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Incorporating Humour in the English as a Foreign Language

Classroom to Enhance Students' Cultural Competence: The Case of

Second-Year Students

of English, University of Frères Mentouri-Constantine 1

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DEDICATION

This work is dedicated to my lovely parents, Rabeh and Meriem Charouana, who

ingrained in me the love of science and commitment.

To my husband,

To my beloved sisters and brothers Dalila, Farida, Samira,

Abdel Waheb, Adel, and Khaireddine,

To my nieces and nephews,

To my extended family,

To my friends,

And to my students

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Abstract

The present study aims at investigating the effectiveness of humour to ease cultural competence development. Accordingly, it is hypothesised that if EFL students were taught with humour, this would enhance their English cultural competence. The research is based on a quasi-experimental design that made use of a questionnaire, a pre-test, and a post-test, as research tools, to examine a sample of 46 second year students enrolled in the Department of English, Faculty of Letters and Languages, University of Frères Mentouri, Constantine1 during the academic year 2016-2017. Since little 'c' culture does not have a place in the curriculum, the two experimental groups were equally treated under the same conditions to maintain the principle of the one group pre-test post-test design, on the one hand, and to guarantee an exposure of all the subjects to all variables (humour and culture), on the other hand. This was the result of piloting the study in the academic year 2015-2016. The results of the questionnaire showed that the students were in favour of the incorporation of humour inside their classrooms for the powerful effect it has in generating an appealing atmosphere to receive cultural information. Moreover, the findings obtained from the *t*-test and the Orientation Cultural Model of Hammer (2007-2011) disclosed a significant improvement in the students' cultural competence, which confirms that humour has a considerable role in bridging the gap between learning a foreign language and learning its culture.

LIST OF ABBREVIATIONS

A: Answer

CBI: Content-Based Instruction

CG: Control Group

DV: Dependent Variable

EFL: English as a Foreign Language

EG: Experimental Group

EG1: First Experimental Group

EG2: Second Experimental Group

ESL: English as a Second Language

GTVH: General Theory of Verbal Humour

H$_0$: Null Hypothesis

H$_1$: Alternative Hypothesis

HTA: Humanistic Teaching Approach

IQR: Interquartile Range

IV: Independent Variable

KR: Knowledge Resource

LA: Language

LM: Logical Mechanism

LMD: License Master Doctorate

Mdn: Median

N: Number

NS: Narrative Strategy

Q: Question

SI: Situation

SO: Script Opposition

SSTH: Semantic Script Theory of Humour

TA: Target

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1. Statement of the Problem

Studying English in a globalised age is no longer trapped in the notion of academic purposes. People acquire it worldwide to communicate on different occasions. For this account, a mere instruction of correctness rules does no longer assist modern times demands. Appropriateness of the message which is mainly attributed to cultural backgrounds, should frame the interest of language teaching classrooms. In view of these aspects, classrooms should integrate, other than the linguistic system, cultural competence on the list of desirable outcomes for education.

Teaching is an art which requires artistic tools; humour may serve as one for its powerful effects in creating the appropriate atmosphere for learning and displaying contrast between cultures by bringing significant features of the target culture. When teaching integrates humour, students are likely to get insightful recognitions of practices and traditions of the target culture to enhance their cultural understanding, and hence achieve cultural competence.

The curriculum of students in the Department of English, Frères Mentouri University of Constantine 1, intrinsically supplies knowledge about civilisation and literature, which frame the contours of big 'C' culture. Small 'c' culture, the culture which represents social underpinnings of the language, is practically not considered. Subsequently, an urge to reinforce students' comprehension of the language based on a social knowledge of the target culture makes the concern of this research which opted for humour to be the tool that bridges the gap between students' language acquisition and the foreign culture.

2. Aims of the Study

This research is conducted to meet many objectives;

The foremost aim of this research is to allow students shift from a monocultural mind-set to an intercultural one using humorous tasks to develop their understanding of the English language and pave the way in front of accepting others' differences as an internationalism step forward. It, additionally, aims at enabling students to have better language acquisition through overcoming the problem of a cultural gap which exists between their first language and the foreign one. The research also aims at training students on visual and verbal input to facilitate information mnemonic. Last, but not least, it seeks to construct a solid basis for learning through establishing a conducive atmosphere in which students feel at ease to learn. This atmosphere is characterised by fun, enthusiasm, and teacher-student rapport which humour brings.

3. Research Questions and Hypothesis

The study attempts to answer the following questions:

1. How crucial is cultural competence for language learning?

2. Would students equally accept the target culture?

3. How does humour affect learning in the EFL classroom?

4. Does humour allow information memorising?

5. What are some of the means by which humour may be incorporated in the EFL classroom?

6. Does the application of humour change students' minds from monocultural to intercultural ones?

In the light of these questions, it can be hypothesised that if second year students of English, at the Frères Mentouri University of Constantine 1 were taught with humour, this would enhance their English cultural competence.

4. Research Tools and Methodology

Prior to the true experiment, a pilot study is carried out to testify the feasibility of humour in delivering cultural input. It is based on a pre-test and a post-test for 20 second-year students.

As for the main investigation, a questionnaire, pre-test, and a post-test are used. The questionnaire is administered to 46 students (the sample) before the intervention to seek the subjects' attitudes towards implementing humour in their classrooms. It also aims at perceiving their degree of awareness of the importance that culture has in language learning. The other tool of this research is a test. It is founded on the three elements of the intercultural approach of cultural competence teaching, namely knowledge, skills, and attitudes. Participants are subjected to the test before and after the intervention.

The pre-test is assigned to assess students' level of cultural competence before the treatment, on the one hand, and to have homogeneous groups for the quasi-experimental design's internal validity, on the other hand.

The intervention is addressed to the two experimental groups because of the design chosen (the researcher opted for a quasi-experimental design to meet non-randomisation requirements) and the absence of the dependent variable (culture) in the curriculum. Therefore, both groups are treated under the same conditions.

The post-test, which is assigned to the two experimental groups, probes the same elements of the pre-test to evaluate students' evolution after the humorous treatment. This evaluation is based on a holistic approach using a paired t-test and a cultural model (Hammer's Model 2007-2011), and an analytic one for the components of the intercultural approach applied.

5. Structure of the Study

The research is divided into six chapters. The first three chapters are devoted to the theoretical part, and the last ones are concerned with the practical part.

The first chapter is an endeavour to define the parameters of humour. This concept is an interdisciplinary term that changes meaning in accordance with the field studied. With reference to different fields, humour is defined to cover all of its possible usages inside of the classroom. The chapter proceeds with theories of humour which explain how and why

humour occurs. After that, different types, to be used in practice, are defined and exemplified to end the first chapter.

As the second chapter is directed to pedagogy, it highlights an eclectic approach which associates some principles of the Humanistic Teaching Approach and Content-based Instruction. These principles adhere to the humorous use (HTA principles) to deliver cultural input (CBI principles).

The chapter also aims at providing direct and indirect benefits of humour by emphasising the role humour plays at physical and psychological levels (as indirect pedagogical benefits), and cultural and learning levels (as direct pedagogical benefits).

The third chapter of the theoretical part spots the contours of culture learning. It offers a historical track of it to spotlight its importance. The chapter also stresses the intercultural approach (which is one amongst others) of teaching cultural competence as it goes in harmony with the scope of the present research which intends to compare the Algerian culture with the British one.

The fourth chapter is the gate of the practical framework. Prior to the description of the experimental design applied, it provides an explanation of the pilot study conducted to draw a clear depiction of the full investigation along with testifying the feasibility of humour to deliver cultural input. The chapter, then, moves to give a description of the experimental design applied based on the results obtained from the pilot study.

The fifth chapter is devoted to describing and analysing the questionnaire, which is a twofold entity. The first emphasises students' awareness of the importance of culture as an integral part of language learning, and the second is directed to gather students' attitudes towards humour apparition in their classrooms.

The sixth and last chapter of the thesis is allocated to the experiment. It reports the results of the pre-test and the post-test based on the paired *t*-test applied, along with the intercultural

components of cultural competence (knowledge, skills, and attitudes) and students' cultural

evolution in the continuum of Hammer's Model (2007-2011) to test the hypothesis set for the

research. It progresses with summarising the findings of this study to answer the questions set

at the outset.

CHAPTER ONE:

A GENERAL OVERVIEW OF HUMOUR

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Introduction

Humour is an entity that is consistently present in our daily life. Morning conversations, newspaper caricatures, friends' anecdotes and TV sitcoms are all humorous instances towards which people react with laughter. This pervasiveness of humour forms a research urge which traces its roots back to the nineteenth century. Scholars, in this epoch, commenced to investigate humour among basically psychological or philosophical research. It was not until the 1960s and 1970s that research in humour started to be the interest of other disciplines like linguistics.

This chapter is an attempt to define the parameters of humour; starting from early theories of psychology, philosophy, and linguistics and moving to modern notions of humour.

1.1 Definition of Humour

In ancient times, the word humour, originally Latin, used to mean fluids of the body. It was perceived that the disposition of the individual is a matter of the dominant fluid, or humour, in his body. The four bodily fluids are: phlegm, yellow bile, black bile, and blood. If phlegm is dominant, the person is said to be in a sluggish and indifferent disposition. The bad temper disposition occurs when the body generates an excessive amount of the yellow bile. Sadness would occur if there is a widespread of the black bile in the body; this disposition disappears and is substituted by a cheerful one if the body is full of blood. A good balance of the four humours makes the person in a well-being disposition; therefore, a good-humoured person is a healthy person (Cornett, 1986 ; and Plester, 2016). Since then, humour obtained the meaning of the response to funny situations. It was not until the 19th century that humour took the conception of a 'personality characteristic'. Before this era, people were seen as a social block and not individuals. After the 1870s, a new thinking emerged in which people

"were […] conceived as autonomous individuals, possessing enduring characteristics of individuality" (Billig, 2005, p. 12). This new perception of individuality put humour in a multi-disciplinary zone which created disagreement over a homogeneous definition. Scholars' definitions varied depending on the arena to which they belong.

Linguistically speaking, humour is defined as a spontaneous phenomenon. It is a funny situation that comes out of an unplanned linguistic use such as " howlers, misprints, slips of tongue, and accidental puns"(Crystal, 1999, p. 404). Attardo (1994) and Simpson (2003) noted that humour is a form of violation to one of Grice's Maxims. For Grice (Attardo, 1994), language is the place where one delivers right information, based on evidence, sends a clear message, expresses no confusion, and constructs a brief idea (Morreall, 2009). These concepts are called maxims that are classified under four headings, namely the maxim of quantity which implies giving the required amount of information; the maxim of quality which indicates that the message has to be true; the maxim of relevance which entails a pertinent information; and the maxim of manner which means expressing a clear and a brief idea (Richards, & Schmidt, 2002).

Humour breaks the first principle, the right information principle, since exaggeration makes the raw material for humour (Morreall, 2009). In the example,"[your mother] is so ugly; she frightens blind people." (Blake, 2007, p. 45), the rightness rule of Grice is violated. When someone is very ugly, it is quite possible that this would frighten people; therefore, the utterance is not false. However, if the ugly person is said to frighten blind people who are unable to see his ugliness, this conveys a false message, an exaggerated one, which reaches the aim of laughter, but destroys the first conversational principle of Grice (Attardo, 1994).

The information has to be based on evidence is the second rule of Grice that may also be flouted by the humour which presents a fictional story as a real one. Rumours, for instance,

are created out of nothing concrete, so when prolonged, they make a funny reaction (Morreall, 2009).

If the response is misleading, the third rule of Grice is violated (ibid). For example, two ladies were chatting; the first asked the second 'is your husband tall?' The second replied: 'Napoleon'. The clarity factor is absent in answering that question by Napoleon which is a misleading way of saying that her husband is short.

The message has to be free from ambiguity to reach the fourth conversational principle that Grice put. But, then again, humour may also break this principle by its usual pattern, i.e. the punch line. In other words, humour is based on incongruity that takes events into an unexpected end (Morreall, 2009). This is illustrated in the question "why do ducks fly south? Because [it is] too far to walk" (Rozakis, 1998, p. 98). The answer was not envisaged according to the question; this created a kind of confusion between what is said, and what is expected, on the one hand, and generated a funny situation, on the other hand.

The final principle of Grice, to be brief, can also be violated by means of humour that is found in "comic harangues" in which the comic speech is so lengthy and aggressive (Morreall, 2009, p. 3).

Scholars' definition of humour from the linguistic angle is trapped in the conversational frame. Humour does not only occur in conversations; it may be in speeches, stand-up comedies, and a variety of verbal forms. Furthermore, describing humour as a spontaneous occurrence that is not planned before ignores various forms of humour such as jokes, riddles, and so on. Moreover, humour is not a linguistic phenomenon as such; it may happen that an event is said to be hilarious with no existence of words. Therefore, defining humour as a linguistic phenomenon that breaks some rules is not thorough.

Sociologically speaking, humour is central to social life. Besides its role in assembling community members in a mirthful manner, it is, by definition, a sort of ridicule which keeps

people within the borders of their social traditions and beliefs. In this respect, humour is the device which constantly empowers the existing of a serious social life (Billig, 2005).

In this way, humour is nothing but a social event that is shared by the entire community. This denies the role of individuals in creating and appreciating humour which does not ridicule common-sense thoughts and beliefs. Take the example of two friends laughing at an incident that happened at school or making fun of their friend's new shoes. This has nothing to do with a common-sense belief, but in the meantime, it creates a funny stimulus. Moreover, the sociological definition of humour summarises its role in ridiculing, and ignores all other forms of humour that lead to experience mirth with no inclusion of superiority.

Psychologically speaking, Martin (1998) explained that humour is a personal trait which refers to the possession of the ability to create and appreciate humour, i.e., having a sense of humour. The latter, according to Eysench(Martin, 1998), potentially carries three meanings; the first implies that a sense of humour is considered as a pertinent reaction to a humorous action. In this sense, having a sense of humour equates with being able to laugh at things that are designed to make you laugh. The second meaning entails that the receiver is an easily amused person who may laugh at anything. Last but not least, the third meaning is related to the creator of humour, i.e., the person who produces jokes to make others laugh. These meanings may be found in one person, as they may not. In a similar, but rather expanded, vein, Hehl and Ruch (as cited in Martin, 1998) pointed out that the sense of humour varies amongst people who may understand jokes and other forms of humour differently; they may differently exhibit laughter; they may differently comment on jokes; they may differently appreciate humour; they may differently look for humour; they may differently remember humour; and they may differently use humour to keep up with life.

It can be observed that psychological definition of humour presented it as a sense which is either possessed, or not. If possessed, humour exists; if not, humour is absent. In other words,

this definition considers humour as a twofold entity. The first is related to its creation, and the second to its appreciation. What makes something funny, or why do people laugh at something is totally ignored. Therefore, the focus should not be only on individuals; it also has to be given to the essence of humour.

In an attempt to find an umbrella definition to humour, the researcher collected definitions from various dictionaries. Humour, according to the Cambridge dictionary, is "the ability to find things funny, the way in which people see that things are funny or the quality of being funny"(2008). This definition resembles that of psychology in which individuals are central to the notion. A similar definition is found in the Oxford dictionary; it is the "ability to cause or feel amusement: have a sense of humour"(2003). The only dictionary which seems to have, to some extent, a covering notion is that of Merriam Webster Dictionary which gives three definitions to the notion. "A message whose ingenuity or verbal skill or incongruity has the power to evoke laughter; the quality of being funny; and the trait of appreciating (and being able to express) the humorous."(2014).

The task of defining humour is a difficult one. As mentioned above, humour is an interdisciplinary phenomenon that changes meaning depending on the angle from which it is examined. Each scholar defined it in accordance with his field of interest. Therefore, for the scope of the present research, humour is going to take the following definition.

Humour, as the old saying goes, is considered as a prevention that is better than cure. In the presence of classroom problems like anxiety, stress, and boredom, the impulse to integrate humour is inevitable, since it makes a good treatment to the listed problems (Goebel, 2011). In this way, according to Wagner (2007), students are more likely to learn where humour is present, as opposed to situations in which they feel bored. In this sense, "humour is one of the best vehicles for language teaching" (Medgyes, 2002, p.5). It creates a more conducive atmosphere in which students feel motivated to learn (ibid). Moreover, humour makes a good

medium of "how to teach" (Deiter, 2000, p.22). Unlike for a comedian, "humour for a teacher is not an end in itself, but a means to an end" (Wagner, 2007, p. 13). At this point, "humour is possibly the best source of authentic cultural information about other peoples. It also helps build bridges between cultures and individuals: humour is an ideal form of promoting understanding and friendship" (Medgyes, 2002, p.2).

