

Hollywood Goes to Classroom: The Prospects of Using Movies as Authentic Materials to Teach English Between Educational Benefits and Cultural Menace

هوليوود تذهب للمدرسة: آفاق استعمال الافلام كمواود تعليمية أصيلة
لتدريس اللغة الانجليزية بين الاهمية المعرفية والتهديدات الثقافية.

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Abstract:

The present study aims at exploring the detrimental effect of the unguided use of Hollywood movies to teach English as a foreign language. Movies have been praised not only as an effective linguistic communication medium, but also as a rapid linguistic, cultural and epistemological enriching mechanisms for students. Nonetheless, the invisible ideological downside of movies is beyond measure as it alters, dominates and vanquishes the cultural identity of learners and stimulate feelings of xenocentrism. The study is based on triangulation of data to raise legitimate concerns and challenge the long-standing attitude of using of movies as authentic materials. Thus, while the deep exploration of literature proved shows that Hollywood has been ideologically and culturally vigorous in marketing American culture and values to the world, the data gathered through a survey questionnaire, administered to EFL students at Khenchela University from five levels using probability sampling and interviews conducted with their teachers in that regard have exposed, not only a modification of the students' cultural identity, but also the presence of new American-origin cultural values and norms and a possible unhealthy attachment to American model of culture and ideology

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ملخص:

تهدف هذه الدراسة الى إظهار الاضرار العميقة التي يتسبب فيها الاستعمال المفرط و الغير موجه لأفلام هوليوود في تدريس اللغة الانجليزية كلغة أجنبية. لقد أشيد باستعمال الافلام في التعليم مرارا فهي وسيلة اتصال لغوية فعالة كما انها تزيد في الرصيد اللغوي، الثقافي و المعرفي للمتعلم بطريقة فعالة و سريعة. و لكن الاضرار الايديولوجية الخفية لهوليوود لا يمكن تصورها، فهي تغير وتسيطر و تغزو الهوية الثقافية للمتعلم من ثقافة مختلفة كما انها تجعله يعتقد بدونية ثقافته.

من جهة اخرى، تحاول أن تثير تساؤلات بخصوص إستعمال الافلام كمواد تعليم أصيلة . و بالفعل فبعد بحث عميق في الدراسات السابقة خلصت الدراسة الى أن هوليوود ناشطة ايديولوجيا و ثقافيا و تحاول باستمرار تسويق الثقافة و القيم الامريكية، و هذا ما تم اثباته أيضا عن طريق استبيان تم توزيعه على طلبة اللغة الانجليزية بجامعة خنشلة بالاضافة الى مقابلات فردية مع اساتذتهم. و قد خلصت الدراسة الى اثبات تغير جذري في الهوية الثقافية للطلبة بعد استعمال الافلام كمواد تعليمية أصيلة و يكمن هذا التغير في تبنيهم قيم و عادات جديدة ذات اصل امريكي بالاضافة الى التعلق اللامنطقي بكل ماهو امريكي ثقافيا و ايديولوجيا.

كلمات مفتاحية: ثقافة، افلام، هوليوود، تعلم اللغة الانجليزية، المواد الاصلية، الامبريالية الثقافية.

1. INTRODUCTION

Teachers and scholars around the world have embarked on a tendency to encourage the use of movies in teaching English to boost learners' motivation, inspiration and vocabulary among other things. Moreover, using movies to teach English provide a visual context and supports for the learner and facilitate the

learning process, not to mention the enormous cultural rich-content that movies provide for learners. Thus, EFL teachers globally have gone on a spree of using movies as authentic materials to teach vocabulary, phonetics, debates, role play, cultural habits, or simply to subject the learner to different accents of native speakers. Nonetheless, this teaching package comes with its inconveniences and deathtraps which are not blatant to teachers much less learners and can cause an irreparable damage not only to learners but to a whole layer of society. This damage consists of a systematically deliberate brainwashing mechanisms carried out though movies, mainly Hollywood movies and blockbusters, and introduced to learners as an innocent enjoyable learning package while in fact it is a cunning tactic to alter the features of the learner's cultural identity. It is a fact that learning process can be affected by cultural identity of the learner but the opposite also is absolutely factual. The recurrent and unduly exposure to the culture of the target language will definitely leave its fingerprints on the learner's cultural identity and prompt the erosion of certain pre-acquired values and norms and replace them with something entirely new or unconventional as the role of movies is not only to expose, unveil or introduce certain aspects of life to the viewers but also to market a new value system and try to indoctrinate the viewer (in this case the learner) into it and subject the learner to a remote culture shock between the tides of ethnocentrism and xenocentrism. The undesirable side of movies go beyond the learner's persona itself to reach and target a whole class of society and create a new layer composed of conformist to American culture, values and ideological tendencies. This layer, which is a victim of cultural imperialism, will later prompt a new class of

society whose ideology serves a foreign cultural agenda that may threaten the cultural security of an entire society over the course of time, and cause an infinite cultural diaspora where people are prone to think of the American model of culture and ideology as supreme and flawless.

