



## RESEARCH ARTICLE

## Use of Popular Culture in Enhancing English Language Teaching

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Popular Culture is the entirety of ideas, perspectives, attitudes, themes, images, and other phenomena that are within the mainstream of a given culture. Popular culture encompasses the most immediate and contemporary aspects of our lives. These aspects are often subject to rapid change, especially in a highly technological world in which people are brought closer and closer by omnipresent media. Certain standards and commonly held beliefs are reflected in pop culture. Because of its commonality, pop culture both reflects and influences people's everyday life. The modern world has been rendered a global village by the electronic media and technology that expose a learner of a particular socio-cultural background to myriad cultural influences. The role of popular culture had long been acknowledged by scholars and educationists, but today a new dimension has emerged as a matter of concern. The role of media, especially the electronic media and the internet in promoting and controlling popular culture is evident. A study of English Language Teaching strategies therefore entails discussions on the influence of popular culture, that is, the variety of "popular culture" fashioned by media on learners and how this may be exploited by the English educator in enhancing the English teaching-learning process. Professional associations such as the International Reading Association (2001) and the National Council of Teachers of English (NCTE) (2008), and consortia such as the Partnership for 21st Century Skills (2004), have started to develop 21st-century skills frameworks and curriculum maps that accentuate use of pop culture in teaching English effectively. This article explores some innovative modalities of use of pop culture in ELT.

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### **Introduction**

Popular Culture is the entirety of ideas, perspectives, attitudes, themes, images, and other phenomena that are within the mainstream of a given culture. Wide discussions were done especially on Western culture of the early to mid 20th century and the emerging global mainstream of the late 20th and early 21st century. Heavily influenced by mass media, this collection of ideas permeates the everyday lives of the society. Popular Culture is often viewed as being trivial in order to find consensual acceptance throughout the mainstream. As a result, it comes under heavy criticism from various non-mainstream sources (most notably religious groups and countercultural groups) which deem it superficial, consumerist, sensationalist, and corrupted. The term "popular culture" was coined in the 19th century or earlier. Traditionally, the term has denoted the education and general "culture" of the lower classes, as opposed to the "official culture" and higher or the education emanated by the dominant classes. As the 'culture of the people', popular culture is determined by the interactions between people in their everyday activities: styles of dress, the use of slang, greeting rituals and the foods that people eat are all examples of popular culture. Popular culture is also informed by the mass media.

Popular culture encompasses the most immediate and contemporary aspects of our lives. These aspects are often subject to rapid change, especially in a highly technological world in which people are brought closer and closer by omnipresent media. Certain standards and commonly held beliefs are reflected in pop culture. Because of its commonality, pop culture both reflects and influences people's everyday life. Furthermore, brands can attain pop iconic status (eg the Nike swoosh or McDonald's golden arches). However, iconic brands, as other aspects of popular culture, may rise and fall. With these fundamental aspects in mind, popular culture may be defined as *the products and forms of expression and identity that are frequently encountered or widely accepted, commonly liked or approved, and characteristic of a particular society at a given time*. Ray Browne in his essay 'Folklore to Populore' offers a similar definition: "Popular culture consists of the aspects of attitudes, behaviors, beliefs, customs, and tastes that define the people of any society. Popular culture is, in the historic use of term, the *culture of the people*."

Popular culture allows large heterogeneous masses of people to identify collectively. It serves an inclusionary role in society as it unites the masses on ideals of acceptable forms of behavior. Along with forging a sense of identity which binds individuals to the greater society, consuming pop culture items often enhances an individual's prestige in their peer group. Further, popular culture, unlike folk or high culture, provides individuals with a chance to change the prevailing sentiments and norms of behavior, as we shall see. Thus popular culture appeals to people because it provides opportunities for both individual happiness and communal bonding.

From the end of World War II, following major cultural and social changes brought by mass media innovations, the meaning of popular culture began to overlap with those of mass culture, media culture, image culture, consumer culture, and culture for mass consumption. Social and cultural changes in the United States were a pioneer in this with respect to other western countries. The abbreviated form "pop" for popular, as in pop music, dates from the late 1950s. Although terms "pop" and "popular" are in some cases used interchangeably, and their meaning partially overlap, the term "pop" is narrower. Pop is specific of something containing qualities of mass appeal, while "popular" refers to what has gained popularity, regardless of its style. According to John Storey, there are six definitions of popular culture. The quantitative definition of culture has the problem that much "high culture" (e.g., television dramatizations of Jane Austen) is also "popular". "Pop culture" is also defined as the culture that is "left over" when we have decided what high culture is. However, many works straddle the boundaries, e.g., Shakespeare and Charles Dickens.