1.2 Laughter

Throughout the process of defining humour, pervasiveness of the laughter notion is noticed. According to Perret (1982) laughter is a kind of response to a victory which ends a phase of tension. This is anciently related to the reaction of cavemen who used to display their victory by a roar of joy at the end of battles. Similarly in jokes, the audience feels the tension in trying to anticipate the end of the joke which would be relieved by the joke-teller's announcement of the punch line; consequently, this feeling of relief conducts to laughter. In this way, laughter is the visible reaction to humorous situations which is displayed by body movements. "Eyebrows and cheeks go up, as the muscles around the eyes tighten. The corners of our mouths curl upward baring our upper teeth. Our diaphragms move up and down in spams, expelling air from lungs and making staccato vocal sounds." (Morreall, 2009, p. 2). These perceptible actions vary depending on the degree to which the person is amused. It might be a titter, a nervous laugh, a yowl, in which the person yelps, a belly laugh, which is quite intense, or a boffo which might kill the person from laughter (Palmer, 1994). But this view, i. e. that which claims that humour is embodied in laughter, is partially declined. Humour is not always synonymous with laughter. Sometimes a humorous situation leads to guffaw, but other times, some of the best humours do not even bring a smile (Blake, 2007; Medgyes, 2002).

According to Olbrechts-Tyteca (as cited in Attardo, 1994), laughter cannot always be in equation with humour for five reasons. Firstly, laughter is much larger than humour. What

makes one laugh is not basically rooted in humour; people may burst into laughter out of hallucination. Secondly, laughing carries various meanings. In some African nations, it is a sign of embarrassment. Thirdly, laughter does not reflex the intensity of humour. Some people tend to restrain themselves from releasing laughs because of their social status, or age…. Fourthly, corollaries to humour are differently displayed; it might be laughing, or just smiling. The latter sets controversy among scholars about it is being a diminished form of laughter. Fifthly and finally, laughing or smiling may postulate diversified explanations; people may flakily smile or laugh as to show disgust or disgrace (Attardo, 1994). In a similar vein, Plester (2016) argued that people, psychologically, decide not to laugh at a given humorous situation, as opposed to their physical reaction which is shown by laughter. As a result, humour may generate two outcomes. The first is physical and is demonstrated by laughter, and the second is metaphysical and is demonstrated by unlaughter. In situations of mockery or ridicule, for instance, humour may fail to reach the laughter result especially to the ones being mocked, but this would not deny the fact that the situation is a humorous one (Billig, 2005).

1.3 Humour Act

Laughing is a matter that concerned researchers who were unable to define clear characteristics that are common in all the things which make people laugh. In this respect, scholars tried to clarify the factors that are present in the humour act. This notion, according to Raskin (1985) is extracted from the pragmatic one of 'speech act', but it is, terminologically speaking, not restricted to it. Speech act is mainly related to discourse; however, humour act is not just related to discourse and its situational context; it adds other factors. First of all, 'participants', there must be a human participant in the act; be it the addresser (speaker), or the addressee (hearer). In this sense, one participant is human, and the other participant might be a written text, a TV show, a caricature, or simply another human. Generally speaking, the

hearer is the human participant because jokes are directed to make others laugh, so the addressee is the human target who is meant to laugh.

'Stimulus' is the second vital factor of the humour act. It is defined as the developed incident which generates humour. It comes in different forms like utterances, situations, or pictures. In the 'objective world' every stimulus is a laughter generator; however, in the real world everyone reacts differently to the same stimulus. This is the way which introduced the third factor. What makes things laughable or not is a matter of 'experience'. Individuals have different life experiences that vary their responses to the same stimulus. Children, for example, laugh much easier than adults (ibid, 1985). 'Psychology' is the fourth factor of the humour act which determines the individual's willingness to laugh. Along with experience, the psychological attribute of the person entails whether he/she is going to laugh or not (Raskin, 1985).

In the notion of 'speech act', there is what is known as situational context. This factor is also found in the humour act with quite a different label; 'situation'. Situation refers to the concrete surrounding in which the humour act takes place.

Last but not least, 'society' is the fifth factor in the humour act. This factor embraces culture. Researchers claim that humour is peculiar to the culture of a given society, but Raskin (1985) clarified that humour is not trapped within the borders of a single society; it is rather universal. For example:

A: How do you call a three humped camel?

B: Pregnant (Howard, & Moore, 2016, 01:48:33).

This joke contains an animal which lives in deserts. Does this mean that one has to be from Sahara to know that camels have humps? In fact, this idea does not deny that if the person knows about the shared values of a given society, he/she will better understand their culture-based jokes.

1.4 Theories of Humour

The interest in humour research is not recent. It goes back to ancient scholars in psychology, such as Freud, and in philosophy, such as Socrates, Plato, and Aristotle. They deemed it appropriate to explain the complexity of humour in accordance with both individuals and the laughter phenomenon. These items constructed the basis of three theories, namely the superiority theory, the incongruity theory, and the relief / release theory (Plester, 2016). These theories are targeted to provide an interpretation of "how humour works to produce a social effect or an experience of mirth" (Gournelos, & Greene, 2011, p. xvii). They clarify the rationale behind laughter from two points of view; the first spots the individual's mind (Plester, 2016), and the second considers the context in which humour occurs (Ross, 1998).

1.4.1 The Superiority Theory

The superiority theory is pioneered by ancient philosophers such as Plato, Aristotle, and Hobbes. It was the prevailing theory of ancient philosophy until the eighteenth century (Billig, 2005).

According to Plato and Aristotle, humour is the outcome derived from the others' shortcoming or clumsiness (Palmer, 1994). For Hobbes, laughter is a sign of a temporary feeling of being superior (Plaza, 2006). He (as cited in Raskin, 1985, p. 36) said that "the passion of laughter […] is nothing else but sudden glory arising from sudden conception of some eminency in ourselves, by comparison with the infirmity of others […]". This indicates that the core concept of this theory is mockery, since, according to Hobbes, people laugh at others' follies and misfortunes, and hereby the theory took the label of disparagement or degradation theory (Billig, 2005).

Gruner, one of the modern theorists, (as cited in Martin,1998, p. 29) pointed out that "what is necessary and sufficient to cause laughter is a combination of a loser, a victim of derision or ridicule, with suddenness of loss". Gruner's idea adhered to Rapp's who related laughter to victory in ancient wars in which mockery, malice, and other concepts of superiority were used to make the enemy, the losing part, in an inferior position (ibid).

The linguistic theory received so much criticism. According to Raskin (1985), interpreting laughter from this angle, i.e. superiority, gave humour a negative depiction for some researchers especially Ludovici(as cited in Billig, 2005, p. 40) who relied on Darwin's expression about laughter, and which says that in laughter one bears his teeth; therefore, be in an arrogant position because of his feeling of superiority. In a similar vein, Socrates claimed that laughing at others' ignorance or mishaps is the fusion of "pleasure and pain". He argued that this laughter resulted from a wrong estimation of the other's situation. For example, one may think that he is smarter than what he really is, so watching such an overestimation leads to laughter and makes it a form of malice, as Socrates mentioned (Billig, 2005, p. 40).

Modern scholars refuted this claim which disfavours the superiority theory. In particular, Rapp (as cited in Raskin, 1985, p.37), who founded humour on hostility, pointed out that people "laugh at the mishap of others; but they must be minor mishaps".

Gruner supported Rapp and clarified that laughing at others' follies happens when there is no physical harm (Plester, 2016). Slapstick movies (movies which humorously exaggerate physical activity), for example, generate laughter that is based on the feeling of superiority and are appreciated since they contain no big physical harm (ibid).

In summary, humour, as explained by the proponents of this theory such as Plato, Aristotle, and Hobbes, is the person's momentary feeling of superiority that arises from the other's misfortune or absurdity.

1.4.2 The Incongruity Theory

"Human beings are pattern-seeking creatures"; they establish a regularly patterned life that is full of expectations. Humour occurs in a way that is not envisaged through incongruity which destroys the set routine of life (Goebel, 2011, p.1).

The incongruity theory or the cognitive perceptual theory emphasises the linguistic context in which linguistic features are of a great deal in provoking humans' laughter (Ross, 1998). It is, by definition, "a mismatch or contrast between two meanings" (Dynel, 2011, p. 3) that are syntactically well arranged. This syntactic arrangement makes logic, but the contrast in meaning generates incongruity (Cornett, 1986). The latter is founded on the element of surprise. In this way, humour appears when something unpredicted takes place after a series of expectations (Ross, 1998); when this happens, i.e. when the anticipation is broken by a punch line, a surprise, the statement is estimated funny (Plester, 2016). Kant (as cited in Raskin, 1985, p. 31) pointed out that "laughter is an affection arising from sudden transformation of a strained expectation into nothing". In the sentence "he was my dream date; tall, dark, and dumb" (Goebel, 2011, p. 22), for example, syntax is well-formed, i.e. logical; however, the third adjective's meaning, the punch line, is not envisaged, hereby the contradiction of meanings generates incongruity, hence the statement causes a funny stimulus.

The incongruity theory came to life in the eighteenth century to refute Hobbes's theory of laughter. He explained the laughter phenomenon in terms of the person's feeling of superiority over others, i.e. status. However, the incongruity theory came to value the existing incongruous features of language which lead to laughter (Billig, 2005). According to Schopenhauer, what makes people laugh is their sudden feeling of incongruity (Billig, 2005). This indicates that the cognitive elements of humour which result in laughter are, as mentioned by Eydench (as cited in Martin, 1998, p. 25), "the sudden, insightful integration of

contradictory or incongruous ideas, attitudes, or sentiments which are experienced objectively".

Language is not the only context of incongruity. Plester (2016) clarified that it may happen that a physical action is incongruous. She illustrated with mishap situations. People laugh at a person's fall off the chair which is supposed to function as a support, the expected function; however, it did not support and caused a falling as a surprise, so this leads to an incongruous situation.

In summary, humour, as interpreted by this theory, is the mind's perception of an unexpected end. In other words, leader thinkers of the incongruity theory, such as Kant and Schopenhauer, related humour to the cognitive surprise that twists the flow of logic.

1.4.3 The Relief/Release Theory

Life is an experience of inevitable worries from which jokes may free people, and consequently joking about sensitive topics is regarded as a release from constraints (Plester, 2016). Explaining humour from this outlook, i.e., the relief perception reverts to the nineteenth century when it was first introduced by Bain and Spencer, two British thinkers in a debate which was followed by publications. Both researchers theorised humour from a physiological angle; relating laughter and the apparent bodily actions to the nervous sensation of relief. For Bain, "laughter contained a number of elements, including Hobbesian assumptions, physiological speculation and a personal pleasure in the humour of naughtiness" (Billig, 2005, p. 95). In terms of physiology, Bain explained laughter from the pleasure and pain principle. He said that pleasure occurs when there is a rise in the vital functions, and pain is generated after a decrease in them. In this respect, laughter justifies the principle of its resemblance to pleasure (Billig, 2005).

From the Hobbesian point of view, Bain advocated Hobbes' disapproval of incongruity as the flame of laughter, but it is not thoroughly superiority as such. It is, rather, a degradation encounter that arises when someone or something of a high value endures a bad experience. Concerning the third element of laughter, i.e. pleasure in the humour of naughtiness, Bain claimed that pleasure may stem from deriding delicate subjects; therefore, get released from social constraints (ibid).

In a similar vein, Spencer's theory revealed that laughter is "a display of muscular excitement produced by emotional feeling" (as cited in Billig, 2005, p. 99). This indicates that laughter is the external physical outcome of internal emotions. The latter may generate purposeful or purposeless actions, and laughter is a purposeless action because the physical actions of laughter evolve with no intention of moving them; however, fear, for instance, leads to the purposeful physical action of running away.

As opposed to Bain, Spencer argued that laughter is not necessarily the result of a release from constraints. It is, however, "a descending incongruity" that suddenly develops from the feeling of great things inclining into small ones (as cited in Billig, 2005, p. 99).

Freud's psychoanalytical approach in interpreting humour concurred with previous findings. He contended that humour is the ability of making the inappropriate seems appropriate. In other words, humour is a "substitution mechanism" that enables to joke about tabooed topics, and make them no longer taboos which need to be shut down by individuals (as cited in Dynel, 2011, p. 175). Mindness (as cited in Raskin, 1998, p. 39) clarified that "… [e]very aspect of our existence, from the most trivial to the most profound, is moulded by group expectations. It should come as no surprise, then, that the sight of a comic ignoring conventions excites us… because it provides us, vicariously, a moment of freedom from the prisons of our adjustments". In this respect, Freud claimed that this theory is founded on the unconsciousness element which the joke brings when it releases people's tension and

discharges their psychic energy by tackling queer subjects that are disguised under the heading of a joke (Plester, 2016).

In short, the relief/release theory, according to its leaders Bain and Freud, does not explain the laughter phenomenon as such, but it gives credit to the recipient who feels relaxed because of a joke that unconsciously releases his tensions about social constraints.

The combination of the three theories of humour crystallises the whole picture of the humorous phenomenon. "incongruity-based theories make a statement about the stimulus; the superiority theories characterize the relations or attitudes between the speaker and the hearer; and the release/relief theories comment on the feelings and psychology of the hearer only" (Raskin, 1998, p. 40).

1.4.4 Linguistic Theory of Humour

The act of explaining humour is not trapped within the borders of psychology and philosophy. Humour is not just a matter of participants, reactions, and feelings; it also has a message that is composed of linguistic items, thereby linguistic interest in humour generated a theory which is labelled the Semantic Script Theory of Humour that was forged by Raskin, then further developed by both Attardo and Raskin to generate the General Theory of Verbal Humour (Dynel, 2011).

1.4.4.1 The Semantic Script Theory of Humour (SSTH)

Jokes are based on scripts which are defined as "a cognitive structure internalised by the native speaker's knowledge of a small part of the world. Every speaker has internalised rather a large repertoire of scripts of 'common sense' which represent his/her knowledge of certain routines, standard procedures, basic situations, etc." (Raskin, 1985, p. 81).

As a matter of fact, jokes are said to be funny if they fall in the two claims that are founded by Raskin. The first one implies that "the text is compatible, fully or in part, with two different scripts" and the second is that "the two scripts with which the text is compatible are

opposite" (Raskin, 1985, p. 99). For instance, "who supports Gorbachev? Oh! Nobody does. He can still walk by himself." (Hulstijn, & Nijholt, 1996, p. 9). In this example, both conditions of the SSTH are realised. The text to support is semantically compatible with both scripts; the politician script, and the walker script, so the first condition is validated. In addition to the opposition between the two scripts; consequently, the second condition is also validated.

The opposition between scripts does not only refer to antonyms; it may be located in the dichotomies that are set by Raskin. He listed three possible dichotomies for the scripts' opposition, namely actual/non-actual, normal/abnormal, and possible/impossible scripts (Raskin, 1985).

1.4.4.2 The General Theory of Verbal Humour (GTVH)

This theory was developed by Attardo and Raskin following the lead of SSTH to introduce a more developed theory that is associated with verbal humour. The GTVH is set to clarify the points in common between jokes. It established six "knowledge resources" that make up the form of jokes and that also determine the resemblances between jokes. Knowledge resources (KRs) are script opposition, logical mechanism, target, situation, narrative strategy, and language (Dynel, 2011, p. 153).

1. Script Opposition (SO): this KR belongs to the SSTH and it represents the disagreement between scripts (Hulstijn, & Nijholt, 1996).

2. Logical Mechanism (LM): this KR indicates that the structure of the joke is logical in a way that weds the two opposed scripts. For example, the light-bulb joke where one person holds on to the bulb while four others turn the table on which he stands (ibid, 1996).

3. Target (TA): also called the butt of the joke, refers to the objective of the joke, be it to make fun of a person, an institution, or a given phenomenon (ibid, 1996).

4. Situation (SI): this KR refers to the located intention of the text. It might be ambiguous as in the example of Gorbachev where there are two situations; a walker and a politician (Hulstijn, & Nijholt, 1996).

5. Narrative Strategy (NS): this KR is concerned with the way in which the joke is told, be it a dialogue, or a narration. For dialogues, it is usually a question-answer joke format (ibid, 1996). For instance, " Q: What do you call an unbelievable story about a basketball player? A: A tall tale." (Rich, Walton, & Gable, 2005, p. 26). For narrations, it may be presented in the form of jokes that "include such opening gambits as have you heard the one about?"; as it may be in the form of "triplet-based" (Hulstijn, & Nijholt, 1996, p.11). A relevant example is the English, Scottish, and Irish jokes. "An Englishman, an Irishman, and a Scotsman were standing looking at a prize cow in the field. The Englishman says "look at that fine English cow". The Irishman disagreed, saying "No, it's an Irish cow." The Scotsman thought for a moment and then clinched the argument. "No, it's a Scottish cow - it's got bagpipes underneath." (Scottish Humour).