2. Movies as Authentic Materials

Authentic materials make a great package for teaching and learning English as a foreign language, or any language for that matter. Nonetheless, defining the essence of the term ‘authentic materials’ is somewhat elusive and it has always been a subject of conflicting views and intense controversy. Morrow (1977, p. 13) defines authentic materials as “a stretch of real language, produced by a real speaker or writer for a real audience and designed to convey a real message of some sort.” Morrow’s definition clearly makes one think of a large gap of factuality of what authentic materials are and what learners actually find in textbooks which, by definition, Morrow qualifies it as allegedly unworthy or probably unreal. Nonetheless, he calls the attention to the idea behind authentic materials which is a “real message of some sort” an unidentified reference to a hidden message, not of educational sort, but rather cultural or ideological implicitly wrapped in folds of authenticity of speech, text or image.

Other linguists and educators, such as Henry Sweet (1899, p. 177), one of the early linguists and pioneer in language teaching, goes farther from praising authentic materials to derogating and discrediting artificial texts (non-authentic materials) as not being capable of inciting neither emotion nor intellect in learners, and he specifies that “:The great advantage of natural, idiomatic texts over artificial 'methods' or 'styles' is that they do justice to every feature of the language... The artificial

systems, on the other hand, tend to cause incessant repetition of certain grammatical constructions, certain elements of the vocabulary, certain combinations of words to the almost total exclusion of others which are equally, or perhaps even more, essential.”

All in all, Sweet’s narrative seems to discredit not only what he calls artificial texts but also a whole class of bilingual, multilingual, polyglot educators, EFL course designers, teachers and also the idea of bilingualism and multiculturalism. Moreover, such ideas of authenticity of materials lead in turn to a quest for the authenticity of instructors which affected labor market for non-native speakers in a negative way. Thus, in recent decades, as an example, most job ads in Middle East and Eastern Asian countries for English teachers requires and /or favors native speakers (Mahboob & Golden, 2013, p. 73).

Despite the abundance of efforts to define authentic materials, in this study we will settle for the simplest definition which states that Authentic materials are print, video, and audio materials students come on touch with in their daily lives, such as scholarships forms and applications, job applications, menus, voice mail messages, songs, radio programs, videos, movies, social media flyers and quotes. Moreover, Authentic materials are not created specifically to be used in the classroom, but they make excellent learning tools for students precisely because they are authentic (Ianiro, 2007, p. 1). The study, however, focuses not on all types of authentic materials but a subtype in particular which is movies.

To uncover the Chimera and Bellerophon effects of movies in education, a proper definition must be provided.

According to Collin advanced dictionary of English a film consists of moving pictures that have been recorded so that they can be shown at the cinema or on television and it tells a story, or shows a real situation (Sinclair, 2015, p. 491). But there is more into a movie than stories, images and sounds, it is a mean of communication, a visual message of simulating experiences to communicate ideas, cultures, stories, perceptions, feelings, beauty or atmosphere. Moreover, movies are cultural channels created by particular cultural advocates to reflect and affect viewers from other cultures. It is also considered as source for public entertainment and a powerful instrument for educating and providing information to the viewers about different issues especially those of cultural nature which makes it not only a powerful universal tool of intercultural communication but also an easy medium for cultural imperialism; an undetected promoter of a specific dominant culture at the expense of derogated indigenous cultures.

On the basis of educational benefits and cultural manifestation, movies have been placed at the center of the EFL instruction process excessively and vigorously for their authenticity merit and genuine contents, and as such they became a fulfilling resort for learners who wants to improve their vocabulary, grammar, fluency, accent and target language culture. In addition, movies save time and effort for both instructors and learners. Nonetheless, the unduly use of movies in the instruction for the sake of the label ‘authentic materials’ begs a question: ‘how did such a content which is originally meant for entertainment not education, produced in a missing or ideologically-led didactical settings, and without instructional design or pedagogical premeditation, become a favored authentic material for EFL

instruction?