A third definition equates pop culture with "mass culture" and ideas. This is seen as a commercial culture, mass-produced for mass consumption by mass media. Alternatively, "pop culture" can be defined as an "authentic" culture of the people, though the term "people" commonly denoting the mass have been defined in multiple ways over the years according to the socio-political trends of a nation. Storey argued that there is a political dimension to popular culture. Neo-Gramscian hegemony theory "... sees popular culture as a site of struggle between the 'resistance' of subordinate groups in society and the forces of 'incorporation' operating in the interests of dominant groups in society."

Popular culture has been renegotiated and redefined as reflection of social empowerment of the masses.

Popular culture is believed to encourage voices of dissent and challenge the lived experiences and social relations of domination and exploitation. Adam Mills and Phil Rice proffer a definition that highlights these aspects of popular culture:

"Popular culture is always a threat: by always occupying the subordinate, illegitimate pole in the field of cultural relations the values embodied in the practices and representations there are antithetical to, what are by definition, the minority values of "elite" cultures. Of necessity those discourses and forms which originate in the dominant cultural institutions, as Stuart Hall suggests, must activate the "structural contradiction which arises whenever a dominant culture seeks to incorporate" and include, within its boundaries, the people. They must raise, in other words, even if it is only an attempt to neutralize, the specter of oppression and subordination. That certain forms are popular must then require of analysis a recognition both of the means by which consent is won for those dominant discourses, and the way in which those discourses, by presenting themselves as popular, re-present yet connect with the lived practices and experience of subordinate social classes... it suggests that cultural forms can no longer be regarded as coherent, expressive unities, or even that popular forms are no more than one-dimensional commodities functioning as standardized and stupefying cultural narcotics for the masses. What is implied is that cultural forms comprise a contradictory and uneven balance of elements, both dominant and subordinate – those which connect with "popular" social life, and those dominant elements which attempt to close or constrain alternative meanings and which attempt to mute the voice of dissent."

Storey claims that popular culture emerges from the urbanization of the Industrial Revolution. Studies of Shakespeare (by Weimann, Barber or Bristol, for example) locate much of the characteristic vitality of his drama in

its participation in Renaissance popular culture, while contemporary practitioners like Dario Fo and John McGrath use popular culture in its Gramscian sense that includes ancient folk traditions (the commedia dell'arte for example). Popular culture changes constantly and occurs uniquely in place and time. It forms currents and eddies, and represents a complex of mutually interdependent perspectives and values that influence society and its institutions in various ways. For example, certain currents of pop culture may originate from, (or diverge into) a subculture, representing perspectives with which the mainstream popular culture has only limited familiarity. Items of popular culture most typically appeal to a broad spectrum of the public. Important contemporary contributions for understanding what popular culture means have been given by the German researcher Ronald Daus, who studies the impact of extra-European cultures in North America, Asia and especially in Latin America.

The modern world has been rendered a global village by the electronic media and technology that expose a learner of a particular socio-cultural background to myriad cultural influences. The role of popular culture had long been acknowledged by scholars and educationists, but today a new dimension has emerged as a matter of concern. The role of media, especially the electronic media and the internet in promoting and controlling popular culture is evident. A study of English Language Teaching strategies therefore entails discussions on the influence of popular culture, that is, the variety of "popular culture" fashioned by media on learners and how this may be exploited by the English educator in enhancing the English teaching-learning process. Professional associations such as the International Reading Association (2001) and the National Council of Teachers of English (NCTE) (2008), and consortia such as the Partnership for 21st Century Skills (2004), have started to develop 21st-century skills frameworks and curriculum maps. These materials include curricula, assessment strategies, and teaching practices aimed at the development of so-called 21st-century and digital-literacy skills. It has been suggested that such skills are increasingly important for successful participation in modern work, school, and play environments.

A common message across the 21st-century skills literature is that traditional literacy skills, such as reading, writing, speaking, and listening, are just starting points for effective participation in a society saturated with new media and technologies. According to the NCTE (2008):

As society and technology change, so does literacy. Because technology has increased the intensity and complexity of literate environments, the twenty-first century demands that a literate person possess a wide range of abilities and competencies, many literacies. These literacies--from reading online newspapers to participating in virtual classrooms--are multiple, dynamic, and malleable.

