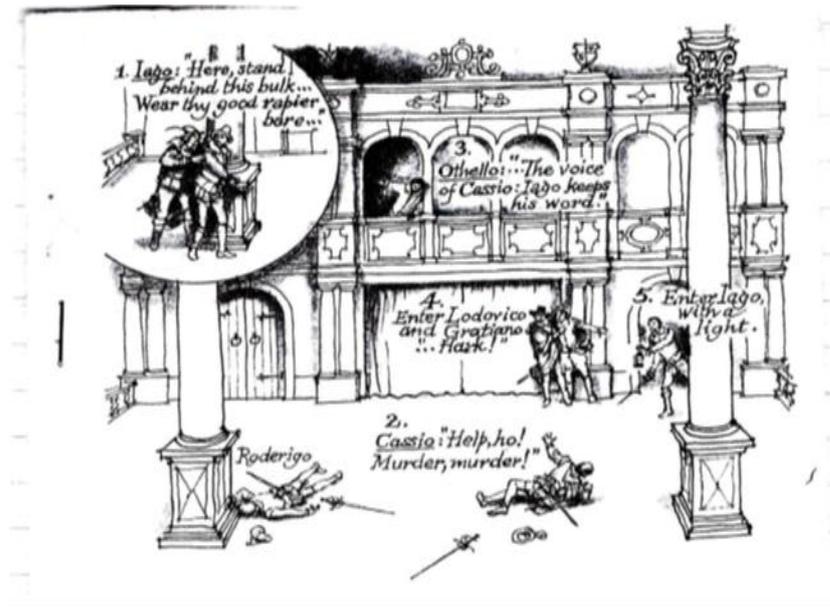


Figure.2.34: *Othello* climax (ibid)

The teacher can also depend on pictures to show the characters culture and costumes that represent a specific social community or era. The picture below, for example, enables the learners to have a background about the Elizabethan costumes in *Twelfth Night*:



Figure.2.35: the Elizabethan costumes in *Twelfth Night* (ibid: 15)

Although the students can travel inside the story via their imagination to discover the hidden secrets of it, the full and the real picture of the characters' attitudes, beliefs, costumes, and food can never be drawn in the students' mind and eyes only through pictorial, especially with colours, representation of them. This real presentation enables the FL learners to know a new culture and to relate the play events to what they see. For

example, the picture below illustrates the clown in *Twelfth Night* and how it appears in the Elizabethan age<sup>17</sup> (footnote: the net). Consequently, they can compare between that era and the actual period at the cultural level:



Figure.2.36: the clown in the Elizabethan age (*Twelfth Night*) (ibid: 16)

The teacher can also draw diagrams –using the overhead projector, the chalk on the BB, or pictures stuck on the wall– to explain the stage and the flashback technique for the students:

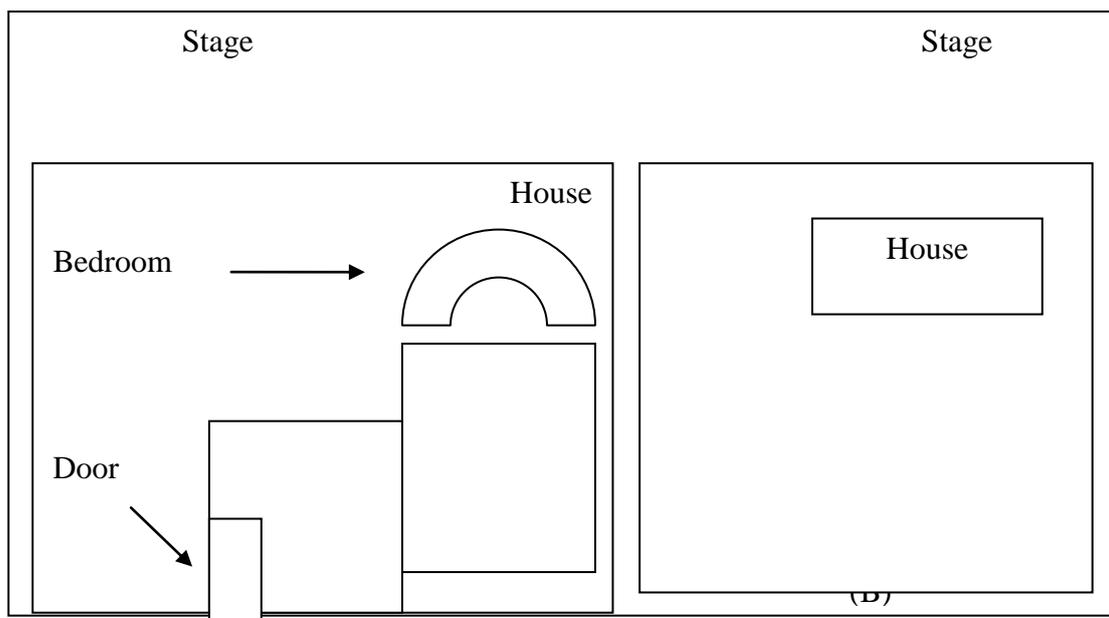


Figure.2.37: the stage in Arther Miller's *Death of a Salesman*<sup>18</sup> (ibid: 17).

In the diagram number (A), there are only lines and no real walls, to be able to explain the technique of the flashback as it is used in this play. However, in the diagram (B), we have a spot on the stage exists; it is sometimes lit and sometimes dark. When Willy remembers events from the past, he comes to the spot. Then, it is lit, but when no action is happening, it will be kept dark with the inside of the house being lit (ibid). So, these diagrams enable the students to easily imagine the plot of the story. The structure of the plot can also be explained through the following diagrams:

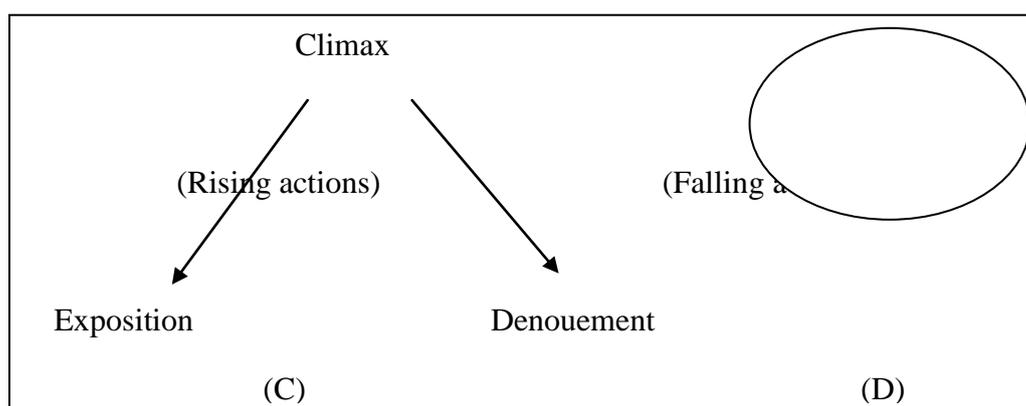


Figure.2.38: The plot structure (ibid: 18)

The diagram (C) represents a linear plot. However, the diagram (D) is about a circular one where there is no development in the actions of the story like Beckett's *Act Without Words* as mentioned earlier.

In the light of these examples, the effectiveness of visual instruction in the literature classroom cannot be denied, especially that it helps in transmitting both literary basics and cultural patterns of any literary work to the FL learners.

### 2.15 Video and Teaching Literature:

Since this research paper depends on the use of video (see chapter.4) to exemplify the importance of audio-visual materials in teaching literature, this title will explain in details the techniques of integrating video into the literature classroom.

Many scholars agree on the effectiveness of videos in enhancing the FL learners' comprehension of languages. Person (date unknown), for example, believes that movies and video documentaries can be indispensable for motivating learners, engaging their curiosity, and embedding concepts that might otherwise slip away. Even reading and

literature can be enhanced and strengthened through the use of them (Person, date unknown: 01).

Children also may feel lazy or bored when getting started in reading a book. However, a movie or video can motivate them to learn more and entice early readers to dig into a book. they can have basic reading skills that need exercise and motivation; then, use a movie to get their momentum up to speed (ibid). Reinforcing his arguments, Person (date unknown) suggests examples about some books that can be viewed in a video form saying:

[...] For, example, the Chronicles of Narnia, a children's classic, are available in both VHS and DVD. Play the first of the trilogy, *The Lion, The Witch, and the Wardrobe*, to get a child intrigued. Then, let them know there are two more books in the series, *Prince Caspian and The Voyage of the Dawn Treader* and *The Silver Chair*. You might even troll for readers by leaving the next book in the series lying where they will see it (ibid).

In addition, watching a movie with the students must not be passive; it should be provoking and inquisitive: the teacher needs to stop at major points and ask his/her learners what they would do if they were in the character's position. Then, they continue the movie to see what the character does. He might use interactive checklists that keep them thinking as the movie progresses. For example, the characters change their behavior and personality as the story events rise; here, the teacher can ask his/her students to create a “character report card” that helps them learn about character traits, character depth, and character analysis (ibid).

Many literary works have been turned into movies and attract teens of either sex. Through movies, they can see the clothes, hear the music, and listen to the dialect of the target era (ibid: 02): some examples of classic literary works transformed into films include *Romeo and Juliet*, by William Shakespeare; *Jane Eyre*, by Charlotte Bronte; *Emma*, by Jane Austen; *Little Women*, by Louisa May Alcott; *David Copperfield*, by Charles Dickens; *Moby Dick*, by Hermann Melville (Artisan or MGM) *Three Musketeers*, *The Count of Monte Cristo* by Andres Dumas.

However, some film producers may change the original story contents, and which may create confusion among the students. In this case, Person (date unknown) suggests to use the movie as a base to discuss why the producers made changes and how the book provides more detail, more character insight, and is more faithful to the real historical events. He adds that the teacher can both sit and watch the movie, and pause it for

discussion when he/she feels there is something important to discuss. He/she can try to pause and discuss at least every 20 minutes; this helps them to remember (ibid).

Çakir (2006) relates the need of video integration in the FL classroom to the increasing emphasis on communicative techniques where the use of videos helps the teachers in stimulating and facilitating the TL. He believes that they have positive contributions to language learning as long as they are used at the right time, and in the right place (Çakir, 2006: 67). Wright (1976) also posits that many media and many styles of visual presentation are useful to the language learner (ibid). Moreover, River (1981) claims that video contributes to the understanding of another culture by providing vicarious contact with speakers of the language through both audio and visual means (ibid).

A survey made by Canning-Wilson (2000) reveals that the students prefer learning language through the use of video. This last ensures a natural presentation of the TL since it transmits the full image of native speakers' real communication, not just the grammatical forms of the FL sentences (communication in real contexts). In this regard, Çakir (2006) points out:

It is a fact that most students who have taken English courses formally remain insufficient in the ability to use the language and to understand its use, in normal communication, whether in the spoken or the written mode. The problem arises not from the methodology itself but from the misuse or incomplete use of it. That is to say, teachers still evaluate student performance according to the sentence structure and situational settings. In addition, teachers have to take into consideration their performances in terms of communicative acts (ibid: 67-68).

He adds that video shows the learners how people behave in the culture of the TL by bringing into the classroom a wide range of communicative situations. In addition, it helps to promote comprehension since it makes meaning clearer by illustrating relationships in a way that is not possible with words (i.e., a picture is worth thousand words). So, two minutes of video can provide an hour of classroom work. For more advanced students, a ten-minute programme can be useful; however, a shorter presentation can be sufficient for less advanced students because their limited command of the language also limits their attention span (ibid: 68).

Language teachers like video because it motivates learners, brings the real world into the classroom, contextualizes language naturally and enables learners to experience

authentic language in a controlled environment. video can give students realistic models to imitate for role-play, and they can increase awareness of other cultures by teaching appropriateness and suitability (Arthur, 1999, in *ibid*). Hence, FL students, as non-native speakers of the TL, rely more heavily on visual clues to support their understanding, and video is suitable medium for helping them to interpret these cultural elements effectively.

On the one hand, the use of video in teaching languages carries many advantages. Firstly, it provides authentic language input as movies and TV programmes are made for native speakers (Katchen, 2002, in *opcit*). Secondly, the learner can concentrate on the language in detail and interpret what has been said, repeat it, predict the reply and so on. The learner can also concentrate in detail on visual clues to meaning such as facial expression, dress, gesture, posture and on details of the environment. Even without hearing the language spoken clues to meaning can be picked up from the vision alone. Thirdly, video presentations are interesting, challenging, and stimulating to watch. Fourthly, Video ensures the students practice in concluding attitudes via interpreting the speakers' rhythmic hand and arm movements, head nods, head gestures that are related to the structure of the message (Çakir, 2006: 68).

On the other hand, cost, maintenance, and fear of technology are the main drawbacks of video. In addition, the sound and vision, quality of the copies or home-produced materials may not be convenient. Otherwise, the teacher must be proficient well-trained on using and exploiting the video.

Teaching FL with video can be learner-centered and teacher-centered at the same time. The former is a criterion that enables the student to watch the video individually whenever needed out of the class: he/she can concentrate on the language in detail and interpret what has been said, repeat it, and predict the reply. The learner can also concentrate deeply on visual clues to meaning, such as facial expression, dress, gesture, posture, and on details of the environment. Even without hearing the language spoken, clues of meaning can be picked up from the vision alone. The latter means that the teacher is responsible for preparing and selecting the appropriate video contents that suit his/her objectives, the students age, and the learning situation.

Thus, the teacher role is very important in teaching with video. He/she can be a controller, an assessor, an organizer, a prompter and a participant as well: as a controller and an organizer, he/she controls what the learners must do, and decides when they speak and watching the video film. Also, at the end of the activity, the teacher can evaluate the

learner's outputs. Moreover, he/she can act as a prompter by encouraging the learners to participate when he/she remarks a silence viewing among them as a sign of being confused about what to do next. Furthermore, the teacher participates in the activities presentation while teaching the FL. He knows about all the details of the materials which help the learners feel comfort and facilitate learning. As a result, He/she must be familiar with the video materials before they are used in class, and develop a plan for each video unit to encourage active viewing (ibid: 69).

To ensure a successful and effective integration of video into teaching FL, teachers need to follow some methods of using it. The following table suggests some practical techniques for video implication in classroom:

<b>TECHNIQUE</b>	<b>CLASSROOM IMPLICATION</b>
<b>ACTIVE VIEWING</b>	Active viewing increases the students' enjoyment and satisfaction and focuses their attention on the main idea of the video presentation. So, it is necessary for students to take an active part in video teaching presentations. Before starting the presentation the teacher writes some key questions on the board about the presentation so that the students get an overview of the content of it. After viewing the questions the students answer the questions orally, or the students may take notes while viewing. For more detailed comprehension students are provided a cue sheet or viewing guides and let them watch and listen for specific details or specific features of language. However, it should be kept in mind that the level of the students should be taken into account and adapt the technique according to their levels.
<b>FREEZE FRAMING AND PREDICTION</b>	Freeze framing means stopping the picture on the screen by pressing the still or pause button. Video gives us an additional dimension of information about the characters' body language, facial expressions, emotions, reactions, and responses. Teacher freezes the picture when he or she wants to teach words and expressions regarding mood and emotions, to ask questions about a particular scene, or to call students' attention to some points. By freezing the scene the students can be asked what is going to happen next. So they

	speculate on what will happen in the next act. Freeze framing is excellent for speculation. This activity also fires the imagination of the students by leading them predicting and deducing further information about the characters.
<b>SILENT VIEWING</b>	As video is an audiovisual medium, the sound and the vision are separate components. Silent viewing arouses student interests, stimulates thought, and develops skills of anticipation. In silent viewing, the video segment is played with the sound off using only the picture. This activity can also be a prediction technique when students are watching video for the first time. One way of doing this is to play the video segment without the sound and tell students to observe the behavior of the characters and to use their power of deduction. Then press the pause button at intervals to stop the picture on the screen and get students to guess what is happening and what the characters might be saying or ask students what has happened up to that point. Finally, video segment is replayed with the sound on so that learners can compare their impressions with what actually happens in the video.
<b>SOUND ON AND VISION OFF ACTIVITY</b>	This activity can be interesting and useful to play a section of a video unit and remove the visual element from the presentation by obscuring the picture so that students can hear only the dialogue but unable to see the action. Through this activity the students predict or reconstruct what has happened visually depending only what they hear.
<b>REPETITION AND ROLE-PLAY</b>	When there are some difficult language points in the video unit, closely repetition can be a necessary step to communicative production exercises. A scene on video 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

	<p>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 understanding their own behaviour and to be more able to respond in a positive way to various human relationships. In other words, role playing is a good communicative activity and true preparation for real-life situations. It gives a chance to students to apply what they are learning.</p>
<b>REPRODUCTI ON ACTIVITY</b>	<p>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. As it seems a bit difficult to perform, guidance, help and reassurance may be needed.</p>
<b>DUBBING ACTIVITY</b>	<p>This activity can be done when students have the necessary language competence. In this activity, students are asked to fill in the missing dialogues after watching a sound-off video episode. It is interesting and enjoyable for the students to complete a scene from the video by dubbing.</p>
<b>FOLLOW-UP ACTIVITY</b>	<p>It is important that a video presentation should lead to follow-up activity as the basis for further extended oral practice. Discussion stimulates communication among students, and it helps to achieve communicative practice. With this activity students have an opportunity to develop sharing and co-operative skills.</p>

Table.2.1: Practical techniques for video implication in a classroom (ibid: 69-70)

In spite of the importance of video, Canning-Wilson (2000) thinks that as FL educators, teachers must not ignore the educational purpose it has in the language classroom although it may be a popular tool to use with students (Canning-Wilson , 2000, in ibid). In other words, they have to focus on their teaching objectives, and to consider video as a support, not a final goal.

When watching video films, the students should be active not like passive TV viewers. That is to say, the teacher should encourage the learners to watch the films actively via using the supplementary materials, such as worksheets prepared by him or supplied with the films. They should participate in the activities; they can themselves set up some projects in the TL by recording their own activities as speaking, interviewing, reporting, etc. (opcit: 71). The table below presents some video materials designed for language teaching:

Function	Aim	Video Materials
Presenting language	To present examples of language in use in an appropriate context and facilitate learning the TL as a supplementary material.	Follow Me, A Weekend Away, A Week by the Sea, The Story of English, American Tongues, Talking Proper, etc.
Presenting a country and its culture	To present examples of culture and way of life of the TL.	Focus on Britain, Welcome to Britain, etc.
Telling stories	To present language with the help of the specially designed video materials including stories, tales, etc., which attract attention and start discussion in the classroom.	Sherlock Holmes, Adventures of Charlie McBride, etc.
Using extra-sources	To present the language without having any teaching purpose using the authentic sources produced for the native speakers such as cartoons, feature films, documentaries, news, current affairs programmes etc.	Tom and Jerry, Disneyworld Cartoons, World Report, Lary King Live, etc.

Table.2.2: Video materials designed for language teaching (ibid: 72).

Prasasti (2001) also insists on the effectiveness of audio-visual aids, among them video and pictures, in teaching culture in the literature classroom. She believes that every page in literary text carries a cultural baggage, and brings misunderstanding. She adds that the FL students are in contact with works far apart from their environment: they face a different set of ethical/social concerns, customs, values, and also environment. Consequently, the teachers have to play an important role in preparing and making their students feel that the work they are reading is not so distant from the world they live in. In this case, the teachers should bring the students into contact with the real situation via depending on audio-visual materials (Prasasti, 2001: 26).

Prasasti (2001), as teacher of American literature for Indonesian students, suggests some techniques for teaching culture. For example, she tried to raise her learners' cultural awareness about the term "winter" in Edith Wharton's *Ethan Frome*<sup>19</sup>. She states that Most of her students have no direct experience on winter. That is why they need more time to understand Wharton's technique of using winter as the dominant setting and the symbolic imagery throughout the work. As modern readers, they also cannot imagine how winter makes the New England farmhouses in 1910s even more isolated and how snow and cold could cause benumbing suffering. The students cannot understand how seasons symbolize Ethan's regret of marrying Zeena after his mother died: he had often thought since that it (the marriage) would not have happened if his mother had died in spring instead of winter (ibid: 28).

To realize her objectives, Prasasti (2001) draws some learning skills to be achieved: (1) to understand the motif and the imagery of "winter" in the novel; (2) to understand how and why "winte"r affects the mood of the characters; (3) to understand how Wharton uses winter and spring symbolically to represent the two female characters, Zeena and Mattie. Here, she suggests the following tasks to be prepared by the teacher in order to explain symbolism of the word "winter":

- The teacher can ask the students to find dominant colors in the novel. Black (night) and white (the illuminating light of the snow) are obviously dominant.
- The teacher can make a white chart big and clear enough to be seen properly by the whole class as the visualization of the season, winter, as well as the setting of the novel. A very low temperature in an air con class will be helpful. He/she can invite the students to "see" and "sense" how bleak and cold the season is. Discuss how

colorless the novel is meant to be. The teacher can also present a specific video of the story by the help of an overhead projector.

- The teacher can ask them to find warm color in the text. A touch of red can only be found in Mattie's rosy cheeks and the red pickle dish. He/she can also ask them to make a little red chart.
- The teacher can ask them to contrast the two colors. Have them feel how they refer to their sensation. He/she can let them describe how white and red can set different moods.
- The teacher can discuss how Zeena personifies the season in appearance and behavior and how Mattie do with the other season.
- The teacher can put the little red chart in the middle of the white one. As the two colors are combined, and he/she can discuss the dilemmatic circumstances that Ethan has to face (ibid).

Thus, video has the ability to motivate the learner's achievement; to help in understanding paralinguistic aspects of communication; to provide a rich context for authentic discourse; and to develop cross-cultural awareness and sensitivity among the students (Progosh, 1996: 34).

### **2.16 The Advantages of Audio-visual Aids:**

As any material used in the FL classroom, the audio-visual ones have some advantages and disadvantages. Different scholars agree on their important role in enhancing the learners' fluency of FL use. Huebener (1967), for example, believes that audio-visual materials and methods increase the effectiveness of learning by helping the student to assimilate ideas in a more meaningful and interesting manner. Hence, through the appeal to eye and ear, they provide for a systematic improvement of knowledge and skills, as well as a favorable influence on attitudes and appreciations. However, he thinks that these objectives are attained only if the most suitable materials for a given learning situation are selected and if the students are prepared in advance. Also, for him, the proper integration of audio-visual materials should:

- Reduce the danger of verbalism.
- Increase better understanding.

- Arouse interest in research.
- Develop power of oral and written communication.
- Encourage learner participation.
- Build up clearer and richer concepts.
- Provide for group thinking and planning.
- Train in efficient work and study habits.
- Instill favorable attitudes.
- Foster the appreciation of beauty (Huebener, 1967: 03).

Here, Huebener sees that the role of these materials must be effective at the level of developing the students' vocabulary and communicative competence in the classroom.

Godfrey (1965) documented the growth of educational media inventories within schools and school districts, and he noted that teachers request for having school boards that provide more audiovisual equipment and materials. In reporting on Project Discovery, Eboch (1966) posits that teachers will utilize audiovisual materials when they are available, but did not comment on the effectiveness with which educational media were applied to the teaching-learning process. However, Battram (1963) found that teachers who perceived audiovisual materials to be readily available tended to learn more about the effective use of those tools (Aquino, 1970: 188).

Brown *et al.* (1983) state that one of the advantages of the use of interactive media in FL learning is that students can move away from a dependence on the printed word (e.g., the textbook) to a combination of sight, sound, and movement. Videodisc technology offers excellent pictures of real life settings. Students can experience language use in cultural contexts and, because they are in control of using the material, can decide how and what they wish to learn (Morales *et al.*, date unknown: 111). Lestage (1959) thinks that one of the greatest problems which remain to be solved is the liquidation of illiteracy. So, thanks to radio, illiteracy can be liquidated quickly, easily and cheaply (Lestage, 1959: 03).

Salvadores *et al.* (date unknown) point out that audio-visual instruction ensures motivation, interaction, improvement of messages (combination of sounds and images), facing the students all the time, oral communication enhancement, cultural background

exchanges, reusable materials, classroom time saving, promotion of learner-centered systems (Salvadores *et al.*, date unknown: 09). Omaggio (1979) and Gildea *et al.* (1990) see that research has long assumed that second language comprehension has benefited from attractive visual aids. So, learners can improve both vocabulary learning and comprehension in instructional environments integrated with visual aids and graphics (Faris, 2002: 22).

Tuttle (1975) and Aukstakalnis and Mott (1996) assert that attractive visual materials, whether still or flat graphics, can be a rich resource for ESL learners. They add that one of the greatest challenges facing educators is to present foreign concepts to L2 learners in forms that achieve clarity and understanding (*ibid.*). Also, Bransford and Johnson (1972) conclude that when appropriate contextual illustrations are provided during language instruction, better vocabulary understandings and improved comprehension is the result. Second-language words associated with imagery techniques (i.e. graphics) are learned more easily than words presented without graphics (*ibid.*). Hence, humans simply remember images easier than text, and learners stand a greater probability of remembering words if these words are associated with images.

This idea is asserted in a study carried out by Bone (date unknown) which shows that people often listen at only 25 per cent of their potential and ignore, forget, distort, or misunderstand the other 75 per cent. However, when people are seeing images apart from listening, they are able to retain more information by connecting the images they see with the things they hear, giving as a result a high development of their listening skill. So, it shows concentration rises above 25 per cent if they think that what they are hearing is important and/ or is interesting to them, but it never reaches 100 per cent. In that sense, it is important to use strategies that enable learners to understand easily what is heard by giving them some points of reference -like the images- in order for them to make connections between the things they listen to and the images they see. Hence, using songs videos in the classroom could be a good strategy in order to teach listening to students: learners can make associations between what they are watching and listening at the same time (Villada, 2009: 05).

Heimann (1963) spoke about the social and psychological value of media. In this regard, he points out:

Film, radio and television are usually discussed under the heading of the customary educational and teaching aids, i.e., on the same level as abaci, wall maps, sand trays or sets

of pictures, for the reason that films and tape recordings can be used in education in a way similar to the projection of slides. However, to lump them together with the traditional aids is to mistake completely their true importance and to ignore the social and psychological value of mass media in present-day civilization (Heimann, 1963: 07).

The author adds that a revision of thinking about modern mass media is needed. So, via this progress, the materials used in education will be developed also. Furthermore, he believes that television, for example, is not just an alternative method of demonstration, but an independent and organically complete educational institution, like the school itself. It should be regarded as such and not simply as a vehicle for entertainment, political propaganda or commercial advertising. For him, most TV organizations are themselves aware that educational subject- matter, of the most varied kind, falls within its range to a far greater extent than is generally realized (*ibid*).

In this regard, in a UNESCO report, C. P. Siepman states that the large American broadcasting corporations, ABC, CBS and NBC, when questioned, described a large proportion of their programmes as educational. Indeed, the NBC view is that programmes should be adjusted to the possibilities of development and self-realization of individuals and should constantly serve the purposes of education. Moreover, a passage in the American Television Code argues that TV networks, advertising agencies and, particularly significant, financial backers, must deliberately seek opportunities for the inclusion in broadcast programmes of factual material which will contribute to the enlightenment and education of the American public. A similar situation in Germany is witnessed. An analysis of German afternoon programmes in the first half of 1960 shows that out of 203 monitored programmes 104 were educational. Even among the 406 evening programmes viewed during the same period there were at least 155 with an educational slant (*ibid*).

Radio and TV are considered as the main part of teaching FL. The novelty of sound radio lays not so much in the fact that it created its own appropriate forms of presentation, as that it possessed practically unlimited possibilities for the diffusion of its message due to communication through electronic radiation. Its primary feature is its “ubiquity,” i.e., the omnipresence of its broadcasts, whether in the form of original radio programmes or of concert relays. So, the main feature here is its reception at the greatest possible number of places simultaneously. The TV screen is characterized by an adaptability which is unlimited. This is why it is the richest and most versatile of the mass media when it comes to presenting a photographic and auditory picture and interpretation of the universe (*ibid*:

09). Hence, this differentiation quality naturally has educational consequences which are easy to recognize in relation to the use of these media in teaching. Every audio-visual expert and every teacher discovers this as soon as he makes a serious study of either films or television.

Regarding the educational potential of the mass media, this last has the following criteria: the power of attraction of the audio-visual language, the almost unlimited extent to which it can be manipulated; its tendency towards the accumulation of stimuli which can be called in short “the accumulation phenomenon;” and the topicality principle (ibid).

Concerning the first feature, the remarkable power of film fascination is probably the first thing we notice in considering mass media. This fascination is not merely a kind of diffuse moment of interest, but a very specific effect arising from the technological depiction of the world. In addition, we must remember not only the visual aspect but also the auditory components, which possess their own brand of fascination, principally of an emotional type. This relationship of photography to our reality-bound consciousness acts most powerfully through the fully-developed dynamism of film photography and television, in which it raises fascination in the learners’ eyes. In his research, Wölker (date unknown) proved empirically that: “*the film multiplies the intensity of experience many times over, and thus facilitates identification with the matter shown.*” (Wölker, date unknown, quoted in ibid: 10).

Thus, the identification here is a main part in the process of learning: this is due to the fact that the intensification of experience depends essentially on the visual and acoustic impact of photography. For that reason, in the learner’s age of increasing abstraction, developing intellectualization and declining sensibility, film and television have a compensatory function through their power of making things concrete. In other words, photography always relates to facts, to something that has actually happened, or really existed so that this enhances its fascination. Through its power of fascination, the mass media is particularly suitable in the initial stages of a learning process, where the interest is in giving a powerful motivation and awakening attraction from the start. The mass media are ‘magnificent gateways,’ as the English publicist Hoggard calls them. Also, in geology and geography, the use of films can be exceedingly profitable. In this regard, Heimann (1963) states:

“The effect of the visual attraction of photography, as a means of realistic presentation and information, upon the film consumption of young people is best known to

those who use films in teaching. A profit hungry industry exploits photography's power of attraction and conviction mainly to lend the unreal world of mediocre authors a semblance of reality and to draw the imagination of the audience into a dream world clothed in the garb of reality [...] The ability to illustrate is transformed into the power to seduce. The basic meaning of the Latin word *fascinare* is "to bewitch." This conveys an echo of the assault on our senses and, let us be honest, is not this power of enchantment present to some extent in every film and in every radio or television programme?" (opcit: 10).

Thus, photography makes possible a maximum of what English theorists call "involvement" which is an entering into contact with the outside world.

In addition to these facts about the importance of media in teaching FL, facility of manipulation is a universal phenomenon in the mass media and is displayed in a variety of ways. Among these techniques Heimann (1963) suggests that the clearest way of demonstrating it is by reference to the work of the film cutter, whose sole function is to cut and re-join single sections of film into intelligible sequences. The purpose in this case is to create sense. Cutting and mixing images in film and television are primitive forms of manipulation. Historically speaking, the early Russians were well aware of the power that lay in cutting and regarded it as the fundamental principle of film art. However, manipulation begins as early as the shooting stage, in focusing, in lighting, in camera angles (ibid: 11).