Much has been written in the educational circle in regard of how and for what purpose movies should be used. Hundreds of journal and periodical articles, books and papers were devoted to the theme of using movies in classrooms effectively for movies present educators and students with rich texts that can be exploited not only for linguistic needs but also to understand cultural aspects in the target language as many movies contains captivating depictions of their socio-cultural topics (Glover & Tagliarina, 2013, p. 177). Moreover, Other authors produced very compressed and detailed books on how to use movies, what types should be, and what instructional method employed to make the best of these authentic materials in classrooms calling movies an engaging, appropriate and instructive tool of education (Elegant Learning, p. 34).

Without a doubt, the advantages for EFL of movies cannot be denied especially if used correctly, with premeditation and guidance where the teacher should play the role of co-author of this visual experience not leaving it entirely to be directed by the movie scenes, sounds and narratives. Glover (2013, p. 178) stated that “we must proceed with caution ...a modern world in which we are awash in imagery, can be overwhelming, we may experience a “saturation effect” where our minds cannot process this information beyond the most superficial of levels. We must be cognizant of this as we deploy visual media in the classroom.” Moreover, the wide spread of audio-visual materials on the internet and their accessibility for users makes learners very familiar with movies and visual learning materials’ schemata and can breed indifference, if not contempt, towards the instruction

experience using movies.

In addition, learners will very likely associate movies with the entertainment not the pedagogical settings. Consequently, learners will concentrate for a while only on fast moving colorful sound dismissing the linguistic features, then they will attempt to decode the spoken language with translated subtitles which are present in all movies recently making the movie losing its authenticity (Mishan, 2005, p. 132).

3. Movies from Pedagogy and entertainment to Ideology and Cultural Infringement

Watching movies, indeed, prove to be efficient and entertaining at the same time. It imparts a factual learning situation with real settings and configuration in an amusing way whereby information, and here we mean language and culture, are acquired by the viewer/learner unconsciously and tirelessly. More importantly, the mass of information that can be disseminated to language learners through movies is unprecedented by any other learning means. Nonetheless, an emphasis must be put on the idea of mass information that goes directly to the learners without a pedagogical filter of validity and suitability for not all contents are permissible in classroom without preparation and proper planning and selection vis-à-vis learners' needs, culture and societal values. Consequently, this unfiltered mass information will ultimately result in a drastic and undesirable change in the individual's values and norms. According to Evra (2004, p. 143) the mass media exert great persuasive effects on the thoughts and behaviors, by encouraging people into new lifestyle patterns, fashion, values etc. Among all media, films play a major role in affecting the thinking pattern of the society and eliciting the emergence of an abrupt parallel-to-indigenous new culture soon-to-be deliberate and

dominant.

Film as defined before consists of moving pictures, sound and plot that tells a certain story, it also involves projecting a series of images into the screen to create an illusion of motion. It is one of the most popular forms of entertainment, enabling people to plunge in an imaginary world for a short period or at least that is what we are led to believe (Coyne, 2008, pp. 7-8). Nonetheless, film is synonymous with thoughts, stereotypes and ideology consolidated for an instructive purpose with the aim of reshaping, not only values and norms of individuals, but also changing the cultural identity and cultural compound of society and thereby succeeding in altering citizens' opinions, thoughts, politics, societal values in regard to different issues and conflicting contemporary dogmas like; faith and God, race and racism, ethnicity and prejudice, sex and gender, violence, feminism and misogyny, role of women in society ...etc. in other words, learners who are unduly exposed to Hollywood movies are literally experiencing an instruction of American values, norms, ideology and culture in general for the purpose of rethinking and reshaping their cultural and ideological identity. More importantly, this instruction is concealed under the educational cloak of 'movies are authentic materials' while in fact it is an instrument of soft colonialism branded cultural imperialism.