Popular culture represents a contradictory terrain of struggle with pedagogical significance. It raises important questions about elements that contribute to the development of the learner's subjectivity and experiences. Initially it may seem the at the popular culture and classroom transaction of a English Language curriculum are distinct and mutually exclusive areas, since popular culture is associated with fun and pleasure while pedagogy is instrumental and academic in nature. English language pedagogy, for instance, transmits and legitimates certain codes, structures and forms sanctioned by the dominant traditional culture. In fact, in our culture popular culture has long been perceived as redundant and sinful in the academic environment. However it is indeed interesting to note that scholars tend to identify the learners' attachment and identification with the popular culture as opposed to the formal traditional culture apparently nearer to adult voices of administrators, teachers and curriculum framers.

**Sources of Popular Culture:** There are numerous sources of popular culture. As implied above, a primary source is the mass media, especially popular music, film, television, radio, video games, books and the internet. In addition, advances in communication allows for the greater transmission of ideas by word of mouth, especially via cell phones. Many TV programs, such as *American Idol* and the *Last Comic Standing*, provide viewers with a phone number so that they can vote for a contestant. This combining of pop culture sources represents a novel way of increasing public interest, and further fuels the mass production of commodities.

Popular culture is also influenced by professional entities that provide the public with information. These sources include the news media, scientific and scholarly publications, and 'expert' opinion from people considered an authority in their field. For example, a news station reporting on a specific topic, say the effects of playing violent video games, will seek a noted psychologist or sociologist who has published in this area. This strategy is a useful way of influencing the public and may shape their collective opinions on a particular subject. At the very least, it provides a starting point for public discourse and differing opinions. News stations often allow viewers to call or email in their opinions, which may be shared with the public.

A seemingly contradictory source of popular culture is individualism. Urban culture has not only provided a common ground for the masses, it has inspired ideals of individualistic aspirations. In the United States, a society formed on the premise of individual rights, there are theoretically no limitations to what an individual might

accomplish. An individual may choose to participate in all that is 'popular' for popularity's sake, or they may choose a course of action off the beaten track. At times, these 'pathfinders' affect popular culture by their individuality. Of course, once a unique style becomes adopted by others, it ceases to remain unique. It becomes, popular.

### **Common Forms of Pop Culture Used of in ESL Class:**

Some of the common forms of pop culture used by language teachers all over the world are mentioned below.

#### ➤ Television

Various conversations found in serials reflect a sweeping variety of linguistic uses -elite class, middle class, lower groups, anglicized tones, Indian Englishes, professional jargons etc. Television commercials are often so effective as they are specifically designed to have an impact. Viewers remember what they hear, sometimes even when they do not understand the message, because the visual and musical reinforcement is profound and lasting. Alfred Smith, professor of French, Linguistics and Foreign Language Education at Utah State University and Lee Ann Rawley, Assistant Director of the Intensive English Language Institute, Utah State University assert that commercials are ideal for teaching listening, writing/communicative tasks and critical thinking as commercial messages are short and catchy, with key words and phrases repeated. The redundancy and brevity of commercials help make the language used accessible to second language learners and promote metacognitive ventures.

#### ➤ Ad jingles

To enhance the metacognitive abilities of the second language learner, various experimental modes are being tried with increasing popularity. The TV commercial is a powerful tool as any second language teacher or communications expert will endorse. A well-crafted commercial is both visually and linguistically appealing and easy to remember, making use of enticing slogans, catchy tunes and striking visual images to capture the attention of television viewers.

TV commercials provide an ideal medium for teaching critical thinking skills. The commercials being short and propagandistic, they are suited to task-oriented viewing requiring students to use higher-order thinking processes. Advertisers depend on manipulating and directing the thought-mechanism of consumers in ways conducive to them. An advertisement may encourage us to make certain associations when we see well known persons such as Sachin Tendulkar telling us how to develop immunity, Madhuri Dixit attributing her legendary beauty to a particular brand of beauty cream and Yuvraj Singh suggesting a particular life-insurance company. The associations are strong and based on the particular commercial, critical discussions or writing tasks may be innovated.