So, the oral description given in a visual broadcast establishes a very pronounced emotional accent. This is a very effective form of primitive manipulation. In preparing educational films, manipulation is also important. Here, Heimann (1963) asks some pedagogical questions: should we take as our model the perfect educational film, which traditionally constitutes a system of knowledge so compact and completely adaptable as almost to render superfluous both the teacher and any further work on the material? Or should we produce open fragments of film, where the subject matter is accompanied by questions so that pupils are placed in a working situation which in terms of modern teaching theory is educationally ideal? (ibid). It means, must we produce a complete manipulation of films that ensure full understanding? Or it is better to engage the learners in the operation by letting a space to some raised questions.

In his research, Vernon (1946) studied film and filmstrips in teaching British seamen in the Second World War to take soundings. He found that greater gain from film and

filmstrips is obtained in 'comprehension' scores, i.e., higher mental processes are influenced by films (Hoban, 1960: 19).

It is beyond doubts that audio-visual aids are necessary and effective in education; this is what Selvi (2007) thinks about. To assert her view, she suggests the following points that argue the main roles of these materials in the classroom:

- *Antidote to the disease of verbal instruction:* they help to reduce verbalism. They help in giving clear concepts and thus help to bring accuracy in learning.
- *Best motivators:* they are the best motivators. The students work with more interest and zeal. They are more attentive.
- *Clear images:* these images are formed when we see, hear, touch, taste, and smell as individuals' experiences are direct, concrete, and more or less permanent. Learning through the senses becomes the most natural and consequently the easiest.
- *Vicarious experiences:* the first-hand experiences are the best type of educative experience. However, it is neither practicable nor desirable to provide such experience to students. Substituted experiences may be provided under such conditions. There are many inaccessible objects and phenomena. For example it is not possible for the pupils living in India to see the Eskimo to climb the Mount Everest. There are innumerable such things to which it is not all such cases, these aids help us.
- *Variety:* Mere chalk and talk do not help. Audio-visual aids give variety and provide different tools in the hands of the teacher like models and transparencies.
- *Freedom:* when audio-visual aids are employed, there is great scope for children to more about, talk, laugh and comment upon. Under such an atmosphere the students work and not because the teacher wants them to work.
- *Opportunities to handle and manipulate:* many visuals aids offer opportunities to students to handle and manipulate things.
- *Retentivity:* audio-visual aids contribute to increase retentively as they stimulate response of the whole organism to the situation in which learning takes place.

- *Based on maxims of teaching:* the use of audio-visual aids enables the teacher to follow the maxims of teaching like ‘concrete to abstract’, ‘known to unknown’, and ‘learning by doing’.
- *Helpful in attracting attention:* attention is the true factor in any process of teaching and learning. Audio-visual aids help the teacher in providing proper environment for capturing as well as sustaining the attention and interest of the students in the classroom work.
- *Helpful in fixing up new learning:* ‘What is gained in terms of learning needs to be fixed up in the minds of students?’ Audio-visual aids help in achieving this objective by providing several activities, experiences and stimuli to the learner.
- *Realism:* the use of audio-visual aids provides a touch of reality to the learning situation. By seeing a film show exhibiting the life of the people of the tundra region, students learn it more effectively in about 2 hours than by spending weeks by reading.
- Audio-visual aids and equipments appeal to our senses and open better avenues to learning. It has been rightly observed that the senses gateways to all knowledge.
- Audio-visual materials, because of their sensory appeal, enable us to perceive information in better way and increase the retention span of learning.
- Audio-visual aids bring the real contexts to the classroom, and make learning purposeful.
- Audio-visual aids make abstract ideas concrete and their understanding is facilitated.
- Audio-visual aids make learning quicker in this age of knowledge-explosion.
- Audio-visual materials are economical in the long run because of their repeating values and coverage of large number of students.
- Audio-visual aids supplement the teacher, and they are used as complementary aids for reinforcing the spoken and written words.
- Audio-visual aids help in overcoming the language barrier between the students and the teacher and make learning efficient.

- Audio-visual aids provide a variety of instructional methods and motivate learners to learn independently of the teacher at times (Selvi, 2007: 02-05).

In this regard, the author concludes that audio-visual instruction is able to meet individual differences; to provide healthy classroom interactions; to spread education on a mass scale; to promote scientific temper; to develop higher faculties; to reinforce learners; to create positive transfer of learning and training; and to ensure positive environment for creative discipline (ibid: 03). Here, Wyman (1957) states:

We (teachers) tell students, and we provide them with written material so they are easily produced, reproduced, stored and transported. But the overuse or excessive use of words can result in serious problem, chiefly, the problem of verbalism (using or adopting words or phrases without considering what they mean) and forgetting (Wyman, 1957, quoted in ibid).

So, Wyman (1957) agrees with selvi (2007) about the importance of audio-visual materials in breaking the routine of verbal instruction in the classroom; he states:

### **2.17 The Disadvantages of Audio-visual Aids:**

Van Zyl (1977) spoke about the audio-visual approach where he states that various authorities agree that this approach is one-sidedly attuned to apparatuses without considering whether they make a real contribution to improving teaching. Hinst (1971) talked of "gadgeteers" when referring to advocates of this approach. He points out: *"The 'gadget' approach of the last 20 years, which was confined to propagating the technical possibilities of media, catering to a minimum of software, in the last analysis, has failed."* (Hinst, 1971, quoted in Van Zyl, 1977: 67). In this regard, Van Zyl (1977) argues that there are various reasons which can be offered as to why this approach has not made much of a contribution to renewing and improving teaching:

- The excessive emphasis on apparatus has restrained the meaningful development of programming.
- The great stress on apparatus has led to a continual swing of the pendulum from the use of a particular apparatus (e.g., 16 mm moving picture projector) to what has followed (e.g., television). Each new apparatus developed is then presented as the best aid.

- The mentioned emphasis on apparatus evoked a negative reaction from very right-thinking teachers and docents because a lot of money was spent on apparatuses that went unused. This negative reaction was stimulated further because proper provision was not made for planning and producing programs.
- Little resulted directly from a really meaningful integration of media into teaching.
- Research on the use of aids in teaching continually resulted in no differences between teaching with and without aids (Van Zyl, 1977: 67).

In addition, other studies show instructors need to be careful of the extent to which they use audio-visual aids in the classroom. Huang and Hung (2009) conducted a research on the use of e-portfolios and found that many students feel that electronic aids took place of face-to-face interactions. By limiting the amount of interpersonal conversation, the students lacked opportunities to practice with the questions that may be asked within the course of a conversation; thus, the ability to communicate with one another was hurt (Houghton *et al.*, 2012: 05-06). Another study proves that contextual video explanations hurt reading comprehension for intermediate level learners. Readers who utilize video annotations may rely too heavily on them and exert less mental effort to read, which in turn lessens their comprehension of the reading excerpt (Arview & Erectin, 2004, in *ibid*: 06).

Acha (2009) found that children who only saw a word did better in vocabulary acquisition than other children who saw a word and a picture if the image was ambiguous. The use of pictures created a higher cognitive load in which children had to determine what the word was referring to in the ambiguous picture (e.g., If the word “bike” is accompanied by a picture of an individual riding a bike, then the child does not know whether the word is referring to the bicycle, the rider, or the action of riding) (*opcit*: 06).

Furthermore, Beasley and Chuang (2006) concluded that too much support or support of the wrong kind can be distracting and therefore detrimental to the learner. Seferoğlu (2008) found that multimedia tools are not as helpful with writing and grammar as with listening and speaking. He adds that audio-visual aids cannot be used to take place of teacher interaction and should be used to emphasize speaking skills, pronunciation, fluency, vocabulary and listening skills situations. Moreover, the instructor needs to make it clear that film is an audio-visual tool for language acquisition and not just entertainment for it to be successful in the classroom (*ibid*: 06). Hence, films must not be used as passive

learning tools; teachers must present clear goals and tasks during the film to actively engage the students and evoke enthusiasm for learning the language (Li, 2009, in *ibid*).

In the light of this, the instructor needs to make it clear that film is an audio-visual tool for language acquisition and not just entertainment for it to be successful in the classroom. The amount that an audio-visual aid integrates into a lesson is up to the teacher and if the teacher fails to incorporate it correctly or if the students do not possess the skills in which to properly utilize the audio-visual tools, students will be unable to comprehend the material (Ling, 2009, in *opcit*). Thus, If not utilized properly, audio-visual aids are ineffective language learning tools.

Among the drawbacks of audio-visual technologies are: old equipment, availability in the classrooms, price, technical skills, extra time needed to prepare activities and materials, teachers' reluctance to use them, bad usage (inadequate materials or usage in isolation) (Salvadores *et al.*, date unknown: 09). Also, Çakir (2006) adds that apart from the benefits, by using video clips in ESL / EFL classes, teachers may face some difficulties. The main disadvantages are cost, inconvenience, maintenance, and in some cases, fear of technology. Moreover, the video sound and images, or quality of the copies, may not be ideal. Teachers should be especially well trained in using and exploiting videos and video clips, otherwise, their usage may become purposeless for students (Mai and Nguyet, 2012: 34).

The effects of multimedia on people's thought and behavior were the main concern of Lestage (1959) who believes that sound and visual "illustrations" are no longer mere minor complements to thought but they directly influence the thoughts and the very conduct of millions of individuals. It was therefore inevitable that a desire should spring up to master such a powerful instrument, to discipline it for better (education) or for worse (advertising, for example). However, this coveted mastery is still rather crude: it is often reduced to the creating of a few conditioned reflexes, satisfying the merchant but not the educator. Certain of these audio-visual aids (posters, films, radio and television) are both means of education and media for information and propaganda, and it is not always easy to draw the line between what belongs to the educator and what is within the province of information or propaganda.

It is also probable that the child is more affected by the violence (colours and slogans) of street posters and by the shock techniques of radio and television (especially when commercialized) at home than by the visual aids used in school. Hence, for him, the

only possible solution is to ensure basic research in these fields. It should bear essentially upon psychology (applied to education and its relations with filmology, for example) and upon the social sciences (evaluation of effects, changes of attitude, etc.). In other words, systematic establishment of contacts with research workers and specialized institutes is the duty of all those who are responsible at the national level for audio-visual services (Lestage, 1959:01-02). So, the author here thinks that instructional technology must be under control of researchers in teaching pedagogy and psychology in order to avoid business affairs and to provide a healthy teaching environment for the learners, among them children.

The opposition of teachers to school television has many causes as the encouragement of passive acceptance, educational impressionism, the growth of a dangerous type of conformity, the paralysis of creative imagination through the intensification of artificial stimuli, the replacement of first-hand by second-hand experience, loss of individuality, the mechanization of the student/teacher relationship, and the standardization of educational activity (Heimann, 1963: 07). Hence, the researcher here bases his arguments on the fact that television creates a passive student who will lose direct contact with his/her teacher, depending on the machine not the human. He adds: “[*Mass media*] holds the mind captive in concrete situations... [*It*] weakens thought by making an assault on our senses” (ibid: 10). In this regard, he spoke about two other main negative points in connection with mass media in education:

- *The cumulative effect*: the cumulative tendency, i.e., the tendency to pile up stimuli, is something mass media share with the other constituents of modern civilization. The thematic, visual, and sound overloading of television broadcasts and films is typical of the production style of all the mass media. Hence, this ultimately causes a permanent blockage of the audience’s capacity to take in what it sees and hears. It has been said that television broadcasts are nowadays only looked at, but no longer seen. The onlooker develops a layer of undigested secondary experiences, a hybrid form of consciousness, which believes that it knows everything but in actual fact merely contains masses of experience which can lead to absolutely nothing. This is the need for an expansion of consciousness and a widening of the horizon, without which it is becoming increasingly difficult to find our way and to act constructively in our complex world.

- *The problem of topicality*: this problem is of the same magnitude as that posed by the power of fascination of the mass media. Topicality and the trend towards it have come to set the pattern for television. Live broadcasts are among the high points of television programmes. Arnold Hauser, in his *Sozialgeschichte der Kunst und Literatur* (Social History of Art and Literature) tries to account for the power of attraction exerted on the minds of spectators by the impression of spontaneity resulting from the coincidence of perception and event, and attempts to explain why the modern mind has this peculiar sensitivity towards actual event. So, the television set is a concrete symbol of this process of simultaneous experience, for it provides a synchronized record of life. Television enables millions of people to participate in all kinds of topical events. Naturally, our educational thinking as a whole cannot remain unaffected: the mass media and television are already prepared to cultivate a relationship with the outside world that could conform to this topical pattern (ibid: 12).

Furthermore, the era of the masses is leading to the abandonment of parental control. Adults are in a state of confusion, overwhelmed by the wealth of visions and pictures of the world presented to them by visual information media. As a result, they are unable to absorb these visions and pictures unaided, and live in a muddle of self-education and insecurity (Dieuzeide, 1961: 26).

### **2.18 Teachers Attitudes Towards Educational Media:**

Teachers Attitudes towards the utilization of audio-visual materials and the factors that influence it has been investigated by various researchers. Handleman (1960), for example, believes that fear of mechanization and reduction of self-importance are among the main negative influences upon teachers in their utilization of instructional TV (Aquino, 1970: 187-88). Also, Miller (1965) identify over one hundred physical barriers to audiovisual utilization encountered by teachers, and Hubbard (1960) note four factors associated with teacher training and experience that were related to college teachers' use of audiovisual materials (ibid: 187).

In addition, lack of knowledge and fear of automation were linked by Tobias (1966) with teacher attitudes towards programed instruction. Findings reported by Guba and Snyder (1964) indicate that teachers who used instructional TV had more positive attitudes towards it and newer instructional media than teachers who did not use the TV medium. Kelley (1959) identified 16 factors related to teacher attitudes toward audio-visual

instruction, but these factors were not limited to those found within his population's teaching environments (ibid: 188).

However, Knowlton (1963) expresses his disagreement about the findings that linked attitudes towards audio-visual instruction with the previous views: he attributes improved teacher utilization of educational media following coursework in audio-visual instruction to improved information and not to improved attitudes (ibid). Furthermore, Knowlton and Hawes (1962) conclude that negative attitudes which the population displayed toward audiovisual materials were related to utilization barriers and not to educational media alone (ibid).

So, most of the investigations conclude that teachers utilize educational media more readily when that media is available, and a few of them indicate that increased utilization arising from availability of audio-visual equipment and materials is linked with improved teacher attitudes towards such use. Hence, improved attitudes require a “desire” on the part of the teachers since it leads to both “increased” and “effective” utilization of educational media. In his report to the Regional Research Conference on Newer Educational Media (1965), Torkleson posits that present knowledge in newer media has not been applied by teachers in their jobs, by professors concerned with teacher education, nor by school administrators in implementing their instructional programmes (ibid: 189). In this regard, Aquino (1970) annotates:

The term “availability” implies a simple, physical presence. If Knowlton's conclusion concerning attitude-media relationships being associated with utilization barriers and not with specific media is correct, then it follows that accessibility of educational media at the times these are required by teachers for instructional applications is a major barrier which may be related to teacher attitudes toward audiovisual instruction (ibid).

To prove his view, the researcher conducted an investigation about the differences between attitudes on the part of teachers who perceived various degrees of availability and accessibility of educational media within their teaching environments. His research comprises a population of 40 educators who enrolled in a graduate course entitled “Audiovisual Education” in the summer of 1966, and who returned to teaching duties during the academic semester immediately following those studies.

The population had experienced a mean of 2-6 years of teaching and each member had at least one year of teaching experience. None had previously experienced a formal course in audio-visual instruction. What instruction they had received concerning educational media had taken the form of one-day workshops or demonstrations scattered throughout their careers. More than 90% of the population indicated that the only method by which they had learned about educational media was through self-instruction on a trial-and error basis. The group as a whole was unsophisticated in applying educational media to the teaching-learning process although each member of the population had utilized during his teaching career at least one type of projection or audio-playback device. For example, data indicated that 35% of the population had never utilized a projected image and approximately 12% had never used an electronic audio device (ibid: 190).

To conduct his research, Aquino used “the New Media Attitude Scale” (NMAAS) as the principle instrument for gathering information concerning attitudes towards audio-visual instruction. That scale, developed and tested by Ramsey (1961), is a questionnaire scale possessing the characteristics of the Likert-type arrangement. The form of the NMAAS used in this research was developed from responses to items which indicated sympathy with or hostility toward educational media by a population of more than 1100 members of the Department of Audiovisual Instruction and the Association for Supervision and Curriculum Development.

Information involving factors within the population's teaching environments was self-reported through responses to a five-point rating scale which signified degrees of favorableness/unfavorableness for each factor. The factors relevant to that phase of the study which pertains to the researcher's report were as follows: 1) availability of audio-visual equipment, 2) availability of audio-visual materials, 3) accessibility of audiovisual equipment, 4) accessibility of audiovisual materials. In order to eliminate ambiguity between the meanings of equipment and materials, operational definitions of those terms were included within the framework of directions for responding to the factor rating scale (ibid: 02).

In the light of Aquino's data analysis, the population was not concerned about the amounts of audio-visual equipment their schools owned, so long as that equipment was accessible when it was needed. On the other hand, the population attached great significance to the amount of audio-visual materials their schools owned as well as to the accessibility of such materials. Aquino (1970) argues:

It would appear that the population was interested in audio-visual equipment only to the extent that it fitted their intended utilization plans, but that they wanted materials to be available in quantities that permit browsing, previewing, and planning and also to be highly accessible for classroom use (ibid: 192).

So, he remarked also that no one in the negative attitude change group noted that audio-visual materials were “available” in amounts sufficient for their instructional needs, and no one in the positive change group noted that audio-visual equipment and materials were not “accessible” to them when needed.

### **2.19 Audio-visual Aids in the FL Classroom: Tips and Constraints:**

Psychological studies on learning and retention reveal that 80% of information and its retention can be achieved by auditory and visual senses. To be clear, the retention span of learning increases because of the sensory appeal of audio-visual aids. The following elements explain this deeper:

- *Motivation*: the sensory appeal of audio-visual aids motivates and stimulates FL students to learn easily in a related atmosphere.
- *Curiosity*: the curiosity of students is aroused due to the novelty and variety in teaching aids when used for classroom teaching.
- *Interest*: visual materials give the students the opportunity of manipulating their learning environment and interest.
- *Authentic learning*: with the use of AV aids, students have direct experiences of real life situations; this makes learning meaningful to the students (Selvi, 2007: 02).

However, the meaningful integration of media into instructing implies an accountable selection of them and not merely a haphazard choice. So, a list of appropriate media should be classified in terms of the essential media characteristics. In this regard, Romiszowski (1974) suggests the following criteria of media selection: (1) Essential media characteristics: they improve the clarity of the presentation. (2) Optional media characteristics: they ameliorate the quality of the presentation. Hence, the teacher must first reflect on what essential media characteristics should be brought up in a particular lesson and then give attention to the optimal media characteristics. In addition, he thinks that some factors may influence the selection of media for a particular lesson –learning content,

type of learning task, teaching strategies, student/pupil characteristics, practical limitations, and preferences of the teacher (Van Zyl, 1977: 73).

The teacher needs also to be aware of some preconditions for integrating media and instruction:

- The docent/teacher should have a positive attitude about the use of media in teaching.
- Media are only one component of the lesson planning that now has to be interwoven with the other components.
- The docent/teacher has to have knowledge of the possibilities and limitations of the various media.
- The docent/teacher has to be skilled in using the media.
- Teaching locations/classrooms must be equipped for media use.
- Apparatuses and programs must be available.
- A support service which among other things provides for apparatuses and programs, their repair and the production of programs is indispensable (ibid: 74).

So, before selecting the appropriate audio-visual aid, teachers have to ask themselves the following questions: What are you actually trying to convey? Which aid will best serve your purpose? Which aid is easily available? Can it be used in the classroom situation? Can it be used in other situations like outside the classroom etc? Can you use the same aid again? (Willis, date unknown: 31-32).

In the light of this, teachers must be trained on the effective utilization of audio-visual and technology devices. In this regard, Houghton *et al.* (2012) assert:

Teachers must also be given instruction on how to effectively utilize audio-visual resources and understand the technology with which they are implemented. Professional development programs should focus on preparing English language instructors to use audio-visual tools in their classrooms in a way that is complementary to their teaching style and emphasizes the material (Houghton *et al.*, 2012: 08).

Some teachers, for example, may use films inappropriately: many tutors depend on them just as a reward to the students if they perform well on a test or on a complex assignment. Some teachers use film as a silencing and stupefying device to distract the students while they catch up on grading papers, lesson plans, or their own personal reading. Others simply apply the video without preparing the students for the viewing. That is to say, the teacher must be ready to manage discussion and to offer insight in order to encourage the critical thinking of the students. Courses like these do not work when the teacher lets the TV itself do all the talking (Smith, 2009: 05). Furthermore, some teachers see film as a tool for entertainment or time break for the learners. In this regard, Johnson (1971) says that many teachers who have access to film don't use it as an actual instructional tool but rather *"to cover additional coffee breaks, provide easy Mondays, or improve the chances of survival on days before holidays."* (Quoted in *ibid*: 10).

However, before film integration into the classroom, teachers have to be aware enough about the films' contents that may differ from the original text. This difference is the result of some filmmakers who have often interpreted the work differently from what the original authors might have intended. Here, the teacher must compare between them and encourage his/her learners to do so.

Some researchers believe that audio-visual materials cannot ensure interactive learning, Williams (1975), for example, says:

Most educational technology... is the very negation of interactive learning. Broadcast TV or radio, and educational films, tapes, and records are truly one way: there is no chance of the student questioning the "teacher" when the latter is preserved on celluloid. Those technologies which do provide feedback do so in an extremely limited way; programmed learning units and computer marked tests give the student no chance to question the "teacher" or to ask him to elucidate his argument (Quoted in Teather, 1978: 432).

Consequently, the teacher needs to create an active learning environment via encouraging the learners to create an atmosphere of discussion by interrupting the video/radio episodes instead of letting the audio-visual aid do all the reaching task. More importantly, the teacher must avoid the possibility of falling in the trap of machines routine where he should be ready to have various responses according to the teaching/learning situation.

Hence, the teacher must be a sensitive pedagogue and a skilled technician. However, in underdeveloped countries, the lack of qualified personnel (and equipment) is the main frequent obstacle to this achievement. In addition, routine, lack of initiative and administrative delays are other factors responsible of that (Lestage, 1959: 06).

The lack of technology integration in the FL classroom at the Algerian university is due to the teachers fear of technology devices and the misuse of them. Using the Internet, for example, can be frustrating and troublesome because of an inadequate number of computers available for student use and slow access time to Web sites. As a result, the students might be unwilling and discouraged to wait to use a computer (Lee, 1998: 115 / ND / Visual 15). As a result, the government and political issues have to ensure financial efforts for providing the universities with the different types of audio-visual materials and computer devices with the Internet. Moreover, FL teachers have to get a diploma in computer science before starting their teaching mission.

In spite of their importance, audio-visual materials are supplementary and cannot replace the teacher. According to Huebener (1965), the effectiveness of visual materials depends on the way the teacher prepares the students for them, and the degree to which he/she strengthens their experience by stimulating questions and comments (Huebener, 1965: 144). He adds:

All auxiliary materials must be related to the student's present activities, and should stimulate him/her to further endeavor. Audio-visual materials are an aid in teaching; they should, however, be an integral part of the course, and not merely something incidental. Their effectiveness depends primarily on what the teacher does with them. They can be extremely productive, but even the most elaborate mechanical device cannot replace a well-informed, enthusiastic, and vibrant teacher (ibid).

So, the FL teachers have to be eclectic in order to adapt to any teaching/learning situation.

## **2.20 CALL/ICT: Definition and Historical Background:**

Computer-assisted language learning (CALL) emerged with the advancement of computer technologies in the early 1950s when the first computer was invented. In the late 50s and early 60s, universities began to create local area networks (LAN) on their campuses. These networks allowed computers to communicate with one another and helped to hasten the transfer and exchange of information.

As a result, educators became interested in the opportunities afforded by these networks and began to expand their experimentation with them. One of the earliest of these networks was PLATO project, initiated at the University of Illinois in 1960. This was a mainframe computer that allowed professors to construct and store exercises for language learning. An excellent illustration of this type of technology use was set forth by Collett (1980), when he constructed a bank of activities on his university's mainframe designed explicitly for the sole purpose of teaching students grammar – the distinctive focus at the beginning of the integration of technology and FL learning activities. However, all the early exercises were simply grammar-based “drill and kill” activities (Ban *et al.*, date unknown, 01).

Early CALL programmes typically required learners to respond to stimuli on the computer screen and to carry out tasks as filling in gapped texts, matching sentence halves, and doing multiple-choice activities. The famous early CALL activity is that of text reconstruction, where an entire text is blanked out and the learner creates it by typing in words. Here, the computer offers them feedback via deciding whether the answer is correct or incorrect, showing why the learner is mistaken, and offering remedial activities (Harmer, 2007: 07).

The idea of acquisition through manipulation of a responsive environment was the main concern of CALL developers in the early 1980s who were seeking ways in which the computer could create contexts suitable for implicit acquisition. Higgins and Johns (1984), for example, proposed a grammar land which would ensure a miniature universe of discourse and a programme which would manipulate things in that universe (answering questions about it, asking questions, or doing any of these things at random if the user merely wanted a demonstration (Chapelle, 2001: 13).

The software made possible by the more sophisticated microcomputers also prompted development of text analysis programmes (also called grammar checkers), which were designed to provide an automatic analysis of surface features of a learner's writing and feedback about grammatical and stylistic errors. Research into text analysis had begun on the mainframe computers of the 1960s when USA researchers explored the capabilities of text analysis software for automatically scoring English students' essays for testing and for providing stylistic native language guidance to technical writers. These programmes used a combination of word and phrase pattern matching and syntactic parsing to provide

writers advice on how they could improve the clarity and style of their documents. In the late 1980s, similar technologies were applied to FL learners (ibid).

A number of large CALL projects were launched during this period. The highest profile of these, in the late 1980s, was the industry-funded Athena Project at Massachusetts Institute of Technology in the USA. The intention was to draw upon research conducted at the Artificial Intelligence lab and other campus-wide computer resources to create a discovery-rich environment for the student to explore and interact with via the combination of video and natural language processing technologies. The project ended officially in 1994 where the emphasis was on natural language processing (NLP). Felshin (1995) describes it in details:

NLP is hard. When we initiated our project, we natively thought that we could successfully build a NLP system in two to three years that could analyze and respond in real time to ‘written’ input in any one of four European languages, up to the level of a fourth semester student. Instead, it took us five years to build a system that can process second-to fourth- semester level input pretty well and often in something approaching real time [...] Grammar writing eventually expanded to fill all available time, preventing us from implementing more than prototypes of the numerous applications based on NLP that we had originally intended to create (Quoted in ibid: 14).

CALL’s professional infrastructure continued to expand due to the continuation of research development in laboratories world-wide. The Computers and Teaching Initiative Centre of Modern Languages was established in the UK at the University of Hull in 1988, and its journal, “*ReCALL*,” appeared thereafter. Euro-CALL continued to hold regular meetings and to seek appropriate funding –an effort which finally succeeded in 1993. Another CALL conference in Europe at the University of Exeter became a regular event and a journal based there, “Computer Assisted Language Learning: an International Journal,” established in 1990. In Australia, the journal dedicated to CALL, “On-CALL,” appeared in the mid-1980s, and another North American journal, “CAELL Journal” formed in 1989.

The content of the CALL books published during this period had evolved from introductions to CALL for teachers and applied linguists who had never worked with computers to more focused treatment of a particular facet of CALL. In addition, methodologically oriented books with practical classroom techniques continued to appear with more focus on the pedagogical issues of CALL (ibid: 15).

So, the integration of CALL programs has been designed to correspond with new educational theories and methods: the development of CALL can be categorized into three stages: behaviourist, communicative, and integrative CALL. The behaviourist stage is a structuralist approach to language learning (e.g., drill type exercises and immediate feedback); the communicative stage is related to the cognitive one (e.g., text reconstruction and language games); and the integrative method is influenced by the socio-cognitive and constructivist theory (e.g., focus placed on real life tasks, and problem-solving skills) (Tsoulos, 2009: 10).

Many researchers (McDonough, 2001; Stepp-Greany, 2002; Warshauer & Healey, 1998) argue that a constructivist approach fits with modern computer technology and language learning since it promotes active construction of knowledge, provides authentic materials, and allows for many forms of communication. As there is no one specific method to technology-based language teaching, the pedagogy that has emerged is a combination of many pedagogical approaches (*ibid*). In CALL's current Integrative stage, the activities and designs emphasize the Task- Based Language Teaching Approach, whereby students are expected to complete a given task in a meaningful and authentic context characterized by project-based, focus on form methods (Levy, 2006, in *ibid*).

Dunkel (1987) advocates new trends in computer-aided instruction (CAI). He believes that the cost in setting up new computer networks was prohibitive to most universities, that there was a lack of good software available to teachers. Also, he had a growing belief that the teaching of languages in the historical manner was not beneficial to most students. Dunkel's think on the effective use of CAI in the classroom began to shift the focus away from drill-based computer use in the classroom to a more holistic and purposeful language agenda based on the notion of communicative competence (Ban *et al.*, date unknown, 03).

Since the late 1990s, with the advancement of computer networking, many researchers (e.g., Chun & Plass, 2000; Kern & Warschauer, 2000) claim that computer networking lays a clear path for meaningful communication. They stress that computer-mediated communication (CMC) enabled by the World Wide Web (WWW) is conducive to developing language learners' communicative competence in many unique ways (*ibid*).

Later, CALL has moved beyond the use of computer programmes to adopt the utilization of the Internet and web-based tools. Consequently, the access to Information and Communication Technology (ICT) has become widespread. In the 1990s, the term

Technology Enhanced Language Learning (TELL) appeared in response to the growing of ICT. (ICT) is an extended term for information technology (IT); it stresses the integration of telecommunications (telephone lines and wireless signals), computers and necessary software programmes, storage, and audio-visual systems, which enable users to access, store, transmit, and manipulate information. The term ICT also refers to the convergence of audio-visual and telephone networks with computer networks through a single cabling or link system.