6. Language (LA): This KR is related to the lexical items of the joke, i.e. the text (Dynel, 2011).

1.5 Types of Humour

Humour has an uplifting outcome that arises from its various forms. Words, pictures, sounds, and actions constitute the different types of humour. Shade (1996) classified humour into four types; figural, visual, verbal, and auditory. A similar classification was made by Chee who changed some labels. He grouped humour under the headings of textual, pictorial, action/games, and verbal (Mubasher, 2012).

In Hativa's (as cited in Mubasher, 2012) classification, humour is a threefold entity; verbal, non-verbal, and a category that combines verbal and non-verbal humour (ibid).

The present research applies the same classification as Hativa's for the fact that the other classifications detach the elements of humour. In the humorous phenomenon, words, pictures, sounds, and actions are interrelated; consequently, humour is of three types: verbal, non-verbal, and a combination of both verbal and non-verbal.

1.5.1 Verbal Humour

Verbal humour is founded on language in which words are responsible for the creation of humour. Firstly, humour verbally happens when words carry a humorous meaning by themselves; this type of verbal humour is called referential humour. Secondly, humour verbally happens when words are ordered in a way that if differently set, the message becomes no longer funny and is called verbal humour (Dynel, 2011). In this way verbal humour is a matter of lexis. It may accidentally happen as purposefully, i.e. verbal humour may arise from an unplanned linguistic use as in wisecrack, quip, accidental puns, howlers, slips of tongue, misprints… As it might be previously arranged just like jokes, riddles, lampoon, caricature… (Crystal, 2003).

1.5.1.1 Jokes

Jokes make a well-known form of humour which is regarded as "an intellectual challenge" that puts the reader or listener in a phase of puzzlement. When "the jokee", the reader or listener of the joke, listens or reads about a joke, he/she is mentally pushed to deduce the ending of the joke. This mental process, i.e. guessing the end, is interrupted by a twisted punch line that "the joker", the deliverer of the joke, reveals. As a result, the jokee's expectations are refuted by a sudden cognition of the joke's twist, the punch line, and then laughter arises (Medgyes, 2002, p. 3).

A joke is patterned in a way that starts from "the set-up, execution, [then] the punch line" (Plester, 2016, p.1). It is an amusing short story that is perceived as an "archetypal" example of humour that is made up of several components. First of all, "speaker floor-taking";

at this stage, the joker uses an initial statement to open a joke. Second, "an opening formula"; this component is a requisite for preparing the jokee to the joke in order to see his willingness to hear a joke on the one hand, and to make sure that the text is not going to be seriously taken, on the other hand. Third, there is "recitation", which refers to the funny story and which must contain a climax, a punch line. It might be a short recitation or a long one. Finally, there is "interaction"; this refers to the reaction of the jokee, be it formal, or informal. The former is displayed by smart answers to the jokes which take the form of questions, and the latter is displayed by groans or comments (Crystal, 2003, p. 404).

In a similar vein, Raskin (1985) pictured the joke phenomenon in five factors:

(i) A switch from the bona-fide mode of communication to the non-bona-fide mode of joke telling

(ii) The text of an intended joke

(iii) Two (partially) overlapping scripts compatible with the text

(iv) An oppositeness relation between two scripts

(v) A trigger, obvious or implied, realizing the oppositeness relation

The first factor reveals that the joker sets up the salient platform for the joke to be told by shifting from seriousness to airiness for the fact that the jokee has to be in the right setting to appreciate a joke. "The joke-telling mode" can be either achieved by the predisposition of the jokee, i.e. the jokee is already in an airy mood, or by the creation of this mode. In this respect, the joker may do it overtly, or covertly. He may overtly use tricks such as: "Clowning, horseplay, grimacing, practical jokes…" (Raskin, 1985, p. 141), or using entrances like: " Did you hear the one?"

The joker may covertly do it by evoking a statement that is hard to believe. After achieving the first factor, the second comes naturally. When the joke-telling mode is reached, the joker may, then, release the text of the joke. The third and the fourth factors refer to the

scripts which are logically presented within the borders of the joke, but illogically combined to each other, or even opposed. This opposition may be explicit or ambiguous. By virtue of this opposition, the last factor is reached.

Jokes are versatile; they are differently expressed. One way is the rule of three. "[The jokee] creates a list or series of three ideas or things. The first sets the theme, the second confirms it, and the third twists it into a moment of surprise"(Goebel, 2011, p.21). This rule puts the jokee in a confidential place within the first two ideas that are mutually pertinent, and then the pattern is destroyed by the last idea that is extremely incompatible with the previous ones, i. e. incongruous.

Goebel (2011) mentioned an example which explains this rule. "Three things you should never say to your English teacher: " I don't have a pen". "This book is boring". "Is that your hair, or is a porcupine on your head?"(p. 22).

Another way of joking is reversal which is based on contradiction. In other words, the joker gives enough descriptions that put the jokee in a familiar territory, and then changes the path with a contradictory conclusion. For instance, "Oscar Wilde says, "When I was young, I thought that money was the most important thing in life. Now that I am old – I know it is" (ibid, p. 23). This joke reveals that there is a moral within the first part that is totally reversed by the end of the joke, i. e. "a quick reversal from sense to nonsense" (Deiter, 2000, p. 22). In a similar vein, misdirection, approximately, follows the same path as reversal. It misdirects the jokee and takes him one way that would be thoroughly changed into a different way. It occurs in "recognizable kinds of texts-clichés, famous or everyday documents, popular song lyrics, or even joke standards" (Goebel, 2011, p. 24). For example, "Toilet closed for repairs. Please use the floor below" (Blake, 2007, p. 130).

Jokes may also be presented in an exaggerated manner. Simpson (2003) argued that the joke evokes two opposed features of scripts. Exaggeration happens out of the combination of

positive and negative concepts; normal and abnormal; and possible and impossible texts. In the example, "[your mother] is so fat, when she stepped on the scale it said, 'one at a time, please!" (Blake, 2007, p. 45), there is a combination of normal and abnormal scripts. People use scales to measure their weight, this is a normal thing to do, but scales can never talk; therefore, the second idea is abnormal; consequently, an exaggerated statement has been generated.

There are many forms of jokes:

1.5.1.1.1 Canned Jokes

Raskin (1985) pointed out that there are five factors which are central to joking, but their absence creates another type of jokes, as long as there is a push to joking, which is called canned jokes.

As opposed to situational jokes, which are spontaneous jokes that fluently happen when factors of joking are present, canned jokes are deliberately deployed. They "… are presented with little obvious relationship to the on-going human interaction" (Fry, as cited in Raskin, 1985, p. 27). The joker feels the need to joke about something, either to bridge a gap between him and the jokee or to generate an atmosphere of relaxation (Raskin, 1985); therefore, he plans a joke which has to do with his intent, i. e. a scripted joke, coupled with skill. Indeed, the jokes in question necessitate the joker to be skilful in delivering the adequate joke. As a matter of fact, he has to follow the path of joking which entails setting up the joke, releasing the story, and closing with a punch line (Plester, 2016).

Attardo (1994) concluded that canned jokes and situational ones are ultimately similar for, on the one hand, there is no difference in terms of their structure, and, on the other hand, a situational joke is likely to be deliberately used in another situation, so to become a canned joke and vice-versa.

1.5.1.1.2 Knock-knock Jokes

This type of jokes is directed to children because of its simplicity and funniness. It takes the question-answer format; for example,

"knock knock!

Who's there?

Lettuce.

Lettuce who?

Let us in" (Blake, 2007, p.109).

1.5.1.1.3 Anecdote

It is defined as "a short often funny story, especially about something someone has done" (Cambridge, 2008). It depends on the situation, i. e. it is not pre-planned; thus in the process of re-telling it to a person who was not present at the incident, the anecdote will not have the same degree of appreciation as to the people who witnessed it (Morreall, 2009). "A man was criticised for his accent, someone chiding him for pronouncing fine as 'foine'. He replied indignantly, 'oi never say foine'" (Blake, 2007, p.19). In this example, the response confirms the criticism, so the situation was a spontaneous one.

1.5.1.2 Word Play

Language play starts at an early stage of life; children connect words or pronounce them in an awkward way that results in laughter, but mispronunciations or misconnections are not necessarily children's traits; it might, spontaneously or deliberately, happen to adults as well (Crystal, 1996).

Word play or language play is primarily related to the manipulation of linguistic items. Funniness arises out of this manipulation which happens at the level of language forms or functions (Crystal, 2003) to making various types of word play (ibid, 1996).

1.5.1.2.1 Graphological Word Play

Graphological word play stems from an eccentric "spelling, punctuation, layout, and typography" (Crystal, 2003, p. 406). It covers writing slips that intentionally or unintentionally appear such as misprints, misspellings, and graffiti. The example: "what did one sheep say to the other? I love ewe" (ibid, 2003, p. 406), is a joke only appreciated when seen. The pronunciation of the word ewe is the same as you; thereupon, appreciating graphological word play is a matter of a visual experience.

1.5.1.2.2 Phonological Word Play

Phonological word play is based on slips of tongues and mispronunciation of words which result in many instances; malapropisms, spoonerisms, tongue twisters, and howlers (Crystal, 2003). In the example "I am not going to make a sceptical out of my boxing career"(Goebel, 2011, p. 20), the speaker who is a boxer meant a spectacle instead of sceptical which resulted in the so-called malaprop which is perceived as an inappropriate substitution of one word, or phoneme, with another that is similarly pronounced. The term malaprop is originated from the French expression "mal à props" which means "badly suited" (ibid, 2011, p.20).

Spoonerism is another slip of the tongue which refers to the exchange of the position of two word consonants in a sentence that generates a different meaning in that sentence. The term spoonerism is derived from the name of its inventor Reverend Archibald Spooner who is famous for producing spoonerisms such as "you have hissed my mystery lectures" instead of "you have missed my history lectures" (Blake, 2007, p. 131).

Tongue twisters are expressions in which there is a similarity between the sounds of words which makes its articulation a difficult one. Uttering tongue twisters usually ends in laughter (Cambridge, 2008). This type of word play is very likely to occur amongst children who try to tease each other with tongue twisters to make their partner in an embarrassing

situation (Blake, 2007). For example, "my batter is bitter if I add a better butter to my batter, it will make my batter better" (Source Unknown).

Howlers are slips of the tongue that happen spontaneously (Crystal, 2003). According to Freud, this type of slips expresses a hidden desire of the speaker that unconsciously floats up. He based his theory of slips of the tongue on the case of dreams in which the person thinks of something, and then sees it at night. Thereupon, slips of the tongue, mainly howlers, result from an inner thought (Billig, 2005). Howlers exist, for example, when someone is thinking of a given person, and calls another one by the name of the person in mind.

This Freudian theory ignores the effect of mispronouncing a given word, so it is not necessarily because of something in mind. In one of the researcher's classes, the word 'please' was pronounced as /pli:s/. This type of slips does not reflect a hidden thought. Crystal (2003) clarified that this is also the case with children's inability of producing some sounds. Moreover, there are situations in which connecting words in speaking creates a funny result.

1.5.1.2.3 Morphological Word Play

Morphological word play refers to the ambiguity which encompasses words. In other words, this category indicates that playing with the smallest meaningful units of discourse, i.e. morphemes, generates a witty outcome that is basically related to the manipulation of affixes, i. e. bound morphemes. "What is a baby pig called? A piglet; so what is a baby toy called? A toilet" (Ross, 1998, p. 15). In this example, the attachment of the suffix 'let' to the former word resulted in a word-building 'piglet' which contains two morphemes; however, connecting 'let' to the latter generated a totally different word 'toilet' which is made up of only one morpheme.

Morphological word play may also arise out of the manipulation of free morphemes. For instance, George Burns said "I should have been a country-western singer. After all, I am older than most western countries" (Ross, 1998, p. 15).

1.5.1.2.4 Lexical Word Play

English is a language that embodies different origins such as Celtic, Germanic, Latin, French, etc. This diversity of origins provoked an enlargement in its lexis that stimulated ambiguity, the main cause of puns (Ross, 1998).

Puns make the most common forms of lexical word play. They refer to "…phenomena which involve the 'significant' facet of the sign of which they are part in a relevant sense, to be defined later" (Attardo, 1994, p. 109). In other words, puns occur out of a witty use of similarly shaped or pronounced words that are well blended to conceptualise a puzzled idea in the mind (Martin, 2007). This engenders two main classifications of puns: phonological and semantic puns.

1.2.4.1 Phonological Puns

Phonological punning is the result of using homophones which are words that sound or look the same, but bear different meanings (Ross, 1998; Crystal, 2003). "When the actress saw her first grey hairs, she thought she would dye" (Blake, 2007, p. 5). In this example, the word 'dye' sounds the same as 'die'; therefore, one might think of the latter meaning instead of the former.

1. 2. 4.2 Semantic Puns

Polysemous words are central to the semantic punning. They refer to the various meanings that one lexical item holds (Ross, 1998). For example, "what has four legs and only one foot? A bed." (Crystal, 2003, p. 408). The item 'foot' carries several meanings, since it is combined to legs, one might think of the body part meaning, but the intended meaning here, which is related to the answer 'bed' is the bottom meaning.

Punning may be begotten by idioms. An idiom is defined as a group of lexical items that are brought together to make one meaning in which single elements meaning is not of a value (Ross, 1998). For instance, "When *down in the mouth*, remember Jonah. He came out all

right" (ibid, 1998, p. 18). In this example, the idiom ' down in the mouth' means miserable in one's life. This meaning is the result of linking all the lexical items that constituted it.

Punning is, sometimes, a matter of coinage of words that are combined in a way that violates the rules of collocations (Crystal, 2003). A depiction of the coinage is the term "mouse potato" which refers to the person who spends his free time in front of computer, and is coined from "couch potato" (Blake, 2007, p.56).

1.5.1.2.5 Syntactic Word Play

Syntax refers to the way in which words are organised to make sentences, phrases, and clauses. Playing with words on the syntactic level creates ambiguity that generally ends in laughter. "Call me a taxi. You are a taxi", is an example in which the elements of the sentence created an ambiguity that is due to the fact that call is a verb followed by an indirect object, and then a direct object to convey the meaning of call a taxi for me, but which was perceived as a verb followed by a direct object, and then a complement; therefore, the answer was 'you are a taxi' (Ross, 1998, p.22).

Syntactic word play is usually the natural foundation of riddles. In the past, riddles were conceived as a form of obscurity where people use them to show a high cognitive competence to sound superior to others (Blake, 2007; and Raskin, 1985). However, in modern times, riddles assemble both humour and obscurity (Blake, 2007). The following riddle, "why a goose like an icicle? Both grow down", shows that two syntactically different constituents, for example, a noun and an adjective (…) may occur within a string of words in such a way that the syntactic parsing of the sentence is unclear. Thus … it is the grammar, and not merely the lexicon, that is central to the creation of ambiguity (Pepicello, &Green, as cited in Dynel, 2011, p. 88).

Riddles may arise out of a phonological word play, not only a syntactic one. For example, "what is black and white and red/read all over? A newspaper" (Ross, 1998, p.9). The words red and read, as pronounced in the past tense form, are homophones.

Riddles are not the only instance of syntactic word play; in newspapers, as well as in advertisements, journalists and advertisers play on the omission of syntactic elements that precise meaning to deliberately puzzle the reader or the viewer with a brief heading (Dynel, 2011).

In a nutshell, language play or word play is the manipulation that occurs intentionally or unintentionally at the level of words. This manipulation appears at different levels; syntax, morphology, phonology, lexicology, etc., which are not mutually exclusive, i.e. the same sentence may encompass many forms of language play.

1.5.2 Non-verbal Humour

Humour traces its roots back to childhood in which games were the source of amusement. In adolescence, as well as in adulthood, amusement occurs with things that make good reminders of past sensations. Comedy is a simulated form of life, and so is a game; children play with puppets which make small characters; thus display a smaller depiction of an amused real life scenario (Bergson, 2003).

Non-verbal humour is a humorous event in which the existence of language is absent. Humour existed before the existence of language itself. Humour is "…no doubt older than language itself, belonging to the age of grunts and barks out of which language arose. It expressed itself in action, not in words…" (Leacock, as cited in Raskin, 1985, p. 22). A clown may make some movements which would be appreciated by the audience; therefore, they are considered to be humorous movements. In this way, non-verbal humour is a mute type of humour, but, according to Raskin (1985), it is not thoroughly mute. A text may be found in this type, "but the text is just a component of the joke rather than its creator" (p. 46).

Non-verbal humour appears mainly in games, role plays, and simulations.