While scholars have recognized the educational value of movie from the early times of its inception, politician did not miss the wagon of discovery to realize its communicative and persuasive power (Glover & Tagliarina, 2013, p. 177). Nevertheless, movie contents be it educational, cultural or political are not parallel lines or streams of thought, they are interlocking scrabbles that cannot

be easily separated apart from each other and cannot be consumed selectively each at a time. In other words, you cannot use a movie to teach students about life in America and suppress the cultural and ideological contents within meaning that the power of imagery in films are both benign and malignant. To draw the line between entertainment, education and ideology, a proper definition of ideology is vital. According to Eagleton (1991, pp. 1-2) ideology bears numerous definition and the list below are the ones currently in circulation:

- (a). Process of production of meanings and values in social life;
- (b). Body of ideas of a particular social group or class;
- (c). False ideas help to legitimize a dominant political power;
- (d). Forms of thought motivated by Social interests;
- (e). Identity thinking;
- (f). Action-oriented sets of beliefs;

All in all, combining the previous definition it is safe to say that ideology is a set and a combination of ideas, thoughts, beliefs and values that forms an optical filter through which we see and understand the world and examine its intellectual and cultural progress and choose whether to accept or decline such change, and more importantly any change that may occur to this perception device known as ideology will bring forth a massive irreversible change onto us as individuals or onto a whole social layer .

Indeed, movies are booby-trapped with ideology and cultural imperialism mechanisms neatly wrapped in the folds of entertainment and our world is addicted to this package. Furthermore, Hollywood has been able to penetrate global markets and colonize screens worldwide causing a radical change, not in the entertainment world or movie industry, but in the lives of its viewers who became addicted consumers of American

values, norms culture (Cowen, 2002, p. 93). Consequently, EFL learners with a higher frequency of exposure to these movies are less immune from cultural imperialism and more prone to alter their indigenous culture and assimilate and adopt new cultural traits of American origin.

All in all, Sociologist have endeavored to explain relationship between motion pictures and human behavior and they come to the conclusion that chief function of movie is to provide entertainment and amusement or to create an opportunity for an anxiety-ridden population to escape into a land of fantasy where the epistemological barriers between sender and receiver of a certain idea are circumvented, if not suppressed (Bartlett, 1990). More importantly, the process of reshaping the learner's cultural identity also makes a great use of sentiments of xenocentrism, which is the preference for the products, styles, or ideas of someone else's culture rather than of one's own, to prompt the learner to adopt new values as more gratifying and more compatible with the modern world. As an example, studies revealed that smoking in movies generates thousands of new adolescent smokers and arouse favorable sentiments towards smoking and social status of smoker who always appear cool and hip in movies (Pechmann & Shih, 1999). Other studies were able to prove a solid link between Hollywood movies and the rise of violence, crime and juvenile delinquency in society (Kendrick, 2009, pp. 170-171).

Beyond any reasonable doubt, Hollywood is redefining societal values everywhere and replacing them with the American ones. Moreover, EFL learners in particular have developed an unhealthy attachment to the American motion picture unaware of the damage

it is inflicting upon their cultural identity which will eventually culminate in a new cultural identity which is more American than indigenous albeit incompatible with the present societal values and configuration. Moreover, learners who become fascinated by Hollywood and adopted American values will form a new mutant cultural layer in society with a counter culture, and who conform only with American socio-economic and social models. This layer on the long-span will form what is known as ‘the fifth column.’

4. Data and Qualitative/Quantitative Statistical Analysis

4.1 Data

The present research makes use of Triangulation method and thus several instruments of data gathering have been employed. Firstly, a deep investigative research has been conducted in previous works of literature to unveil or the missing pieces of the study and try to shed light on its different corners from different perspectives. Secondly, a self-administered questionnaire has been administered to 250 students out of 670 students (37% of all population of the department) from all levels (first, Second and third year, and Master I and II) of the English department at Khenchela University. The study made use of two sampling techniques, random with groups of large population, and census with groups of small population. Thirdly, one-to-one interviews with 8 teachers, randomly selected out of 18 teachers, has been conducted because of its productivity and profound scope as the interviewees are in direct relation with study which allows for more insight and perception. More importantly, using interviews will adamantly increase the validity of the current study.

The questionnaire administered to students comprised twenty questions organized around five themes. The first theme, which comprises two questions, aims at revealing the frequency

of exposure of students to movies inside and outside the classroom. The second theme, also comprised of two main questions, endeavors to reveal students' language improvement after being exposed to movies. The third question, which comprises ten questions divided into three sections, opt for exploring the cultural content of the target language and how it captivates EFL students who are unduly exposed to Hollywood movies and lead them towards rejecting some aspects of their indigenous culture. The fourth theme, which is a continuation of the previous theme and is composed of two questions, is dedicated to reveal how students after rejecting some aspects of their indigenous culture are moving forward to replacing those suppressed aspects with American ones. The fifth and last theme, which contains four question, reveals the final stage of forming an entirely new cultural layer among EFL students, and how this new cultural layer who uphold American socio-economic and cultural models is ready to stand up for its new beliefs and values in spite of their incompatibility with their indigenous culture and society.