### **2.21 The Advantages of ICTs in the FL Room and the Barriers:**

For EFL students, ICTs can promote:

- *Motivation* – Research shows that students who use technology are likely to stay on task for longer periods of time. Even a simple technology, such as radio, offers a variety of strategies – music, drama-like plots, or comic situations – to attract and maintain the students’ attention.
- *Multi-sensorial stimuli*: ICTs, particularly TV and computer-related technologies, have the capability to diversify the delivery of information using visual, auditory and kinesthetic stimuli. Students can see the words on the screen, while hearing them being pronounced by a native speaker. Movement adds interest to the scene, bringing enjoyment to a process that may be slow and arduous (Jurich, 2001: 08).
- *Keeping up with the world*: creating an e-society and ensuring access to modern technology have been adopted as the priority in many countries’ social policies. In order to be up with the current trends and the changing world, teachers need to open the doors of the traditional classroom to incorporate the new media and its vast possibilities. Innovations in teaching and learning are directly related to new ways and new tools that correspond to the life style of learners and to those factors that attract and motivate them. However, many teachers have a fear of being left behind and fall out of the context of modern life. Hence, using ICT can facilitate keeping up with technical innovations and the changing learning environment.
- *A source of variety to the teacher’s work*: ICT ensures a wide range of sources of language, both in visual and aural forms. The sounds or images of the authentic environment can be easily brought into the session: the learner can find himself in the streets of a foreign town among the famous sights he has just read about and it

will be more real than any photo in a text book; or he can hear native speakers' chatting and learn a new vocabulary in via the real context. The application of ICT gives more opportunities for communication between peer learners, i.e. there could be tasks for exchanging information in real time or by participating in blogs, team work on projects, and other forms of written communication. Reference materials (on-line dictionaries, e-encyclopedias) and various search mechanisms make it possible to increase learner's independent work and lead to the re-structuring of the process of learning: face-to-face classroom contacts are combined with individual studies (the teacher can assign tasks to a group of learners, who will collaborate on-line or in another ICT environment).

The application of ICT has also enriched the variety of methods, resources, and a range of activities for learning languages (digital learning environments as CD-ROMs / DVD, on-line presentations, texts / pictures, discussion panels, chat-rooms, e-mail and others). ICT offers opportunities that cannot be developed within traditional learning. That is to say, the increased amount of self-study adds to sustainability of learning skills, which is of primary importance in the rapidly changing world. ICT resources are continuously developed; almost every day new software products appear. Thus, the new innovative elements of a course, and new ways of using a particular gadget stimulate creativity and encourage professional development (Medvedeve, 2008: 09).

- *Collaborative learning*: the Internet opens new horizons for the FL student by facilitating communication with native speakers through e-mail and audio-digital conferencing. TV and radio programs also offer opportunities for students to be together and participate in common experiences (opcit).
- *Breaking the routine*: On-line testing, computer based vocabulary or grammar exercises make the process of memorizing and routine checking up less boring and more effective. Common vocabulary development exercises when done on the computer take less time, involve various mechanisms (click and drag, type or tick, click on, listen and repeat, recognize the word you hear, etc.), make use of various colours, shapes, photos and pictures. Various ways of contextualizing target vocabulary can be used: authentic texts of diverse formats are available on the Internet and on numerous language learning sites. All these activities break the routine of learning words or grammar patterns and add to the positive attitude of both learners and teachers.

Face-to-face sessions can be used for further customizing and clearing up more intricate language points. Another way of escaping the routine of language learning is a variety of language activities that can be performed only through the application of ICT. E-mail exchanges between learners or between learners and teachers, panel discussion whiteboards, and chats are most helpful in stimulating self-expression, in sharing ideas and impressions. The scope of exchange may vary from a limited number of course-mates to a much broader audience. The enhanced exposure to opinions and ideas breaks stereotypes and monotony; it enriches the process of learning and makes it more stimulating.

- *Cultural understanding*: Radio, television, movies and the Internet bridge physical and cultural distances. Students get acquainted with the ways of life of people whose language they are learning. They can visit the distant places without leaving their home. They see the landscapes, the people and their tradition, thus making learning the language part of a cultural experience (ibid).
- *Creativity*: high technologies do not only provide a huge bank of on-line resources for language learning, they also offer "Do-It-Yourself" possibilities: a tutor can not only update or complete the existing ready-made courses, but he/she can tailor the course according to the specific needs of his learners. In addition, a tutor can easily group and re-group learners according to specific tasks, levels, or some other principles, which might open new possibilities in the deliverance of the course. So, creating his/her own teaching materials in this way enables the teacher to easily and successfully reach his/her planned teaching objectives.
- *Getting new experience*: Technology-assisted ways of learning languages offer new opportunities for professional development. As we have mentioned before, with the advent and spread of ICT, traditional teaching has turned into another type of activity with elements of advising, counseling or facilitating the process of language acquisition. That means that tutors have to apply other approaches to teaching, another perception of the learning process, another set of techniques, actually the whole interaction has changed. Tutors have to keep up with the rapid development of high technologies and software to be able to select the most appropriate ones and advise their learners on the best ways to use them. So, teachers need to acquire not knowledge but rather some competences (like computer literacy, learning how to use DVD, data bases, search, or some other mechanisms) which in combination with a basic knowledge of linguistics,

pedagogy, methodology and psychology can provide for sustainable development of professional qualification (Medvedeve, 2008: 10).

Although ICT has facilitated the FL teaching/learning process, teachers/learners can face some obstacles in applying it. The following points will explain this deeply:

- *Lack of familiarity with technology:* Many teachers will try, or are required to use technology without previous experience or adequate training. They lack an adequate understanding of the technology potential and limitations, and they are unable to deal with even the minimum technical glitches that will certainly occur. For these teachers, the technology is a dream never realized and the feeling is one of frustration.
- *Lack of adequate planning:* Technology is a tool to help the teacher and students reach educational tools, and never a goal in itself. When the technology is not integrated within the overall lesson plan, the outcomes cannot be successful.
- *Lack of access* – The most powerful technologies, such as the Internet, are also the most expensive, in the sense that they require existing infrastructure, or a massive initial investment to build this structure (buy computer hardware and software, establish connectivity, pay for services, etc.). Less expensive technologies are also less powerful. For instance, radio is inexpensive to buy and can be used anywhere in the world. In places without electricity, solar-powered stations can broadcast radio programs to a relatively large audience. However, radio does not have the multimedia and interactive capabilities of the Internet, and requires a captive audience, which must be present during broadcast time (Norum, 1997, in opcit).

In addition, Leloup and Ponterio (2003) assert that using technology is not enough: in order to promote successful learning, tasks must be meaningful, have a true interactional component, and have a comprehensible purpose for the language student (Leloup and Ponterio, 2003: 02). That is to say, the successful integration of technology in the FL classroom depends not just on its sophisticated materials, but on the way to use it appropriately.

Methodologically speaking, the integration of ICT in the EFL classroom requires a professional teacher who must be a specialist in computer science too. In this way, the tutor can avoid the possibility of being technologically less familiar with computer

equipment as comparison with his/her students that are considered nowadays as “the generation of technology.” In addition, the teacher should be well trained in managing and leading a classroom with ICT integration. In other words, the use of the computers and the Internet may create a kind of noise and disorder in the classroom due to the students’ fascination with visual and aural tools. This may make them lost between the lessons’ content, which is more important, and the screen’s new items. Hence, the tutor must be aware of any strange condition to overcome. Time/room management must be also taken into consideration. The teacher needs to get experience about the appropriate position of his central computer, the learners’ ones, and the whole screen that enables all the class to be in the right contact with the instructor. The devoted time for the computers equipment installation and the lesson presentation must be well studied.

### **2.22 Conclusion:**

In teaching culture and FL, audio-visual materials are indispensable. Nothing can vivify the text or the teacher’s verbal description better than a few pictures or videos. They can be used to stimulate the learners to speak and to participate more readily in the classroom activities. Hence, with well-constructed pictures, or films, the student finds language lessons more interesting and enjoyable. However, audio-visual aids need to be used properly according to the learners’ needs and to the teaching objectives. So, their successful integration in the FL room depends on the teacher’s creativity since they can supplement him/her without ignoring his/her role completely.

So, any visual presentation is considered as interesting, challenging, and stimulating to watch because they show the learners how people behave in the culture whose language they are learning by bringing into the classroom a wide range of communicative situations. In this case, the FL learners will be to study language in context via their visual sense, their aural one, or both of them.

## NOTES

<sup>1</sup> Maya codices (singular codex) are folding books stemming from the pre-Columbian Maya civilization, written in Maya hieroglyphic script on Mesoamerican bark cloth, made from the inner bark of certain trees, the main being the wild fig tree or amate (*Ficus glabrata*). Paper of this sort, generally known by the Nahuatl word *āmatl* [ˈaːmat͡ɬ], was named by the Mayas huun. The folding books are the products of professional scribes working under the patronage of deities such as the Tonsured Maize God and the Howler Monkey Gods. The Maya developed their huun-paper around the 5th century, which is roughly the same time that the codex became predominant over the scroll in the Roman world. However, Maya paper was more durable and a better writing surface than papyrus. The codices have been named for the cities where they eventually settled. The Dresden codex is generally considered the most important of the few that survive.

<sup>2</sup> The phonograph is a device invented in 1877 for the mechanical recording and reproduction of sound. In its later forms it is also called a gramophone (as a trademark since 1887, as a generic name since c. 1900). The sound vibration waveforms are recorded as corresponding physical deviations of a spiral groove engraved, etched, incised, or impressed into the surface of a rotating cylinder or disc, called a "record". To recreate the sound, the surface is similarly rotated while a playback stylus traces the groove and is therefore vibrated by it, very faintly reproducing the recorded sound. In early acoustic phonographs, the stylus vibrated a diaphragm which produced sound waves which were coupled to the open air through a flaring horn, or directly to the listener's ears through stethoscope-type earphones. In later electric phonographs (also known as record players (since 1940s) or, most recently, turntables), the motions of the stylus are converted into an analogous electrical signal by a transducer called a pickup or cartridge (colloquially called the "needle"), electronically amplified with a power amplifier, then converted back into sound by a loudspeaker. The phonograph was invented in 1877 by Thomas Edison while other inventors had produced devices that could record sounds, Edison's phonograph was the first to be able to reproduce the recorded sound. His phonograph originally recorded sound onto a tinfoil sheet wrapped around a rotating cylinder. A stylus responding to sound vibrations produced an up and down or hill-and-dale groove in the foil. Alexander Graham Bell's Volta Laboratory made several improvements in the 1880s, including the use of wax-coated cardboard cylinders, and a cutting stylus that moved from side to side in a "zig zag" groove around the record.

<sup>3</sup> The *Très Riches Heures du Duc de Berry* (French pronunciation: [tʁɛ ʁiʃɛz œʁ dy dyk də bɛ.ʁi]; or *Très Riches Heures*) is the most famous and possibly the best surviving example of French Gothic manuscript illumination, showing the late International Gothic phase of the style. It is a book of hours: a collection of prayers to be said at the canonical hours. It was created between c. 1412 and 1416 for the extravagant royal bibliophile and patron John, Duke of Berry, by the Limbourg brothers. When the three painters and their sponsor died in 1416, possibly victims of plague, the manuscript was left unfinished. It was further embellished in the 1440s by an anonymous painter, who many art historians believe was Barthélemy d'Eyck. In 1485-1489, it was brought to its present state by the painter Jean Colombe on behalf of the Duke of Savoy. Acquired by the Duc d'Aumale in 1856, the book is now MS 65 in the Musée Condé, Chantilly, France.

<sup>4</sup> Even if the authors acknowledge the existence of other terms ("chalkboard", "whiteboard", etc.), blackboard is still the most frequent one. However, there exists the problem of confusing blackboard (a piece of classroom furniture) and Blackboard (a piece of educational web-based software). The capital letters will distinguish the latter.

<sup>5</sup> In "Teacher-Centered" Approach to Learning, Teachers are the main authority figure in this model. Students are viewed as "empty vessels" whose primary role is to passively receive information (via lectures and direct instruction) with an end goal of testing and assessment. It is the primary role of teachers to pass knowledge and information onto their students. In this model, teaching and assessment are viewed as two separate entities. Student learning is measured through objectively scored tests and assessments. In "Student-Centered" Approach to Learning, while teachers are an authority figure in this model, teachers and students play an equally active role in the learning process. The teacher's primary role is to coach and facilitate student learning and overall comprehension of material. Student learning is measured through both formal and informal forms of assessment, including group projects, student portfolios, and class participation. Teaching and assessments are connected; student learning is continuously measured during teacher instruction. Commonly used teaching methods may include class participation, demonstration, recitation, memorization, or combinations of these.

<sup>6</sup> “Diorama” means a model which shows a situation, such as a historical event or animals in their natural environment, in a way that looks real because the height, length and what is being shown are accurately represented in comparison with each other.

<sup>7</sup> “Master recording” is a technical description of the recorded language course and is not to be confused with the controlling teacher.

<sup>8</sup> Learning is the act of acquiring new, or modifying and reinforcing, existing knowledge, behaviors, skills, values, or preferences and may involve synthesizing different types of information. The ability to learn is possessed by humans, animals, plants and some machines. Progress over time tends to follow a learning curve. It does not happen all at once, but builds upon and is shaped by previous knowledge. To that end, learning may be viewed as a process, rather than a collection of factual and procedural knowledge. Learning produces changes in the organism and the changes produced are relatively permanent. Human learning may occur as part of education, personal development, schooling, or training. It may be goal-oriented and may be aided by motivation. The study of how learning occurs is part of educational psychology, neuropsychology, learning theory, and pedagogy. Learning may occur as a result of habituation or classical conditioning, seen in many animal species, or as a result of more complex activities such as play, seen only in relatively intelligent animals. Learning may occur consciously or without conscious awareness. Learning that an aversive event can't be avoided nor escaped is called learned helplessness. There is evidence for human behavioral learning prenatally, in which habituation has been observed as early as 32 weeks into gestation, indicating that the central nervous system is sufficiently developed and primed for learning and memory to occur very early on in development. Play has been approached by several theorists as the first form of learning. Children experiment with the world, learn the rules, and learn to interact through play. Lev Vygotsky agrees that play is pivotal for children's development, since they make meaning of their environment through playing educational games.

<sup>9</sup> Betacam is a family of half-inch professional videocassette products developed by Sony in 1982. In colloquial use, "Betacam" singly is often used to refer to a Betacam camcorder, a Betacam tape, a Betacam video recorder or the format itself. All Betacam variants from (plain) analog recording Betacam to Betacam SP and digital recording Digital Betacam (and additionally, HDCAM & HDCAM SR), use the same shape videocassettes, meaning vaults and other storage facilities do not have to be changed, when upgrading to a new format. The cassettes are available in two sizes: S (for Short) and L (for Long). The Betacam camcorder can only load S magnetic tapes, while television studio sized video tape recorders (VTR) designed for video editing can play both S and L tapes. The cassette shell and case for each Betacam cassette is colored differently depending on the format, allowing for easy visual identification. There is also a mechanical key, that allows a video tape recorder to identify which format has been inserted. The smaller S cassettes use the same form factor as Betamax. The format supplanted the three-quarter-inch U-Matic format, which Sony had introduced in 1971. In addition to improvements in video quality, the Betacam configuration of an integrated professional video camera/recorder led to its rapid adoption by electronic news gathering (ENG) organizations. DigiBeta, the common name for Digital Betacam, went on to become the single most successful professional broadcast digital recording video tape format in history. Even though Betacam remains popular in the field and for archiving, new tapeless digital products such as the Multi Access Video Disk Recorder are leading to a phasing out of Betacam products in a television studio environment, as of 2006.

<sup>10</sup> The Video Home System (VHS) is a standard for consumer-level use of analog recording on videotape cassettes. It was developed by Victor Company of Japan (JVC) in the 1970s. From the 1950s magnetic tape video recording became a major contributor to the television industry, via the first commercialized video tape recorders (VTRs). At that time, the devices were used only in expensive professional environments such as television studios and medical imaging (fluoroscopy). In the 1970s videotape entered home use, creating the home video industry and changing the economics of the television and movie businesses. The television industry viewed VCRs as having the power to disrupt their business, while television users viewed the VCR as the means to take control of their hobby. In the 1980s and 1990s, at the peak of VHS's popularity, there were videotape format wars in the home video industry. Two of the formats, VHS and Betamax, received the most media exposure. VHS eventually won the war, succeeding as the dominant home video format throughout the tape media period. Optical disc formats later began to offer better quality than analog consumer video tape such as standard and super-VHS. The earliest of these formats, Laser Disc, was not widely adopted. However, after the introduction of the DVD format in 1997, VHS's market share began to decline. By 2008, DVD had achieved mass acceptance and replaced VHS as the preferred low end method of distribution.

<sup>11</sup> *A Doll's House* (Bokmål: *Et dukkehjem*; also translated as *A Doll House*) is a three-act play in prose by Henrik Ibsen. It premiered at the Royal Theatre in Copenhagen, Denmark, on 21 December 1879, having been published earlier that month. The play is significant for its critical attitude toward 19th-century marriage norms. It aroused great controversy at the time, as it concludes with the protagonist, Nora, leaving her husband and children because she wants to discover herself. Ibsen was inspired by the belief that "a woman cannot be herself in modern society," since it is "an exclusively male society, with laws made by men and with prosecutors and judges who assess feminine conduct from a masculine standpoint." Its ideas can also be seen as having a wider application: Michael Meyer argued that the play's theme is not women's rights, but rather "the need of every individual to find out the kind of person he or she really is and to strive to become that person." In a speech given to the Norwegian Association for Women's Rights in 1898, Ibsen insisted that he "must disclaim the honor of having consciously worked for the women's rights movement," since he wrote "without any conscious thought of making propaganda," his task having been "the description of humanity." In 2006, the centennial of Ibsen's death, *A Doll's House* held the distinction of being the world's most performed play for that year. UNESCO has inscribed Ibsen's autographed manuscripts of *A Doll's House* on the Memory of the World Register in 2001, in recognition of their historical value.

<sup>12</sup> Schemata is the plural of "schema." It is an abstract structure of knowledge, and a mental representation stored in memory upon which all information processing depends. It may represent knowledge at different levels as social, ideological, formal, linguistic, and content schama.

<sup>13</sup> The Tragical history of the life and death of Doctor Faustus, commonly referred to simply as Doctor Faustus, is an Elizabethan tragedy by Christopher Marlowe, based on German stories about the title character Faust, that was first performed sometime between 1588 and Marlowe's death in 1593. Two different versions of the play were published in the Jacobean era, several years later. The powerful effect of early productions of the play is indicated by the legends that quickly accrued around them—that actual devils once appeared on the stage during a performance, "to the great amazement of both the actors and spectators", a sight that was said to have driven some spectators mad.

<sup>14</sup> The Theatre of the Absurd is a post–World War II designation for particular plays of absurdist fiction written by a number of primarily European playwrights in the late 1950s, as well as one for the style of theatre which has evolved from their work. Their work focused largely on the idea of existentialism and expressed what happens when human existence has no meaning or purpose and therefore all communication breaks down, in fact alerting their audiences to pursue the opposite. Logical construction and argument gives way to irrational and illogical speech and to its ultimate conclusion, silence. Critic Martin Esslin coined the term in his 1960 essay "Theatre of the Absurd." He related these plays based on a broad theme of the Absurd, similar to the way Albert Camus uses the term in his 1942 essay, *The Myth of Sisyphus*. The Absurd in these plays takes the form of man's reaction to a world apparently without meaning, and/or man as a puppet controlled or menaced by invisible outside forces. This style of writing was first popularized by the 1952 Samuel Beckett play *Waiting for Godot*. Though the term is applied to a wide range of plays, some characteristics coincide in many of the plays: broad comedy, often similar to vaudeville, mixed with horrific or tragic images; characters caught in hopeless situations forced to do repetitive or meaningless actions; dialogue full of clichés, wordplay, and nonsense; plots that are cyclical or absurdly expansive; either a parody or dismissal of realism and the concept of the "well-made play." These plays were shaped by the political turmoil, scientific breakthrough, and social upheaval going on in the world around the playwrights during these times.

<sup>15</sup> *Twelfth Night*, or *What You Will* is a comedy by William Shakespeare, believed to have been written around 1601–02 as a Twelfth Night's entertainment for the close of the Christmas season. The play centres on the twins Viola and Sebastian, who are separated in a shipwreck. Viola (who is disguised as a boy) falls in love with Duke Orsino, who in turn is in love with the Countess Olivia. Upon meeting Viola, Countess Olivia falls in love with her thinking she is a man. The play expanded on the musical interludes and riotous disorder expected of the occasion, with plot elements drawn from the short story "Of Apollonius and Silla" by Barnabe Rich, based on a story by Matteo Bandello. The first recorded performance was on 2 February 1602, at Candlemas, the formal end of Christmastide in the year's calendar. The play was not published until its inclusion in the 1623 First Folio.

<sup>16</sup> The Tragedy of *Hamlet, Prince of Denmark*, often shortened to *Hamlet* (/ˈhæmlɪt/), is a tragedy written by William Shakespeare at an uncertain date between 1599 and 1602. Set in Denmark, the play dramatises the revenge Prince Hamlet is called to wreak upon his uncle, Claudius, by the ghost of Hamlet's father, King Hamlet. Claudius had murdered his own brother and seized the throne, also marrying his deceased brother's

widow. *Hamlet* is Shakespeare's longest play, and is considered among the most powerful and influential works of world literature, with a story capable of "seemingly endless retelling and adaptation by others". The play likely was one of Shakespeare's most popular works during his lifetime, and still ranks among his most performed, topping the performance list of the Royal Shakespeare Company and its predecessors in Stratford-upon-Avon since 1879. It has inspired many other writers—from Johann Wolfgang von Goethe and Charles Dickens to James Joyce and Iris Murdoch—and has been described as "the world's most filmed story after Cinderella". The story of Shakespeare's Hamlet was derived from the legend of Amleth, preserved by 13th-century chronicler Saxo Grammaticus in his *Gesta Danorum*, as subsequently retold by 16th-century scholar François de Belleforest. Shakespeare may also have drawn on an earlier (hypothetical) Elizabethan play known today as the Ur-Hamlet, though some scholars believe he himself wrote the Ur-Hamlet, later revising it to create the version of Hamlet we now have. He almost certainly wrote his version of the title role for his fellow actor, Richard Burbage, the leading tragedian of Shakespeare's time. In the 400 years since its inception, the role has been performed by numerous highly acclaimed actors in each successive century.

<sup>17</sup> Elizabethan literature refers to bodies of work produced during the reign of Queen Elizabeth I (1558–1603), and is one of the most splendid ages of English literature. Elizabeth I presided over a vigorous culture that saw notable accomplishments in the arts, voyages of discovery, the "Elizabethan Settlement" that created the Church of England, and the defeat of military threats from Spain. During her reign a London-centred culture, both courtly and popular, produced great poetry and drama. English playwrights combined the influence of the Medieval theatre with the Renaissance's rediscovery of the Roman dramatists, Seneca, for tragedy, and Plautus and Terence, for comedy. Italy was an important source for Renaissance ideas in England and the linguist and lexicographer John Florio (1553–1625), whose father was Italian, a royal language tutor at the Court of James I, who had furthermore brought much of the Italian language and culture to England. He also translated the works of Montaigne from French into English

<sup>18</sup> *Death of a Salesman* is a 1949 play written by American playwright Arthur Miller. It was the recipient of the 1949 Pulitzer Prize for Drama and Tony Award for Best Play. The play premiered on Broadway in February 1949, running for 742 performances, and has been revived on Broadway four times, winning three Tony Awards for Best Revival. It is widely considered to be one of the greatest plays of the 20th century.

<sup>19</sup> *Ethan Frome* is a novella published in 1911 by the Pulitzer Prize-winning American author Edith Wharton. It is set in the fictitious town of Starkfield, Massachusetts. The novel was adapted into a film, *Ethan Frome*, in 1993.

# *Chapter Three*

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## Chapter Three

### Data Analysis and Recommendations

#### 3.1 Introduction:

The field of this research was at the English department of Kasdi Merbah University –Ouargla with 2<sup>nd</sup> year licence students, section 2015/2016. This study has depended on testing the role video in teaching cultural features via a literary work: the chosen work is the play of *The Room* by Harold Pinter. This research has also been supported by two questionnaires, one for the students and the other for the teachers. So, in this chapter, their contents will be explained in details. So, in this chapter, we will analyse the questionnaire results and we will provide a deep comparison between the sessions presented in the traditional class and the one in the language laboratory. Also, some tips and recommendation are presented about the suggested techniques, activities, and methods of integrating visual aids and ICTs for teaching both FL/FC and literature.

#### 3.2. Comparison Between the Two Presented Sessions:

What could be noticed in the first session– the traditional classroom– is that some of the students did not finish reading the play while others did not do at all. They downloaded directly the analysis using the Internet. Hence, they understood in general the play's plot and its summary without focusing deeply on the questions I gave them. The interpretation of this is that most EFL students feel bored when reading literary texts, especially the long ones, or reading this kind of books is not their preferable hobby.

However, those who read the all the play pages depended on more theoretical analyses as if they were initiated and not convinced about their answers. In other words, in discussing the point of the play era, for example, they focused on the dates and the general events, of the 20<sup>th</sup> century, related to the author and his working class characters without giving any concrete examples of their miserable situation like describing their clothes, homes forms and furniture, and their daily language/discourse. This results from their dependence on ensuring theoretical information from the Internet without activating their senses of viewing pictures or watching/listening to videos/TV programs that speak about that era.

Moreover, just 04 students out of the 35 ones were able to answer the question of cultural aspects related to the working class characters and the English people in the 20<sup>th</sup> century that appear in the play. Furthermore, the learners found difficulties in picking out some language structures used by Harold Pinter to express the sense of “comedy of menace”. This complexity might be due to their laziness to reread the pages and to concentrate deeply on the sentences to analyse their grammatical and lexical forms. Hence, the students need to watch the video of *The Room* where they could be able to hear the characters’ sentences– with their tone and intonation that express the meaning deeply– and so that to remember them easily instead of just reading them.

On the other hand, in the second/third sessions, the students were more dynamic and interested in dealing with the play, especially when they watched it in a form of video. They were also eager to use their computers to search about the author’s biography where they had the chance to see his photo and thus more learning concreteness was ensured. Also, the discussion had more variation and value when the students found many different sites to search about the story era since each one of them provided us with new and extra information on the same topic.

The table in appendix 10 shows the list of questions I gave them, and it provides some of our suggested answers, as well as a comparison between the students’ answers in the traditional class and the modern one.

### 3.3 The Students’ Questionnaire:

As mentioned earlier, the study is supported by the students questionnaire (see chapter.1) and the following section will explain in details the results analysis.

#### 3.1 Data Analysis:

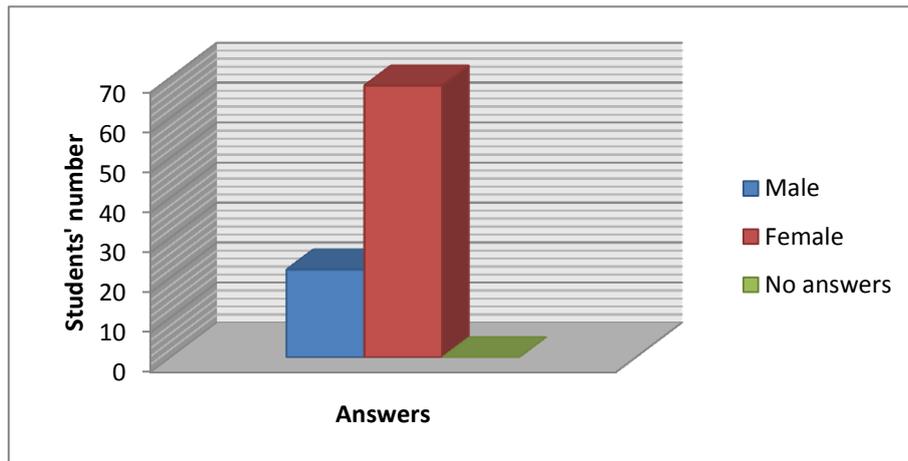
**Section one:** (01 → 02)

**Item 01:** Gender

Sex	Number	Percentage
Male	22	24,44%
Female	68	75,55%
<b>Total</b>	90	100%

Table.3.1: the students gender

The whole population contains 68(75,55%) female and 22(24,44%) male.



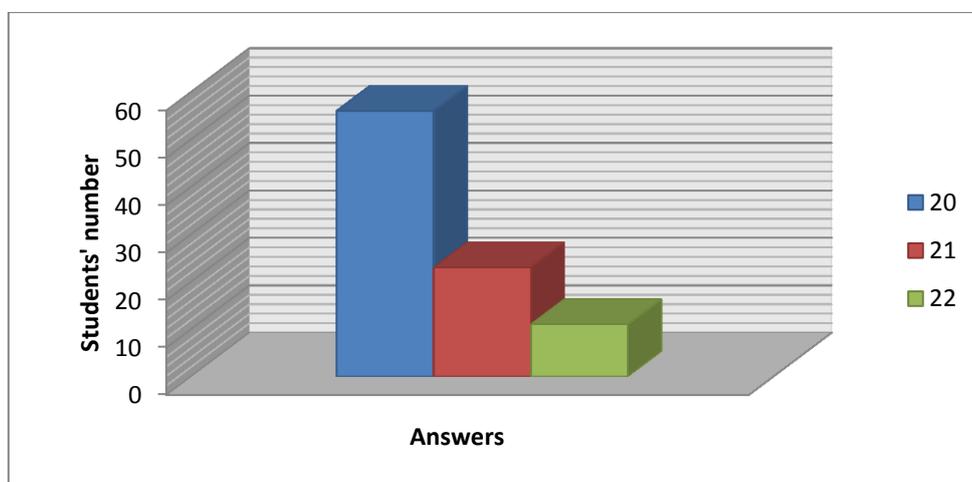
Graph.3.1: the students gender

**Item 02: Age**

Age	Number	Percentage
20	56	47,5%
21	23	42,5%
22	11	10%
<b>Total</b>	90	100%

Table.3.2: the students age

According to table.11, students' age varies between 20 to 22 years. It can be said that the population is homogenous so that the students' responses to the questions might not be sharply contradictory.



Graph.3.2: the students age

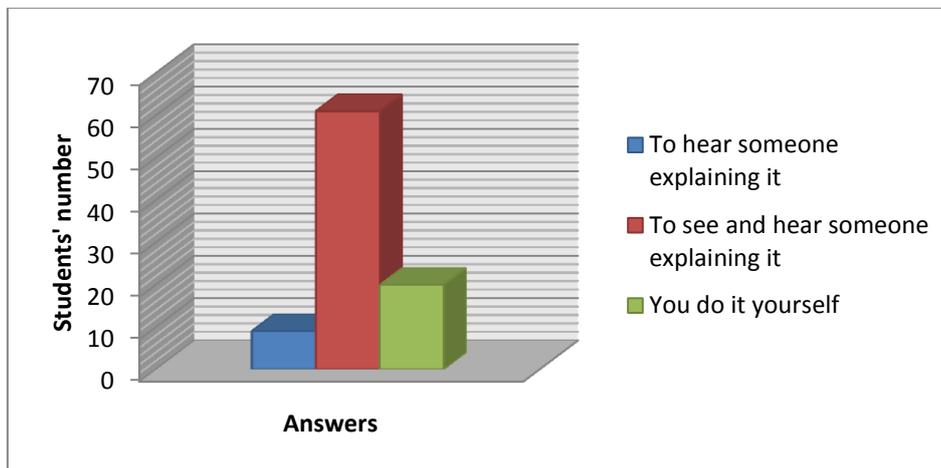
**Section two :** (01 → 13)

**Item 01:** When you learn something new, the best way of learning for you is:

Possibilities	Number	Percentage
To hear someone explaining it	09	10%
To see and hear someone explaining it	61	67,77
You do it yourself	20	22,22
<b>Total</b>	90	100%

Table.3.3: The best way of learning according to the students

When the students were asked about The best way of learning, 09(10%) of them said that it is related to hear someone explaining the concepts while 61 (67,77) of them linked it to both seeing and hearing someone explaining them. However, 20 (22,22%) preferred to do it themselves.