1.5.2.1 Games

Diversity in learning styles incites diversity in teaching. Students may be visual, auditory, kinaesthetic, interpersonal, intrapersonal, musical, etc. Therefore, versatility should be the title of the method used. In other words, students possess different learning styles that are not identically addressed; as a result, the method applied should meet all the existing styles in the classroom.

A game, as "an activity which is entertaining and engaging, often challenging, and an activity in which the learners play and usually interact with others" (Wright, Betteridge, & Buckby, 2006, p. 1), is a teaching method that is responsible, because of its diversified nature, of meeting all learning styles (ibid, 2006). For interpersonal students, for example, as well as kinaesthetic ones, hide and seek, with an implemented text, is a game that is very intriguing. Riddles may immerse students who possess intrapersonal and auditory styles of learning. An appealing example for visual students is the integration of a crossword puzzle. In this way, games depict different types.

a. Care and share: this type embodies the sort of games which enable students comfortably share something personal.

b. Do: Move, Mime, Draw, Obey: This is the umbrella type which covers all the games in which students relay on gestures rather than words.

c. Identify: Discriminate, Guess, Speculate: In this zone, the games are basically founded on puzzlement, i.e. students are asked to guess or detect, through instructions, a given ending.

d. Describe: In this category, students are challenged to reach a conclusion following the directions of their classmates who use tricky or funny descriptions.

e. Connect: Compare, Match, Group: This category includes the games which require from the student to be logical in matching information to reach the desired conclusion.

f. Order: this is the area in which students are asked to rank information or pictures. For example, a jigsaw puzzle.

j. Remember: This type of games emphasises the memory of the student.

h. Create: this type is related to literary works, i. e. students are asked to creatively invent a story or a poem in which they challenge each other by creating some rules, and encourage each other to participate (Wright, Betteridge, & Buckby, 2006).

Games are central to learning for the effectiveness they bring on many levels. Games make a passport to experience the language practically, rather than just theoretically; because of the diversified nature that games possess, all students feel motivated. Games include motivation and exclude boredom that rises out of the theoretical nature of most lessons (ibid, 2006). Games make a good vehicle to maximise communication amongst students, and to generate a friendly student-teacher relationship; therefore, they boost the learning outcomes (Kerr, 1977).

1.5.2. 2 Role-play

Before its existence in the language classroom, role-play was first used in industrial and managerial endeavour (Mugglestone, 1977). Now, as it makes an integral part of language learning, it has to be defined according to the discipline to which it belongs. Ladousse (1987) pointed out that when students play a role, they creatively and playfully adapt a character that replicates a real life situation in a protected atmosphere that is shaped by the classroom walls. Role-play is, then, a beneficial tool in the language classroom. It permits to safely rehearse a real life situation before experimenting it; it creates a joyful atmosphere that boosts self-confidence. Students, when role-playing, are aware that there would be no vulnerability; therefore, they actively and subconsciously engage in the task and forget about everything including the existence of the teacher himself (Mugglestone, 1977; and Ladousse, 1987).

Applying role-play in the classroom paves the way to the creation of a twilight zone of cultures in which either the two cultures match; therefore, they allow transaction; mismatch, so they hinder transaction; or "they can be [totally] unrelated, thereby neither reinforcing nor inhibiting transaction" (Mugglestone, 1977, p. 15). In this respect, teachers should make a clear demonstration of what has to be known and said.

To sum up, role-play is a fun tool that brings the outside world into the classroom in which students feel secured to try a real life experience with no fear of failure. If, for example, a student is asked to play a role of a patient with a skin rush, he would be able to make up his mind about the field of specialty of the doctor, so he would choose a dermatologist to cure his case. In doing so, students are not just having fun; they are also learning what to do in situations likewise.

1.5.2. 3 Simulations

A simulation is, by definition, "a model of a set of problems or events that can be used to teach someone how to do something" (Cambridge, 2008). A scenario which is made up of several steps and is followed to imitate a real life situation that is quite far from one's track (Kerr, 1977). For example, students of English as a foreign language may be asked to perform an act in which they represent members of the parliament. This field is far from students' future anticipations, unless a twist happens in life.

Simulations are founded on three components:

1. Reality of Function: This component indicates that students must live the role they are asked to play not just physically, but also mentally. In other words, students must believe that they are what they play, not students.

2. Simulated Environment: The set must appear in the adequate depiction. If a student is asked to play a news journalist, the classroom has to be equipped in a way that resembles the

news room. In this way, simulation is considered as a safe tool since no real contact emerges outside the walls of the classroom.

3. Structure: A simulation has to be thoroughly structured, i.e., when giving students roles to play, the teacher has to give them full instructions on what their role consists s. Along these lines, students are not going to improvise the content of the role, they are, rather, deliverers of it (Jones, 1982).

Simulation in the language classroom is a fruitful strategy. It helps to break the ice in classrooms, as well as to bring motivation. Students feel the responsibility that emerges out of their belief in being the character they are asked to play, so they give it all that it takes to display to the sound image. In this respect, the simulated act erases any prejudices or cultural differences (ibid, 1982).

Non-verbal humour, in a nutshell, is the collection of phenomena that are mainly based on actions. Games, role-plays, and simulations create a joyful atmosphere for people in general and students in particular. Students feel attracted by the atmosphere which non-verbal humour generates; therefore, they are immersed in learning one way; the other way of learning is the internal message which the task bears and which depends on the teacher's objectives.

1.5.3 The Wedded Category (Verbal and Non-verbal Humour)

The flexibility of humour frees it from being trapped within the borders of words, or actions only. Actions, or pictures, and words may happen to assemble in one humorous event in which they all play a vital role with no light shed on one aspect only. Actions, or pictures, as well as words are in an equal position; their combination is the generator of laughter, criticism, or fun. This category of humour embodies many forms such as: satire, impersonation, monologue, and skit.

1.5.3.1 Satire

The term satire refers to the humorous way in which people are criticised (Cambridge Dictionary, 2008). It is that form of humour which disguises truth with an ironic mask that is directed to correct something about a given person, or institution (Knight, 2004). In this way, satire is the composition of three constituents that make up the satiric event, namely "the satirist", the person who sets up a satiric message, "the satiree", the audience, and "the satirised", the intended person or institution to be corrected (Simpson, 2003, p. 8). Satire is an expression that is tightly related, especially in modern times, to political correctness.

Figure 1.1: An Example of Satire (https://www.definition.net/define/satire)

Satirists covertly criticise what would be punished if overtly said about political issues. Therefore, this safe art makes a powerful device to transmit reality of political issues to the public mind using various types of media (LeBeouf, 2007). This gives political satire an aggressive air, but satire is not an aggressive art as such; its nature can trace its roots back to Roman times when satire was first found in Juvenalian and Horatian poetry. The former was a poet "full of rage and disgust at universal corruption", and the latter was "more mellow and amused, but not particularly appalled, by the follies of humankind" (Freedman, 2009, p. 2). This generated two types of satire in accordance with the traits of their inventers; a Juvanilian satire, the aggressive one, and a Horation satire, the slightly mild one (ibid, 2009).

To achieve correctness, satirists have to follow some techniques that are found under two notions; exaggeration and irony.

1.5.3. 1. 1 Exaggeration

Exaggeration refers to the abnormal description of some phenomenon for the sake of making it sound or look ridiculous. A peculiar depiction is given to the making features of the phenomenon to correct one or more of its aspects (Simpson, 2003). Exaggeration is the vital component of many satiric instances such as caricature, parody, hyperbole, and ridicule.

1.5.3. 1. 1. 1 Caricature

Caricature is a satirical technique founded on an exaggerated message that is implemented in a picture to serve correctness towards the satirised (Sarigül, 2009).

Figure 1.2: An Example of Caricature (https://conceptartempire.com/best-caricature-books) The case to be corrected is manipulated by a pictorial exaggeration to one or more of its features, depending on the intention of the satirist. This manipulation is generated through the use of some techniques. First of all, it arises out of reversing a common sense phenomenon

with an unbelievable one.

Figure 1.3: An Example of Reversal (https://hurly-burly.com.au/products/horse-head-mask)

Second, it may be the result of "shocking the audience by using number or size contrast" (Sarigül, 2009, p. 8).

Another technique used in caricatures is assimilation in which the satirist relies on, subtly, integrating the other side of the coin.

Figure 1.4: An Example of Assimilation (Unknown Source)

Finally, Intertextuality is the most common form of caricatures in which satirists mix two texts and contexts in order to generate a new meaning to the set, common in public mind, texts and contexts (ibid, 2009).
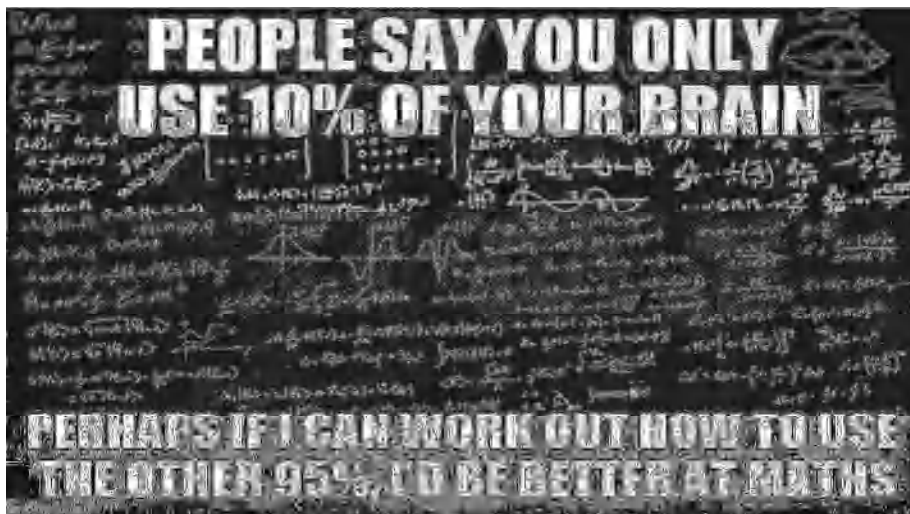
Figure 1.5: An Example of Intertextuality (Unknown Source)

1.5.3. 1. 1.2 Parody

Parody refers to the act of copying someone's work with the presence of a humour drive. It highlights some features of a well-known written or artistic piece in a funny way (Cambridge Dictionary, 2008).

Figure 1.6: An Example of Parody (https://www.youtube.com/watch?v=FeEeY7GaO6c)

In other words, parody is an imitation of an artistic work, or a style of writing which aims at attracting the attention of people by humorously spotting the shortcoming of that work, and giving them an exaggerated image (Jewel, & Louise, 2012). In this way, parody is based on some factors that have to be met:

a. An intentional imitation of an original work, be it written or artistic.

b. The work has to be known by the audience.

c. Correction must be the aim of parody; otherwise, it will turn into burlesque.

d. Humour should be the device applied to criticise (Jewell, & Louise, 2012).

In the animation movie "Zootopia", for example, there is an exaggerated imitation of the well-known movie "God father" by a rat named Mr. Big (Howard, & Moore, 2016, 01:48:33).

Scholars distinguished between satire and parody, because satire targets correcting social phenomena; however, parody is mainly directed to ridicule artistic works (Jewell, & Louise, 2012).

1.5.3. 1. 1.3 Hyperbole

Hyperbole is defined by the Cambridge Dictionary (2008) as an exaggerated way of speaking or writing that gives a greater value to the described thing or person. It is the umbrella term that covers figurative language that includes similes, metaphors, etc. that is executed with exaggeration.
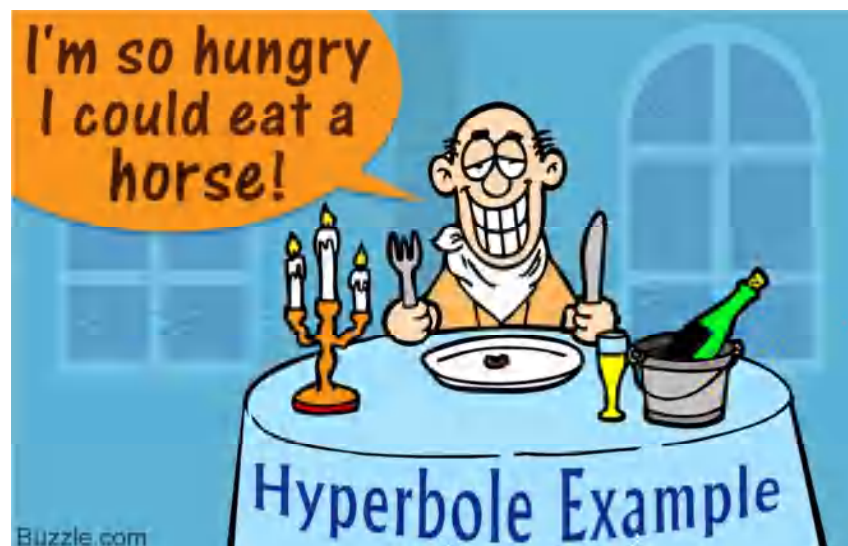
Figure 1.7: An Example of Hyperbole (https://www.youtube.com/watch?v=7a3P58va6Ls)

1.5.3. 1. 1.4 Ridicule

Embarrassment arises out of a behaviour that is incompatible with social traditions and customs. Therefore, embarrassment is a safety tool to the social tradition. Accordingly, ridicule plays the same role which is protecting social rules. If someone exceeds the conventional traditions of a given society, people should protest against this behaviour by ridiculing this extraneous behaviour, so ridicule is central to social order (Billig, 2005).

Ridicule is, then, perceived as a negative facet of humour. It is "festive if it mocked authority, but [is] negative if it served the interests of maintaining social order" (ibid, 2005, p. 201).

In this respect, dealing with this form of humour is as a double edged sword. It has two outcomes that depend on the outset use; one might be giving an offensiveness outcome and the other might give a humorous outcome. Therefore, one has to know "where humour ends and less salubrious practices-such as bullying- begin" (Plester, 2016, p. 113).

1.5.3.1.2 Irony

Generally speaking, people say the opposite of what they think in order to make fun of something (Martin, 2007). For example, a person may say "what a beautiful day! When the weather is cold and stormy." (ibid, 2007, p. 13). In this example, the speaker is saying something which is the opposite of what he believes. In doing so, the speaker is violating one of the pragmatic rules of conversation which Grice elucidated, that one has not to say what he believes to be wrong (Wilson, & Sperber, 2012). This makes irony "an insincere statement, where the speaker intends the listener to perceive it as insincere and where the statement constitutes a misfit with some aspect of the context" (Østergaard, n.d.;p. 449).

Understanding irony, in this way, requires from the listener to compare between literal meaning which does not go along with the context, and the implied meaning which is contradictory to what is said. This collision of thoughts in the listener's mind is a resolute outcome of laughter (Martin, 2007). In some ironical instances, the speaker and the listener do not descend from the same background of knowledge; subsequently, the speaker associates his utterance with other elements such as a tone, an expressive facial expression, or some body movements (Wilson, & Sperber, 2012).

Irony is of three types: verbal, dramatic, and situational.

1.5.3. 1. 2. 1 Verbal Irony

Language is the focal basis in which the ironical utterance conveys a figurative meaning, a salient meaning, rather than a literal one (Martin, 2007; and Wilson, & Sperber, 2012). The uniqueness of verbal irony lies in the deliberate implicature which distinguishes verbal irony from the other types. The speaker, intentionally, delivers an opposite meaning to his message relying on the overstatement or the understatement of the features of a given phenomenon (Plaza, 2006). For example, person A may describe a freezing weather saying: "It is slightly cold outside". This is an understatement of the phenomenon, while person B, in the description of a tiny dog, may say: What a huge dog! This is an overstatement to the one feature of that dog (Dynel, 2011, p. 59). Verbal irony, in this sense, bears the same meaning as sarcasm. The latter refers to the strategy used to say the opposite of what is meant in a scornful way; it is different from, and cannot be used interchangeably with irony, since it entails awareness of the speaker and the hearer; however, irony is founded on ignorance or innocence that arises from the part of the hearer (Blake, 2007). In a wedding, for instance, a lady said: 'Great, at least someone stained my new dress'. This statement is ironic since the hearer is innocent, while saying 'you call this a work of art?' to someone who painted a picture, is sarcastic because both the speaker and the hearer are aware of the picture in addition to the mockery tone, which is not apparent in writing (source unknown).

1.5.3. 1.2.2 Dramatic Irony

Dramatic irony is grounded in drama. It refers to the awareness of the audience of a given incident or factor about which one of the characters does not know. "[It occurs] between two different knowledge bases: the store of knowledge held by characters embedded within the story […] is smaller than the wider knowledge base of the audience watching the story" (Dynel, 2011, p. 47).