On the other hand, the one-to-one interviews conducted with eight teachers of the English department at Khenchela University circulated around the same themes as the questionnaire albeit with profound answers from the teachers' part, and a more prone attitude to dismiss movies from educational process as a dangerous resource of learning and a blatant tool of American cultural imperialism.

4.2 Qualitative Statistical Analysis

The interviews that were conducted with (8) eight random teachers of the English Department at Khenchela University were recorded, with the prior consent of the teachers, using a

magnetophon, and then transcribed into text and analyzed using Qualitative Data Analysis Software Nvivo 9th Edition. The software word frequency query showed that the most common words used repeatedly by teachers were culture (508 times, 7.6% of the whole texts), cultural imperialism (170 times, 2.54% of the whole texts), and finally, ideology (134 times, 2%). Throughout the interviews, the interviewees made reference to several themes relevant to our study which the word frequency query support. These themes include; cultural content of movies, dichotomy between culture, students' fascination, attachment and imitation of movie contents, cultural imperialism and ideological domination through cinema, the gradual change of students' cultural identity and finally students' fierce defense of American socio-economic and cultural models. To sum up, all interviewees agreed that Hollywood movies have no place in their classroom and that teachers should caution their counterparts and students of the cultural and ideological danger of movies on all segments of society not only EFL students.

4.3 Quantitative Statistical Analysis

The self-completed survey administered to 250 out 670 students of all levels at the English Department in Khenchela University, which makes around 37% of the total population of Department constitute a very adequate and representative sample. The Survey included 20 questions of which 18 bear direct answer. The data collected where therefore categorized and organized using the Statistical Package for Social Sciences Software (SPSS) in order to render it more suitable and plain for statistical analysis. The data was later exposed in forms of table to make it clear and comprehensible.

4.3.1 Frequency and Time of Exposure

The first theme of the survey endeavored to reveal about EFL students, was as to whether they are exposed to Hollywood Movies or not, and the duration of exposure per week. The factors of time and frequency of exposure are of extreme importance as they account for the recurring and consistent presentation of images, themes, values, mores and cultural aspects in general. In other words, the more time EFL students spend watching movies the more hooked to American ideals and culture they will become.

Table 1. The Totality of students watching movies

Item	Total	No	Yes
Respondents	250	2	248
Percentage	100%	0.8%	99.8%

Table 2: Totality of hours that students spend watching movies

Item	Total	0 Hour per week	3 to 6 Hours per Week	6 to 8 Hours per Week	More than 8 Hours per Wek
Respondents	250	2	147	62	39
Percentage	100%	0.8%	58.8%	24.8%	15.6%

The first table clearly shows that out of 250 students 248 students have come into contact with Hollywood movies. It also emphasizes the widespread of Hollywood movies among students of English in general. While the second table presents a thrilling results of the extensive time EFL students, regardless of their level, spend watching Hollywood movies as 99.2% spend more than 3 hours in interaction with movies for movies are not only a stimulus of linguistic skills but also, cultural emotional and social.

4.3.2 Movies as a tool for language improvement and vocabulary boosting

Using movies can be beneficial to EFL students inside and outside classrooms. The visual experience that Hollywood movies offer to EFL students can be really gratifying, epistemologically and linguistically enriching, culturally engaging, and well-timed. The table 3 illustrates what students get from movies vis-à-vis linguistic and phonetic experience which make them more addicted to films, and though students' answers differ on the item, they agree on the concept that movies do teach something. Moreover, 96.4% of EFL students clearly express their relief and comfort with their linguistic skills and feverously believe that movies undeniably helped them improve as revealed in table 4. Nonetheless, the same table shows an unhealthy attachment to American accent and pronunciation (at least 59.2%) and slang language and idiomatic expressions with all of its twisted linguistic rules and profanity.