Since the commercials are short, to the point, and tell complete "stories," they are good vehicles for the introduction and practice of critical thinking skills as sequencing, predicting, making associations, and seeing cause and effect, which may be practiced in form of well-designed tasks in the second language classrooms.

Commercials that tell stories work well for teaching how to organize information, predict, and identify sequence.

#### ➤ Radio

Scholars Heininch Russell, Molenda and Smaldino (2002), noted the value of radio technology and recommended its use to increase and improve learners imagination and listening skills. They recognized the importance of radio as a medium that relies on a single sense (hearing) and with which listening is the only method of learn.

Odera (2006) writing on the use of school radio program in schools, noted that language programmes on radio helps to increase the students mastery of vocabulary and pronunciation as students learn to imitate the radio presenters.

Broadcast lessons helps to simplify language teaching process and makes it perfect. Odera (2008) adds that broadcast helps to provide opportunity to provide stimulating and rehearsing communicative situation to be encountered outside the language classroom.

#### ➤ Films –Multiple uses, being the most popular medium appealing to young learners in general.

#### ➤ Songs

#### ➤ Graphic novels

Graphic novels, biographies and histories can serve as a unique and powerful motivator to stimulating English language learners to more independent free voluntary reading/FVR (Krashen, 2004) and recreational reading in English language. Much graphic narrative material is especially suitable as "young adult literature," a recognized

underdeveloped focus for literature in the ESL classroom. Graphic novels, biographies (Jones, 2008), and graphic histories (Buhle, 2007) often address crucial issues in society such as racism, war, poverty, justice, inequality, gender rights – the core of education for citizenship which is a desired focus for children’s books, especially teaching “tolerance and respect for other people and cultures” (Kryszewska, 2008). Using Graphic Novels in the English language classroom can help “prepare students for democratic living, one of the major goals of public schooling” (Schwarz, 2007, p. 1), contributing to a TESOL of solidarity and inclusion.

Graphic narrative materials are an excellent means to reduce the “affective filters” of anxiety and lack of confidence blocking student pleasure in learning L2. They can spark student interest, thus increasing acquisition of L2 and invigorating kids to become “autonomous acquirers” (Krashen, 2004).

Graphic Novels sharpen and deepen visual literacy (Schwarz, 2006; Burmark, 2008), and are for many young people, like video games (Gee, 2003), an important multimodal learning tool, schooling multiple intelligences.

Students may be urged to draw their own comics to tell the basic narrative of a text they are reading, or to invent a comic of their own, is a form of active multimodal production – individual and collaborative -- that teachers can readily experiment with in their own classrooms everywhere (Chandaran, 2009).

Only classroom-based research by teachers in their classrooms across a range of cultural and social settings can shed real light on learner response to graphic narrative materials and their effectiveness, and needs to be promoted. Graphic narrative is international, but specific pedagogical experience in elite contexts in the Global North may not be readily transferable to other teaching environments, and needs inventive adaptation.

- Music videos, video games, and even Internet memes have all helped educators engage students in learning and help them find deeper conceptual understanding
- Local cultures

Local cultures may be used to enhance listening comprehension, translation, writing and speaking activities. However, while using local cultures for teaching English language, certain aspects have to be kept in mind. These are as follows:

- how local culture ‘teaches’ our students and what they learn from it outside the classroom
- how local culture connects education to students’ lives
- how teachers ‘use’ local culture in educational settings
- how far teachers should shape what students learn from engagement with local culture in school

### **Principles of Using Pop Culture in the Classroom**

- a. Lessons must be created in such a way that they will linger in students’ minds.
- b. Popular culture may be used to start a conversation.
- c. Students must be encouraged to write about what interests them.
- d. Popular culture may be examined as a model for studying educational materials.
- e. Ideas may be made more relatable and easy to understand.
- f. Students may be encouraged to create their own media.
- g. The teacher(s) should try to become familiar with what students enjoy.
- h. While selecting items of popular culture for use in the language class the teacher must be careful about explicit content and copyright.
- i. Karaoke may be used as a popular form in a foreign tongue
- j. Use of sales and marketing techniques – Learners may be urged to write their own advertisement scripts on familiar products or imaginary products to push up sales, that is, critically reflect upon what may appeal to people in general and accordingly pen down the script of the advertisement. They may also act it out in the class.
- k. Advertisements and films may be used for specific language use
- l. Popular songs may be used in the language class.
- m. Any form of implicit violence or objectionable metaphors must be judiciously modified by the teacher

### **Theoretical Logic for Use of Pop Culture in the Classroom:**

Emergent technologies have changed the ways people think and function together as a society (Alvermann, 2001; Cushman, Kingten& Kroll, 2001; Gee, 2004). Early literacy theorists like Kaestle (1988) have shown that strong connections exist between literacy and changing technology. In order to keep pace with the fast evolving literacy



practices, everyday language and literacy practices of localized populations must be taken into account. Scholars like Cole (1996) and Barton & Hamilton (1998) assert that popular language use is a part of a daily socio-cultural activity and identity. Such works have pointed out that urban youth rely heavily on popular media texts as a source of linguistic use.