Dramatic irony comprises several stages: the outset stage is installation. The audience, at this level, is acknowledged about something that the character ignores. After that, exploitation is the second stage in which the incident is used by the drama producer, to raise the audience's curiosity. Finally, the drama producer at the resolution stage reveals the reaction of the characters when they discover what was hidden to them and known by the audience (Dempster, 1932).

1.5.3.1.2.3 Situational Irony

Situational irony is the non-verbal facet of irony in which the motive of laughter is actions rather than words. It refers to the mismatch that occurs between the 'encyclopaedic knowledge' of the person and the 'situational context' in which irony took place (Dynel, 2011). In this sense, situational irony is the contradiction that is generated from the disagreement between what is expected to happen in one's mind and what actually happens in reality. For instance, one buys a medicine to get cured from stomach ache, but, instead, the medicine causes him intoxication.

1.5.3.2 Impersonation

Impersonation is a deliberate imitation of some characteristics of a given person, generally a celebrity, using exaggeration to make others laugh (Cambridge Dictionary, 2008). It is a humorous device in which "the audience recognizes the mannerisms of a well-known personality and whilst these may be exaggerated by the comic, it is the congruity between the imitation and the memory of the imitated person which seems to cause the laughs" (Double, 1991, p. 35). In the Algerian TV Show "Journal el Gosto", for example, the comedian Mohammed Khassani impersonated the Algerian Singer "Cheb Khaled" through exaggerating his peculiar laugh. Impersonation is a common technique in comedy such as in sitcoms, sketches, and talk shows. But comedy does not frame impersonation; it may exist in real life settings where someone pretends to be another by imitating one of his idiosyncratic

characteristics (Naremore, 2013). Friends impersonate each other, students impersonate teachers, and children impersonate parents, etc. But the most common field of impersonation is politics where politicians are imitated to poke fun of them, or to criticise something about them. According to Freudenstein (2017), for example, Alec Bladwin was the best person who impersonated Trump in his show "Saturday Night Live".

1.5.3.3 Skit

Skit is, by definition, " a short funny play which makes a joke of something" (Cambridge Dictionary, 2008). The content of skits is not rigid; it may be altered by any scenario, be it one's own imagination, or a joke book, as long as it maintains the essence of skits which is joyfulness. The ideal skit is the one which lasts ninety seconds, but the time taken, in general, is three to five minutes (Hendra, 1997). For instance, the Dead Body Skit is a two character scene: "One person lying on the ground, dead. Another sees him and runs for the telephone and, panicking, gasps: "Police, there's a dead person here... Where? .... Uh, (looking for a sign), "I'm at Montgomery and Westchester... Spell it? Uh, M-o-t-n... Uh, M-o-t-g" (confused), "Just a minute, I'll drag him over to King and Elm!" (ibid, 1997, p. 21).

Skits are divergently produced;

a. Crowd Participation Skits: in this type, the audience is immersed in the skit by responding to their subgroup's cue in the story.

b. Gags/ Stunts: this is the skit which is directed to children.

c. Melodramas: this type of skits is characterised by its immediate selection of the characters to perform an unplanned story (Skit Book, 2011).

d. Run on Skits: this type of skits takes the form of a sequence in which the story does end in one episode, but it takes several episodes that are weekly broadcasted.

e. Spiritual Message Skits: these skits are holding messages that are related to feelings and beliefs (Skit Book, 2011).

1.5.3.4 Monologue

A monologue is a drama entity which is portrayed by its long duration, and in which the character speaks to himself or to an imaginary other character about a given incident with the intention of resolving a problem, making fun, or coercing the audience since it displays the inner thoughts of characters (Cambridge Dictionary, 2008; and Dynel, 2011)." Jokes have to be coupled together with continuity and structure to fashion a practical humorous piece. This is a monologue"(Perret, 1982, p. 80)

The act of monologues knows several stages. First of all, the artist has to choose a well-defined character. Then, according to the content of the play or the personality of the other characters, the writer maps a line for his monologue. After that, the writer has to bear in mind the reaction that would be drawn by the other characters. On this basis, the writer decides what to say. In the next stage, the writer shifts to openly define his ultimate goals. Finally, the writer reaches the step of writing the monologue before giving it to be performed (Geva Theatre Center, 2017; & Perret, 1982).

Conclusion

To conclude, this chapter has endeavoured to review the literature of humour which is originated among the early philosophers, psychologists, and linguists who tried to explain the phenomenon of laughter. Their attempts are based on the fields to which they belong. It has also tried to give a definition of humour in relation with many fields, to eventually offer an operational definition that is connected to the scope of the present research and which builds a solid platform of understanding to the notion of humour.

CHAPTER TWO:

HUMOUR AS A PEDAGOGICAL TOOL

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Introduction

Foreign language teaching has witnessed several phases; in each one, scholars tried to come up with a teaching method that would perfectly make students learn the foreign language. Teaching is an art which requires attraction rather than a mere delivery of information; students must be fascinated by the way in which they receive information. To this end, the present chapter highlights an eclectic approach that relates two methods of teaching to the fore mentioned aim. The Humanistic Teaching Approach and the Content-based Instruction provide the classroom with the appealing atmosphere to learning different subjects. Generating an appealing atmosphere is the result of the different interpersonal, psychological, and cognitive functions of humour.

The chapter also endeavours to clarify the notions of humorphobia, humour production, comprehension, and appreciation in clarifying the role of the teacher in dealing with them inside the classroom to make humour an important component in the EFL classroom. Its utility exceeds physical and psychological health to learning in general and culture learning in particular.

2.1 Humour: An Eclectic Approach to English Language Teaching

Classrooms are designed by diversity which appears in the different learning styles of students, in addition to the fact that information processing takes several stages;

a. Input: At this level, senses receive information to be grasped and recorded.

b. Integration: At this level, the information moves to the processing stage in which ideas are ranked, sequenced, and categorised.

c. Memory: At this level, the information progresses to the storage step to be retained when needed.

d. Output: This term in human settings means the observed manifestations of the person such as sounds (language), and muscular activity (gestures, expressions, drawing, etc.) (Pritchard, 2009).

Teaching hereby cannot be trapped within the borders of a defined method which only offers some of the classroom needs and neglects the importance of all the existing learning stages. It has to be based, then, on "an informed eclecticism" which combines the principles of more than a teaching approach to conveniently and considerably operate with the set teaching goals and the four stages of information processing (Richard, & Rodgers, 1986, p. 158).

In the present research, an eclectic approach, which associates some principles of the Humanistic Teaching Approach (HTA, henceforth) with some others of Content-based Instruction (CBI), is applied to come across the objectives of incorporating humour in the classroom which imply an eradication of some psychological problems that generate passivity in the classroom; therefore, stand as a barrier in front of the learning process in general and culture learning in particular. The selection of the Humanistic Teaching Approach along with Content-based Instruction, to make the current eclectic approach, is due to the fact that humour is extracted from HTA principles, and CBI's basic principle is founded on starting from content (culture in the present research) to reach a broader goal which is language learning.

2.1.1 The Humanistic Teaching Approach

The humanistic teaching approach is, by definition, an approach which brings students' feelings and the learning process together. Its techniques are founded on the ideology of creating a relaxing atmosphere which builds self-confidence and reduces tension among students to smoothly and efficiently acquire the foreign language. This happens due to actively immersing students in learning which is depicted in light-hearted tasks (Richards, & Rodgers, 1986; and Richards, & Schmidt, 2002).

Teachers who apply the Humanistic Teaching Approach in their classes consider that learning is a process based on three focal points, namely autonomy, creativity and emotionally balanced students. Their humanistic minds perceive students as people with equal opportunities of autonomy and who have to be emotionally secure through establishing a joyful atmosphere in which they can be creative (Brumfit, 1982). In this sense, the Humanistic Teaching Approach is a three dimensional approach which came to challenge the traditional concept of language classrooms that are designed by rigid transmission of the rules to correctly produce sentences that are not familiar to students who would never encounter a classroom conversation. They are deprived, in traditional language classrooms, of the right to communicate, teachers are always in charge, apart from responding to a teacher's question. The first dimension of this approach implies a consideration of the students' needs; it sheds light on the students' short and long-term expectations from their courses, in addition to their preferences, so as to make teaching a student- centred process (Stevick, 1982). Balance of power in the classroom is the second dimension of this approach which refers to the fact that students are as equally powerful as teachers. In other words, students are responsible for independence, autonomy, creativity, and responsibility. The humanistic classroom allows students to be creative in the way they respond to different tasks in which they may autonomously establish them, and even take responsibility in grading (following the self-assessment strategies of evaluation) (Stevick, 1982, p. 8). The third dimension of the Humanistic Teaching Approach considers the differences amongst individuals in their learning styles which differ from one person to the other; there are students who are visual, auditory, or kinaesthetic, following the classification of Neuro-Linguistic Programming. Age is another factor which makes difference in learning; adolescents and adults, for example, have different capacities of learning. This is why Humanists tried to make the language

classroom a place where students with different learning styles, intelligences, and ages meet and learn without any sign of divergence (Stevick, 1982; & Pritchard, 2009).

The humanistic techniques, then, provide students with the chance to overcome some psychological problems like reluctance, fear, anxiety, etc. that generate passivity inside the classroom, as well as to empower the motivation which elevates students' willingness to speak the language. "People are alike _ they all need to be listened to, cared about, understood, and accepted for the persons they are"(Moskowitz, 1982, p.33). When students feel that they are environmentally secure by joy, care, and independence, they start being themselves, and the latter is the central motivator to learning (ibid).

2.1.2 Content-based Instruction

Content-based Instruction alters the traditional language classes' bottom-up approaches of teaching which produce boredom in learning about grammatical rules, vocabulary items, linguistics, etc. with top- down ones in which language is learned as a whole due to the study of a given content course. In this sense, CBI holds a content course within the language course (Styker, & Leaver, 1997). In the present research, for example, English is the language course which is linked to culture to be its content course.

2.1.2.1 Characteristics of Content-based Instruction

CBI is a holistic approach which truly enables the learning process to take place through language-content integration which appears in its characteristics;

a. CBI is based on a subject matter:

There is a shift of focus, in the first characteristic of CBI, from traditional bottom-up approaches to top- down ones in which CBI starts from the meaning of the content as a whole in order to learn the constituents of the language (forms, functions, skills, etc.); rather than to commence by language constituents as a basis to learn the language as a whole. In other words, students, whenever they learn about a given content, feel motivated and curious to

know what that content means. In this way, they are going to learn not just the content as such, but the language forms, functions, situations, and skills as well. Jurasek summarised this CBI's criterion clarifying that "a student's exposure to meaningful subject matter phrased in the second language yields content mastery and linguistic mastery…" (Stryker, & Leaver, 1997, p.6).

b. CBI makes use of authentic language and texts:

The activities applied by this approach are basically designed on authentic materials (texts, videotapes, audio recordings, visual aids …) that target native speakers of that language in the first place to deliver meaningful messages which, in turn, depict an understanding of the outside world. In other words, one of CBI's main characteristic is the application of authentic materials to teach a given subject matter. These materials reflect the culture of the language being studied. Their authenticity may happen to outdo students' linguistic capacities; that's why teachers "shelter the texts [to make] them accessible to the students at their level of proficiency, most students can benefit from the use of authentic materials in any content area, even if the linguistic skills are minimally developed" (Stryker, & Leaver, 1977, p. 8).

c. CBI is appropriate to the needs of specific students

CBI is founded on the ideology of providing students with what they require. In this sense, the content of the curriculum is designed in a way to meet students' personal and professional needs. It is a flexible programme in which topics are identified, but activities are left to be constantly changed to cope with both teaching and learning requirements (Stryker, & Leaver, 1977).

This approach is a guessing foundation, i.e., teachers have to guess what materials work best for the requirements of the subject matter and the students whose cognitive capacities and learning styles various; therefore, varying the presentation of content is a

requisite to cover as much learning styles as possible. Mohan (as cited in Stryker, & Leaver, 1977, p. 10) stated that "expository approaches (lectures, readings, presentations, and discussions) [along with] experiential approaches (role plays, workshops, simulations, field trips, demonstrations, and interactions with native speakers" contribute in targeting students' different learning styles and strategies.

2.1.2.2 Content- based Instruction: a New Paradigm

The above characteristics gave CBI a new label entitled "a new paradigm" in which there is a shift of focus from grammatical and discourse competences to sociolinguistic and strategic competences. These four components of communicative competence highlight language usage (grammatical and discourse competences) and language use (sociolinguistic and strategic competences). In the case of language usage, grammatical competence entails knowing about the rules of syntax; and discourse competence is the successful approach to link sentences; whilst in the language use's case, sociolinguistic competence refers to the appropriateness in choosing the right register for the right situation in which one has to know what is appropriate to be said and what is not. Strategic competence is a matter of knowing how to converse using strategies of conversations such as inference, repetition, paraphrasing, etc. CBI is central to language use rather than usage as to meet the top-down principle of language teaching on which it is based (Stryker, &Leaver, 1977).

2.1.3 Significance of Humanistic Teaching Approach and Content-based Instruction

The researcher's choice of the Humanistic Teaching Approach and the Content- based Instruction is grounded in the consistency of principles with the essence of the two variables of the research per se (humour and culture). They intersect at several points;

Humour is a means of termination to some psychological problems inside the classroom; this ideology is central to HTA which pinpoints the fact that students have to be emotionally balanced to learn using light-hearted tasks (such as games) to generate the

convenient classroom that is far from anxiety. It empowers motivation which is the chief generator of creativity and autonomy that humour encourages.

The authenticity of materials used in humour brings the target culture into the classroom to provide students with what they academically and professionally need; therefore, it applies the principle which gathers HTA and CBI in an overlap of principles to meet the students' personal and professional needs, along with exposure to the target culture. The presentation of materials is variously approached; lectures, presentations, role plays, simulations… to make the learning accessible to all the students with consideration to their different styles of learning in an airy way to be able to learn about a given subject matter.

Teachers, in CBI's curriculum, guess the content which would be pertinent to the needs of the students and the subject matter, while varying the presentations of the lessons.

These approaches, then, pave the way in front of culture teaching, as a subject matter, using humorous tasks, which are of a diversified nature, to meet the students' needs to learn about the target culture considering their emotions and styles of learning in the diversity of activities used.

2.2 Implications of Humour

The integration of humour in the learning process seems to be evaded by most teachers for the fact that a teacher's picture is always depicted by seriousness; subsequently, humour is viewed to be a dangerous intruder to the classroom because it changes the classical view of the teacher; this view, then, stands as a barrier in front of its application. Researchers, recently speaking, have taken the risk of tackling this area.

Aboudan (2009) reported that humour in the classroom assists students' learning through the conducive atmosphere it creates. In a similar vein, Abraham et al. (2014) clarified that the incorporation of humour inside the classroom generates a teacher-student rapport which makes a tunnel in front of the smooth transmission of information. These results of

previous researchers indicate that the area is worth investigation through a real integration of humour inside the classroom.

Balli (2009) stated that a creative teacher implements humour to utilise its power in bringing the learning process and atmosphere together. In other words, a teacher who deliberately integrates humour in his/her lessons in a convenient time and way would be able to meet the set of teaching requirements by delivering the information needed in an appealing atmosphere. Therefore, he/she manages to make students feel at ease whilst learning.

2.2.1 Functions of Humour

Before knocking on classroom doors as a teaching tool, humour sneaks into people's daily conversations to be part of everyone's daily life. People may deliberately crack a joke as it may incongruously arise at home, work, shops, hospitals, classrooms, etc. This pervasiveness of humour enlarges its capacity of functioning on several levels: interpersonal, psychological, cognitive, etc.

2.2.1.1 Interpersonal Functions

Humour is a social phenomenon in the first place. A joke is perceived to be hilarious in the company of people more than alone, so people laugh together. Bergson (as cited in Billig, 2005, p. 122) claimed that "to understand laughter, we must put it back into its natural environment which is society and above all we must determine the utility of its function which is a social one". He clarified that laughter has a social significance since it tells peculiar things about the society in which it exists. In this sense, humour functions as a social protector which upholds society because, according to Bergson, this social practice is one among others which form the social picture and cannot be dropped, so not to destroy the social structure as a whole. Just like Bergson, Fine (as cited in Billig, 2005, p.123) noted that humour in the society promotes "group cohesion, [provokes] intergroup conflict, and [provides] social control". Martin (1998) valued the role of humour in bringing the society together and

establishing cohesion among them to define a united group. He clarified that humour inclines to behave in accordance with the group to which one belongs; for example, to laugh with people, so to show approval, or to laugh at them to show disapproval.

In communication, humour makes a safety valve which decreases the embarrassment to a given social practice. A doctor, for instance, may use humour to appease a patient's embarrassment to a medical examination. Its inclusion tends to reduce the sharpness of arguments in serious conversations among friends, for example (Billig, 2005, & Martin, 1998).