Table 3: The linguistic features that students get from movies

Table 4: Students' perception of Movies vis-à-vis improving their English language

Item	Total	Yes	No
Respondents	250	241	9
Percentage	100%	96.4%	3.6%

4.3.3 Movies from Reel Cultural Experience to Reel

Item	Total	Vocab- bulary	Gram- mar	Pronunc- iation	Accent	Idiomatic expression and Slang
Respondents	250	116	20	154	148	104
Percentage	100%	46.40%	8%	61.60%	59.20%	41.60%

Ideological Hook and Xenocentrism

A film or a movie offers an unprecedented cultural experience to EFL students. It shows real cultural situation (actual values and norms) in a real society with real language and real scenery, and all that with extra American flavor like music, clothes, food and celebrities, and thereby engage learners' in a culturally enriching practice. More importantly, the experience set up a honeymoon stage where learners are in epistemological and intellectual comfort to assimilate all cultural aspects of the target language as a part of their movie experience and raise their awareness and widen their scope on American values as illustrated in table 5 where more than 95% of our population believe that movies have offered a comprehensible understanding of American culture and way of life.

Table 5: Students' comprehension increase of American way of life and culture after watching movies

Item	Total	Yes	No
Respondents	250	238	12
Percentage	100%	95.2%	4.8%

Nonetheless, learners are also led to believe that language in movies is more correct than their teachers' and thus begin a process of comparison between language in movies in classroom and language in movies. The survey shows a spree of carelessly using profanity in classroom as shown in table 6 as students think it makes them more cool to sound and talk like Americans do in their movies.

Table 6: students' inclination to use slang language in conversations especially common words in movies like 'sh**',

‘d**n’, ‘Nigga’ ‘f***’ etc.

Item	Total	Yes	No
Respondents	250	143	107
Percentage	100%	57.2%	42.8%

After a honeymoon stage where students have unreasonably fanaticized about American culture and life mainly due what they have seen on films, a consecutive stage of culture assimilation is prompted. In this stage students will not only express their likes and favors about American culture and will not day dream about but will endeavor to engage some characteristics of American culture that they have seen on movies into their real life. Indeed, our survey have developed a strong tendency to believe that American culture and its features will undoubtedly improve their life style and shifted from a comparison stage, where they compare features from their indigenous culture with the American ones, to replace their indigenous cultural features with what they have seen on movies. Table 7 reveals that 78% of our population is prone to believe in American model of democracy, way of life, economy education...etc.

Table 7: *Studnets’ positive attitude to the idea that America is a better country when it comes to democracy, way of life, food (Pizza Hut, MacDonald, KFC chicken, Kentucky Chicken, Hardees...etc.), economy, education, society, health, music, art, movies...etc.*

Item	Total	Yes	No
Respondents	250	195	55
Percentage	100%	78%	22%

The same stage of assimilation and implementation will bring forth a phase of xenocentrism and cultural alienation. In this phase, students will not only believe in the supremacy of

American culture and its suitability and compatibility with the modern world, but will also experience feelings of contempt and detestation towards their indigenous culture believing it is inferior and incompatible and should be replaced, as revealed by our survey in table 8 and 9 where 82% of our population think of the inconsistency and incompatibility of the indigenous culture leading them to question values and norms of their own society and thereby reaching a phase to cultural alienation and a crack in their cultural identity.

Table 8: The sum of students who believe that their culture is incompatible with the modern world

Item	Total	Yes	No
Respondents	250	165	85
Percentage	100%	66%	34%

Table 9: The totality of students who believe that watching movies made them discover flaws and inconsistencies in their own culture or/and life in their country

Item	Total	Yes	No
Respondents	250	206	44
Percentage	100%	82.4%	17.6%

After students have enriched their intellect vis-à-vis American culture and life and regardless of the socio-economic factors present in American and indigenous configurations of the society, they will attempt to radically replace basic indigenous cultural features with American ones with the hope it will make their life a better one or an American-like one. Table 10 shows that 60% of our population attempts to replace some basic features like accent,

garments, way of thinking (ideology), food ...etc with American ones:

Table 10: Students endeavoring to replace some aspects of their own culture with the culture that they see in movies i.e. way they talk, dress, speak, think, drink, eat

Item	Total	Yes	No
Respondents	250	150	100
Percentage	100%	60%	40%

4.3.4 The Birth of American Fifth Column in Derogated Cultures:

students' adaptation of American values, norms and socio-economic models will generate a new socio-cultural layer formed mainly of people who share the same American values and reject their indigenous culture. This layer can easily evolve to be a fifth column, which is any group of people who undermine a larger group from within, usually in favor of an opponent group or nation, that serves American agenda in this case. The survey showed that 55.6% of our population have classmates, colleagues or friends with whom they share their visions about cultural and the necessity of cultural change, and here are the results in table 11:

Table 11: Student's sphere of classmates, friends or mates with whom s/he shares different visions about culture and who have undertaken a step to change their cultural habits?