Leading educational theorists like Darling-Hammond (1997) and Delpit (1988) argue that culturally relevant teaching is crucial for facilitating all classes of people to access and gain from education. All the sections of the society readily identify with the popular media and to be truly effective, teachers cannot but utilize the popular culture of the learners to relate the language content with language learning. In the words of Delpit (1988) –

“until the teachers appreciate the wonders of the cultures represented before them – and they cannot do that without extensive study...they cannot appreciate the potential of those who sit before them nor can they begin to link their students’ interests and worlds to the subject matter they present in the classroom”

The movement towards a curriculum and a method of teaching that are more representatives of student-culture, are potentially the most powerful tools for resuscitating a struggling education system. The teachers must acknowledge that the various popular cultural activities that the learners engage themselves in on almost a daily basis, like music, sport, style, media, social networking and play, content knowledge important for the language classrooms. The teachers must be able to tap into that knowledge. An acquisition-rich environment is to be created in the class in a way that the environment is overtly responsive to students who are increasingly being inundated with media texts. Jeffery Duncan – Andrade & Morrell quote a student’s interview taken in 2000 where the importance of popular culture comes to the forefront. The student was found to assert that – “If you learn one way to cook on a stove, you can always go to another stove and learn to cook. That’s just like if you learn popular culture, you can come back and learn how to use canonical culture...because for learning, basically all you have to do is use or mind and be interested in what you are learning...I think if you are allowed to learn from pop culture and then the teacher tries to bring you into a canonical or the regular text, and if they can relate it to each other then the student will learn both ways”. However the crucial point in such an exercise is the development of necessary skills in the students for relating elements of pop culture to effective language learning in the class.

Language educators should then draw upon the language practices associated with popular culture to develop skills needed for academic development. Ideal classrooms should promote activities that facilitate learning through critical engagement with the popular media. The popular texts should be read as relevant pieces with academic merit and in this way popular culture will be incorporated in the classroom.

In spite of sustained attempts at increasing the learners motivation in language classrooms, classroom instructional strategies have been greatly modified, giving rise to concepts like cooperative learning, block scheduling or tracking. However as Henry Giroux & Roger Simon points out in their article titled ‘Schooling, Popular Culture and a Pedagogy of Possibility’-

“we cannot suppress those aspects of popular culture that we may see as regressive; rather we must face them for what they are and attempt to move beyond them...we must not forget there will always be a moral project associated with particularly cultural practices and we need to understand and assess the relation of such practices to the commitments we hold as educators. It is important to reemphasize popular culture as a terrain of struggle infused with practices that are both pedagogical and political...since consent has to be won for popular forms to be integrated into the dominant culture, popular forms have to be renegotiated and represented”.

The onset of technology and mass media in the twenty first century and the growing pervasiveness of the media in our lives have influenced the youth deeply. Nielson Media Research (2000) reported that an average child watches more than three hours of television every day and this engagement with the electronic media more than doubles to six hours per day when various other forms of electronic media like video games and computers are included/. In addition to these the amount of time spent in malls, reading popular magazines, listening to popular music and downloaded videos collectively contribute to a development of a typical pop cultural language use among the young learners. The language used in traditional school texts are often far removed from the language popularized by such varied agencies of popular culture. It is interesting to note that despite adult suppression and monitoring, young

learners rattle of lyrics from popular movie songs and access a sweeping variety of videos and related information from the Internet more quickly than many of the adults. It is worth noting that various skills like recitation, memorization, textual analysis and accessing secondary sources of information are spontaneously acquired through such an engagement with the agencies of pop culture. The language educators must utilize this in the language class. The knowledge of new media texts that the students bring to school must be accepted by the language educators as legitimate and a solid foundation upon which they can build the strategies for facilitating second language acquisition.