Graph.3.3: The best way of learning according to the students

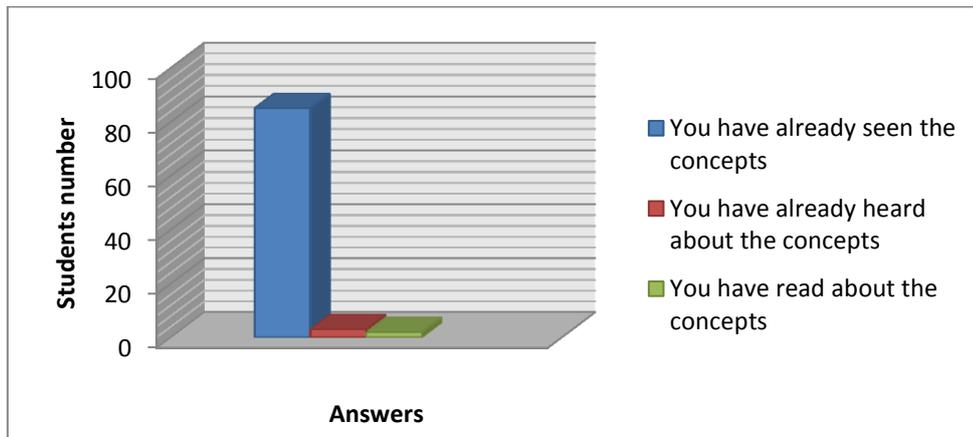
**Item 02:** When you try to remember a list of concepts, you remember it better when:

Possibilities	Number	Percentage
You have already seen the concepts	85	94,44%
You have already heard about the concepts	03	03,33%
You have read about the concepts	02	02,22%
<b>Total</b>	90	100%

Table.3.4: Ways of remembering a list of concepts

According to the results in the table above, the majority of the students with 85 (94,44%) can remember a list of concepts they have already seen, and 03 (03,33%)

among them depend on having already heard about them whereas only 02(02,22%) of them do it reading.



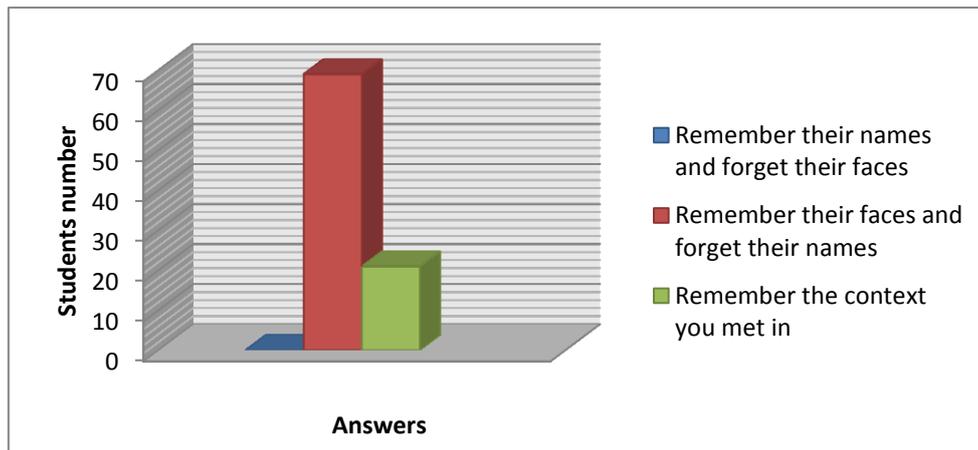
Graph.3.4: Ways of remembering a list of concepts

**Item 03:** When you try to remember the names of persons you met before, you:

Possibilities	Number	Percentage
Remember their names and forget their faces	00	00%
Remember their faces and forget their names	69	76,66%
Remember the context you met in	21	23,33%
<b>Total</b>	<b>90</b>	<b>100%</b>

Table.3.5: Ways of remembering names of persons

When asking the informants about their ability of remembering the names of persons they met before, 69(76,66%) of them agreed on remembering their faces and forgetting their names, and only 21(23,33%) of them depend on remembering the context they met in. On the other hand, no one of them can remember the names and forget the faces.



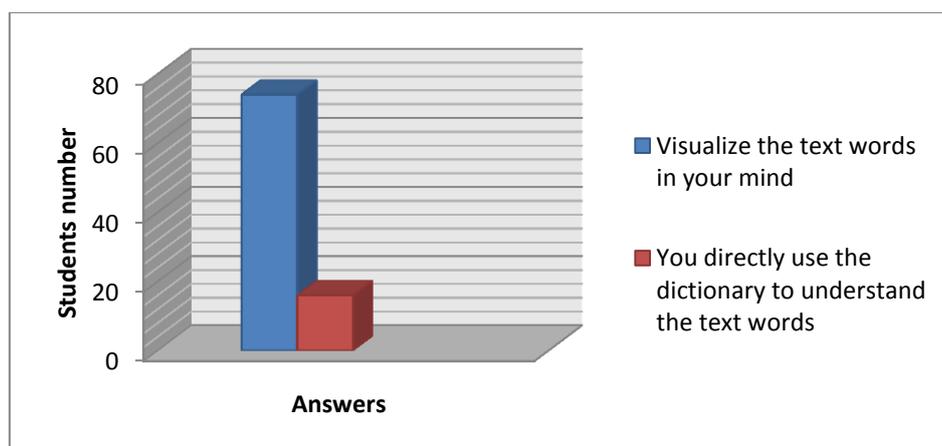
Graph.3.5: Ways of remembering names of persons

**Item 04:** When you read a text in a FL, as a first step, you often:

Possibilities	Number	Percentage
Visualize the text words in your mind	74	82,22
You directly use the dictionary to understand the text words	16	17,77
<b>Total</b>	90	100%

Table.3.6: Ways of reading a text in a FL

In order to assess the learners' ability of visualization, they were questioned about the first step they do when reading a text in a FL. In this regard, more than half of the population with 74(82,22%) students out of 90(100%) Visualize the text words in their minds. However, 16(17,77%) of them directly use the dictionary to understand the text words.



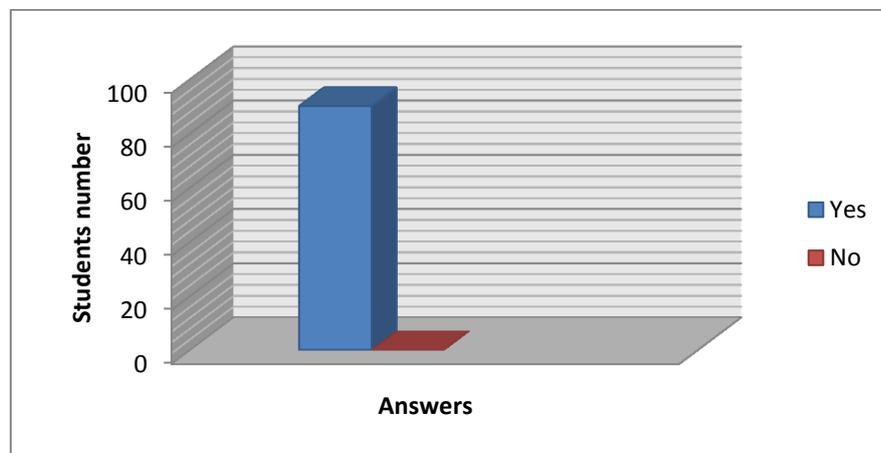
Graph.3.6: Ways of reading a text in a FL

**Item 05:** Do you prefer to learn with audio-visual materials?

Possibilities	Number	Percentage
Yes	90	100%
No	00	00%
<b>Total</b>	90	100%

Table.3.7: Preference of learning with audio-visual materials

From the table, all the students like to learn with audio-visual materials. The graph below shows this clearly.



Graph.3.7: Preference of learning with audio-visual materials

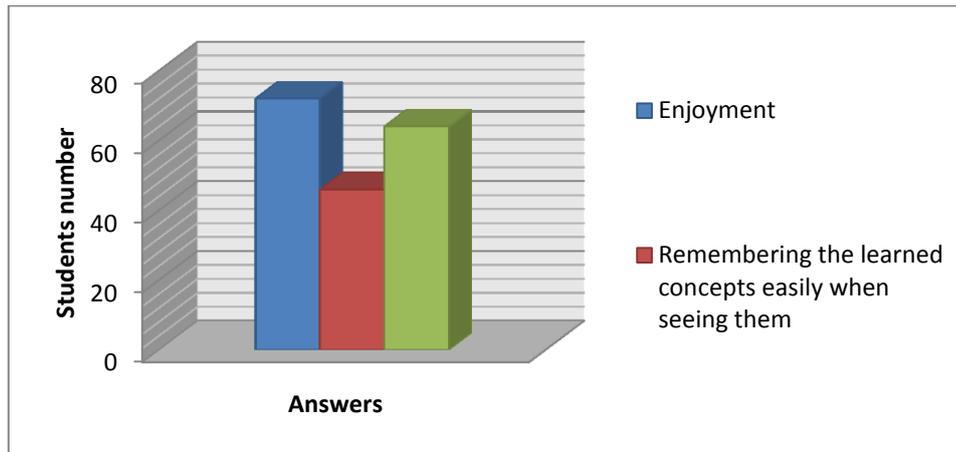
**Item 06:** Why?

Possibilities	Number	Percentage
Enjoyment	72	80%
Remembering the learned concepts easily when seeing them	46	51,11%
Liking the aural/visual effects (colours/actions/real images)	64	71,11%
<b>Total</b>	90	100%

Table.3.8: Justifications of learning with audio-visual materials preference

When asking them about the reasons of liking to learn with audio-visual materials, 72 and 64 students representing 80% and 71,11% of the population respectively answered that it is a matter of enjoyment and Liking the aural/visual effects (colours/actions/real images) ensured by those aids. In addition, more than half of the

population, 46(51,11%), believed that they can remember the learned concepts easily when seeing them.



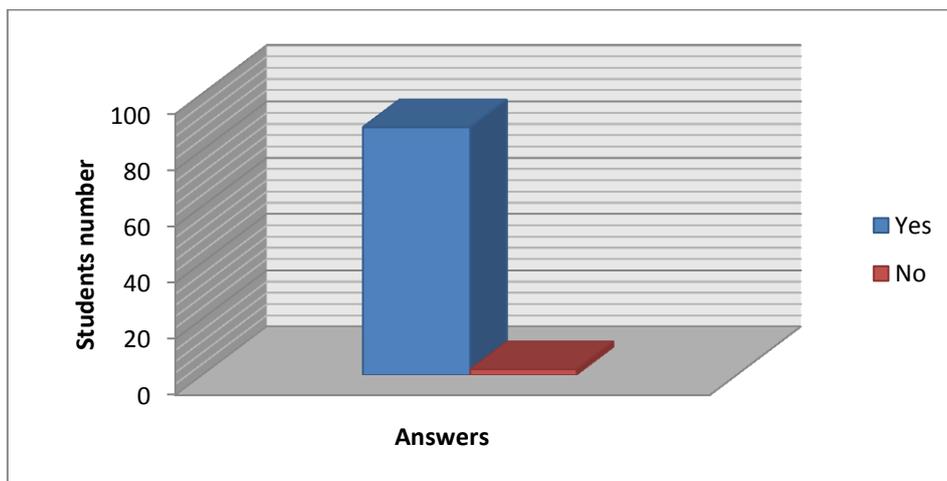
Graph.3.8: Justifications of learning with audio-visual materials preference

**Item 07:** Do you use audio-visual materials to learn English at home?

Possibilities	Number	Percentage
Yes	88	97,77%
No	02	02,22%
<b>Total</b>	90	100%

Table.3.9: Using audio-visual materials to learn English at home

Nearly, all the questioned students with 97,77% use audio-visual materials to learn English at home, and only 02(02,22%) of them do the opposite.



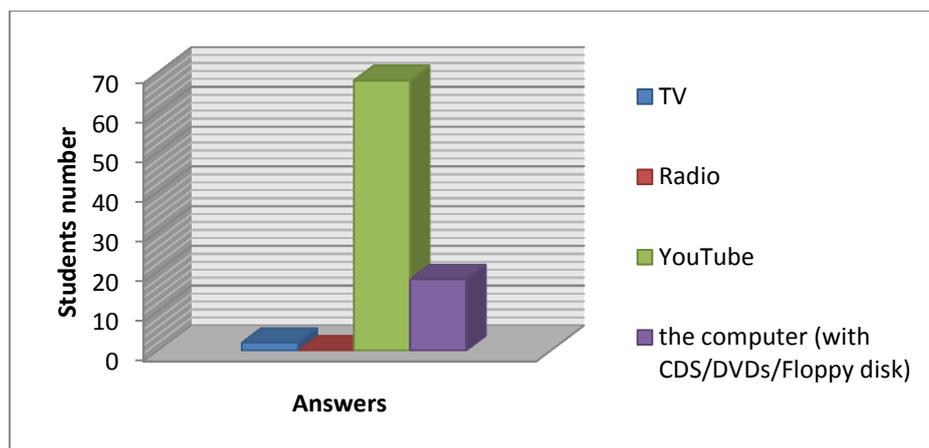
Graph.3.9: Using audio-visual materials to learn English at home

**Item 08:** If yes, do you use?

Possibilities	Number	Percentage
TV	02	02,27%
Radio	00	00%
YouTube	68	77,27%
the computer (with CDS/DVDs/Floppy disk)	18	20,45%
<b>Total</b>	<b>88</b>	<b>100%</b>

Table.3.10: Kinds of audio-visual materials used to learn English at home

The majority of the informants (77,27%) depend on YouTube to learn English, and 18(20,45%) of them use the computer (with CDS/DVDs/Floppy disk). On the other hand, TV use got a low percentage, 02,27%, with radio which is completely ignored.



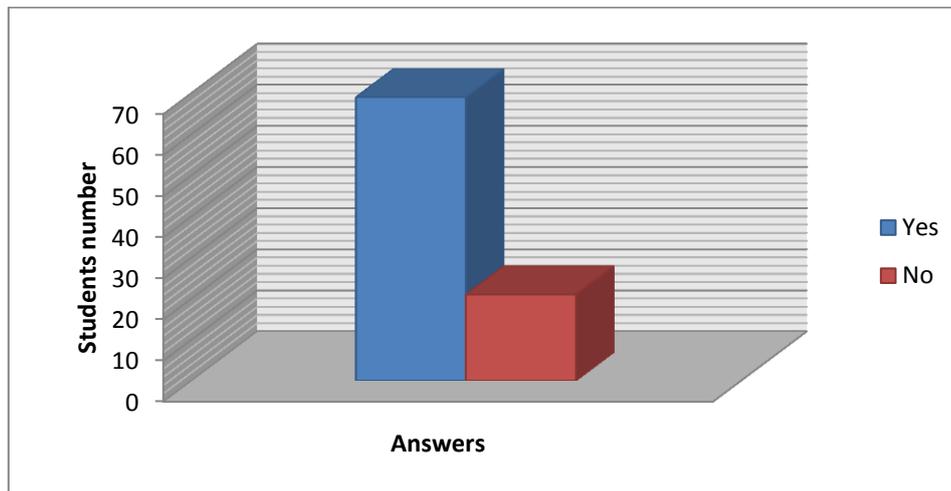
Graph.3.10: Kinds of audio-visual materials used to learn English at home

**Item 09:** Do you listen to English songs?

Possibilities	Number	Percentage
Yes	69	76,66%
No	21	23,33%
<b>Total</b>	<b>90</b>	<b>100%</b>

Table.3.11: Listening to English songs

When asking them about having the habit of listening to English songs, 69(76,66%) of the students answered that they do so while just 21(23,33%) said that they do not.



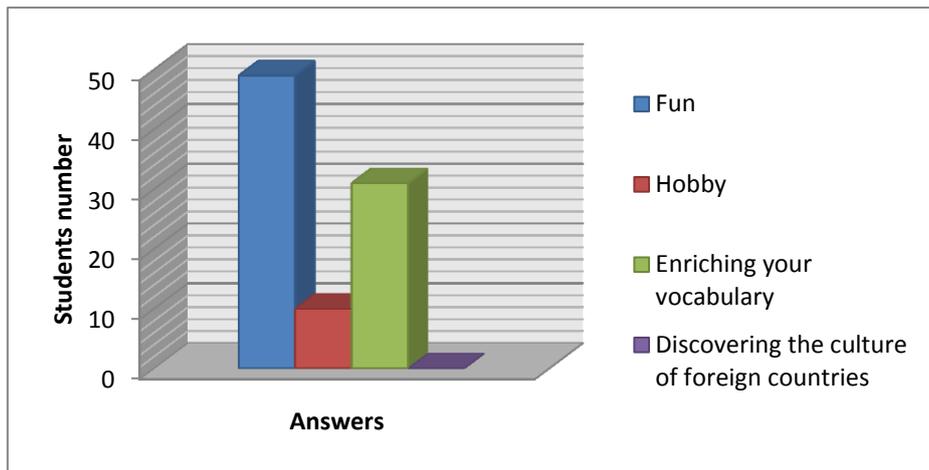
Graph.3.11: Listening to English songs

**Item 10:** If yes, is it a matter of:

Possibilities	Number	Percentage
Fun	49	54,44%
Hobby	10	11,11%
Enriching your vocabulary	31	34,44%
Discovering the culture of foreign countries	00	00%
<b>Total</b>	90	100%

Table.3.12: Reasons of listening to English songs

More than half of the students, 49(54,44%), listen to English songs in order to have fun, and 10(11,11%) of them consider it as their hobby. However, 31(34,44%) of them thought that it can be a source for enriching their vocabulary while no one of them was conscious about the role of songs in discovering the culture of foreign countries.



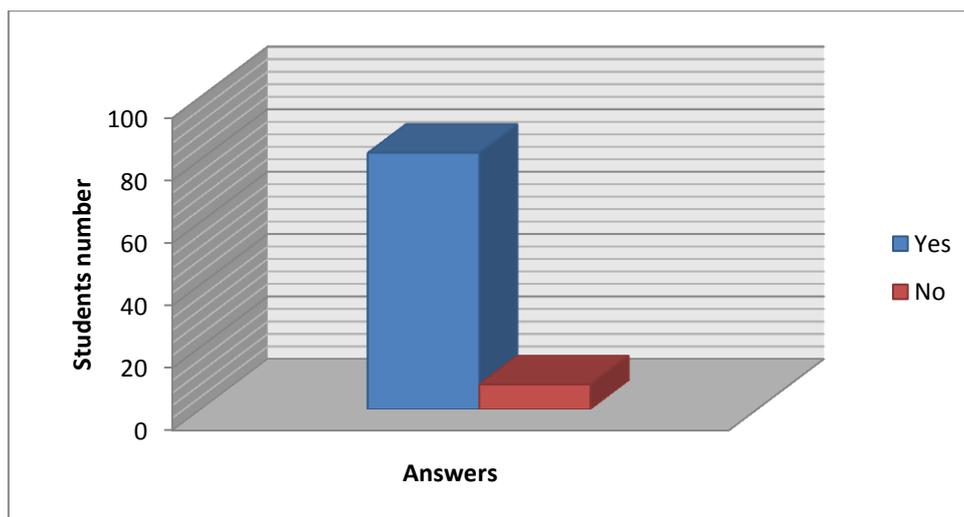
Graph.3.12: Reasons of listening to English songs

**Item 11:** Do you like reading newspapers?

Possibilities	Number	Percentage
Yes	82	91,11%
No	08	08,88%
<b>Total</b>	<b>90</b>	<b>100%</b>

Table.3.13: Liking to read newspapers

When asking them about liking to read newspapers, 82(91,11%) of them stated that they do so, and only 08(08,88%) of them pointed out that it is not their hobby.



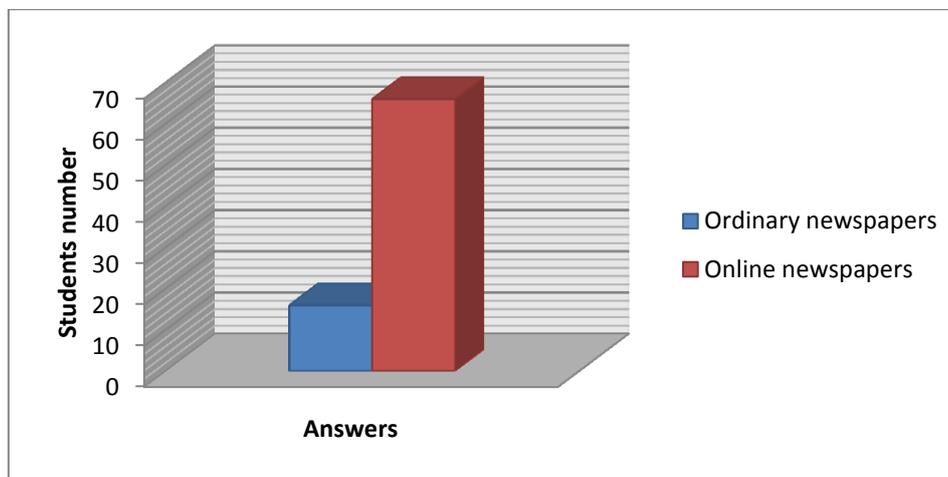
Graph.3.13: Liking to read newspapers

**Item 12:** If yes, which kind of them do you prefer?

Possibilities	Number	Percentage
Ordinary newspapers	16	19,51%
Online newspapers	66	80,48%
<b>Total</b>	82	100%

Table.3.14: Kinds of preferred newspapers

The majority of the students, with 66(80,48%) out of 82(100%), prefer to read Online newspapers whereas 16(19,51%) of them like the ordinary ones.



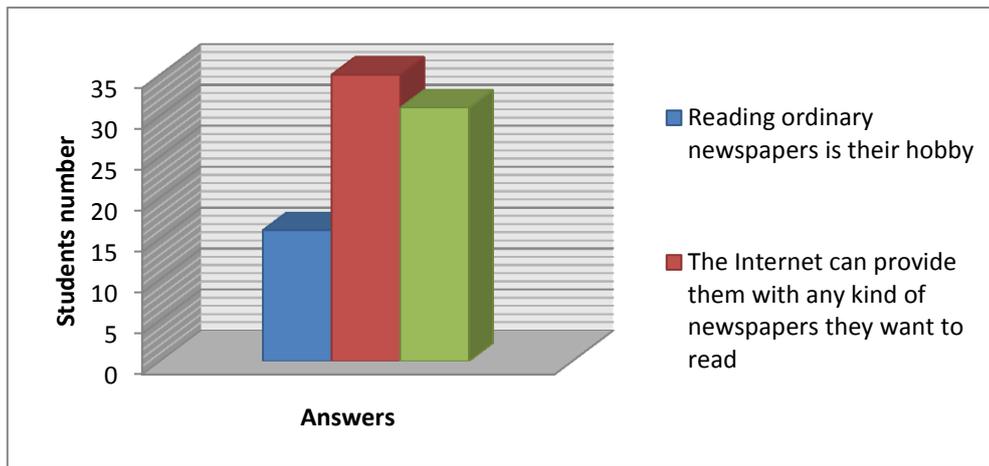
Graph.3.14: Kinds of preferred newspapers

**Item 13:** Why?

Possibilities	Number	Percentage
Reading ordinary newspapers is their hobby	16	19,51%
The Internet can provide them with any kind of newspapers they want to read	35	42,68%
The smartphone enables them to read newspapers at any time and in any place	31	37,80%
<b>Total</b>	82	100%

Table.3.15: Justifications about Kinds of preferred newspapers

When asking them about the reasons of their choices, 35(42,68%) of them justified that the Internet can provide them with any kind of newspapers they want to read, and 31(37,80%) of them added that the smartphone enables them to read newspapers at any time and in any place. However, 16(19,51%) of them believed that the habit of reading ordinary newspapers is their hobby.



Graph.3.15: Justifications about Kinds of preferred newspapers

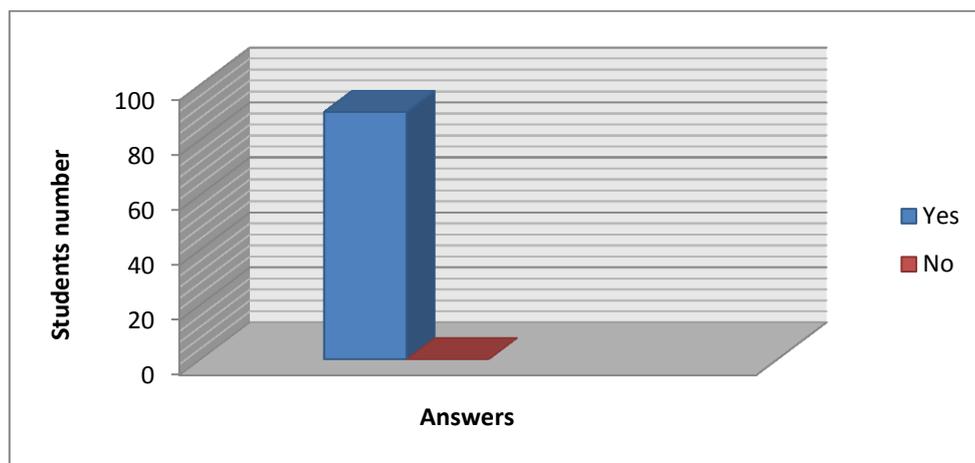
**Section three:** (01 → 07)

**Item 01:** Do your teachers use audio-visual materials in the classroom?

Possibilities	Number	Percentage
Yes	90	100%
No	00	00%
<b>Total</b>	90	100%

Table.3.16: Teachers and the use of audio-visual materials in the classroom

To check the teachers use of audio-visual materials in the classroom, their students were questioned about that, and all of them replied that they do so.



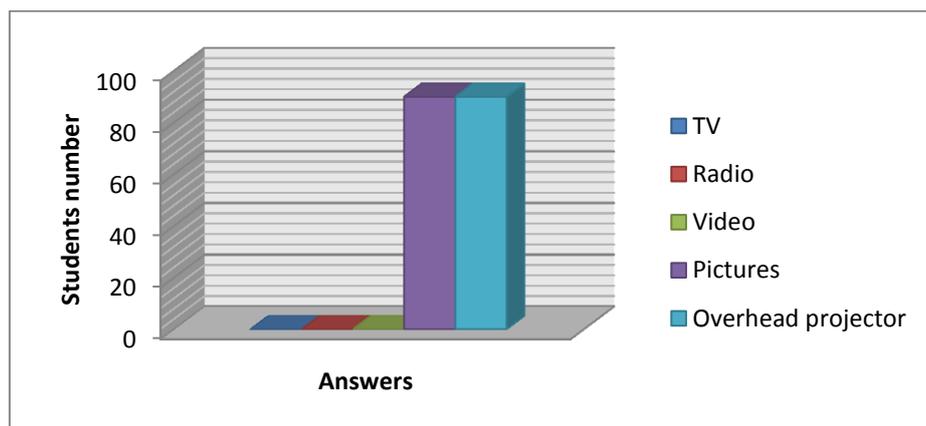
Graph.3.16: Teachers and the use of audio-visual materials in the classroom

**Item 02:** If yes, what are the kinds of the audio-visual materials they use?

Possibilities	Number	Percentage
TV	00	00%
Radio	00	00%
Video	00	00%
Pictures	90	100%
Overhead projector	90	100%
<b>Total</b>	90	100%

Table.3.17: the kinds of the audio-visual materials used by the teachers in the class

When asking about the kinds of the audio-visual materials the teachers use, 90(100%) of the students said that they depend on the Overhead projector and Pictures. However, the survey results reveal that no one of the teachers use TV, radio, or video in the classroom.



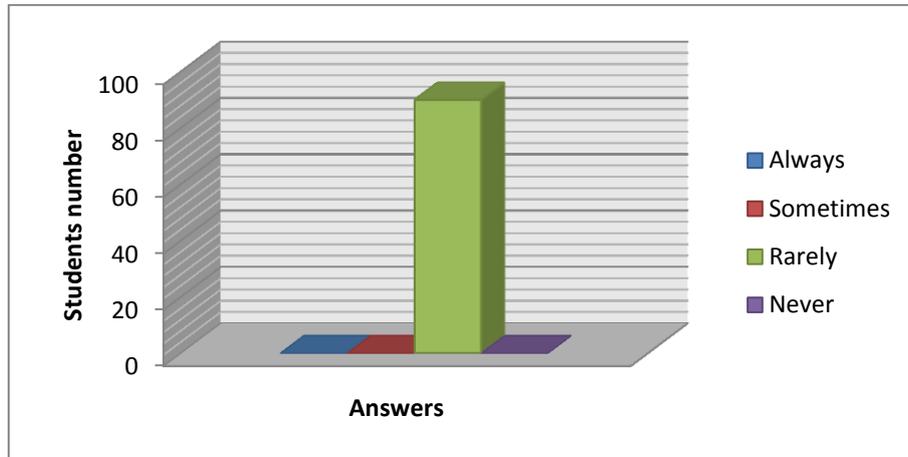
Graph.3.17: the kinds of the audio-visual materials used by the teachers in the class

**Item 03:** How often do your teachers use audio-visual materials in the classroom?

Suggestions	Number	Percentage
Always	00	00%
Sometimes	00	00%
Rarely	90	100%
Never	00	00%
<b>Total</b>	90	100%

Table.3.18: The frequency of using audio-visual materials by the teachers in the class

Despite that the teachers use audio-visual materials, 90(100%) of them said that they rarely do that.