Item	Total	Yes	No
Respondents	250	139	111
Percentage	100%	55.6%	44.4%

More importantly this layer or the soon-to-be fifth column have replaced its indigenous role-models with movie stars, so instead of taking pride in one's historical characters, society activists, and national heroes, movies have steered students' attention towards adopting movie actors as their role-models

regardless of the differences in culture, society religion, and ideological orientation. Moreover, this layer of American culture conformists is ready to defend its values in spite of their incompatibly with their original societal values at all costs, table 12 shows that 67.6% have clearly expressed their will to stand up for their new beliefs and newly acquired cultural features.

Table 12: students' willingness to defend their newly acquired cultural habits and values

Item	Total	Yes	No
Respondents	250	169	81
Percentage	100%	67.6%	32.4%

5. Results and Discussion

The study's finding on the use of movies as authentic materials in EFL classrooms are very surprising and controversial for it has uncovered a damaging side of movies as educational tool. The literature review has partly refuted the excessive importance of movies as authentic materials for the inconsistencies they produce in the process of education for this latter requires materials produced in pedagogical settings for pedagogical purposes, and movies are not privileged with such characteristics, but quite the opposite they are ideologically booby-trapped and subversive to society. Another finding that strengthens the claim that movies should not exist or be used in classrooms is the what all the interviewed teachers agreed about which is movies are a tool of cultural imperialism and the damage they inflict upon students' cultural identity is very destructive to students as an intellectual asset of a country and as a member of society as well. Moreover, the results of the survey showed partially in this study revealed to what extent students are influenced by what they see on screens, and they opt to assimilate it and employ it in their individual and collectivistic spheres of life regardless of the incompatibility of

settings in movies and settings in reality. A further novel finding is the existence of a parallel culture to the indigenous culture and undermining it from within prompted by the excessive exposure to Hollywood movies and superficial benefit students are led to achieve such as boosting vocabulary and learning some grammar rule while in fact they have lost the most essential to their cultural identity which is values and norms. Moreover, the analysis of the survey proved the presence of a new cultural layer which is conformist with American mind, values and models. This layer, in presence and character, is very similar to what is politically known as the fifth column which is a group of people within a nation but sympathetic with its enemy or rivals. All in all, the erosion of students' cultural identity caused by the unduly exposure to American movies constitute not only a cultural threat but on the long run it will constitute a nation's security threat for ideas and solidarity in thought will become clandestine action against the very essential values of a nation.

6. Conclusion

The present study has used triangulation of data to strengthen its claims about the use of movies as authentic materials. At first, it has discussed the issue of authentic materials in general arguing that the overly importance given to the authenticity of educational material have concealed, on one hand, the total neglect of pedagogical atmosphere while constructing such materials, and on the other hand it has categorized any other non-authentic educational materials as superfluous and artificial, which is in direct contradiction of theories of intercultural communication competence. The study, then, discussed the use of movies inside the classroom and its allegedly enormous benefit as if uncorking a holy grail while in fact is a poisoned chalice for movies are not only a source of education and entertainment but rather a source of ideology and cultural hegemony. In addition, movies come uninvited to derogate non-American culture and question their values and norms and offer an allegedly more modernized life style and cultural features in a very insidiously luring way. Moreover, in the

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process of cultural domination, movies do not only present a tempting model of norms and values to replace the indigenous ones but also incite sentiments of xenocentrism leading to total rejection of the indigenous culture and a strong attachment to the American model offered as a suitable substitute.

More importantly, the findings of the study, through one-to-one interviews with instructors and a self-completed survey administered to a large population, were able to prove the presence of a socio-cultural layer, with strong affection to American socio-cultural and economic models and a strong xenocentric rejection views to their own culture among EFL students who have been excessively using and watching Hollywood movies whether for entertainment or education.

Finally, the study concludes at the recommendations of the interviewed instructors that movies in spite of their superficial benefit, they are profoundly damaging to students and should not be used in classrooms. Moreover, instructors are warning their students against the use of Hollywood movies and their cultural content, and encourage local producers and directors to provide multi-goal motion pictures that will show the bright side of indigenous culture as a gesture to combat cinematic cultural imperialism and raise students' cultural esteem and cultural awareness.

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