In short, the social facet of humour is one which links group members either by laughing with a given practice to approve its validity for society, or by laughing at a practice which destroys the social identity of the group to make humour socially functions as a supportive or a corrective tool.

2.2.1.2 Psychological Functions

As discussed earlier (see Chapter one; Relief/Release Theory), humour, which is physically released in laughter, is an expression of mirth that shows a relief of tension which is released through joking about subjects that are socially inappropriate, like taboos, or annoying feelings. According to Morreall (2009) the soul resembles the body; when it gets tired, it needs rest. The body gets tired of physical actions; however, the soul gets tired of psychological negative emotions. The former tiredness is removed by taking some rest, but the latter one is repressed by pleasure that is mainly generated by humour. It is a safe tool to tackle sensitive topics without allowing negative feelings to arise.

Martin (2007) explained that emotional pleasure in not the only psychological function of humour; it also serves a number of psychological functions that contribute in humans' survival. He classified them into three categories:

2.2.1.2.1 Cognitive and Social Functions of the Positive Emotion of Mirth

Research, in the past, focused on negative emotions which have obvious and immediate reactions. These emotions develop due to the feeling of threat to something then, this feeling emerges to a motivation which calls for a reaction to make negative emotions obviously function; for example, in seeing a dog, for someone who fears dogs, running away is the first thing to be done because of the threat that dogs support to generate an urge of an obvious reaction to escape.

In the present research, positive emotions seem to appear in the depiction of emphasis. According to Martin (2007) positive emotions function differently compared with negative ones. It was thought that positive emotions have no functions, but research proved that they have less obvious functions in comparison with the negative ones. Joy, happiness, love, and mirth, when experienced, generate a variety of functions. As opposed to negative emotions which limit the person's mind to think of a quick resolution to the situation of threat, positive emotions enlarge the horizon of thinking. They improve the quality of cognition and social functioning. Cognitive behaviour evolves through mirth and other positive emotions to be more flexible in dealing with problems, and in finding solutions to those problems. It also develops an efficient thinking, planning and judgement to make the human's mind more organised and integrated.

Concerning social behaviour, positive emotions are the leaders of well-functioning in terms of society. They establish social responsibility which empowers the urge of helpfulness and generosity to others.

Humour is a key to maintain good relationships because of its power in creating a rapport between people and reducing psychological injuries (Martin, 2007).

2.2.1.2. 2 Social Communication and Influence

Humour is a good mode to interpersonal communication; it has several forms that serve several social functions. The surface use of humour appears to have a single intention which is amusement. In fact, humour fulfils more than one intention; it is used to impress others, to gain their attention, to appear prestigious, or to get approved. Therefore, the influence of humour in communication is stronger than a direct message. For example, when people discuss a given issue with serious arguments from here and counterarguments from there, they will probably end up in a conflict; however, when a joke about the issue appears, the discussion takes another path to enable debating along with fun and agreement.

2.2.1.2.3 Tension Relief and Coping with Adversity

Over time, people seem to avoid the inevitable life stress by humour which functions as a treatment to the tension and stress that occur in daily life. Negative emotions like anxiety, depression, and anger arise out of life requirements and responsibilities that threaten humans' well-being. As a result, they look for a replacement to those negative feelings in the shadows of humour. Its incongruities and contradictions substitute negative emotions with mirth which enables the mind to develop a creative device of reflection and problem solving; therefore, humour protects mental health.

Adversity which happens to people is humorously appreciated in social settings. People cannot laugh about their shortcomings alone; they joke about them in the presence of others. For instance, one may joke about his/her stressful day with his friends; though stressful, the mishap is going to be seen hilarious in the company of others; therefore, humour releases all the tension to make it the best vehicle of tension relief that maintains humans' survival (Martin, 2007).

2.2.2 Role of the Teacher

It is a widespread thought that education is a serious business that excludes any sign of humour; teachers, in general, fear including it, in order not to appear unprofessional. This phenomenon is called humourphobia.

2.2.2.1 Humourphobia

It is by definition, the fear that teachers feel in combining humour with teaching. It is characterised by a fear to several issues (Goebel, 2011);

- Teachers fear time management in order to be able to employ humour;

- Teachers avoid humour, so not to appear silly, unproductive, or unprofessional;

- Teachers think that humour implementation provokes losing control over their students;

- Teachers feel unable to tell funny jokes, because they lack a sense of humour;

- Teachers delete humour, so not to be punished from an environment which considers humour in the classroom a stigmatising entity;

- Teachers fear becoming the source of mockery from the part of their students.

For these reasons, they remain serious as much as possible (Goebel, 2011). There is a difference between being serious in teaching, and being solemn.

Teachers may talk about serious subjects in a funny way; however, the fact of being solemn alleviates stress which provides the classroom with pressures to be a place for feeling a real drudge.

2.2.2.2 Negative vs. Positive Humour

Humourphobia is mainly based on teachers' assumptions and fear, but in establishing a clear picture of the ideology of humour, they will develop an awareness which is going to pave the way in front of fear of humour erasure. Scholars, like Billig (2005), differentiated between two types of humour that choose which role it would play; negative or positive.

On the one hand, negative humour, also referred to as aggressive or destructive humour, shows the dark side of humour. Colletta (2003) clarified that dark humour is a tendency to "[defy] any system that does not match with personal experience or intuition, whether that system is political, ethical, religious, or even narrative" (p.2   ). In other words, it stands as a challenging device to destroy the shortcomings of any system.

Negative humour is designated by pessimism that causes harm, separates, and excludes. This pessimism appears in forms like irony, satire, sarcasm that symbolise the counters of its aggressive and self-defeating (Billig, 2005).

Aggressive humour appears in instances of teasing, sarcasm, ridicule, etc. aims at criticising others; it gives more confidence to the user, but destroys the one being targeted (Martin, 2007). For self-defeating humour, the opposite situation occurs; the joker tries to make fun of themselves to make others laugh. Therefore, in these two negative facets of humour, there is an exposure of disapproval to one participant of the humorous event; people ignore its power in destroying a social or a psychological aspect of individuals.

On the other hand, positive humour, also referred to as healing/loving humour, is associated with optimism that generates a compilation of positivity. It causes wellness, health, productivity, creativity, along with solidarity (Billig, 2005). Positive humour appears within the layers of its two styles affiliative and self-enhancing humour. The former is founded on joke telling and amusing others with funny stuff that is far from hurting anybody; the latter, self-enhancing, "refers to the tendency to maintain a humorous outlook on life even when one is not with other people, to be frequently amused by the incongruities of life" (Martin, 2007, p. 211). In this sense, self-enhancing humour realistically makes fun of the contradictions that happen during daily social practice to stand in the face of stress and adversity (ibid,). In this way, introducing humour to the classroom is a requisite as long as it maintains appropriateness along with learning.

2.2.2.3 Humour Production, Comprehension and Appreciation

Humour has three angles that form its aggregate assembling.

2.2.2.3.1 Humour Production

It is the quality of being able to come up with something funny that, in the case of academic settings, has to be associated with the curriculum, be it on the part of the teacher, or the student. In trying to be funny, teachers and students alike develop a sense of humour that raises their self-confidence which comes in the first place from the capacity of poking fun in front of others. This production gives the opportunity of developing creative thinking to come with original jokes. Moreover, it substitutes stressful, negative situations with pleasurable and relaxing ones (Shade, 1996).

2.2.2.3.2 Humour Comprehension

Humour comprehension depends largely on the cognitive and language developments, i.e., there must be some sort of compatibility between the individual's cognitive functioning and the humorous features incited. In incongruity, for example, the teacher should make sure that students are familiar with the elements of the joke, so to figure out the punch line, or the surprising element (Palmer, 1994). Joke comprehension, then, is based on collaboration between the left and the right hemispheres of the brain. The left hemisphere is responsible of language and linguistic functioning, and the right hemisphere relates parts of the joke to each other. This process requires a psychological side that appears in emotions to appreciate the joke's punch line (Shade, 1996).

Humour comprehension goes first of all by resolving the incongruity; this procedure is going to make the joke unfunny, but there must be an explanation of the brain's process in getting the incongruous element or the punch line (Shade, 1996).

In the following example, a patterned procedure to check up on hospitalised people is followed by a punch line which carries the element of surprise.

> A woman, calling a local hospital, said, "Hello, I'd like to talk with the person who gives information regarding your patients." The voice at the other end of the line said, "What is the patient's name and room number?" She said, "Mary Hall in Room 532." "OK, let me connect you with the nursing station." "This is nursing station 5-A. How can I help you?" "I would like to know the condition of Mary Hall in Room 532." "Just a moment. Let me find her records. Oh, Yes, Mrs. Hall is doing very well. In fact, she's had two full meals, her blood pressure is fine, her blood work just came back as normal, she's going to be taken off the heart monitor in a couple of hours, and if she continues this improvement, the doctor is going to send her home Tuesday at twelve o'clock." The woman said, "Thank God! That's wonderful! What a relief!" The nurse said, "It sounds like you must be a family member or a very close friend!" "Well, not exactly. I'm Mary Hall in 532, and nobody here tells me anything!" (Wagner, 2007, p. 175).

In delivering such an example, the teacher is quite sure that all students know about this social practice which makes people check up on each other, but at the end, they get surprised by the person checking up on herself to make a set-up of preparations to the punch line that carries an element of surprise.

Language plays a crucial role in humour comprehension; it is central to understanding verbal humour, as well as, figural humour which emphasises, especially, puns and riddles (Shade, 1996). A: Are you a cartoonist?

B: yes, and I am overdrawn (Source Unknown).

This pun requires a familiarity with the linguistic term overdrawn which has two different meanings; the apparent meaning of drawing (for someone who is a cartoonist), and the hidden meaning of running out of money. Therefore, students must develop an acceptable linguistic competence along with using context clues, as a reading skill, to get jokes.

2.2.2.3.3 Humour Appreciation

Humour appreciation comes in one line with comprehension. Understanding humour is a cognitive process which intrigues emotional devices to react as a sign of getting a funny joke. The degree of humour appreciation is primarily associated with the degree of understanding, i.e., if the joke is too easy to comprehend or too difficult, the reaction is going

to be a modest one; therefore, the joke comes in handy when it falls in accordance with the students' preferred type of humour, as well as their comfort zone of understanding (Samson, Zysset, &Huber, 2008).

2.2.2.4 Role of the Teacher in the Humorous Classroom

The teacher's role in the classroom depends mostly on the applied method of teaching, but a good teacher is a good communicator in the first place. Teachers should effectively communicate with their students to be able to deliver the message wanted.

It is commonly known that humourists are great communicators; their humorous instances enable them to pass any message they want. In this sense, when a teacher applies humour in his/her classroom, he/she is going to be a good communicator, but laughter to a teacher is different from that to a humourist. The humourist's basic goal is to make people laugh; therefore, laughter is the end wanted; however, laughter for a teacher is a means to an important end which is learning, and not just teaching. The latter might be based on good materials used in a convenient way, still students do not learn. In this sense, the teacher is not being successful; he/she has to make students learn to be a good teacher. So learning should be the ultimate reason for teaching (Wagner, 2007).

Effective communication is based on close bonds which humour offers through the rapport it produces between teachers and students. According to Goebel (2011) rapport is grounded in laughter which has the power to create bonds among people in general and teacher-student in particular.

Good communication is facilitated by means of humour which should be basically appropriate to the classroom, on the one hand, and related to the tasks with which a teacher is charged, on the other hand. In other words, events that occur in any learning class should appropriately utilise humour which assists a smooth execution of the role of the teacher inside the classroom.

Shade (1996) and Cornett (1986) asserted that several stages should be attained by the learner, and which the teacher should dominate, in the presence of humour.

a. Gaining and controlling attention: A teacher's first task to do is to gain and maintain attention of his class which is generally viewed as a tough task to achieve. Teachers tend to draw attention through directly ordering students to follow using verbal requests like; your attention, please! Silence... which offer a forced short-term concentration. Attentiveness is central to learning; teachers should draw their students' attention by means of humour which immerses them in the situation. Then, students start their expectations which offer a full attention. The teacher uses a joke instead of a direct order, students, then, will immediately follow and with greater attention, and start expecting other jokes to come (Shade, 1996). For example, the teacher starts his lesson saying: "What does NASA stand for?" This question intrigues students; they start activating their auditory memories, so they question a previous hearing of this question's answer. Then, they will start thinking of the answer, but when the teacher reveals it saying " Need Another Seven Astronauts" (Ross, 1998, p. 67), students laugh at the answer, which is both incongruous and referring to study hard to become astronauts that is mentioned between the lines, and commence anticipating other answers to the coming jokes (Shade, 1996).

b. Informing the learner of the expected objectives: The teacher has to inform his/her students of the objectives of the lesson, so to make them in a state of awareness and expectations. This awareness is going to be their lead in trying to match their responses match with the desired goal. The inclusion of humour at this level generates an atmosphere of innovation. For example, in a class of biology on dissection, the teacher commences by posting a cartoon entitled "Planaria sports, with five planaria worms trying to play basketball, and the caption 'we're still one player short… someone's going to have to cut themselves in

half' use of appropriate humour in this situation will aid in creating an atmosphere in which divergent answers are accepted overtly and encouraged" (Shade, 1996, p. 72).

c. Stimulating recall of relevant prerequisite capabilities (prior learning): Lessons are linked one to the other, so learners, sometimes, are asked to remember previously studied notions that are needed in the current lesson; humour, here, enables to recall. A teacher in a grammar lesson, for example, posts a cartoon that displays " a butcher standing in front of his shop, looking with a puzzled expression at the signs on the two shops on either side of him: butch/ Butcher/ Butchest" (Ross, 1998, p.16) to comically remind his/her students of the superlative. Therefore, students are going to laugh at the cartoon and discover that their teacher refers to the rule applied for the superlative.

d. Presenting the stimuli inherent to the learning task: Generally speaking, concepts are verbally defined and the best way to understand them is through reading. In here, the teacher may substitute this strategy by means of figural humour which is based on cartoons that provide learners, especially visual ones, with the appropriate stimulus that, along with the verbal one, eases learning. Humour at this stage helps the teacher to provide his/her students with another strategy that reinforces the discovery learning which results from relating a given type of humour to the content of the lesson presented by studying the humorous instances and asking them to make it parallel with what has been learned(Shade, 1996).

e. Offering guidance for learning: The teacher's basic role is to guide students towards a better learning process through delivering instructions that are mainly verbal, and which may enhance and fasten learning. These instructions are better absorbed using humour. The teacher may break the flow of the lesson by cracking a joke, or saying a witty comment that guides students to something important like self-confidence, or motivation in order to enable them face new experiences, and even threatening ones (ibid, 1998).

f. Providing feedback: Students deliberately come to learn, it is not an accidental procedure, so a feedback to their performance is the most wanted thing a teacher may wish to use in the classroom to make learning as effective as possible. Knowing that feedback intrinsically and extrinsically motivates students, teachers implement humour in this process, both verbally using supportive comparisons, for example, 'look we have got a young Einstein', and non-verbally, using gestures (Shade, 1996).

g. Appraising Performance: Assessment of students is always based on testing their performance of how well they got the information, and remember it by asking them to fill in the blank, to mention true or false, etc. These ways of testing trap the student's motivation within the borders of grades; however, in incorporating humour in their evaluation, students may follow different directions to the answer. In this sense, versatility is going to substitute rigidity from the part of each student, on the one hand, and the analytical cognitive device is going to evolve, on the other hand (Shade, 1996).

h. Making provisions for transferability: After having delivered the needed notions and skills to the students, application is required to transfer what is learned and match it with everyday activities. Humour is a good vehicle to reach transferability. For instance, to ask students to correct an incongruous cartoon that satirises a political event like elections. This example is going to make the cartoon no longer humorous, but it will give a realistic picture of the political incident (ibid, 1998).

i. Ensuring retention: Teachers tend to follow traditional ways to make students retain information. They anchor new information using the ancient technique of delivering a large amount of practice, and linking it to previously stated ones. Humour may be of a great use in this situation. The teacher may use funny pictures which reinforces the information to keep on existing in the student's mind. In discussing a funny poem of a chemistry class, the information would stick in the students' heads. The poem says:

"Here lies the remains of Henry Low, With us he is no more. For what he thought was H2O, Was H2SO4" (Shade, 1996, p. 76).

In short, a good teacher cleverly uses positive humour in his/her classroom to make the learning process more fluent and more enjoyable.

2.3 The Importance of Humour

Humour is a universal phenomenon that plays an important role which characterises people's daily life. It shapes our heartworm memories that are quintessentially related to a hearty laugh and a positive emotion that we shared with others. Humour has a useful potential to survive in this modern life which is full of responsibilities and demands that evoke stress; its power reaches a variety of levels (Shade, 1996).