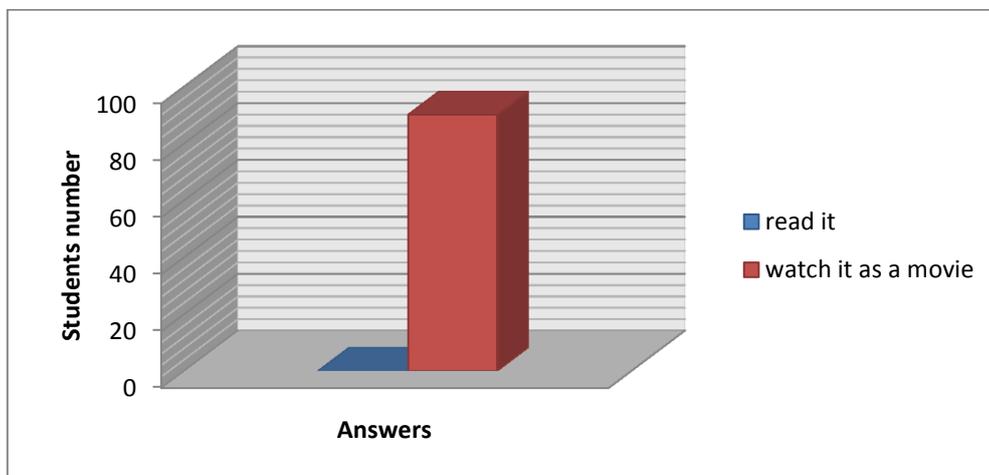
Graph.3.18: The frequency of using audio-visual materials by the teachers in the class

**Item 04:** When your teacher asks you to read and analyse a novel/play, do you prefer to:

Possibilities	Number	Percentage
read it	00	00%
watch it as a movie	90	100%
<b>Total</b>	90	100%

Table.3.19: Reading a novel/play, or watching it as a movie

All the students prefer to watch a novel/play instead of reading it when their teachers ask them to read and analyse it.



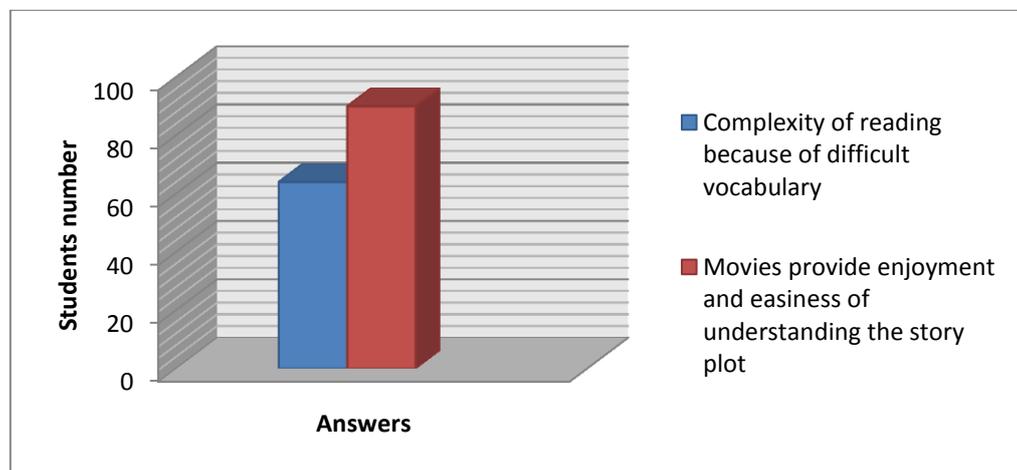
Graph.3.19: Reading a novel/play, or watching it as a movie

**Item 05: Why?**

Suggestions	Number	Percentage
Complexity of reading because of difficult vocabulary	64	71,11%
Movies provide enjoyment and easiness of understanding the story plot	90	100%
<b>Total</b>	90	100%

Table.3.20: Reasons of reading or watching a novel/play as a movie

When asking them about the reasons of preferring to watch a novel/play as a movie instead of reading it, all of them stated that movies provide enjoyment and easiness of understanding the story plot, and 64(71,11%) of them said that they faced the complexity of reading because of difficult vocabulary in literary texts.



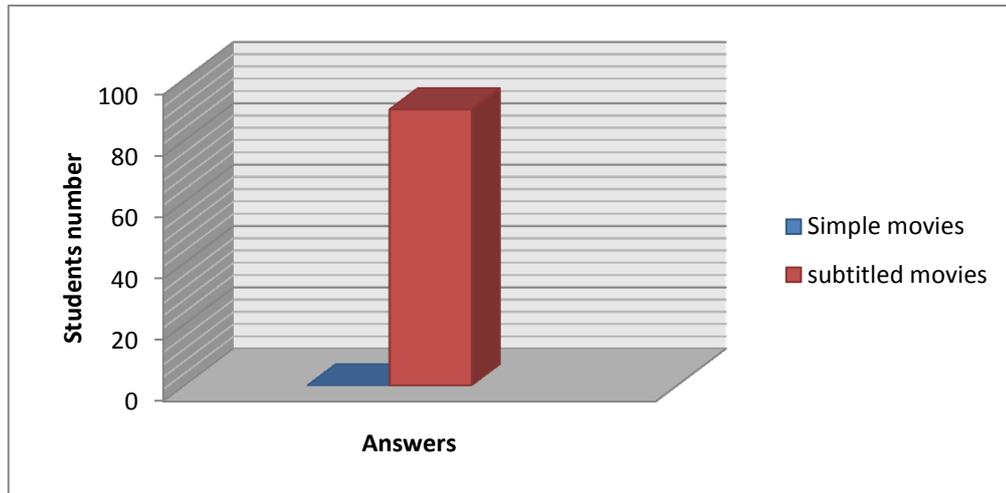
Graph.3.20: Reasons of reading or watching a novel/play as a movie

**Item 06: Do you prefer to watch:**

Possibilities	Number	Percentage
Simple movies	00	00%
subtitled movies	90	100%
<b>Total</b>	90	100%

Table.3.21: Watching simple or subtitled movies

When the students were asked about the kinds of movies they prefer to watch, all of them said they followed subtitled films instead of the simple ones.



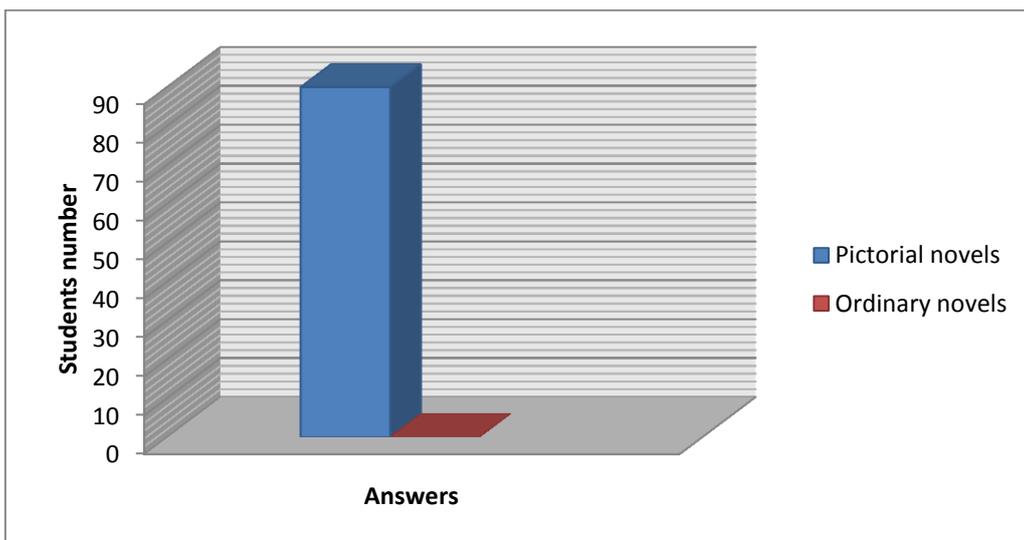
Graph.3.21: Watching simple or subtitled movies

**Item 07:** Do you prefer to read:

Possibilities	Number	Percentage
Pictorial novels	90	100%
Ordinary novels	00	00%
<b>Total</b>	90	100%

Table.3.22: Preferring pictorial/ordinary novels

All the students answered that they prefer pictorial novels instead of the ordinary ones.



Graph.3.22: Preferring pictorial/ordinary novels

### 3.3.2 Findings:

From the results above, the first four questions in the second section show implicitly that the learners always depend on audio-visual traces to remember concepts or persons they have already met. The majority of them try to activate their mental visualization, as a first step, when reading texts in a FL.

It is noticed that nearly all the students use audio-visual materials to learn English at home, and just a few of them do not: maybe, they are not affected by technology and prefer reading books. However, the majority of them depends on Youtube and ignores the role of TV and radio. Hence, the Internet has become very necessary in the learner's life where most of them also prefer reading online newspapers instead of the ordinary ones.

In order to test their awareness of using songs to acquire the culture of foreign countries, the students were questioned on this point. The majority of them like listening to songs for fun or enriching their vocabulary. However, no one of them is conscious about their role in transmitting foreign cultural features.

In spite that the students said that their teachers use audio-visual aids in the classroom, this last is rarely used and include only the overhead projector with pictures. So, the tutors don not vary their teaching style and they do not try to be eclectic at the level of their teaching materials which need to suit their objectives, as well as their learners' age, level, and degree.

What could be noticed from the students' responses is that they prefer watching films instead of reading the literary works as they do with pictorial novels/plays instead of the ordinary ones. Hence, the audio-visual learning is more supported by the students instead of the traditional one.

### 3.4 The Teachers' Questionnaire:

A questionnaire to the teachers was also administered and the following section will reveal the answers results of the surveyed teachers.

### 3.4.1 Data Analysis:

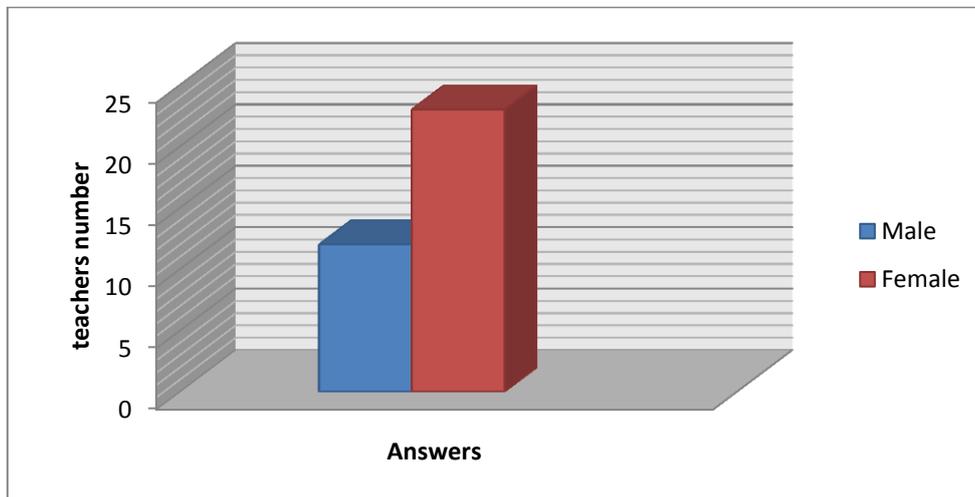
Section one: (01 → 03)

Item 01: gender

	Number	Percentage
Male	12	34,28%
Female	23	65,71%
Total	35	100%

Table.3.23: The teachers gender

According to the table, the questioned teachers are divided between **23(65,71%)** female and **12(34,28%)** male.



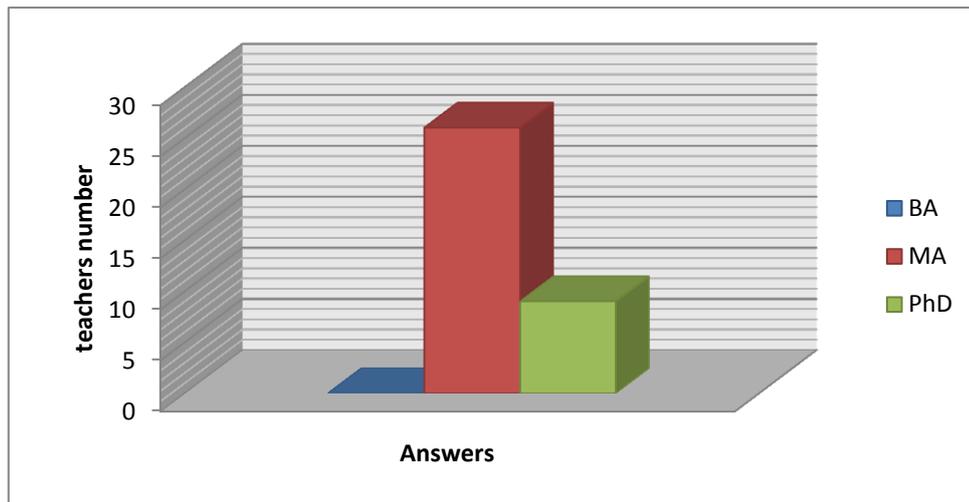
Graph.3.23: The teachers gender

Item 02: Degree

Degree	Number	Percentage
BA	00	00%
MA	26	74,28%
PhD	09	25,71%
Total	35	100%

Table.3.24: The teachers degree

As shown in the table above, the teachers' degree varies between MA, 26(74,28%); PhD, 09(25,71%), and BA, 00(00%).



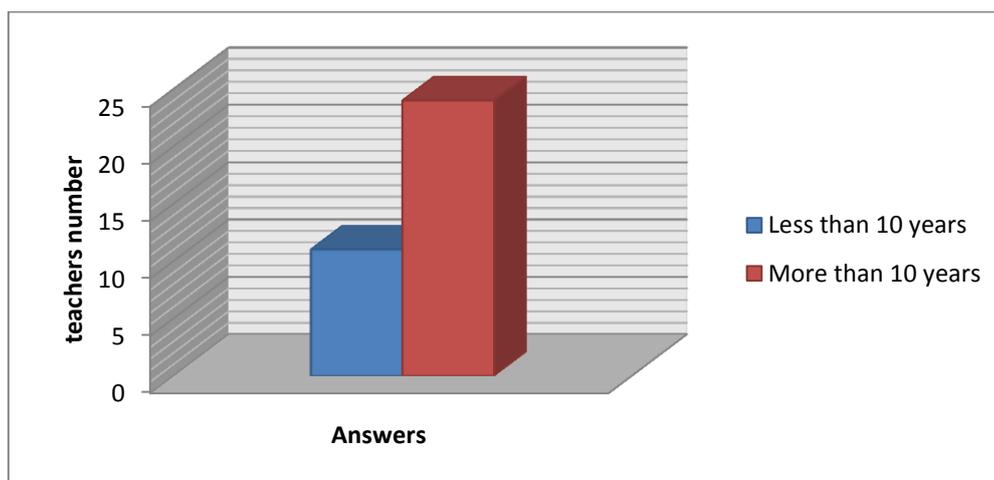
Graph.3.24: The teachers degree

**Item 03:** Teaching experience

Teaching experience	Number	Percentage
Less than 10 years	11	31,42%
More than 10 years	24	68,57%
<b>Total</b>	<b>35</b>	<b>100%</b>

Table.3.25: The teachers teaching experience

24(68,57%) of the teachers out of 35 have a teaching experience of more than 10 years so that they might enrich the present study.



Graph.3.25: The teachers teaching experience

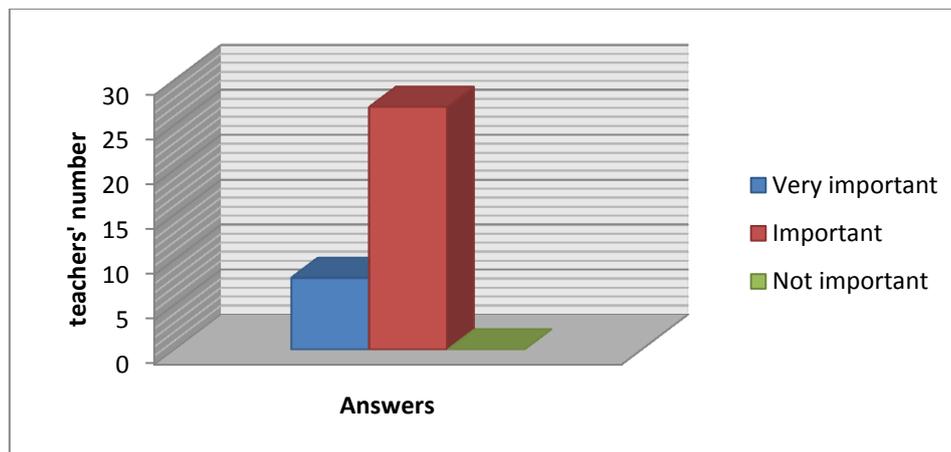
**Section two:** (01 → 08)

**Item 01:** Do you think that it is important to integrate audio-visual materials into the FL classroom?

Possibilities	Number	Percentage
Very important	08	22,85%
Important	27	77,14%
Not important	00	00%
<b>Total</b>	<b>35</b>	<b>100%</b>

Table.3.26: The importance of integrating audio-visual materials into the FL classroom

When the teachers were asked about the importance of integrating audio-visual materials into the FL classroom, 27(77,14%) of them acknowledged that it is important, 08(22,85%) of them strongly asserted this view. Also, no one of them ignored this fact.



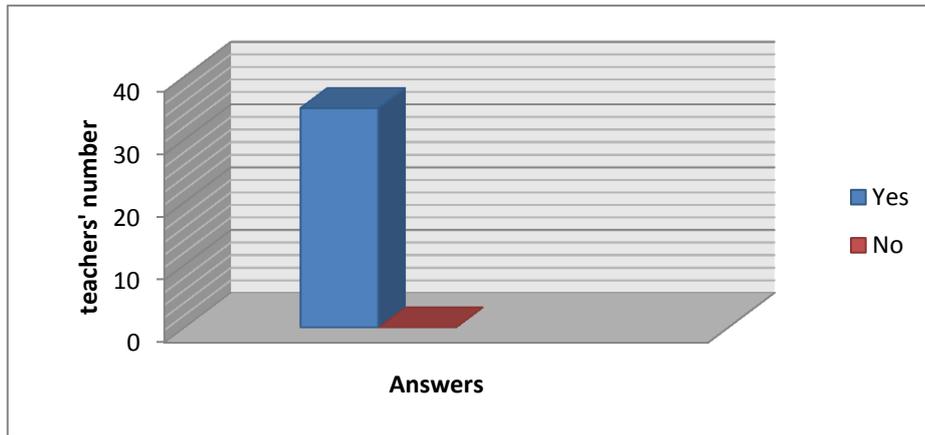
Graph.3.26: The importance of integrating audio-visual materials into the FL classroom

**Item 02:** Do you think that the students would be more interested and motivated in learning FL/FC when integrating audio-visual materials into the FL classroom?

Possibilities	Number	Percentage
Yes	35	100%
No	00	00%
<b>Total</b>	<b>35</b>	<b>100%</b>

Table.3.27: Integrating audio-visual materials into the FL classroom and the students learning motivation

When the teachers were asked about the relationship between integrating audio-visual materials into the FL classroom and the students learning motivation, all of them said that they are closely related.



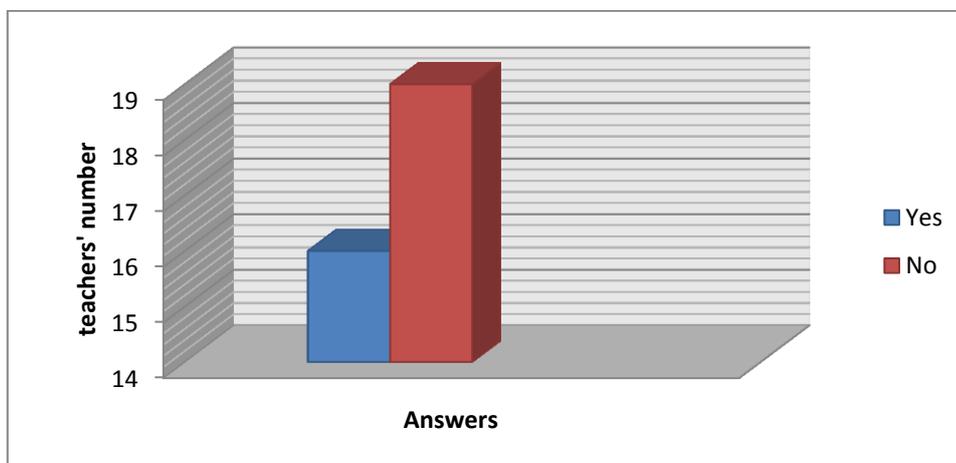
Graph.3.27: Integrating audio-visual materials into the FL classroom and the students learning motivation

**Item 03:** Do you use audio-visual aids in your classroom?

Possibilities	Number	Percentage
Yes	16	45,71%
No	19	54,28%
<b>Total</b>	35	100%

Table.3.28: Using audio-visual aids in the classroom

Less than half of the teachers, with 16(45,71%) said that they use use audio-visual aids to teach English in the classroom, and more than half of them, 19(54,28%), stated the opposite.



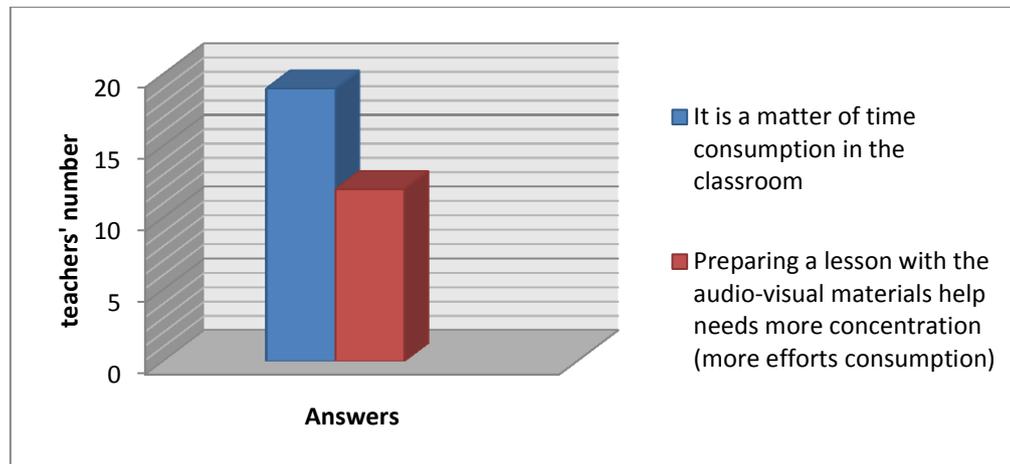
Graph.3.28: Using audio-visual aids in the classroom

**Item 04:** If no, justify, please:

Possibilities	Number	Percentage
It is a matter of time consumption in the classroom	19	100%
Preparing a lesson with the audio-visual materials help needs more concentration (more efforts consumption)	12	63,15%
<b>Total</b>	19	100%

Table.3.29: Reasons of audio-visual aids disuse in the classroom

All the teachers agreed that using audio-visual materials in the classroom consumes much time which did not enable them to complete the syllabus content on the right time. Also, 12(63,15%) of them posited that Preparing a lesson with the audio-visual materials help needs more concentration (more efforts consumption).



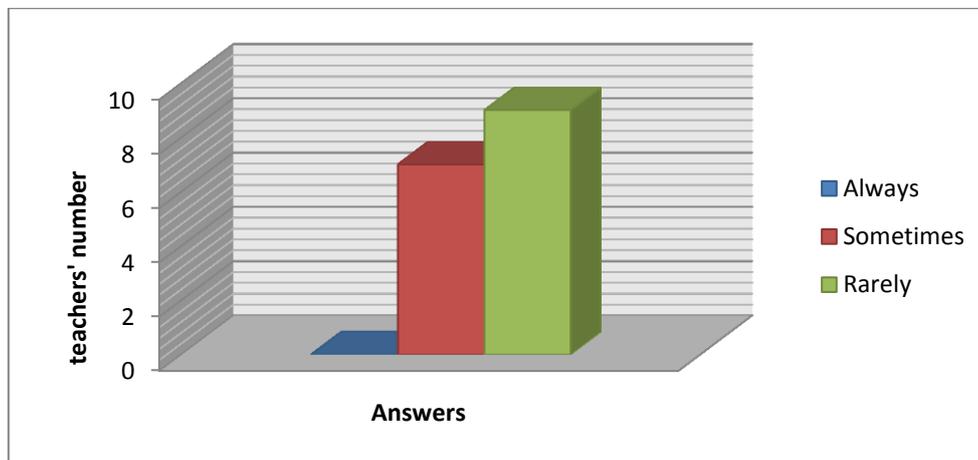
Graph.3.29: Reasons of audio-visual aids disuse in the classroom

**Item 05:** If yes, how often do you use them?

Possibilities	Number	Percentage
Always	00	00%
Sometimes	07	43,75%
Rarely	09	56,25%
<b>Total</b>	16	100%

Table.3.30: The frequency of using audio-visual materials in the classroom

Although 16(45,71%) of the teachers said that they do use audio-visual materials in the classroom, no one of them stated that they always do this. In addition, only 07(43,75%) of them replied that they sometimes depend on this kind of teaching materials, and 09(56,25%) of them told us that they rarely rely on them.



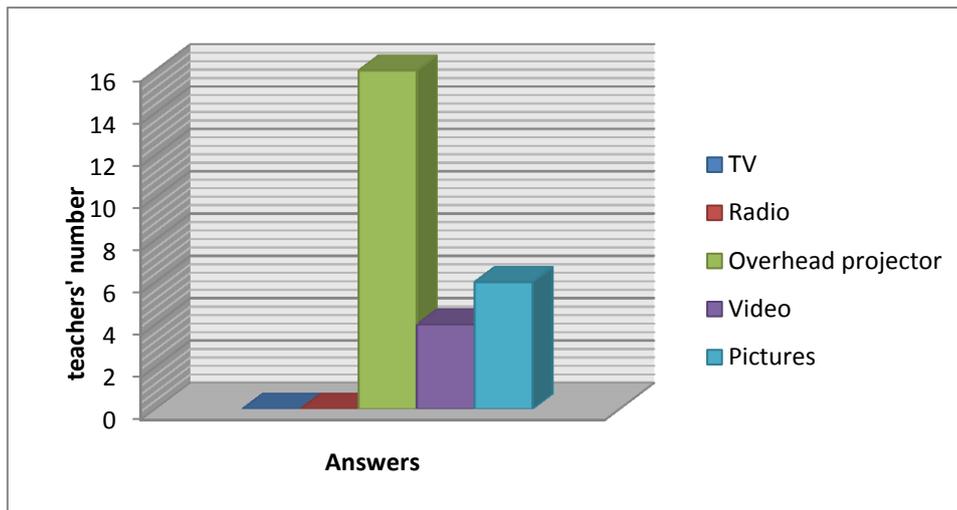
Graph.3.30: The frequency of using audio-visual materials in the classroom

**Item 06:** Which kinds of audio-visual materials do you use?

Possibilities	Number	Percentage
TV	00	00%
Radio	00	00%
Overhead projector	16	100%
Video	04	25%
Pictures	06	37,5%
<b>Total</b>	16	100%

Table.3.31: The types of audio-visual materials preferred by the teachers

All the teachers who used audio-visual materials in teaching depend on the overhead projector, and only 04(25%) and 06(37,5%) of them get the help of video and pictures respectively. However, no one of them use TV or radio.



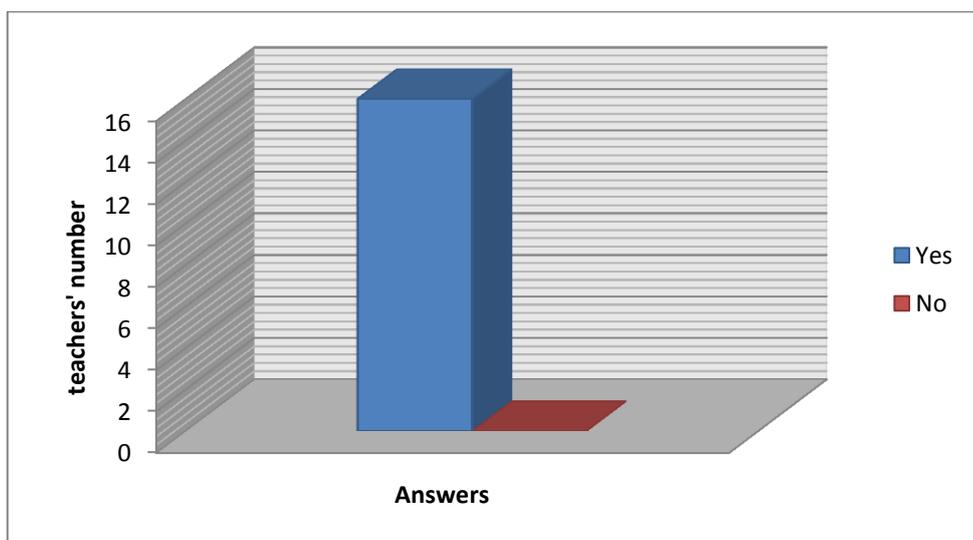
Graph.3.31: The types of audio-visual materials preferred by the teachers

**Item 07:** Have you faced any difficulties when using audio-visual materials in your classroom?

Possibilities	Number	Percentage
Yes	16	100%
No	00	00%
<b>Total</b>	16	100%

Table.3.32: Facing difficulties when using audio-visual materials in the classroom

All the teachers who use audio-visual aids said that they face difficulties when integrating them in the FL classroom.



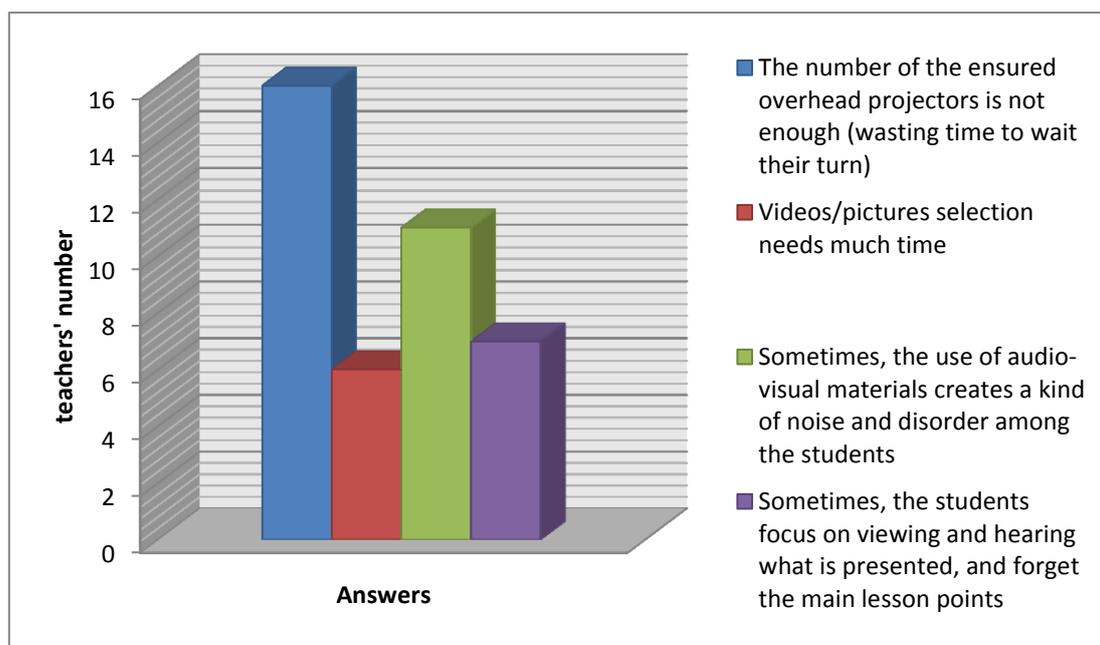
Graph.3.32: Facing difficulties when using audio-visual materials in the classroom

**Item 08:** If yes, mention them, please:

Possibilities	Number	Percentage
The number of the ensured overhead projectors is not enough (wasting time to wait their turn)	16	100%
Videos/pictures selection needs much time	06	37,5%
Sometimes, the use of audio-visual materials creates a kind of noise and disorder among the students	11	68,75%
Sometimes, the students focus on viewing and hearing what is presented, and forget the main lesson points	07	43,75%
<b>Total</b>	16	100%

Table.3.33: The difficulties of using audio-visual materials in the classroom

When the teachers were asked about the nature of those difficulties, all of them said that the number of the ensured overhead projectors is not enough (wasting time to wait their turn), and the majority of them, 11(68,75%), believed that the use of audio-visual materials creates a kind of noise and disorder among the students. Also, 06(37,5%) of them thought that videos/pictures selection needs much time. However, the students focusing on viewing and hearing what is presented, and forgetting the main lesson points was the main complexity faced by 07(43,75%) of the teachers.