### **Use of Popular Music and Movies in the ESL Classroom**

Pop culture provides texts that may serve as a viable literary text worthy of serious academic exercises.

- i. Academic and critical literacy skills may be promoted through thoughtful use of popular songs and movies.
- ii. They may serve as a bridge between the familiar world of the student and literary interpretation.
- iii. Besides they may also be used to scaffold literary terms and concepts.
- iv. The use of such texts can be related to the promotion of the four basic skills of language, viz. reading, writing, speaking and listening, along with promotion of critical reflection.
- v. The tone, diction, image and metaphors used in some of the popular pop songs and dialogues of movies of an exhibit powerful literary techniques that may be exploited by the language teacher.
- vi. Such texts can also be analyzed for themes, motifs, plot and character development which are very common English exercises for advance level learners.
- vii. Using songs of popular artists not only heighten the students' motivation level but also may be used for extended analysis of the development of their works over a few years.
- viii. In most of such pop songs today we notice a socio-political critique or critical observations on topical issues. Sometimes they are deeply philosophical in nature. In spite of their philosophical or critical content young learners can readily identify with them and so such popular texts can be seen as a bridge negotiating the apparently insurmountable gap between the streets and the elite world of the academics. Even popular vernacular songs like "Amake amar moto thakte dao" (let me be on my own) with similar content may be used after being translated by the students themselves.
- ix. Pop music, commonly criticized for being meaningless adolescent rants attacking the moral fiber of the society, are more often than not very powerful representations of genuine, intense emotions dominating the sentiments of the modern youth. Teachers can really no longer afford to ignore these sentiments and voices because they have to teach young people reflecting such feelings. Dry and mechanical academic exercises with absolutely no regard for the mental setup of the young learners is bound to be ineffective.
- x. The connection between popular media texts and the classroom extends beyond the reading or analysis into various other activities. Such texts may be used to teach various literacy skills since students have been found to be spontaneously motivated to engage in linguistic exercise in a language that they can immediately relate to.
- xi. Banking upon this tendency of the learners, popular media texts can be used to initiate discussions about language.
- xii. It can also be used as a model of creative writing.
- xiii. It is also innovatively used for combining texts, images and sound in meaningful verbal linguistic exercises.
- xiv. Recitation of popular poems and songs with attention to details of performance also help in enhancing the comprehension abilities of the learner, as asserted by the California State Board of Education (1997).
- xv. Besides, for exercise in public speaking, learners can be assigned task of portraying famous film stars imagining that they have been invited to a forum on social injustice. Some other students, acting as the press, can ask questions to the film stars, who must respond in English, framing their arguments on the philosophy inherent in some of the popular lyrics of the songs used in their movies. Such an activity not only promotes reading and listening comprehension, but also serves the purpose of giving a good exercise in speaking and critical thinking.
- xvi. Critical literary theorists like Hull (1993), Kress (2004) and Gee (2004) argue that use of pop music that reflect a culture of resistance can facilitate the development of critical consciousness in the young learners. Critical and controversial music of contemporary rock bands or songs of popular cinema may lead to consciousness-raising discussions, essays or projects attempting to find out logical explanations for the current state of affairs. Such exercises engage the young learners in motivated and meaningful discussions in English as well as encourage them to enhance their own understanding of contemporary sociology and politics.
- xvii. Popular media texts like films are essentially thematic in nature and so they are commonly used to initiate critical discussions. Provocative popular films have been traditionally considered detrimental to the academic habits

of the young students, but today it is over-ambitious to assume that teachers can restrict the young learners from watching such films. Thus it is perhaps prudent to bring these provocative films right into the classroom and utilized for activities related to viewing/reading of text as well as the subtext. Such discussions may lead to more thoughtful analysis and meaningful verbal and written word.

xviii. Variety of complex literary things can be drawn out from a single film and this audio-visual media itself inspires students to engage in various linguistic activities.

However, there is considerable oppositions to the use of pop culture in the formal classroom. Apparently such texts lack academic rigor and are mostly created to cater to cheap entertainments. Popular texts like those found in provocative popular movies, often deal with subjects like violence, drug abuse or profanity that are social taboos. However it has been argued by many scholars that core curriculum texts like the plays by Shakespeare are not totally free from such elements. Thus texts from pop culture may be used judiciously by the teacher without affecting the young learners due to the presence of such objectionable themes.

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