2.3.1 Indirect Pedagogical Importance of Humour

In order for students to achieve better, they must feel healthy. As the old saying goes, ' a healthy mind in a healthy body'; accordingly, their mental and physical health must be in good conditions (Shade, 1996).

2.3.1.1 Humour and Health

As the saying goes "laughter is the best medicine". It has a powerful strength that is, scientifically speaking, proven to positively effect on peoples' physical and psychological wellness (Shade, 1996).

2.3.1.1.1 Physical Health

Laughter is a free medicine which all people can afford, and which does not have side effects when positively happen or applied. Negative emotions, as opposed to positive emotions caused by humour, alleviate cardiovascular diseases' potential, and this, in turn, may cause sudden cardiac death (Hoffmann, 2013). Positive humour, the type of humour which is not founded on hurt, offers a large number of benefits to the human body.

Laughter withstands physical disorders that initially stem from blood; laughter fills blood with oxygen to commence a vigorous blood circulation journey which reaches every

point of the human body (Billig, 2005, Watt, 2007, Cornett, 1986; & Morreall, 2009). Through the motivational workout of many muscles like chest, shoulders, face, stomach, arms and legs, etc., blood flow evolves to cause an increase in the rate of heart and blood pressure which immediately return to their natural state whenever laughing ends. This process stimulates pumps in the lungs to inhale more oxygen to the body (Wagner, 2007). In a study conducted by Michael Miller and William Fry in 2009, two groups of people were assigned to two different treatments; the first group watched a funny TV show, and the second one watched the onset of a stress provoking film for a given period of time. The first group showed a 22% increase in vasodilation; however, the second group showed a 35% decrease in vasodilation. This study enabled the researchers to conclude that "through mirthful laughter the pituitary gland releases endorphins which activate opiate receptors in the vascular endothelium" (Hoffmann, 2013, p. 6).

Humour's help exceeds the respiratory and cardiovascular systems to reach the immunity system; which benefits, too, from a good laugh. Research proved that humour enhances the function of natural killer cells which help cancer patients, in particular, get cured; "natural killer cells are lymphocytes that participate in cytolytic activity against tumour cells" (Hoffmann, 2013, p.8; Goebel, 2011; & Billig, 2005).

Laughter frees many hormones that differently function. Immunoglobulin controls glucose levels of the body of diabetes; endorphins are natural pain killers that are motivated to function when laughing (Cornett, 1986; Watt, 2007; & Hoffmann, 2013).

Wagner (2007) provided an example of a researcher who partook in the experiment. Cousins is a researcher who suffered from a painful crippling disease which prevented him from sleeping because of the pain he encountered. Cousins found that a continuing ten minutes of laughter offered him two or more painless hours of sleep. A bit by bit, humour participated in his recovery.

In short, humour has a crucial role for the body. It was anciently used to mean a healthy person, because it referred to the balance in the four fluids (humour) of the body to control the person's disposition (see Chapter One- Definition of Humour).

2.3.1.1.2 Psychological Health

"A healthy mind in a healthy body" is a saying which proves that when the person is a humour-being, his body is healthy and so is his mind (Blake, 2007). Psychoneuroimmunologists discovered that there are several ways in which mental processors perform and which have an influence on the physical performance of the body, and laughter is one of them. "The effect of laughter upon the mind not only brings relaxation with it, so far as mental tension is concerned, but makes it also less prone to dreads and less solicitous about the future. This favorable effect on the mind influences various functions of the body and makes them healthier than would otherwise be the case." (Walsh, as cited in Cornett, 1986, p. 30).

Laughing stimulates people with the feeling of relaxation that lessens stress, tension, and anxiety that offers a better mood and a high spirit. Research proved that when people experience a good laugh; their brains release dopamine to give them a peaceful feeling which resembles that of chocolate eating (Blake, 2007; Wagner, 2007; & Cornett, 1986).

Martin (1986) pointed out that humour is an entity which is basically related to freedom, control, and high self-esteem. Researchers reported that people with a sense of humour tend to free themselves from anxiety and stress through their immediate reactions of substituting any stressful situation that may turn them anxious. In other words, being able to laugh at one's problems is the key to maintain a distance between the person and psychological issues like stress, and anxiety. Having a sense of humour is an intrinsic solution to most psychological issues that would be totally destroyed in the presence of extrinsic

humour which is delivered by the external world, so to develop a mature personality that has warm relationships based on self-acceptance.

Humour, in this sense, overlaps with optimism that substitutes stressful situations by decreasing hormones that are charged of stress (Martin, 1998). When laughing, the human body prevents the excessive generation of hormones like cortisol, and epinephrine to block their functioning and pave the way in front of joyful ones to maintain a healthier state of mind that has the power to overcome depression (Yim, 2016).

Shyness is another psychological problem that is the main source of anxiety which badly effects on especially people's social life to make them fear the new and the unknown (Kasper, 2012). It stands as a barrier in front of them to socialise, learn, or even communicate to become introverts (Antony, 2004).

Erozkan (2009) pointed out that aggressive and self-defeating humour effects shyness. He explained through his study that shy people fear the new, so when others use these styles of humour, shy people feel relaxed. In other words, shy people are often stressed to appear in the spot light; this increases their stress and anxiety, so whenever they see that others are joking about themselves, this would give them high self-esteem.

According to Critchley (2004) humour is an anti-depressant which substitutes medicines in curing depression. Starting from Freud's notions of the ego and superego, Critchley (2004) clarified that when the superego controls the ego to the extent which stops it from operating, the pressure will be applied on the ego to develop depression which resembles humour. According to Critchley, 2004 "Humour has the same formal structure as depression, but it is an anti- depressant" (p.101) that targets the ego to give it a ridiculous picture.

Humour does not kill the superego, but it awakens knowledge of self in relation to the world, to develop positive maturity, which originates from learning to laugh at oneself. Freud

(as cited in Critchley, 2004, p.103) said that "if it is really the superego which, in humour, speaks such kindly words of comfort to the intimidated ego, this will teach us that we have a great deal to learn about the nature of the superego".

Therefore, in laughing at oneself, the superego does not lacerate the ego; it rather gives it words of consolation, so not to develop depression.

In this way, humour is a therapeutic tool to cope with social adversity that incites a large number of psychological issues like stress, anxiety, etc.

2.3.2 Direct Pedagogical Importance of Humour

Humourphobia (previously defined in this chapter) shaped classrooms; teachers in the past tended to think that humour is a sign of immaturity of students when teachers implement it in the classroom, and so did students think of teachers who employ humour. This perception prohibited humour from entering to the classroom, but it intrigued researchers to investigate its usefulness in academic settings after having proved a significant role in health and psychological improvement.

2.3.2.1 Humour and Learning in General

Cornett (1986) asserted that humour is the most powerful tool that works for all people with different ages. She refuted the idea of most teachers who reject humour and clarified that it helps them achieve the needed goals of teaching. Humour has a power to "correct reading problems, control behavioural disorders, build vocabulary, teach foreign language, and integrate social isolates" (Cornett, 1986, p. 8). Its efficacy starts from fixing psychological issues that most students, especially foreign language ones, encounter when dealing with the experience of a new language. They develop several problems like anxiety, stress, shyness, etc. that prevent the spontaneous flow of learning.

Shyness is a negative human trait which stands as a barrier to learning; shy students feel discomforted in the presence of their classmates and unable to participate to make them

passive students. It is characterised by three components; the first is a somatic one which has apparent features like pain in the stomach, sweating, blushing, or pounding in the heart when being with others. The second is a cognitive one which appears in the fear associated with being negatively assessed by others; the last component is the evitable tendency to social situations. These features of shy people, in general, and students, in particular, provoke low self-esteem and high social anxiety that handicap students (Erozkan, 2009).

In line with shyness, anxiety poses the same problems that appear physically, cognitively, and behaviourally and which prevent from being accurately disposed in the classroom. Physical components inhibit speaking because of shaking, shortness of breath, etc. Cognitive components prevent from participating, so not to appear anxious, incompetent, or weak. Anxious students care about what others think about them; subsequently, they drop the idea of appearing in the picture to remain behaviourally introverts (Antony, 2004). Humour is the convenient way to cope with psychological problems to learning barriers. It has the power to reduce these psychological issues (Goebell, 2011).

Hoffmann (2013) and Deiter (2000) clarified that stress, anxiety, shyness, and other negative emotions lead the body to generate hormones that humour blocks. In other words, humour, scientifically speaking, has proved to be significant in releasing dopamine which gives a peaceful feeling that erases signs of stress, anxiety and shyness. Humour in the classroom serves as an aspirin which provides relaxation in the environment and which kills boredom. It has a power which stimulates a dynamic learning environment; teachers use humour to break the ice and make their students feel at ease in their presence, especially in their first meeting. Students firstly question their likelihood to appreciate their teacher or not, so when humour is applied, tension is relieved and ambitious expectations, from the part of the students, would take place. "Humour makes learning fun", but it should not be the target; learning is the ultimate use of humour (Wagner, 2007, p.17).

Humour enables to create a teacher-student rapport; its social function creates bonds among people. Cornett (1986) said that sharing jokes and laughter generates a positive feeling of belonging, i.e., when students and teachers share a laugh, they would develop humane relationship that decreases distance. This relationship gives students the ability to take risks, and challenge themselves more and more to the extent in which they never care about failure. Research proved that humour has several benefits that contribute in students' progress and quality of learning. Communication, for instance, is effectively achieved between teachers and students; humour destroys the barrier that is constructed between the teacher and students who have different positions, age, and titles. These constraints stand as obstacles to communication; therefore, a teacher should show his human-being side through importing his humour-being character to the class (Deiter, 2000). According to Wanzer (2014 , p. 119) "When students view their professors as using humour frequently and effectively, they also view them as more immediate" to powerfully transmit learning messages.

In the English classroom, humour contributes to learn English. Students feel immersed to learn about any issue when they find a humorous touch in it; they show interest to the material that is shaped by a figurative speech or word play (Goebel, 2011). Cornett (1986) gave an example of a riddle which says "what goes ha-ha plop?" (p.9). She clarified that if your students are not familiar with this riddle, they would curiously start looking for an answer; "once you are set up for a joke or riddle, you eagerly await the punchline like you are doing now" (Cornett, 1986, p.9). She said that the mentioned set up intrigues to know the answer; therefore, it gets their attention. The same thing is happening to you at this moment; your attention is attracted to know the answer which might be perceived as hilarious with a hearty laugh, or just funny with a little smile. The answer is "a man laughing his head off" (ibid, 1986, p. 9). This strategy when used provides an attraction to students' attention to know about the answer first of all and to look for more coming jokes (ibid, 1986).

Laughter is a contagious phenomenon which, when skilfully stimulated, spreads all over the classroom to create bonds amongst students and to drop hostility; as a result, students would harmonise with one another to found a homogeneous classroom which is designed by acceptance of the existing differences of the other (Wagner, 2007).

Humour is a good way to motivation. Dörney (2001) clarified that having humour in the classroom means having a relaxed, motivational atmosphere which establishes a solid platform to an enthusiastic, committed learning.

When students are humorously motivated, they become creative because humour offers a risk-free connection between "ha ha" and "Aha" (Deiter, 2000; & Huss, 2008). This phrase was first initiated by Koestler to mean that creative thinking is empowered by laughter (Shade, 1996).

Another positive effect of humour in learning is the retention of information. Research in cognitive theories of humour and neuroscience proved that cognition proceeds much better by means of humour (Wagner, 2007). This is especially true when humour is associated with the essence of the lesson. In his study, Deiter (2000) clarified that his students confirmed the retention of information when the materials presented relied on humour. He explained the humorous utility in making students remember through its power in attracting their attention and interest.

When paying attention to the humorous instance, several areas of the brain get activated to proceed and store new concepts. Martin (2007) explained the psychoneurological process which humour stimulates in the brain of humans. He pointed out that when humour is perceived in seeing or hearing a joke that stimulates regions of the cerebral cortex which are trapped by the positive emotion of mirth, several biochemical molecules are released to motivate certain regions of the brain.
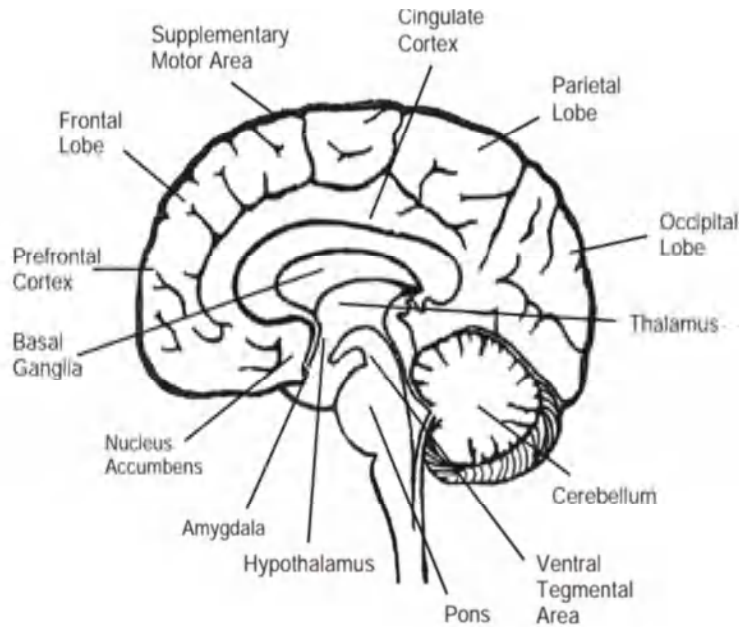
Figure2.1: Humour and Laughter Cognitive Components in the Brain (adapted from Martin, 2007, p. 183)

Learning new concepts undergoes an enlargement of fibres that consists of a network which meets the endings of nerves that are located in a region called hippocampus. This region has the task of memorising information; it consists of numerous parallel strings situated in the cortex which is stimulated by humour to enable memorising to take place (Young, 1986).

Shade (1996) along with Cornett (1986) summarised the benefits of humour into ten:

i. Enhancing Self-esteem

Being in a positive atmosphere, students and teachers develop a positive self-image that grows from the pleasure they share in laughing together.

ii. Improving Motivation

Content-related humour is said to be a source of motivation. In laughing, the human body prevents certain types of cholesterol to be produced and releases the chemical substance catecholamine to substitute stressful situations by interest and motivation that are obtained from alertness generated by catecholamine.

iii. Releasing Tension

Laughter is said to be an inner jogging since it stimulates several muscles of the body to overcome stress. Its role in relaxing and engaging students to learn creates a tension-free state of mind. Taboos, in teaching, make the concern of both teachers and students who feel tension in dealing with such topics, but in using euphemistically expressed humour, notions would turn to be less profane.

iv. Reducing Stress and Anxiety

Stress and anxiety are two facets of the same coin that blocks the path of learning. Research proved that "tension and mental fatigue are often created during serious and intense instructional lessons. Attentiveness usually fades and anxiety increases" (Shade, 1996, p. 98-99).

The physical state of laughter does not support stress or anxiety; it distracts them by shifting students' focus towards the alternative situation which carries the funny stimulus.

v. Building Bonds and Rapport

Humour builds the spirit of the group which maintains cohesiveness that leads to empower a better performance.

vi. Enhancing Creative Thinking

Humour is a convenient vehicle which unlocks chained minds to pave the way in front of creative thinking to enable learners developing a problem solving device which, in turn, enables them to come up with diversified solutions to a single issue.

vii. Enhancing Divergent Thinking

Humour's effectiveness in thinking does not just stop at creativity; it further evolves towards contradictions to be in harmony. This, in turn, may reinforce the memorisation and retrieval of information by establishing a context that appropriately organises contradicted

elements to make them easily remembered. A good example of this management is cultural differences.

viii. Avoiding Burnout

Burnout is the natural result that accompanies drudged classrooms in which excessive seriousness provokes threats instead of stimulations, and problems instead of challenges. Therefore, applying humour insures positivity inside the classroom that burns burnout and inspires an emotional and professional balance that forms a basis for learning.

ix. Improving Instruction

Humour is a good tool to deliver information because it creates a teacher-student rapport which increases students' attentiveness to value and accept what the teacher says; therefore, information transmission is going to be a fluent one to be easily retained. In other words, communication is usually blocked between students and teachers who, because of their different titles, build a barrier of fear (Deiter, 2000). This communication barrier makes an obstacle to learning as well; therefore, destroying it needs a powerful tool like humour which would unlock doors of fear to build bonds of friendliness between the teacher and his/her students. Effective communication between students and their teachers generates a better comprehension and cognitive retention.

x. Relieving Boredom

Rote and seriousness create boredom which causes passive classrooms; as a result, a substitution which offers a cosy atmosphere is a must. Teachers must apply humour to maintain the lost attention in boring classrooms and to infuse laughing with learning. This infusion is fruitful to everyone; teachers, too, would enjoy their profession to be more creative and effective (Cornett, 1986; Shade,1996; & Deiter, 2000).