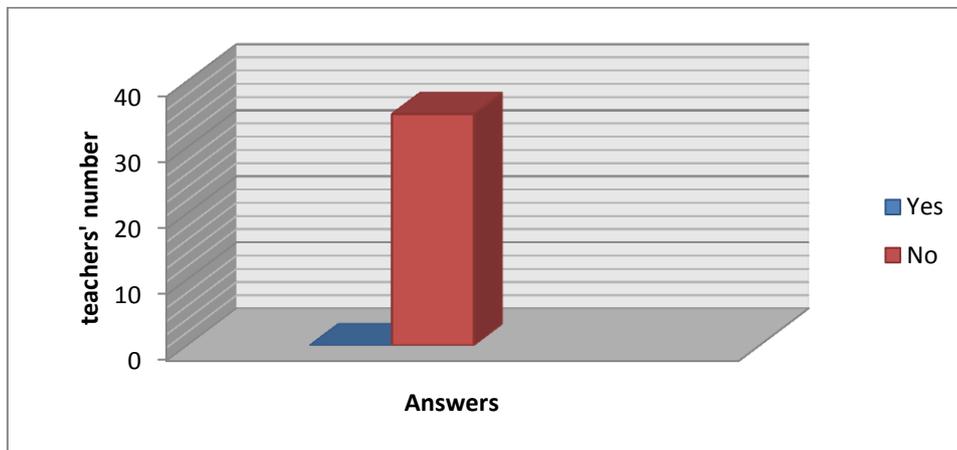
Graph.3.33: The difficulties of using audio-visual materials in the classroom

**Section three:** (01 → 10)**Item 01:** Do you use songs to teach FL/FC?

Possibilities	Number	Percentage
Yes	00	00%
No	35	100%
<b>Total</b>	35	00%

Table.3.34: Using songs to teach FL/FC

When the teachers were questioned about using songs to teach FL/FC, all of them said that do not.



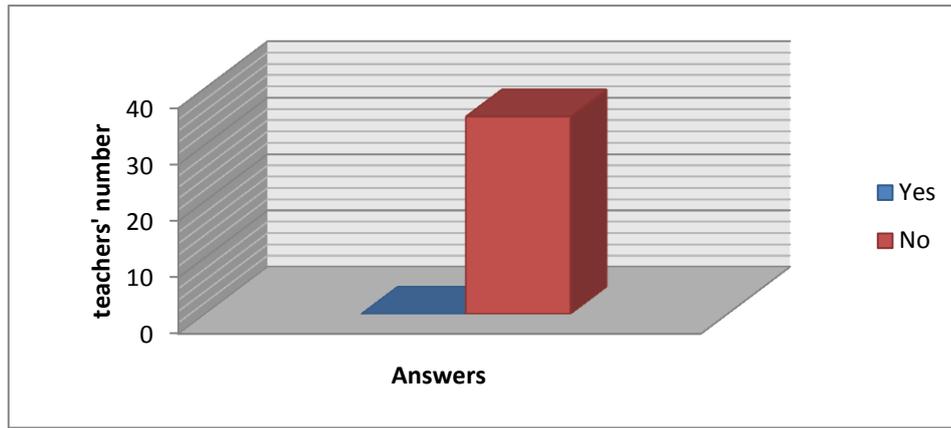
Graph.3.34: Using songs to teach FL/FC

**Item 02:** In your classroom, did you try to encourage your students to chat with native speakers from English universities?

Possibilities	Number	Percentage
Yes	00	00%
No	35	100%
<b>Total</b>	35	100%

Table.3.35: Encouraging the students to chat with native speakers from English universities

When asked about encouraging the students to chat with native speakers from English universities, all the teachers replied that they did not try to do it.



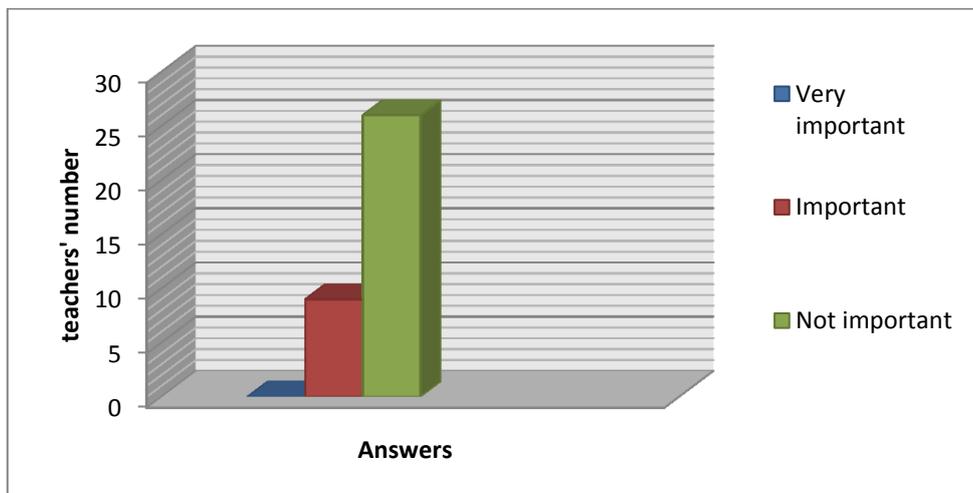
Graph.3.35: Encouraging the students to chat with native speakers from English universities

**Item 03:** Do you think that it is important to integrate audio-visual materials into teaching foreign literature?

Possibilities	Number	Percentage
Very important	00	00%
Important	09	25,71%
Not important	26	74,28%
<b>Total</b>	<b>35</b>	<b>00%</b>

Table.3.36: The importance to integrating audio-visual materials into teaching foreign literature

The importance to integrating audio-visual materials into teaching foreign literature was the belief of just 09(25,71%) of the teachers while 26(74,28%) of them support the opposite view.



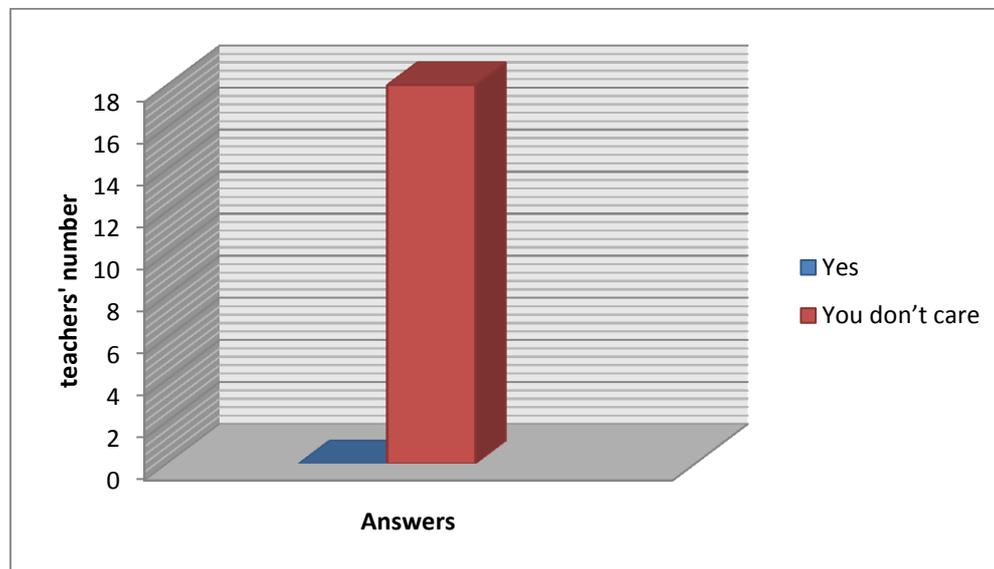
Graph.3.36: The importance to integrating audio-visual materials into teaching foreign literature

**Item 04:** When asking your students to read stories, do you emphasise on choosing pictorial books?

Possibilities	Number	Percentage
Yes	00	00%
You don't care	18	100%
<b>Total</b>	18	100%

Table.3.37: Choosing pictorial books for reading stories

18(100%) of literature teachers among the whole population acknowledged that they emphasise on choosing pictorial books for their students in order to read stories.



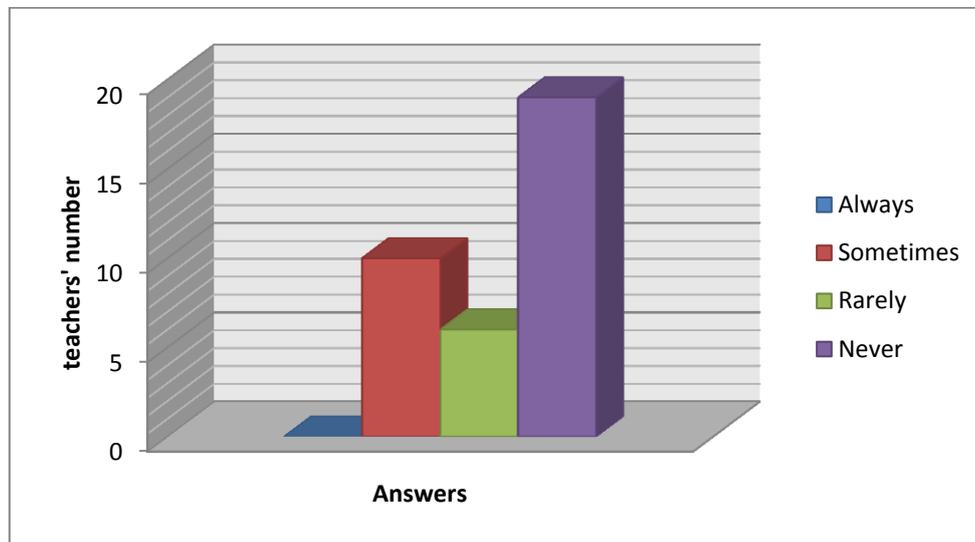
Graph.3.37: Choosing pictorial books for reading stories

**Item 05:** How often do you present your courses in the university media library?

Possibilities	Number	Percentage
Always	00	100%
Sometimes	10	28,57%
Rarely	06	17,14%
Never	19	54,28%
<b>Total</b>	35	100%

Table.3.38: The frequency of presenting courses in the university media library

More than half of the population 19(54,28%) acknowledged that they did never use to teach in the media library, and only 10(28,57%) of them sometimes did that. Moreover, 06(17,14%) of them said that they rarely presented their courses there.



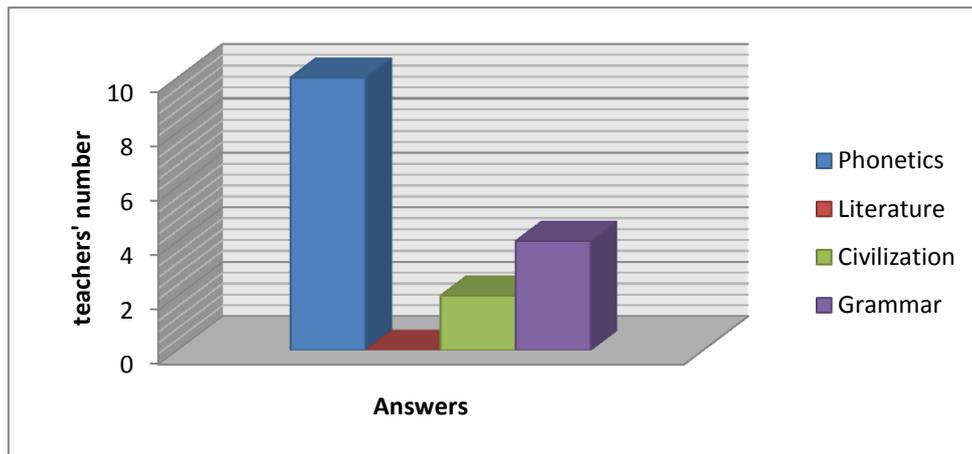
Graph.3.38: The frequency of presenting courses at the university media library

**Item 06:** The content of these courses is related to:

Possibilities	Number	Percentage
Phonetics	10	62,5%
Literature	00	100%
Civilization	02	12,5%
Grammar	04	25%
<b>Total</b>	16	100%

Table.3.39: The content of presented courses at the university media library

More than half of the teachers, 10(62,5%), use the media library for teaching phonetics (listening/pronunciation), and just 02(12,5%) and 04(25%) of them teach civilization and grammar there respectively. However, no one of them thought to exploit it for teaching literature.



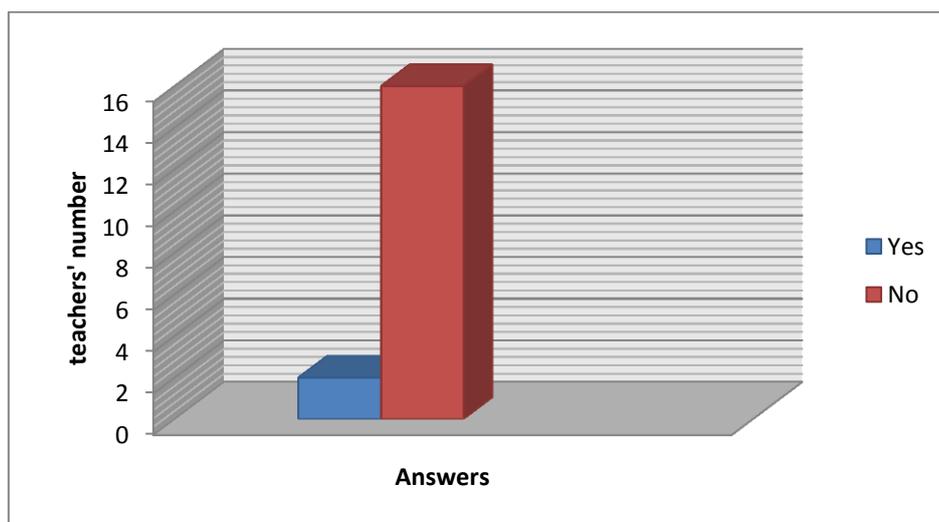
Graph.3.39: The content of presented courses at the university media library

**Item 07:** As a literature teacher, did you try to teach any kind of literary works using any kind of audio-visual aids?

Possibilities	Number	Percentage
Yes	02	11,11%
No	16	88,88%
<b>Total</b>	<b>18</b>	<b>100%</b>

Table.3.40: Using audio-visual aids to teach literary works

Just 02(11,11%) out of 18 teachers said that they use audio-visual aids to teach literary works. However, the majority of them, 16(88,88%) taught literature in the traditional way.



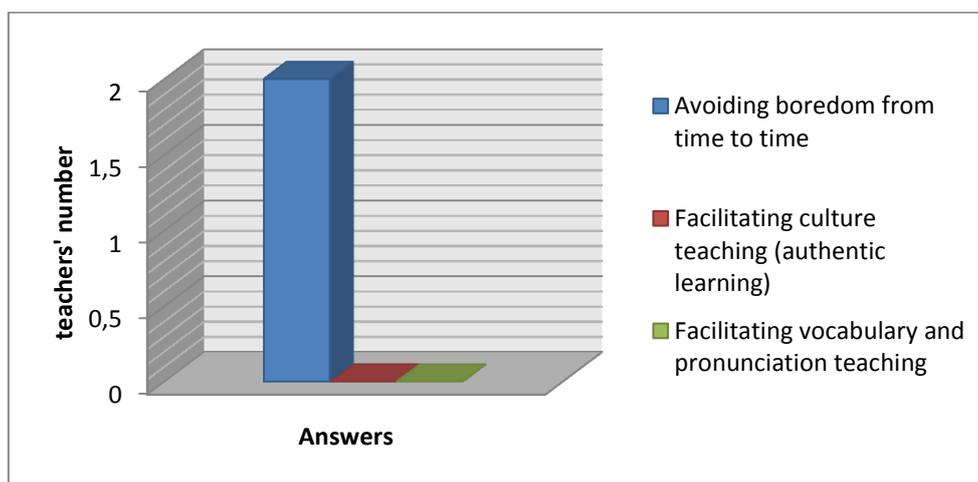
Graph.3.40: Using o audio-visual aids to teach literary works

**Item 08:** If yes, is it a matter of?

Possibilities	Number	Percentage
Avoiding boredom from time to time	02	100%
Facilitating culture teaching (authentic learning)	00	00%
Facilitating vocabulary and pronunciation teaching	00	00%
<b>Total</b>	02	100%

Table.3.41: The causes of using of audio-visual aids to teach literary works

In spite that some of them depend on audio-visual materials to teach literary works, all of them said that they did so in order to avoid boredom from time to time.



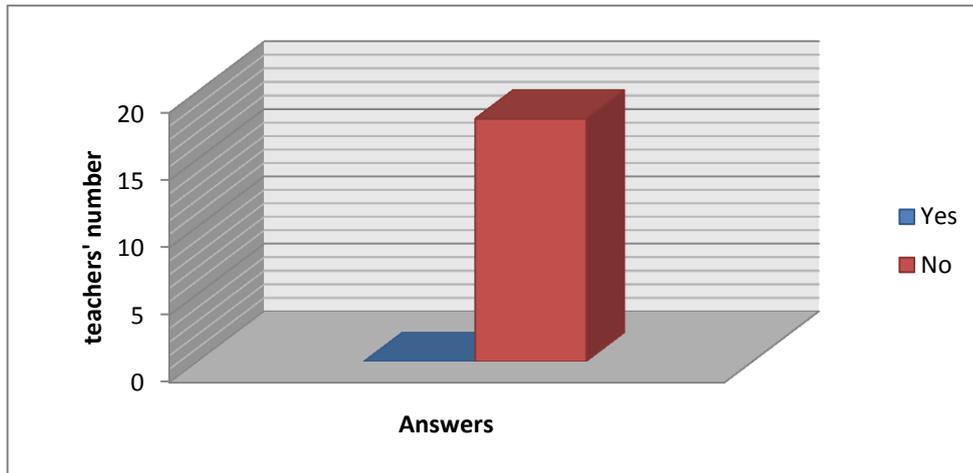
Graph.3.41: The causes of using of audio-visual aids to teach literary works

**Item 09:** In teaching theatre, did you try to encourage your students to act play scenes in the classroom?

Possibilities	Number	Percentage
Yes	00	00%
No	18	100%
<b>Total</b>	18	100%

Table.3.42: Encouraging the students to act play scenes in the classroom

All the literature (18, 100%) teachers said that they did not try to encourage their students to act play scenes in the classroom.



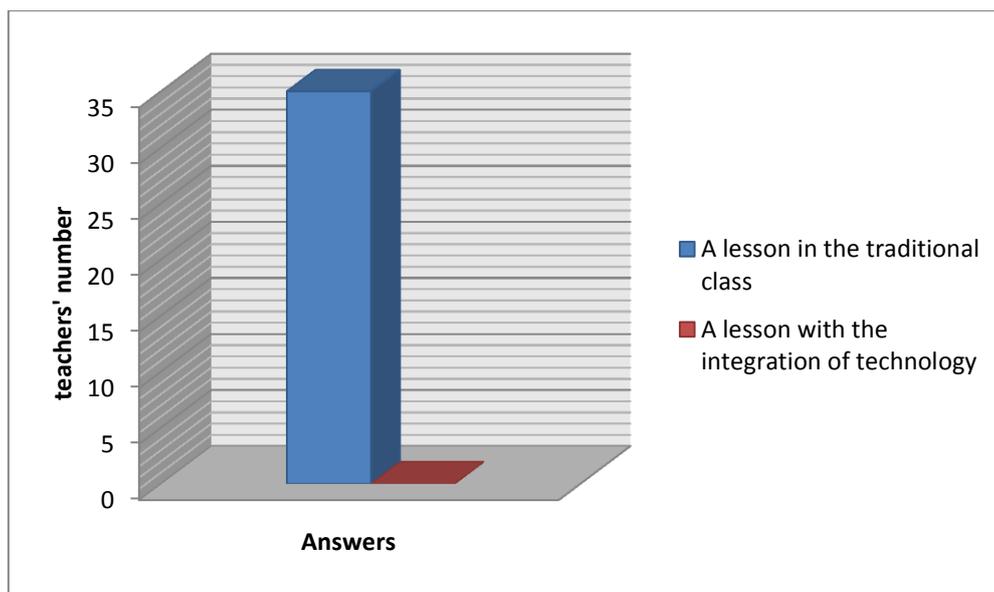
Graph.3.42: Encouraging the students to act play scenes in the classroom

**Item 10:** In your opinion, what is easier to prepare?

Possibilities	Number	Percentage
A lesson in the traditional class	35	100%
A lesson with the integration of technology	00	00%
<b>Total</b>	35	100%

Table.3.43: Easiness of preparing a lesson in the traditional/modern classroom

For all the teachers, a lesson in the traditional class is easier to prepare as comparison with the one of technology integration.



Graph.3.43: Easiness of preparing a lesson in the traditional/modern classroom

### 3.4.2 Findings:

According to the results above, in spite that the majority of the teachers acknowledge the importance of integrating audio-visual materials into the FL classroom, more than half of them do not use these materials in their courses. In addition, even those who use them, they rarely do so, and most of them use only the overhead projector.

When they were asked about the obstacles that ban them from using visual aids, most of them said that it is a matter of time/efforts consumption, and the number of the ensured overhead projectors is not enough (wasting time to wait their turn).

It is also noticed that the teachers do not exploit the Internet for creating a class chat with students/teachers from other British Universities. Moreover, they ignore the role of songs in teaching FL/FC.

Most of the teachers still follow the traditional method in teaching literature sine more than half of them stated that using audio-visual materials in teaching literary texts is not important. The questioned teachers said that they do not care about choosing pictorial books for their students, and even those who tried to integrate films in their classes, it was just for avoiding boredom from time to time. In addition, they rarely use the media library for presenting their lessons, and it is used to teach only phonetics.

Furthermore, the teachers are not aware about using the technique of “role play” to teach theatre where it is taught in the traditional method. They do not encourage their learners to have a part in the learning situation where they could activate their visual and aural senses.

### 3.5 Results Analysis and Interpretation:

Concerning the first question in the thesis introduction, as hypothesized, literature teachers do not use authentic materials for introducing cultural elements in literary texts. This appears via their reactions when they expressed their preference of preparing a lesson in the traditional class because of the easiness of this process instead of integrating technology. So, for them, it is a matter of much efforts and time consuming.

As expected, audio-visual materials can provide motivation for FL learners and facilitate their ability of learning cultural features via literary works. This hypothesis is confirmed by the learners' responses about preferring to use audio-visual aids, the computer, and the Internet to learn English. Moreover, our presentation of the *the Room* in the media library has revealed positive and effective results about improving the learners' ability of analysing easily the cultural features in the play. They were more dynamic and motivated during the lesson presentation.

In analysing the teachers' responses to the questions about having the habit of presenting their literature sessions in the media library, and about using audio-visual materials to teach different literary works, the majority of them said that they follow the traditional method of teaching literature. However, those who use videos of novels and plays consider them just as a way of avoiding boredom from time to time. In the light of this, it has been ambiguous for us to decide whether the teachers can use successfully visual aids in their literature classes or not.

As expected, FL teachers do not try to be familiar with technology development concerning the invention of new teaching materials as comparison with their students. This is proved by their lack of eagerness to vary their teaching methods via depending on the media library where the majority of them deny the presentation of their lessons in it. Moreover, it is noticed that although some of them integrate audio-visual aids in their classes, it is limited to the overhead projector only. This last may project just written lesson in a form of "Microsoft Word or "Microsoft PowerPoint" which contain theoretical lessons as done manually in the traditional classroom. To be clear, the overhead projector must be supported by other aids as video, radio, TV, pictures, YouTube, and the Internet in order to create a real effective modern visual classroom.

Unsurprisingly, technology integration into the literature class is preferred by the students. The questionnaire results reveal that the students agree on liking to use the Internet, the computer, YouTube, CDDs, and DVDs for learning English. They also prefer to listen to English songs which can help them in learning FL/FC. More importantly, our experiment results with the students at the English department of Kasdi Merbah University-Ouargla, shows clearly that they were eager and motivated to watch the video of *the Room*, and they realized the equation of learner-centred approach by participating in presenting the lesson via their personal computers in the media library

(Using the Internet to search information about the play's era and the author's biography).

In the light of these checked hypotheses, the present study problematic of whether EFL teachers, at the Algerian University, seek to improve their teaching materials for teaching culture in the literature class through depending on audio-visual aids and technology or not can be answered. The students' questionnaire shows that the learners are aware of the importance of these materials for learning English (in spite that they ignore their role in teaching FC where they use them just for acquiring vocabulary and pronunciation). However, the Algerian teachers are less eager to renew and improve their teaching materials and techniques. This results from their belief that the integration of such materials is a matter of time and efforts consuming. In addition, some of them may be afraid of technology so that it would be difficult for them to cope with such a crucial progress.

### **3.6 Recommendations:**

In order to improve the process and the materials of teaching culture in teaching FL, the focus in the future is needed to be made on the following recommendations:

- Training teachers in the field of computer science (i.e. teachers have to get a diploma in both English and computer science).
- The teaching programmes at universities need to include the methodology of teaching culture in their curricula, and which instruct teachers to support them with visual aids.
- The encouragement of using the Audio-visual Method in teaching culture for raising the learners' cultural awareness and competence can be achieved via organizing specific national/international seminars that deal with the importance of instructive media.
- It is needed to twin the Algerian University with the foreign ones in order to create a direct chat with teachers/students to exchanges both the different cultural behavior and the teaching experiences in the domain of multimedia technology.

- Teachers should be well trained in managing and leading a classroom with ICT integration. In other words, the use of the computers and the Internet may create a kind of noise and disorder in the classroom due to the students' fascination with visual and aural tools. This may make them lost between the lessons' content, which is more important, and the screen's new items. Hence, the tutor must be aware of any strange condition to overcome.
- Time/room management must be also taken into consideration. The teacher needs to get experience about the appropriate position of his central computer, the learners' ones, and the whole screen that enables all the class to be in the right contact with the instructor.
- The devoted time for the computers equipment installation and the lesson presentation must be well studied.

In the light of this, the following sections can explain deeply the different suggested methods, techniques, activities that the teachers can apply during the integration of both visual materials and ICTs.

### **3.6.1 Suggested Tasks/Techniques of Using Audio-visual Materials:**

Visual materials can be used in a variety of language activities. Tuttle (1975), for example, suggests some practical and effective exercises of their integration in the FL room. According to him, most of the activities mentioned below take only a minute to do; so, a great variety of activities can be done during any one period or for a short time daily. One of the most effective methods is to have the students work in pairs. That way each student uses the language intensively during a short period of time. The following 50 activities can also be performed as written exercises.

- One student orally describes a picture for one minute to his partner.
- One student describes a picture orally to a partner who then repeats the description, using the picture as an aid for recall.
- One student orally describes the picture to another student who does not see it; the second student then repeats the description to the first student.
- Two students look at a picture; then one student looks away while the other student asks him questions about it.

- Two students look at the picture and compete to see who can make up I more questions about it.
- Two students make up questions about a picture; one student uses question words, the other does not use question words. A continuation of this exercise would be to have the students answer each other's questions orally or in writing.
- One student orally describes a picture to a second student who then draws a copy of it.
- One student orally describes a picture to another student who then is given a choice of pictures and must choose the one described.
- Two students tell a story using a picture. One student tells what happened before the scene in the picture and the other tells what will happen afterward.
- While one student orally describes a picture, the other student changes descriptive statements to questions.
- While one student orally describes what is happening in a picture, the other student says the same thing in a different tense or in the negative.
- While one student orally describes a picture, the other paraphrases what the first student is saying.
- While one student orally describes a picture, the other repeats the same thing but changes all subjects to the plural or singular and makes all other necessary grammatical changes.
- Two students look at a picture and one acts the angel conscience and the other the devil conscience to debate what the person in the picture should do in a certain situation.
- Two students look at the same picture and one tells what will happen in an optimistic point of view while the other relates the future in a pessimistic point of view.
- Two students look at the same picture and one tells all the good points about things in the picture and the second tells all the bad points.
- Two students look at the same picture and as one describes the picture the other says the exact opposite, i.e., "the chair is big" will be changed to "the chair is small."

- Two students look at the same picture and supply the dialogue for the people represented. (If there are more than two characters in the picture, group students accordingly.)
- Two students look at the same picture and act out what is happening in the picture as they are describing it.
- Two students look at the same picture and each pretends to be an object in the picture. The two objects then talk to each other.
- One student selects an object in the picture and tries to sell it to the other student.
- One student tells the other student all the colors in the picture and the second student tells what objects have those colors.
- One student tells the other student what he would do in the shown situation. The other student then tells what he would do. At a more advanced level the second student might use a different verb construction, such as “should have.”
- After selecting a picture, a student chooses a letter of the alphabet and then names as many objects as possible in the picture that begin with that letter. The student who names the most in one minute wins.
- Two students look at the same picture; the first student names an object and describes it. The second student compares it to some other object in the picture. They do this for as many objects in the picture as possible (at least 5). For example: first student, “The bush is large;” second student, “The tree is larger than the bush.”
- Two students look at the same picture; the first student names everything made of wood and then the second student names everything made of metal or plastic. See who can name the most objects.
- Two students look at the same picture; the first tells how he would add to the picture to make it more attractive and the second tells what he would do to the picture to improve its appearance.
- Two students look at the same picture; the first names all the pretty things in the picture and the second student then names all the ugly things in the picture.
- Two students look at the same picture; the first student tells what mood he feels is represented in the picture. The second student tells him whether he agrees with him and why.

- Two students look at the same picture; the first student tells the other about a similar experience in his own life. The second student then tells in what way the first person's experience is similar to the original picture.
- One student is given two pictures by his partner. The first student describes all the similarities between the two pictures. The second student then describes all the differences between them. (He should not mention any that the first student mentioned.)
- One student is given two pictures by his partner. The first student makes up a story about the two pictures. The second student uses the pictures in a different order to tell a different story.
- One student is given two pictures by his partner. The first student chooses an object in one picture to put in the second picture and tells how the new object would change the picture. The second student does the same thing with a different object.
- A student is given a picture by another student. The first student tells the physical location, the season of the year, the weather, the time of day, the health of the people involved, and their activities.
- The second student then tells all other information about the physical conditions and health of the people in the picture.
- A student writes out a description of a picture and then omits at least one word per sentence which he puts at the bottom of the page. The other student then replaces the omitted words in the paragraph.
- The first student describes the home and the family of the person in the picture. The second student tells how the described home and family is similar or different from his own.
- A student selects a picture and tells what the person's favorite sports or hobbies are, where he does them, and how he does them.
- A student writes a letter of about ten sentences telling a friend about the picture, pretending it is a tourist site, a vacation trip, historical incident, or a news story.
- The first student contrasts objects in the picture, i.e., "The chair is big but the book is small." The second student compares the objects using equalities, i.e., "The chair is as heavy as the table."

- One student tells another student how he would make his picture into a TV program or movie. The second student tells what he thinks about this program.
- One student makes up a mystery story about the picture. Another student tries to solve the mystery by creating a possible solution.
- One student gives another student a picture and specifies a mood. The second student then writes at least five sentences about the picture reflecting that mood. The first student then makes as few changes as possible on the written description to change it to a different mood which the second student suggests.
- One student looks at a picture and describes cultural differences between the country depicted in the picture and the United States. The second student describes cultural similarities depicted in the picture.
- Each of the two students lists as many vocabulary words as possible from a given picture. The student who writes down the most words wins.
- One student starts a story based on the picture. After three sentences, the second student continues the story for three more sentences. The first student then continues for an additional three sentences. The second student ends the story with three sentences.
- Given a vowel or consonant sound, the students say all the words, objects, actions, etc., in the picture which contain that sound.
- One student makes a statement about the picture. The second student repeats the statement and adds to it by using a conjunction, such as “but” or “since.”
- Two students see how many different ways they can rearrange three pictures to tell different stories.
- One student looks at a picture and tells how it is similar to his house, community, etc. The second student tells how it differs.
- In turn, each of the two students selects a picture and tells why the other should visit the place or do the activity illustrated in the picture. A third student will decide who wins and explain why (Tuttle, 1975: 10-12)

No picture is perfect for all situations. Its effectiveness should be evaluated each time a picture is used. The evaluation should include the appropriateness of the picture to the given topic, the students age, and the academic/motivational level of the students. An evaluation will be helpful in subsequent uses of the picture.

Understanding prose through task oriented audio- visual activity is introduced by Prasasti (2001) where she provides in details some tasks that teachers can deal with in the literature classroom. She thinks that understanding and appreciation of a prose in FL is a difficult task for the students because they come into contact with works that are full of cultural baggage and far apart from their own world. The audio visual aid is one of the alternatives to sensitize the students to the topic and the cultural background (Prasasti, 2001: 25). So, the points below are suggested by her:

- Instead of providing the ready-made audio visual aids, teachers can involve students to actively engage in a more task oriented audiovisual project. Here, the teachers encourage their students to create their own audio visual aids using colors, pictures, sound and gestures as a point of initiation for further discussion.
- The students can use color that has become a strong element of fiction to help them calling up a forceful visual representation. Pictures can also stimulate the students to build their mental image.
- Sound and silence, which are a part of the fabric of literature, may also help them to increase the emotional impact. Color and pictorial or panoramic descriptions have been strong elements of fiction. Students can make good use of these techniques to visualize the setting, characters and figurative language.
- Students' pictures may vary from cut out pictures or sketches to artistic illustrations; from color charts to color paintings. As the students do this task, remind them not to stop on simply identifying the mood, the environment, the people or the object through their choice of colors and pictures. Stimulate them to analyze or to interpret "the image" that they want to reveal through their visualization.
- To understand the motif and the imagery of a season, how it affects the moods of the characters, and how the author uses them symbolically, ask students to find dominant colors in the novel.
- To understand the economic reality and the social classes in a literary work, ask the students to do the close reading and denote physical appearance or qualities as well as their clothes. Have them set their imagination free to visualize the

characters. Ask them to re-create the descriptive words in the text into pictures, make a simple illustration or find cut out pictures that come closest to the characters. Have them group their pictures based on their social classes. Let the students exchange their pictures and discuss them among themselves. Sometimes they question how their friends' pictures differ from the image of the characters they have had in mind. Usually they go back to text to confirm their visual interpretations. This activity can be used to prepare the students for the discussion on social classes in the story.

- Some authors use silence and also sound such as symphonic and musical qualities and natural sounds to increase the emotional impact of the readers. Some authors also intentionally use musical themes as the backdrop of the work to convey the characters' feelings and emotions with few words. Both sound and silence, as parts of the fabric of literature, help the students understand the mood and the atmosphere as well as the character's thought and feeling reflected in the work. Students may variously create a recorded sound, a sound montage (make sounds by voices and bodies), select a musical background or theme song.
- Ask students to select events from the text that they think would be suitable for adapting the role-play. Encourage them to rewrite the events they choose and set "the film" version of the book.
- Have them combine all of the tasks they have already completed.
- Invite the students to demonstrate understanding in detail (Prasasti, 2001: 29-30).

Teather (1978) dealt with some tips that help the teachers to consult with each other during the use of visual aids. He thinks:

- In the course of producing a "correct" recorded demonstration, discussion between teaching staff about what constitutes "correct" performance ensues, leading to a greater consensus about what is to be taught to students.
- Once the learning material is prepared, repeated demonstrations by the teacher are no longer required; this can lead to dramatic savings in staff time; some of

the time saved can be used in staff student discussion related to those problems which can only be effectively tackled by one-to-one or small group tutoring.

- The instruction given to different groups of students at different times is standardized.
- Communication with junior teaching staff is often improved (Teather, 1978: 434-35).

### 3.6.2 Suggested Techniques/Activities of Integrating ICTs into the FL Room:

Teachers should not depend on ICTs only for teaching FL, but they need also to exploit them in teaching foreign cultural aspects of societies. In addition to the fact that a literary work is the mirror of social and cultural background of a given community, it is also remarkable that ICTs are very effective in transmitting these aspects via chat rooms, the Internet, or the different means of social media. Hence, teachers must develop their skills of integrating those materials successfully as they need to vary their teaching methods and techniques according to their objectives and the students age/level. Morales *et all*, (date unknown) suggest the following tips for this view:

- Teachers can twin the use of video materials, especially foreign films, with interactive media such as CD-ROMs and videodiscs.
- Continued collaborative work between teachers of FL pedagogy and teachers of language courses at postsecondary institutions would help to create greater curricular articulation.
- The use of computer enhanced language learning tends to focus mainly on reading and writing and on the benefits of doing so in real life situations with native speakers. The sparse work done on computer enhanced culture learning focuses primarily on products and practices and follows the same model of interacting with native speakers for the purpose of getting information on holidays, celebrations, food, celebrity figures, music, etc. Such a model may not be effective for providing students with the investigatory tools by which they can come to an understanding of the perspectives of speakers of the second language. Furthermore, such a model raises concerns about native speakers' socio-economic status, education level, gender, and ethnicity as they relate to other cultures. Other ways in which students can learn not only about cultural

products and practices but also about the cultural perspectives of native speakers are clearly needed (Morales *et all*, date unknown: 120-21).

Lee (1998) focuses on acquiring cultural knowledge via on-line chatrooms. She provides the following activities:

- In order to facilitate students' access to Internet resources and tools used in the course, the teacher can create a Web site. The Web site provided students with search engines to pursue topics of interest, to select on-line newspapers foreign countries, and to access two chatrooms for weekly on-line discussions.
- One of the two on-line chatrooms that can be found at this Web site uses ParaChat. The advantage of using a ParaChat connected to the Web site is that it offers a designated place for chatroom sessions in which students can participate on a fixed schedule. Without this kind of preparation, students can easily encounter empty or inappropriate chatrooms on the Internet. A further distinguishing feature of ParaChat is that it supports the use of foreign characters, including accent marks, thereby obviating the need to learn special commands or functional keys to type messages in English. In another chatroom, one in which students can interact with native English speakers. Here, students could explore topics of interest in daily British life, discuss current cultural issues with native speakers, and participate in intercultural exchanges.
- on-line newspapers can provide important means for obtaining up-to-date knowledge of the world and facilitating their cultural learning. The newspapers allow them to explore and examine a variety of different kinds of information as well as read authentic materials.
- The instructor can propose topics and questions for on-line discussions via e-mail the day before the actual discussion sessions also help them focus and reflect on specific readings in the newspapers. So, individual topics can require them to learn specific types of vocabulary items (e.g. items describing nature, the environment, and geographical phenomena for a foreign country).
- On-line newspapers can ensure texts at the advanced level which include "descriptions and narrations, such as simple short stories, news items, bibliographical information, social notices, and simple technical material written for general reader." The exploration of these content areas is crucial for students to achieve a high level of reading proficiency.

- Computer Mediated Communication can improve the students' oral and written communication: weekly on-line chatroom sessions offer them real face-to-face interactions and that they can feel as though they were engaged in real-time communicative situations with their peers (Lee, 1998: 108-12).

Other tips can be suggested about the role of ICTs in teaching literary texts and facilitating their understanding by the learners. Here, Traore (2011) adds:

- The use of literary materials with audio-visual technologies such as listening CD-ROMs, movies or videos based on the literary materials, and the computer technology and the internet may help FL students more than the use of single technologies such as televisions with closed-captioning. So, carefully selecting an audio visual material and introducing students to it while placing specific emphasis on vocabulary and prior knowledge factors facilitates the teaching of Literature in the ESL classroom.
- Videos and movies based on books encompass several benefits that cannot be achieved when and instructors limit themselves to the print culture.
- Using technology and Literature in the EFL classroom helps train “strong readers.” Readers who competently and confidently engage literary materials while bringing their own personal experience into that of the characters in the text.

In addition to the various available teaching visual materials, teachers can also be creative to produce their own ones. For example, they can use their own hand-made puppets to visualize the different story characters with choosing suitable costumes for each literary era. They can also encourage the sense of role-play in their classes where the students can play themselves the role of the characters; in this way, they can feel and live the situation of them as if in real life context.

### **3.6.3 A Model of Lesson Plan Using ICTs and Visual Instruction:**

In addition to the teachers need for appropriate teaching materials in teaching FL/FC, he/she should also depend on a strong lesson plan that guides him/her in the FL room. The model of the lesson plan must adapt to the cultural syllabus (see chapter one) with the audio-visual materials and technology integration. The model and the materials must be appropriate to the learners age and level, and to the teaching/learning situation. The following model is a lesson plan about teaching the short story “Eveline” from

James Joyces' *Dubliners*. This model can be applied to teaching any literary work with technology multimedia instruction.

### Lesson Plan

**Lesson:** Analyzing the Short Story "Eveline" from the Collection, *Dubliners* by James Joyce: Cultural Study.

**Objectives:**

- Raising the learners cultural awareness and competence.
- Integrating ICTs and audio-visual aids into teaching literature and motivating both the teachers and the students to use them frequently as a support to their print reading.
- Developing the students ability of interacting with the teacher via e-mail and the computer.
- Developing the students ability of chatting with naïve speakers.
- Enhancing the students ability of recognizing cultural aspects through watching films and concentrating on the characters costumes, body language, food, eating habits, daily language, etc.

**Materials:** the computer, the overhead projector, video, e-mail, printed copies of the story.

**Overview:**

*Dubliners*, by James Joyce, is a collection of fifteen short stories; first published in 1914. It can be considered as a depiction of Irish middle class life in and around Dublin in the early years of the 20th century. It treats political, cultural, social, sexual, and religious issues related to this society. As seen earlier, these elements represent the cultures of communities. So, *Dubliners*, as a literary text, reflects the cultural aspects of that society via the author's language and aesthetic constructions.

'Eveline' A young woman of about nineteen years of age sits by her window, waiting to leave home. She has fallen for a sailor named Frank who promises to take her with him to Buenos Aires. At the dock where she and Frank are ready to embark on a ship together, Eveline lives a state of conflicts and makes the painful decision not to leave with him.

**Procedure:**

- **The Pre-Class Tasks :**
  - The teacher asks the students to read carefully the short story of "Eveline" in the collection of James Joyces' *Dubliners* and more than once at home.
  - The teacher asks the students to provide him/her with their e-mail address, as well as he/she gives them his own one.
- **The Class Tasks:**
  - The first phase of the class tasks is the warming-up. Its aim is to involve the students into the lesson by generating their responses. That is to say, the teacher makes a connection between of learners' prior knowledge and the new lesson. Here, he/she can reach the fact that Joyce attempts to describe his Irish society through his *Dubliners*.
  - The students are asked to prepare a short study about the author, James Joyce (his biography), and the general circumstances of writing the story (The era). Here, they use the computers in the language laboratory. The teacher also uses the central computer. The students can look at different sites to search about the writer as they can see his photo.

- The teacher discusses with his/her students the answers.
- The teacher uses the overhead projector and a CD/DVD which contains a video on the story “Eveline” and they watch together in the class for more than one time.
- **Assessment:**
  - a. The teacher prepares a list of questions (e.g. what that does it mean the names Eveline and what is its relationship with the English culture? What do the words “dust” and “the sea” symbolize in the story? What do the colours symbolize in “Eveline”? Why do Eveline like to live Dublin and what is its relation to the political and historical situation of the Irish society that time?) that spotlight the cultural elements in the story, and sends them to the students via email (always in the media library).
  - b. The students try to answer the questions through watching the video again and searching in different sites that deal with the history of the Irish society at that period.
  - c. The teacher with his students discusses the answers together.
  - d. They can create a live chat with native speakers who can ensure real information about the Irish society and history.
- **Homework:** the teacher can ask the students to choose another story from *Dubliners* and to analyze it with the focus on cultural, social, political, and historical background of the Irish society. The students answer will be sent to the teachers’ e-mail where they can receive feedback from the teacher through the same tool of communication.

Figure 3.1: A lesson plan model with visual materials/ICTs integration.

Hence, this model of a lesson play can be applied to any lesson of teaching literature. However, the materials may differ according to the type of the literary work, the era and the setting of the story, the teachers objectives, and the learners age and level.

### 3.7 Conclusion

In this chapter, the focus was on the description/analysis of a lesson sample we presented in a 2<sup>nd</sup> year licence literature class. As seen, we tried to insist on cultural and social elements in teaching the play with and without audio-visual materials to compare the two situations. However, the students were more motivated in the second session in comparison with the traditional one: the use of the video and the Internet facilitated for them the analysis of the literary work at the level of the cultural issues in it. The students questionnaire also reveals their eagerness to depend on those materials in the literature class.

Concerning the teachers, from their questionnaire, although they are aware about the importance of integrating audio-visual materials into teaching culture in the FL

class, they still follow the traditional method. This may result from the difficulties or the administrative obstacles they face in order to prepare a lesson in this kind. In addition, they do not try to devote enough time and efforts for varying their teaching materials and techniques.

The suggested recommendations can guide FL teachers to integrate appropriately their visual aids and technology into their classes and the literature one. However, each teacher can develop his/her own materials according to the needs of the teaching/learning situation.

# *General Conclusion*

**General Conclusion:**

The present study has tried to highlight the place of audio-visual aids and technology in FL classes and the literature ones. There has been a consensus, among scholars, that it is needed to integrate them into the FL classroom where language and culture cannot be treated as separate entities. Culture, with its complex and broad meaning, has gained the interest of many scholars who have introduced various definitions of this term.

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. Therefore, to create a successful communication, language use needs to be associated with culturally appropriate behaviour.

The topic of teaching and learning culture has been a matter of considerable interest to language educators, and much has been written about the role of culture in FL instruction. In this regard, researchers suggest that in order to solve communication problems in the TL in the EFL classrooms, the learners need to learn the TC within the syllabus. The existence of cultural issues within the literature class has also been recognized: literary texts are considered as a source of cultural aspects of different societies.

The development of language and culture pedagogy throughout the history has led to the appearance of successive approaches and methods to teaching culture within the FL classroom. Each method carries certain techniques and teaching materials to increase learner's cultural awareness and ability to be successful communicators in foreign social contexts. Through following appropriate teaching methods, teachers can solve the various problems that the students may face as stereotyping and cultural clash.

However, since technology is continuously developing, teachers have to be familiar with this progress in order to renew and ameliorate their teaching materials, techniques, and methods. After inventing TV, radio, the overhead projector, tape recorders, ICT/CALL have continued the revolution of technology by introducing the computer and the Internet, which have played an effective role in transmitting cultural issues to learners in the FL classroom. In other words, the students have become able to contact native speakers from

different countries via e-mail chatting, or through social media communication where they could be provided by an authentic feedback about the FL/FC basic aspects.

In order to teach culture successfully, teachers need to set clear and achievable goals. Among the aims of teaching culture is the development of the students intercultural understanding and helping them with intercultural communication. For the latter, learners need cultural knowledge, cultural awareness, and intercultural competence. Establishing these goals requires designing a cultural syllabus that is formed by a list of cultural topics and supported by audio-visual materials. That is to say, teachers need to decide on appropriate methodology, materials, and techniques for fostering the students' cultural knowledge and awareness. Moreover, the development of the WWW has created several opportunities for learners to get involved in web-based projects, such as, "web quests" or "culture quests."

Literature can also help the students to get insight into the lives of people of the TC. From time to time, the need or value of teaching literature in the language class has been questioned because it motivates the learners, offers access to cultural background, encourages language acquisition, expands language awareness, and develops the students' interpretative abilities as it enhances their imaginative capacities. Hence, the learners need to see and hear the various cultural aspects conveyed by the foreign literary text in order to achieve a better understanding of the characters social life that differ from their own culture. So, audio-visual aids can facilitate and quicken this cultural comprehension where the students' cultural competence develops and cultural clash reduces.

In the literature class, the students may also face difficulties in interpreting literary texts due to misunderstanding of cultural aspects conveyed via these texts. To be clear, metaphorical expressions, characters behaviour, and the author's intentions are related to the culture of the writer and his/her characters, and the reader, as a FL learner, may find his/her native language/culture as an obstacle that slows his/her understanding of these literary elements determined by that FL and FC. Therefore, scholars have suggested approaches to teaching cultural phenomena in the literature classroom.

Consequently, with the rapid growth of technology, the teaching profession can allow the possibility of developing processes of teaching and evaluation more in keeping with the multifaceted nature of culture: with the ever expanding use of networked computers that provide access to WWW, teachers have opportunities (and challenges) for

creating better instructional material to teach language and culture and making more effective use of those materials than was previously possible. This is due to the fact that one of the main aspects of technological resources is the ease with which recent and relevant information can be brought to students. In other words, the Web promises to be an important resource for language teachers. Students can be virtually surrounded by sights and sounds of native speakers in the target settings through the use of videodiscs, computer animated objects and figures, and voice activators that produce native- like utterances.

Hence, as mentioned earlier in the previous chapters, the Algerian teachers are less eager to renew and improve their teaching materials and techniques although their students are aware of the importance of these materials for learning English. It is due to many reasons that need to be solved as that some of them may be afraid of technology so that it would be difficult for them to cope with such a crucial progress. Also, they may believe that the integration of such materials is a matter of time and efforts consuming especially with the growth of the students number year after year.

In spite of the Algerian teachers' recognition of the importance of integrating audio-visual materials and technology into teaching culture in the literature classroom, their use has remained rather limited. Many reasons have been noticed as the lack of time and the complexity of designing a cultural syllabus and choosing appropriate techniques for presenting culture-related topics and activities with these visual materials. Thus, in order to improve the process and the materials of teaching culture in teaching FL, the focus in the future is needed to be made on training teachers in the field of computer science (i.e. teachers have to get a diploma in both English and computer science) . Also, the teaching programmes at universities need to include the methodology of teaching culture in their curricula, and which instruct teachers to support them with visual aids. In addition, the encouragement of using the Audio-visual Method in teaching culture for raising the learners' cultural awareness and competence can be achieved via organizing specific national/international seminars that deal with the importance of instructive media. Moreover, it is needed to twin the Algerian University with the foreign ones where English is taught in order to create a direct chat with teachers/students to exchanges both the different cultural behavior and the teaching experiences in the domain of multimedia technology.

Although the integration of technology into teaching FLs is necessary, some guiding points are needed within the teacher's agenda. Methodologically speaking, the integration of ICT/visual aids in the EFL classroom requires a professional teacher who must be a

specialist in computer science too. In this way, the tutor can avoid the possibility of being technologically less familiar with computer equipment as comparison with his/her students who are considered nowadays as “the generation of technology.”

Also, audio-visual aids are just supports and cannot replace the teacher interaction. To be clear, they should be used to develop the students speaking skills, pronunciation, fluency, vocabulary and listening skills situations. More importantly, films must not be used as passive learning tools; teachers must present clear goals and tasks during the film to actively engage the students and evoke enthusiasm for learning the language.

The instructor needs to be aware that film is an audio-visual tool for language acquisition and not just entertainment for it to be successful in the classroom. The amount of audio-visual aids integration into a lesson is up to the teacher to decide. In addition, and, students will be unable to comprehend the material if the teacher fails to incorporate it correctly or if the students do not possess the skills in which to properly utilize the audio-visual tools. If not utilized properly, audio-visual aids are ineffective language learning tools.

The present study can lead the researchers in the field of teaching culture to work on different topics. Hence, the following questions can be asked: what are the ways of motivating EFL teachers in order to integrate audio-visual media into their classes? What are the adequate methods of training FL teachers in computer science? How would be a syllabus with multimedia technology? How can figurative language be interpreted in literary works transformed into films? How would assessment be in the audio-visual room? How can the teachers evaluate the students’ cross-cultural awareness via multimedia facilities?

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# *Appendices*

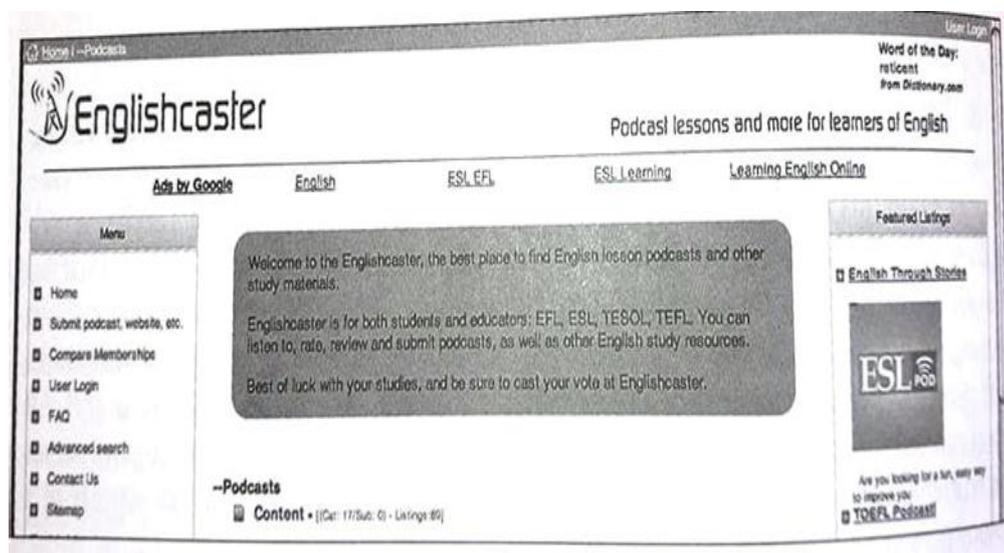
Appendices

Appendix 1: Cultural Examples of British Books and Films

Topic	Book	Film
Traditional Britain, national identities, national representatives	Tom Jones by H. Fielding	Brief Encounter (1945)
	North and South by E. Gaskell	Chariots of Fire (1981)
	The Road to Wigan Pier by G.Orwell	Sense and Sensibility (1996)
		Henry V (1989)
	Tono-Bungay by H. G. Wells	Tess (1979)
Place and environment: nation and region	London Fields by M. Amis	Bhaji on the Beach (1994)
	The Radiant Way by M. Drabble	The Crying Game (1992)
	The Queen and I by S. Townsend	High Hopes (1988)
	Oranges Are Not the Only Fruit by J. Winterson	Into the West (1992)
		Jubilee (1978)
		Local Hero (1983)
	Local Hero (1983)	
Education, work and leisure	Changing places by D. Lodge	Another Country (1984)
	The Prime of miss Jean Brodie by M. Spark	How to Get Ahead in Advertising(1989)
	Notes from a Small Island by B. Bryson	Educating Rita (1983)
		Clockwork mice (1995)
Nicholas Nickleby (2003)		
Gender, sex and the family	The Remains of the Day by K. Ishiguro	Four Weddings and a Funeral (1994)
	The Folding Star by A. Hollingshurst	To Die For (1994)
	Sour Sweet by T. Mo	Carrington (1995)
	The Darker Proof: Stories from the Crisis by A. Mars-Jones and E. White	Dirty Weekend (1992)
		Raining stones (1993)
		Young Soul Rebels (1992)
	Man and Boy by T. Parsons	GoldenEye (1995)
	One for my baby by T. Parsons	Paris by Night (1988)
	The Life and Loves of a She-Devil by F. Weldon	Orlando (1993)
		About a boy (2002)
	Bridget Jones' Diary by H. Fielding	Love actually (2003)
	Bidget Jones the Edge of Reason by H. Fielding	
	About a Boy by N.Hornby	
High Fidelity by N.Hornby		

Youth culture and age	Skinhead by R. Allen	A Clockwork Orange (1971)
	Over the Water by M. Casey	Jubilee (1977)
	Bitter Sweet Dreams by L. Goodings (ed.)	The Great Rock'n'Roll Swindle (1980)
	Fever Pitch by N. Hornby	Quadrophenia (1979)
	The Buddha of Suburbia by H. Kureishi	Scum (1980)
		Summer Holiday (1963)
	Absolute Beginners by C. MacInnes	My Beautiful Laundrette (1985)
	The Secret Diary of Adrian Mole 13¾ by S. Townsend	Rita, Sue and Bob Too (1986)
		Bend it like Beckham (2002)
Trainspotting by I. Welsh		
Junk by M. Burgess		
Class and politics	Room at the Top by J. Braine	Betrayal (1983)
	Veronica , or the Two Nations by D. Caute	The Ploughman's Lunch (1983)
		Life is Sweet (1991)
The Secret Rapture by D. Hare	Damage (1992)	
Ethnicity and language	Afternoon Raag by A. Chaudhuri	A Clockwork Orange (1971)
	A Portrait of the Artist as a Young Man by J. Joyce	Letter to Brezhnev (1985)
		My Beautiful Laundrette (1985)
	A Drunk Man Looks at the Thistle by H. MacDiarmid	
	Absolute Beginners by C. MacInnes	
The Final Passage by C. Phillips		
Religion and heritage	Racing Demon by D. Hare	Excalibur (1981)
	The Black Album by H. Kureishi	Leon the Pig Farmer (1992)
	How Far Can You Go? by D. Lodge	No Surrender (1985)
	Going In by J. Newman	Priest (1993)
	The Satanic Verses by S. Rushdie	The Wicker Man (1973)
		Truly, Madly, Deeply (1991)
Present and future Britain	Money by M. Amis	Blade runner (1982)
	Yardie by V. Headley	Chariots of Fire (1981)
	Vurt by J. Noon	The Long Day Closes (1992)
	My Idea of Fun by W. Self	Trainspotting (1996)
		Yanks (1979)

**Appendix 2: Wikipedia and Podcast Pages**



(Dudeney and Hockly, 2007: 94-100)

**Appendix 3: The Contents of the CD in the Virtual Classroom of Literature (The lesson of The Middle Ages)**

1	European Culture in the Middle Ages: orality and writing	The birth of Europe	The invasions	
			The apparition of romance languages	
			Feudal society at the XIth century	
			Chevalric and 319orms319san culture	
		The idea of the book		
2	The literary genres in the Middle Ages	Introduction	The theory of the <i>319orms simples</i> by André Joles	
			The theory of literary genres by H. R. Jauss	
			Historical and anthropologic context by H. R. Bloch	
3	The medieval French epic: the <i>Chanson de Roland</i>	Genealogy and <i>matière</i> of epic		
		Iconographical study of the <i>Chanson de Roland</i>	<i>Le conseil des barouns</i>	
			Combat scenes	
			Carolus dreams	
4	Provençal poetry: the troubadours	Study of the <i>Troubadours</i> (with critical readings)	The birth of troubadour lyrics	
			Guilhem de Peitieu	Negativity
				The theme of love
Arnaut Daniel				
5	The courtly romance	Introduction to the <i>roman courtois</i>		
		The classical translation		
		The reception of the classics and their actualization	Matière arthurique	
			Matière de Bretagne, <i>Lays</i> of Marie of France	
6	The Tristan legend	Preliminar study		
		The subject of the legend and their iconography		
		Celtic motifs and tristian legends		
		Versions of the Tristan myth		

7	The Arthurian  romance : Chrétien de Troyes	Introduction		
		Mecenatge I estètica literària		
		The Arthurian form	<i>Erec et Enide</i>	Celtic motifs and courtesy
			<i>Li chevaliers</i>	
			Li chevaliers de la charrete	
<i>Li contes del graal</i>				

(Castanyer, date unknown : 13-14)

**Appendix 4: The Time Sequence of Reading the Original Works about the Literature of the Middle Ages**

Week	Module	Suggested timing
1	Introduction	Face-to-face meeting
2	European Culture in the	5 hours reading the web material, completion of the first assignment
3	Middle Ages: orality and writing	
	The literary genres in the	
5	The medieval French epic: the	20 hours reading the web material and complementary works,
6		
7		
	Provençal poetry: the	4 hours reading the web and a selection of
9	Provençal poetry: the classical period	6 hours reading the web material and complementary works,
		4 hours reading the web material and
		10 hours reading the web
12	The Arthurian romance : Chrétien de Troyes	20 hours reading the web material and complementary works, completion of the fourth assignment
13		
14	The prose romance in the 13 century	10 hours reading the web material and complementary works, round-up meeting

**Appendix 5: Comparing Cultures Section in Opportunities**



## Comparing Cultures

Work in pairs. Discuss these questions.

- 1 Do jokes in your language sometimes 'play with words'? Can you think of an example?
- 2 In what situations do people use humour in your country? Are they the same as in Britain?
- 3 Do you have similar expressions for telling jokes in your language?
- 4 What do people tell jokes about in your country?
- 5 Do people where you live tell jokes about other nationalities or regions? Why? Is it fair?



## Comparing Cultures

Work in pairs. Discuss these questions.

- Who are the most famous poets in your language? Who is your favourite?
- Are there any similar idiomatic expressions in your language like the ones in Exercise 8?

**Appendix 6: A Sample of Culture Clip from *Upstream***

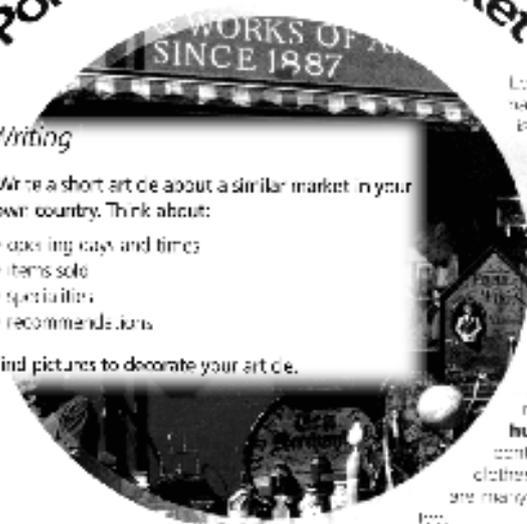
## Portobello Road Market

### Writing

Write a short article about a similar market in your own country. Think about:

- opening days and times
- items sold
- specialities
- recommendations

Find pictures to decorate your article.



London has some of the biggest and oldest street markets in the world and Portobello Road in Notting Hill is no exception. [1] It has over 100 stalls which sell all kinds of antiques and collectibles ranging in price from one or two pounds to several thousand pounds. People come from all over the world to visit Portobello Road because they know there is no other place like it.

Portobello Market is never a market rolled into one. From Monday to Friday the market sells fruit and vegetables. The air is filled with the voices of traders shouting and hawking their goods. The antique stall holders open on Saturdays. There are many antique and specialist shops along Portobello Road as well as a large number of cafes and restaurants. [2] The market opens at 8.30 am and the hustle and bustle of shoppers, traders and tourists continues all day. As well as antiques, you can find clothes, household items, new books and furniture. There are many talented street performers to keep an eye out for, too.

Sources: [http://www.visitlondon.com/your-visit/Portobello-Market](#).  
 [1] [http://www.visitlondon.com/your-visit/Portobello-Market](#)

## Queen Victoria Market

The biggest and most culturally diverse market in all of Australia is the Queen Victoria Market in Melbourne. [3]

In the lower market you will find the Meats Hall that houses 23 butchers and 11 fishmongers. There is also the Food Court that seats over 400 people and caters for every taste with dishes from all around the world. The aromatic smells that come from the Food Court are so delicious your mouth will water. Then, there is the Deli Hall that contains 17 delis offering a fine cuisine from many countries including France, Italy, Greece, Japan and Poland as well as a range of other shops selling cakes, bread, coffee and pasta. [4]

The upper market sells a great variety of fresh fruit and vegetables. There you can also find clothes, leather goods, flowers, fabrics, jewellery, bedding, handicrafts and souvenirs.

Queen Victoria Market is the perfect place to shop, and there are many bargains to be found. [5] It is impossible to visit Queen Victoria Market and come away empty-handed. With over 600 traders in the market itself as well as the specialty shops and boutiques lining the surrounding streets, there is something for everyone.



(Evans and Dooley, 2002, in *ibid*: 132)

**Appendix 7: Photos from *the Room* (Bert and Rose)**



## **Appendix 8: *The Room: An Overview***

### **Presentation of the Play**

The Room is Harold Pinter's first play, written and first produced in 1957. Considered by critics the earliest example of Pinter's "comedy of menace", this play has strong similarities to Pinter's second play, *The Birthday Party*, including features considered hallmarks of Pinter's early work and of the so-called Pinteresque: dialogue that is comically familiar and yet disturbingly unfamiliar, simultaneously or alternately both mundane and frightening; subtle yet contradictory and ambiguous characterizations; a comic yet menacing mood characteristic of mid-twentieth-century English tragicomedy; a plot featuring reversals and surprises that can be both funny and emotionally moving; and an unconventional ending that leaves at least some questions unresolved.

### **Summary**

The play opens with Rose having a "one-person dialog" with her husband Bert, who remains silent throughout the whole scene, while serving him a breakfast fry-up, although the scene appears to occur around evening. Rose talks mostly about the cold weather and keeps comparing the cosy, warm room to the dark, damp basement and to the cold weather outside. She creates a sense of uneasiness by the way she talks and acts, always moving from one place to another in the room, even while sitting, she sits in a rocking chair and rocks. Her speech is filled with many quick subject changes and asks her husband questions, yet answers them herself.

With a few knocks and a permission to enter, Mr. Kidd, the old landlord, enters. He asks Bert many questions regarding if and when he is leaving the room. The questions are answered by Rose while Bert still remains silent. The dialog between Rose and Mr. Kidd consists of many subjects that change very frequently, at times each one of them talks about something different and it seems they are avoiding subjects and aren't listening to each other, creating an irrational dialog. At the end of the scene Bert, who appears to be a truck driver, leaves to drive off in his "van".

Afterward, Rose's attempt to take out the garbage is interrupted by a young couple, Mr. and Mrs. Sands. She invites the couple in and they tell her they are looking for a flat, and for her landlord, Mr. Kidd, who, in the first production and recent revivals, was played by its original director, Henry Woolf.

A blind black man, named Riley, who has purportedly been waiting in the basement according to the Sands and Mr. Kidd, becoming a source of concern for Rose, suddenly arrives upstairs to her room, to deliver a mysterious message to Rose from her "father". The play ends violently when Bert, returns, finds Rose stroking Riley's face, delivers a long sexually-suggestive monologue about his experience driving his van while referring to it as if it was a woman, and then beats Riley until he appears lifeless, possibly murdering him, after which Rose cries "Can't see. I can't see. I can't see".

### **Setting and characters**

Pinter has confirmed that his visit, in the summer of 1955, to the "broken-down room" of Quentin Crisp, located in Chelsea's Beaufort Street (now renovated and part of a "smart building"), inspired his writing *The Room*, "set in 'a snug, stuffy rather down-at-heel bedsit with a gas fire and cooking facilities.'" The bedsit is located in an equally rundown rooming house which, like that of Pinter's next play, *The Birthday Party*, becomes the scene of a visitation by apparent strangers. Though the single-dwelling two-story house in the later play is in an unidentified "seaside town", and it is purportedly a bed and breakfast-type rooming house run by a childless middle-aged married couple, the building in which Rose and Bert Hudd inhabit their "room" is a multi-dwelling rooming house of more than two stories, and, while Rose accepts being addressed as "Mrs. Hudd", Bert Hudd and she may not actually be legally married to each other, which may be a factor leading to her defensiveness throughout the play.

### **Themes**

*Security versus Insecurity:* in Pinter's *The Room*, the darkness and coldness outside contrast sharply with the warmth, light and cosiness inside. Rose tries to offset her fears by constant insistence on the cosiness, comfort and safety of her room as against the darkness, coldness and obscurity of the world outside. She is apparently clinging to the known, the comfortingly familiar security of her room. This assertion is central to the play, since it deals with other beings, and explores the restraints imposed upon the individual when he comes into contact with other individuals.

*Alienation :* the tension of alienation of a being with other beings springs from the sense of insecurity initially manifested in the relationship between Rose and Bert. Each seems to live in a separate world; Bert has lapsed into silence; Rose is herself isolated within the emotional world of her own creation that conforms to her needs. Rose fusses loquaciously

around the room, while Bert is immersed in reading “a magazine propped in front of him.” By refusing to respond to Rose’s continual talk, Bert is, in fact, refusing to confer any significance on Rose’s presence in his life. He is also refusing to acknowledge the security of her self-centered world. To Rose, the room is another means that gives her life security as well as meaning. It is a place that shields her from the vast darkness of the universe and its mystery. “Just now I looked out of the window. It was enough for me.

*Life and Death* : the play exemplifies the notion that life is not separated from the being and non-being are two facts of human existence, that everyone should ultimately face one’s alienation of the self from the Other. The play communicates the perplexity of the human situation; man’s struggle for security is only one illusion. The universe which is dark, vast, and ambiguous does not allow anyone to deny the reality of un-being. The un-being is an image of the precarious and perplexing situation in which all living beings are stuck and trying to find out their identification in the name of the real self. It is a reality which has been suppressed by the force of the Other, which leaves man alone in the world of nothingness

*Traces of Menace*: the play proceeds, the tension and menace as the results of the conflict between the conscious and the unconscious forces become materialized. The reader perceives that Pinter’s opinion about the nature of the room contradicts with Rose’s assertion of its advantages, because, what is important is the realization that menace exists and that the individual is vulnerable to it. The room as a symbol of the conscious is, to Rose, not merely a refuge but a means to escape from worn-out conventions of society which are the symbols of the unconscious world, as it soon becomes clear. Rose tries to keep her security against the unconscious forces by expressing a sort of language which can protect her security. Even she tells a lie and claims that she does not know Mr. Kidd, who is supposed to be the landlord, and in her speech she seeks for sentences which can protect her from any intruder and fortify the fixity of her position in her room.

## **Appendix 9: Harold Pinter Biography**

Harold Pinter: (10 October 1930 – 24 December 2008) was a Nobel Prize-winning English playwright, screenwriter, director and actor. One of the most influential modern British dramatists, his writing career spanned more than 50 years. His best-known plays include *The Birthday Party* (1957), *The Homecoming* (1964), and *Betrayal* (1978), each of which he adapted for the screen. His screenplay adaptations of others' works include *The Servant* (1963), *The Go-Between* (1971), *The French Lieutenant's Woman* (1981), *The Trial* (1993), and *Sleuth* (2007). He also directed or acted in radio, stage, television, and film productions of his own and others' works.

Pinter was born and raised in Hackney, east London, and educated at Hackney Downs School. He was a sprinter and a keen cricket player, acting in school plays and writing poetry. He attended the Royal Academy of Dramatic Art but did not complete the course. He was fined for refusing National service as a conscientious objector. Subsequently, he continued training at the Central School of Speech and Drama and worked in repertory theatre in Ireland and England. In 1956 he married actress Vivien Merchant and had a son, Daniel, born in 1958. He left Merchant in 1975 and married author Lady Antonia Fraser in 1980.

Pinter's career as a playwright began with a production of *The Room* in 1957. His second play, *The Birthday Party*, closed after eight performances, but was enthusiastically reviewed by critic Harold Hobson. His early works were described by critics as "comedy of menace". Later plays such as *No Man's Land* (1975) and *Betrayal* (1978) became known as "memory plays". He appeared as an actor in productions of his own work on radio and film. He also undertook a number of roles in works by other writers. He directed nearly 50 productions for stage, theatre and screen. Pinter received over 50 awards, prizes, and other honours, including the Nobel Prize in Literature in 2005 and the French Légion d'honneur in 2007.

Despite frail health after being diagnosed with oesophageal cancer in December 2001, Pinter continued to act on stage and screen, last performing the title role of Samuel Beckett's one-act monologue *Krapp's Last Tape*, for the 50th anniversary season of the Royal Court Theatre, in October 2006. He died from liver cancer on 24 December 2008.

**Appendix 10: Analysis of the Students Answerers about *the Room***

Question	Suggested Answers	The students answers in the 1 <sup>st</sup> session (the traditional class)	The students answers in the 2 <sup>nd</sup> /3 <sup>rd</sup> sessions (in the media library)	Comments
<p>Explain Pinter’s way of symbolizing the oppression of his working-class characters?</p>	<p><b>a) The dark complexion</b> of Riley is a symbol of high class (social threatening): <i>“After a few moments the door opens. Enter a blind Negro.”</i> (The Room: 116)</p> <p><b>b) The Damp in upstairs</b> is a symbol of high class: <i>“A bit. Not as bad as upstairs though.”</i> (The Room: 102)</p> <p><b>c) Downstairs</b> is a symbol of low class: <i>“What about downstairs?...must get a bit damp.”</i> (The Room: 102)</p>	<p>The students gave some correct suggestions about symbolism. However, they were not able to catch all the ideas. In addition, they faced some difficulties of rereading the play to each time read between</p>	<p>When The students have faced a difficulty of rereading the play to pick out symbols, they got the help of the play video.</p>	<p>Symbolism is one of the most difficult literary devices that the students can pick out from a text. So, it is needed to support their understanding by audio-visual materials. Here, the students were able to see the dark complexion of Riley and to really feel the weather roughness</p>

	<p>d) Killing Riley is a symbol of hating the high class members: <i>“He strikes the Negro, knocking him down, and kicks his head against the gas stove several times. The Negro lies still. Bert walks away.”</i> (<i>The Room</i>: 120)</p> <p>e) <b>Coldness</b> and the <b>terrible weather</b> outside the room is a symbol of danger caused by people of the high class. So, the room is a symbol of safety: <i>“It is likely to snow.”</i> (<i>The Room</i>: 100); <i>“The rain comes in... But it’s cold. It’s really cold today.”</i> (<i>The Room</i>: 98-102)</p>	<p>the lines to discover the hidden symbols of working-class oppression</p>		<p>via the wind sound.</p>
<p>What are the author’s techniques of expressing comedy of menace in his</p>	<p><b>a) Repetition:</b> <i>“I can take my time. I take my time.”</i> (<i>The Room</i>: 101) <i>“I think she took after my mum. Yes, I think she took after my old mum.”</i></p>	<p>For some of the students, it was difficult to answer</p>	<p>When some of the students have not tried to search about the meaning</p>	<p>Whenever the computer and the Internet was there in the classroom,</p>

<p>play?</p>	<p>(<i>The Room</i>: 103)</p> <p><b>b) Misunderstanding</b> among the characters: “<i>Rose: What did she die of? Mr. Kidd: Who?</i>” (<i>The Room</i>:103)</p> <p><b>c) Ordinary and calm</b> exposition of the play: “<i>A room in a large house...A gas-fire down left...she places bacon and eggs on a plate...</i>” (<i>The Room</i>: 95)</p> <p><b>d) Open-ended play:</b> “<i>Rose: Can’t see. I can’t see.</i>’ (<i>The Room</i>: 120)</p>	<p>the question because they did not try to search about the meaning of comedy of menace and its techniques .</p> <p>However, only few of them could do it.</p>	<p>of comedy of menace, I asked them to do it right in the media library using their computers and the Internet.</p> <p>Thus, after understanding it, they started giving me suggestions about the question with the help of both the written copy of the play and its video.</p>	<p>the teacher can go ahead with his students to discuss the questions without wasting time in blaming them of not doing this at home.</p>
<p>What is the purpose behind the author’s intensive use of phrasal verbs (language analysis)?</p>	<p><b>a) Phrasal verbs</b> are informal. Thus, this represents the language of the working-class.</p> <p><b>b) Phrasal verbs</b> have a complex form (i.e. v+ preposition/ v+ adv or both). Hence, this reflects the complex situation</p>	<p>No student was able to answer this question.</p>	<p>No student was able to answer this question.</p>	<p>Audio-visual materials are just a support and they cannot play the role of the teacher. Hence, I tried to play the video many times</p>

	(psychological problems) of the working-class characters.			focusing on the dialogue between Rose and Bert who represent the working-class and use phrasal verbs.
Analyze Pinter's language structure to express contradiction among the characters.	<p>a) The negative form: "<i>You <b>can</b> drive. I'm <b>not</b> saying you <b>can't</b> drive</i>" (<i>The Room</i>: 98).</p> <p>b) The conjunction of contrast: "<i>What about the rasher? It was a good one, <b>but</b> not as good as the last lot I got in.</i>" (<i>The Room</i>: 96).</p> <p>c) Opposites (adjectives): "<i>Nice <b>weak</b> tea...anyway I'll have it a bit <b>stronger</b>.</i>" (<i>The Room</i>: 97).</p>	The students faced difficulties to answer the question.	I tried to facilitate the question to the students by referring to the video and repeating the parts where the sentences of the mentioned answers occur. In this way, they were able to discover the answers themselves.	Among the advantages of video is our ability to play and stop it whenever we need to watch again any part from it. So, in this case, it was very useful to depend on this technique where the students were able to answer the question step by step.

<p>Suggest examples about the cultural features in the play.</p>	<p><b>a)</b> The characters' eating habits and their food kind (they eat "bacon"/"rasher" which is not allowed for us, the Muslims): "<i>She places bacon...</i>" (<i>The Room</i>, p: 95) "<i>What about the rasher?</i>" (<i>The Room</i>: 96).</p> <p><b>b)</b> Rose does not accept to meet a strange man with the absence of her husband (they are conservative): "<i>Do you expect me to see someone I don't know? With my husband not here too</i>" (<i>The Room</i>: 114) "<i>Do you think I go around knowing men in one district after another? What do you think I am?</i>" (<i>The Room</i>: 115).</p> <p><b>c)</b> The room of the working-class contains a sink: "<i>A room in a large house...A gas-stove and sink, up left.</i>" (<i>The</i></p>	<p>The students were able to suggest correct answers but not enough ones.</p>	<p>More suggestions were given as comparison with doing that in the traditional class.</p>	<p>This difference is due to the video help that enabled the learners to activate their senses of seeing and hearing all the characters' actions, voices' tone/intonation, and even their breath. Hence, the students were as if living with the characters' culture and society and sharing with them their habits. It was a practical way of transmitting FCs instead of the theoretical</p>
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	<i>Room: 95).</i>			one in the traditional class.
Compare between these foreign cultural aspects and your own culture.	Focusing on clothes, food, eating habits, buildings, and daily language differences.	Inability of providing accurate answers.	The video facilitated the question for the students.	The students' cultural competence developed in the second session.



**Appendix 12: The Students' Questionnaire**

*Dear students:*

This questionnaire concerns a study about integrating audio-visual materials and technology into teaching culture in the literature classroom. I would appreciate if you could find time to answer all the questions of the present questionnaire. So, please, have the kindness to provide us with the necessary answers either by ticking the appropriate boxes or by writing full statements whenever necessary.

Thank you for your collaboration.

**Section One**

Before you hand in the questionnaire, could you please give some information about yourself.

1. gender: Male  Female
2. Age: .....

**Section two**

1. When you learn something new, the best way of learning for you is:

- a) To hear someone explaining it
- b) To see and hear someone explaining it
- c) You do it yourself

2. When you try to remember a list of concepts, you remember it better when:

- a) You have already seen the concepts
- b) You have already heard about the concepts
- c) You have read about the concepts

3. When you try to remember names of persons you met before, you:

- a) Remember their names and forget their faces
- b) Remember their faces and forget their names
- c) Remember the context you met in

4. When you read a text in a FL, as a first step, you often:

- a) Visualize the text words in your mind
- b) You directly use the dictionary to understand the text words

5. Do you prefer to learn with audio-visual materials?

Yes  No

6. Why? .....

.....  
 .....

7. Do you use audio-visual materials to learn English at home?

Yes  No

8. If yes, do you use?

a) TV	<input type="checkbox"/>	b) Radio	<input type="checkbox"/>
c) YouTube	<input type="checkbox"/>	d) the computer (with CDS/DVDs/Floppy disk)	<input type="checkbox"/>

09. Do you listen to English songs?

Yes  No

10. If yes, is it a matter of ?

a) Fun	<input type="checkbox"/>	c) Enriching your vocabulary	<input type="checkbox"/>
b) Hobby	<input type="checkbox"/>	d) Discovering the culture of foreign countries	<input type="checkbox"/>

11. Do you like reading newspapers?

Yes  No

12. If yes, which kind of them do you prefer?

a) Ordinary newspapers  b) Online newspapers

13. Why? .....

.....  
 .....

**Section three**

1. Do your teachers use audio-visual materials in the classroom?

Yes  No

2. If yes, what are the kinds of the audio-visual materials they use?

a) TV	<input type="checkbox"/>	b) Radio	<input type="checkbox"/>	c) Video	<input type="checkbox"/>
d) Pictures	<input type="checkbox"/>	e) Overhead projector	<input type="checkbox"/>		<input type="checkbox"/>

3. How often do your teachers use audio-visual materials in the classroom?

a) Always     b) Sometimes     c) Rarely     d) Never

4. When your teacher asks you to read and analyse a novel/play, do you prefer to:

a) read it                       watch it as a movie

5. Why? .....

.....

.....

6. Do you prefer to watch:

a) Simple movies     b) subtitled movies

7. Do you prefer to read:

a) Pictorial novels     b) Ordinary novels

*Thank you for your collaboration*

**Appendix 13: Teachers' Questionnaire**

*Dear colleagues:*

This questionnaire concerns a study about integrating audio-visual materials and technology into teaching culture in the literature classroom. I would appreciate if you could find time to answer all the questions of the present questionnaire. So, please, have the kindness to provide us with the necessary answers either by ticking the appropriate boxes or by making full statements whenever necessary.

Thank you for your collaboration.

**Section One**

Before you hand in the questionnaire, could you please, give some information about yourself.

1. Gender: Male  Female
2. Degree: BA  MA  PhD
3. Teaching experience: - Less than 10 years  - More than 10 years

**Section two**

1. Do you think that it is important to integrate audio-visual materials into the FL classroom?

- a) Very important  b) Important  c) Not important

2. Do you think that the students would be more interested and motivated in learning FL/FC when integrating audio-visual materials into the FL classroom?

- Yes  No

3. Do you use audio-visual aids in your classroom?

- Yes  No

4. If no, justify, please: .....

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

5. If yes, how often do you use them?

a) Always  b) Sometimes  c) Rarely

6. Which kinds of audio-visual materials do you use?

a) Audio aids  b) Visual aids  c) Audio-visual aids

7. Have you faced any difficulties when using audio-visual materials in your classroom?

Yes  No

8. If yes, mention them, please: .....

.....  
 .....

**Section three**

1. Do you use songs to teach FL/FC?

Yes  No

2. In your classroom, did you try to encourage your students to chat with native speakers from English universities?

Yes  No

3. Do you think that it is important to integrate audio-visual materials into teaching foreign literature?

a) Very important  b) Important  c) Not important

4. When asking your students to read stories, do you emphasise on choosing pictorial books?

Yes  You don't care

5. How often do you present your courses in the university media library?

a) Always  b) Sometimes  c) Rarely  d) Never

6. The content of these courses is related to:

a) Phonetics  b) Literature  c) Civilization  d) Grammar

7. As a literature teacher, did you try to teach any kind of literary work using any kind of audio-visual aids?

Yes

No

8. If yes, is it a matter of?

a) Avoiding boredom from time to time

b) Facilitating culture teaching (authentic learning)

c) Facilitating vocabulary and pronunciation teaching

9. In teaching theatre, did you try to encourage your students to act play scenes in the classroom?

Yes

No

10. In your opinion, what is easier to prepare?

a) A lesson in the traditional class

b) A lesson with the integration of technology

***Thank you for your collaboration***

## Summary :

The present study aims at assessing the awareness of EFL teachers, at the Algerian University, about seeking to improve their teaching materials for teaching culture in the literature class through using audio-visual aids and technology. It investigates the place of multimedia facilities in the FL classroom. This research paper contains three chapters. Chapter one is about the research methodology. Chapter two concentrates on defining audio-visual materials, their historical development, and their types. Also, it explains the place of them and technology in teaching FL/FC. In addition, the chapter deals with cultural and linguistic factors in audio-visual speech processing. It focuses on many points. First, it shows the techniques of using audio-visual aids in the FL classroom. Second, it deals with their role in teaching drama, and the use of video in teaching literature/FCs. Third, it reviews the advantages/disadvantages of these materials. Finally, it tests teachers attitudes towards educational media, and provides some tips for using them appropriately after spotlighting the main constraints of their integration into the FL classroom. The Chapter deals also with CALL/ICT definition and their historical background. It also introduces technologies and Web-based resources that can be used in teaching FL. Moreover, hypermedia and language learning context is deeply explained to clarify the contributions of ICT in teaching FC/literature. Furthermore, the methods of integrating ICT, and the advantages/disadvantages of using it with its barriers are all mentioned in this chapter. Chapter three is a corpus-based investigation of cultural sides with visual aids integration in a literature class. In other words, the use of video in teaching the play of *The Room* by Harold Pinter has been tested where the focus was on observing the learners ability of understanding cultural features through viewing and hearing the characters actions. The last chapter presents also analysis and interpretation of the learners and the teachers questionnaires which evaluate their consciousness about the importance of using audio-visual instruction in teaching FC and literature. Furthermore, the main recommendations of integrating visual aids and ICTs are presented. In spite of the Algerian teachers' recognition (as the learners do) of the importance of integrating audio-visual materials and technology into teaching culture in the literature classroom, their use has still remained rather limited. This may result from the lack of time, much effort requirement, unfamiliarity with technology devices, and the complexity of designing a cultural syllabus and choosing appropriate techniques for presenting culture-related topics and activities with these visual materials.

**Keywords:** audio-visual aids, culture, Information and Communication Technology (ICT), literature, technology

## Résumé :

Cette étude vise l'évaluation de la conscience des enseignants de l'anglais à l'université algérienne dans le but de l'amélioration des outils d'étude de la culture étrangère au sein d'une faculté littéraire basée sur les moyens audio-visuels et la technologie. Elle vise aussi la recherche des divers médiations des multimédia dans les classes des langues étrangères (multimédia). Ce travail de recherche est réparti sur trois chapitres. Le premier chapitre explique la méthodologie de cette recherche. Le deuxième chapitre s'articule sur la définition des moyens audio-visuels : variétés, historique et évolution, mis à part les facteurs culturels et linguistiques traitant le même discours. Il traite divers points : les techniques d'utilisation de l'audio-visuel, leur rôle dans l'étude du Drama, mais aussi la vidéo dans la littérature de la culture étrangère ; il expose les avantages et les inconvénients de ces moyens. Il met en exercice les visions des enseignants vis-à-vis aux différents outils communicationnels d'apprentissage des conseils d'utilisation adéquate de ces moyens et la possibilité de leur intégration dans la faculté des langues étrangères. Le chapitre aussi donne une définition du CALL/ICT historique et évolution. Il nous offre aussi les sources de la technologie et le web susceptible d'être utilisés à l'étude de la langue étrangère sans éloigner l'hypermédia dans le mécanisme d'apprentissage et les méthodes/façons d'utilisation de l'ICT (avantages, inconvénients et difficultés). Quant au troisième chapitre, c'est une étude de base aux différents pôles culturels à travers l'intégration des moyens audio-visuels dans l'étude de la littérature par l'utilisation de la technique de vidéo dans la pièce théâtrale *The Room* de Harold Pinter où l'observation est centrée sur la capacité des étudiants à comprendre les différents phénomènes culturels à partir la perception et l'écoute vers les personnalités. Le chapitre présente aussi une analyse des questionnaires faits pour les enseignants et les étudiants sur l'importance des moyens audio-visuels dans l'enseignement de la culture et la littérature étrangères. En plus de ça, les recommandations sur l'intégration des moyens visuels/ICTs sont expliquées. Malgré la conscience des enseignants et des étudiants algériens sur l'importance de l'intégration des moyens audio-visuels dans l'enseignement, son utilisation reste encore limitée. C'est peut être due aux facteurs temps, l'effort à fournir au développement des moyens technologiques et enfin la difficulté de créer un programme d'étude de la culture étrangère par ces moyens.

**Mots clés:** les moyens audio-visuels, la culture, l'information et la communication technologique (ICT), la littérature, la technologie

## المخلص:

ترمي هذه الدراسة الى تقييم مدى سعي أساتذة اللغة الانجليزية بالجامعة الجزائرية الى تحسين وسائل تدريس الثقافة الأجنبية من خلال الاعتماد على الوسائل السمعية البصرية والتكنولوجيا. كما تهدف الى البحث عن دور الوسائط المتعددة في قسم اللغات الأجنبية. يتكون هذا البحث من ثلاثة فصول. يوضح الفصل الأول المنهجية المتبعة لإنجاز هذا البحث. يركز الفصل الثاني على تعريف الوسائل السمعية البصرية. تاريخ تطورها وأنواعها. كما يوضح هذا الفصل أهمية هذه الوسائل والتكنولوجيا في تدريس اللغة والثقافة الأجنبية إضافة الى علاقة العوامل الثقافية واللسانية في معالجة الخطاب السمعي البصري. يتمحور الفصل أيضا حول عدة نقاط. أولا، يسلط الضوء على تقنيات استعمال الوسائل السمعية البصرية في قسم اللغات الأجنبية. ثانيا، يعالج دورها في تدريس الدراما وكذا استعمال الفيديو في تدريس الأدب والثقافة الأجنبية. ثالثا، يستعرض إيجابيات وسلبيات هذه الوسائل. أخيرا، يختبر معتقدات الأساتذة اتجاه وسائل الاعلام التعليمية، كما يزودنا ببعض الارشادات حول الاستعمال المناسب لهذه الوسائل بعد التركيز على اهم العراقل حول دمجها في قسم اللغات الأجنبية. يعرف هذا الفصل مصطلح تكنولوجيا الاعلام والاتصال وتاريخ تطورها، كما يقدم أيضا مصادر التكنولوجيا والويب الممكن استعمالها في تدريس اللغة الأجنبية. إضافة الى مساهمة الوسائط الفائقة في هذا المجال. كما تم أيضا التطرق الى مناهج استعمال تكنولوجيا الاعلام والاتصال بإيجابياتها وسلبياتها وصعوبات دمجها في التدريس. أما الفصل الثالث فهو عبارة عن دراسة ميدانية للجوانب الثقافية في تدريس الأدب الأجنبي من خلال دمج الوسائل السمعية البصرية حيث تم تجريب استعمال تقنية الفيديو في تدريس مسرحية *The Room* للكاتب هارولد بينتر. وقد كان التركيز على ملاحظة مدى قدرة الطلبة على فهم واستيعاب المظاهر الثقافية الأجنبية من خلال مشاهدة تصرفات وحوار الشخصيات. يقدم هذا الفصل أيضا تحليلا لاستبيانين خاصين بالأساتذة والطلبة والذان يختبران مدى ادراكهم لأهمية الوسائل السمعية البصرية في تدريس الثقافة الأجنبية والأدب. إضافة الى ذلك، قدمت بالتفصيل مختلف التوصيات حول كيفية ادماج الوسائل البصرية وكذا تكنولوجيا الاعلام والاتصال. بالرغم من ادراك الأساتذة الجزائريين لأهمية دمج هذه الوسائل والتكنولوجيا في التدريس، إلا أن استعمالها مازال محدودا. ويمكن ان يكون هذا ناجما عن عدم توفر الوقت الكافي و متطلباتها للجهد الاضافي لاستعمالها، إضافة الى عدم المام الأساتذة بتطور وسائل التكنولوجيا وصعوبة انشاء منهاج لتدريس الثقافة الأجنبية بهذه الوسائل.

**الكلمات المفتاحية:** الوسائل السمعية البصرية، الثقافة، تكنولوجيا الاعلام والاتصال، الأدب، التكنولوجيا