2.3.2.2 Humour and Culture Learning

Previous contributions in the field seem to be scarce. Most researchers applied humour either linguistically to generate a joyful atmosphere that encourages the learning process to take place (Aboudan, 2009), or in the form of planned jokes to be cracked whenever possible to maintain cheerfulness (Hanoune, 2012), or to create a rapport that has the power to enable students retain information (Abraham et al., 2014). These researchers defined the implementation of humour in the classroom from a motivational angle of feedback to improve students' learning quality and environment.

This scarcity of humour research dealing with culture does not mean a total absence. Reimann (2010) studied the utility of humour in facilitating intercultural communication; his study was based on explaining the different ways of appreciation to humour types. Therefore, before intercultural communication, according to him, students should develop awareness to the ways in which different nations appreciate culturally underpinned jokes. This conclusion implies that jokes are only understood within their cultural boundaries; however, the following example refutes what Remain (2010) confirmed.

> **The Funeral**
> An Englishman, an Irishman and a Scot had a dear friend who died.
> At the funeral, they were standing together by the side of the coffin.
> The Englishman was sobbing. He said, "I want to show my love!"
> So he pulled out a $100 bill and put it into the hand of the deceased. The Irishman said, "Yes, I have the same feeling but even more." So he pulled out $200 and put the
> gift into the hand of the deceased. The Scot, after a long silence, said, "I have never felt so deeply the loss of a friend, so I must demonstrate it as well." He pulled out his check book, wrote a check for $500 and took as change the $300!" (Wagner, 2007, p. 159).

This example shows that Scots are stereotyped by being stingy. The hearer (the jokee) does not have to be British to understand that Scots are stereotyped with this characteristic. As a result, the culturally underpinned joke, or any other type of humour, is a way of getting insights about the other culture.

In his study, Rucynski (2011) pointed out that the animated series "The Simposons" is a good means to teach American culture to ESL/EFL students. He mentioned that this funny cartoon correlates two aspects of culture learning which are relevance of the material used to get a given cultural aspect and utility of content to enable a successful communication with the target culture. He concluded that "The Simpsons", as a representative of the American culture, is a good channel to make students aware of the American culture. It is not, according to him, an easy task for foreign language students to study about the target culture, but through careful instructing, he managed to transmit a sufficient knowledge of the American culture which enabled students to effectively communicate with Americans.

Rucynski (2011) managed to teach students about the American culture, but their role was limited. They experience a pre-reviewing task of difficult words, a during-viewing task of asking questions for comprehension, and finally a post-viewing task of discussion. Therefore, engaging students in culture-like situation was absent.

In the present research, the researcher uses humour as a means to an end, i.e., to deliver cultural input using different types of humour, verbal and non-verbal, to enable students get engaged in the target culture (British culture is the one chosen). Humourous instances are basically picked on an accessible language to second year students.

Laughter is a universal phenomenon. Whenever strangers meet at any place, the first thing they communicate is a mutual smile regardless of their cultures. It is a transcultural entity that is not limited to a single culture. Humour shapes cultures; it appears in the diversified ways of joking about different aspects of culture like values, assumptions, traditions, etc. to make it peculiar to that culture. This peculiarity can tell a lot about the moral and social boundaries of that nation. Accordingly, although ambiguous, humour brings people together by bridging the gap of cultural differences (Wagner, 2007; & Plester, 2016).

Humour is a challenging device of intercultural communication. Its effectiveness has to fall with the nation's most preferable sense of humour. Americans, for instance, value the jokes that make them feel superior by stigmatising the character's stupidity. Mainland Europeans like jokes that tackle stressful subjects like marriage, and death, etc. which would make them feel less stressed and anxious. People from the UK enjoy jokes that are based on word plays (Reimann, 2010). Therefore, applying humour to bridge cultural differences needs to be based on the preferred type of humour that students value (Reimann, 2010).

Medgyes (2002) and Wagner (2007) asserted that humour has a central role in language teaching in general and culture teaching in particular. Humour makes the best vehicle to transmit authentic cultural input which is underpinned in the different forms it has. Humour is a good medium to introduce other cultures into the classroom because it holds values that are quintessentially relevant to that culture. Cornett (1986, p. 14). pointed out that studying different forms of humour enables students to spot similarities and differences between their mother culture and the foreign one. "It is the humour stimulus that varies from people to people."

In this sense, humour is a good medium to transfer cultural aspects of the target language to foreign language students who may encounter cultural issues everywhere. Making fun of one's culture used to be trapped in newspapers and magazines that are locally disturbed within the borders of that speech community; however, nowadays, and with the presence of modern technological devices, the way is paved in front of authentic culture to cross the boundaries of papers and reach the whole world through screens of television, cell phones, etc. to make the knowledge of the other an inevitable requisite (Watt, 2007).

Conclusion

Implementing humour inside the classroom runs against teachers' depiction of seriousness. It is always prejudiced with playfulness and non-seriousness which generated a

humourphobia that prevented it from knocking on classroom doors. Indeed, humour is a pervasive phenomenon which proved its utility on different levels that are directly or indirectly related to learning.

Its effectiveness in creating bonds between people brings teachers and students together to have a rapport that facilitates communication between them for better instructing and better learning. It helps overcome psychological issues like stress, anxiety, shyness that prevent students from learning. Incorporating humour in teaching has a powerful role in bringing the other culture into the classroom, because it is extremely underpinned with cultural values. Thus, humourphobia should not have a room in the presence of all these benefits.

CHAPTER THREE:

CULTURAL COMPETENCE IN THE ENGLISH AS A FOREIGN LANGUAGE CLASSROOM

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Introduction

Teaching English in a globalised age has its imposing demands which exceed the acquisition of the four skills of speaking, listening, reading and writing. An urge to a fifth skill which allows develop a clear understanding of the language use in different situations emerges to call for a cultural awareness which underlines every aspect of the English culture and the English language.

The current chapter is an attempt to deliver the contours of learning culture. The latter claims four approaches in teaching, namely, the monocultural approach, the intercultural approach, the multicultural approach, and the transcultural approach. For the scope of the research, the intercultural approach is the one considered. It also endeavours to show the importance of culture in the EFL classroom, and the most common models of culture teaching, along with the problems which teachers may face in tackling such a subject alongside some suggestions.

3.1 Definition of Cultural Competence

In defining cultural competence, there is one focal point which cannot be denied: culture. Every action made by humans has a cultural underpinning. Hence, culture refers to a set of criteria which is pertinent to a given group of people, precisely, conventions, beliefs, values, behaviours (Alred, Byram, & Fleming, 2003). The word culture, then, defines networks of knowledge that are embodied in what people think and feel, in how they interact with each other, and in their ways of approaching the world. It is characterised by the following factors:

- It is dispersed across the whole region in which people share race, ethnicity, or nationality;

- Its manifestations are externally exposed through artworks, social symbols, constructions and institutions like news of media advertisement, etc.

- It is the cornerstone which supports successful communications among people;

- It is inherited by descendants from their ancestors;

- It is updated in relation with modern changes that seem to falsify ancient myths (Wyer, Chiu, & Hong, 2009).

These characteristics impart a crucial impact of culture in shaping meaning. Societies tend to have physical actions within their environments that spread all over to become common knowledge which, in turn, forms a basic background for communication to be transferred from one generation to the other to found culture. This latter is frequently proceeded in communication as a common knowledge that defines a social mind-set which holds meaning and depicts cognition, and behaviour (Wyer, Chiu, & Hong, 2009).

The realm of culture is twofold; the" big C culture", on the one hand, (also called high culture) represents the components of civilization such as, history, geography, institutions, literature, art and music, besides the way of life (Tomalin, &Stempleski, 1993). The "little c culture", on the other hand, (also called low culture) is viewed as the lifestyle that encompasses ideas, customs, skills, art, and tools. It is the means by which people understand each other when conversing. Language, in this view, is the container that shapes culture. Therefore," culture provides the substance of meaning and the process of making meaning." (Emmitt et al., 2010, p. 52).

These definitions of culture entail an interrelated relationship between language and culture. Language is central to culture and culture is central to language in a way which would deprive both entities of their significance if separated. Thus, language is the mirror which reflects its users' perceptions of the world (Thu, 2010, & Burner, 2001) to make learning any language a process which exceeds the mere learning of vocabulary and grammar.

Learning a language comprises knowledge of the verbal and non-verbal aspects of the target culture. This knowledge of culture, which is underpinned in every spoken or written studied text, enables to get an insight in understanding the target language as well as getting rid of communication barriers. Interpreting studied texts is basically dependent on one's culture to cause misunderstanding of the material on short-term exposure and misunderstanding situations on long-term exposure to the language (Hofstede, G.J., Pedersen, &Hofstede, G., 2002).

> The very nature of the language forbids the separation of language
>
> from culture. If language is considered as a system of signs, and signs
>
> are characterised by the fact that they are units of form and meaning, it
>
> is impossible to learn a language by simply acquiring the forms
>
> without their content. And as the content of a language is always
>
> culture bound, any reasonable foreign language teaching cannot but
>
> include the study of culture from which the language stems (Doyé, as
>
> cited in Risager, 2007, p.11).

This latter, is an inseparable phenomenon from other manifestations that are found both inside and outside the classroom to make it the best medium which is quintessentially related to other phenomena. In this way, language is the medium which expresses values, beliefs, and assumptions shared by members of a given society. Teaching a language, in this sense, implies an inevitable teaching of its culture which covers the shared knowledge of values, beliefs, and attitudes of that speech community (Byram, & Sarries, 1991). Therefore, accurate understanding of otherness is based on cultural awareness.

In foreign language classrooms, teachers seek to accomplish certain goals. They want their students to master the language in a way which would enable them to appropriately communicate with the native speakers of that language; to get to understand others; as well as

to get to understand themselves in being aware of their cultural differences in comparison with the other (Kramsch, 1993).

Cultural Competence, then, refers to the tendency of transforming the target language's culture to the classroom (Sercu et al., 2005). It is the umbrella term which covers a set of attitudes and practices that come together to draw the social picture of a distinctive group of people in order to make students attain a certain degree of awareness which would enable them to understand, accept and skilfully react in situations where the foreign language is present.

Cultural competence is viewed as a target which embraces attitudes, skills, knowledge, and behaviours; whenever reached, students will be able to understand different cultural situations. In other words, in order to develop a culturally competent classroom, teachers must develop the items which constitute cultural competence; namely, awareness, knowledge, skills, and attitudes (Emmitt et al., 2010).

Kramsch (1993) argued that most of US teachers consider cultural competence as a twofold institution: "a knowledge of foreign facts and general acceptance of the foreign culture" (p. 187).

In order to compile a consensus definition of cultural competence, a study was conducted by the Educational Testing Services' Centre for Assessment of Educational Progress. The Centre collected the top names of scholars in the field of culture, and asked them to take the rounds of the study. Results of the research showed that Byram's definition scored the highest one; he defined cultural competence as "knowledge of others; […]; skills to interpret and relate; skills to discover and/or to interact; valuing others' values, beliefs, and behaviours; […]"(Dreadorff, 2006, p.242-247).

3.2 History of Culture Teaching

By the 1900s, Amerindian languages emerged to grasp the attention that there was a phenomenal relationship between language which functions as a tube for thoughts' transportation and thinking configuration. These two concepts, i.e., language and culture, are interrelated.

As a result, culture pedagogy (also referred to as cultural studies in the UK and teaching of culture in the US) commenced to be the subject of enquiry. Sapir, in the 1920s claimed a connection between language, which reflects the way in which people appreciate the world, and thinking which is embodied in culture. This concept invited a cultural emphasis in the language classroom to start its limited appearance of general knowledge of cultural aspects of the target country. This appearance evolved to take the form of orienting students towards target cultural norms which, in turn, evolved to a more systematic culture implementation by the 1940s, 1950s, and 1960s. At that phase, students got exposed to the target culture by means of visual aids that illustrated different vocabulary items in different domains.

By the 1970s, there was a shift of interest; classrooms seemed to develop a new way to get access to vocabulary in which there was a communication interest which was reinforced in the 1980s. Teaching culture in foreign language classrooms at that time, emphasised the physical angle of culture which appears in body language, eye contact, and other apparent phenomena that shape the human's behaviour, but this way of approaching culture was criticised for its weakness in spotting tangible concepts; hereby, emerged a new perspective which approached culture from an ethnographical point of view. In this sense, studying culture as a physical phenomenon was substituted by knowledge of cultural beliefs, values, and assumptions that make the concern of modern times (Hinkel, 1999, &Risager, 2007).

3.3 Elements of Culture

Culture is rooted in its values, beliefs, and assumptions that define a given speech community. These elements are said to be 'givens' and would be logically accepted by any educated person (Tomlin, & Stempleski, 1993). They puzzle out actions of the target communities.

3.3.1 Values

Values are the representatives of social principles and considerations for the good and the bad, the adequate and the unfit. They are considered as regularities that give credit to what is right and devalue wrong or immoral things, for example, to value honesty, and devalue theft.

Cultures differ in the way of seeing values. In the US for instance, the meaning of freedom has a great value in comparison with other nations which consider it one among many other values. In this sense, values are culture bound to define one distinguishing feature that is peculiar to that culture and which defines a corner of its parameters (Hinkel, 1999, & Rogers, & Steinfatt, 1999).

3.3.2 Beliefs

Beliefs are the representatives of social thinking and what is accepted to be a fact. They refer to the way in which an individual looks into the outside world in relation to what people memorised from past experiences encountered to grasp thoughts and certain reactions to different events. This storage constructs a set of beliefs that are related to one's culture and represent a way of thinking that is mainly rooted in experiential and religious beliefs.

The impact of beliefs on individuals is a drawing of a culturally unified picture of that society, but this idea does not exclude the fact that individuals have different beliefs within the borders of that same society. This difference, though, is not a barrier for them to get along

with their social members, because it is generally a slight nuance (Hinkel, 1999, & Rogers, & Steinfatt, 1999).

3.3.3 Assumptions

Assumptions refer to the pervasive basis which underlies individuals' way of behaviour and outlook. They represent the abstract background which is internal and invisible, but which shapes external and visible deeds. In other words, when people express their opinion towards a given issue, or they show a facial expression of disgust in seeing something, they externally express an internal attitude which reflects their culture. Eating some Chinese dishes may seem disgusting to other people who assume that grasshopper, for example, is an unpleasant thing to eat; therefore, they externally show a n expression of disgust (Hinkel, 1999, & Rogers, & Steinfatt, 1999).

These elements are interrelated in a way which conducts a cultural identity. Assumptions are mainly founded on values and beliefs of the society which draws a standard picture to the salient way of proceeding by developing internal notions of the good and the bad in the form of internal cultural beliefs and assumptions that individuals value to become, within time, representatives of the social values of that culture (Hinkel, 1999, & Rogers, &Steinfatt, 1999).

3.4 Approaches to Culture Teaching

Culture teaching is an inevitable practice in the language classroom. It is characterised by students who live in a globalised age, in addition to being foreign language learners who need culture of the language being studied. This culture is mainly rooted in a course designed to acquire the four skills of listening, speaking, reading, and writing, while neglecting other skills that are rather essential in language acquisition. Students should be taught to acquire cultural skills which allow them to interpret the observed behavioural pattern as well as the spoken one of the target speech community (Corbett, 2003).

To this end, several approaches have been adopted by teachers in an attempt to bring the outside world into the classroom. Byram and Fleming (1998) developed four approaches which are said to adequately pinpoint the aim of culture teaching.

3.4.1 The Foreign-cultural Approach

It is also referred to as the monocultural approach which emphasises the target culture of the studied language. In this approach, students get exposed to the traditions and norms of the target culture to enable them concentrate on it.

Foreign language teaching may take the name of the language being studied such as "Francophile" to mean studying French, "Anglophile" to mean studying English, and "Germanophile" to mean studying German. These labels imply an emphasis on the language along with its culture to allow and enhance positive stereotypes. This approach, then, aims at teaching students the target culture in a way which would make them able to develop a native-like cultural competence (Byram, & Fleming, 1998, p. 244).

This approach was subject to criticism by scholars who thought that emphasising the target culture alone without any comparison between it and one's home culture's differences and similarities eliminates relationship between cultures (Byram, & Fleming, 1998).

3.4.2 The Intercultural Approach

This approach came as a correction of the Foreign-cultural Approach in which it maintained the principle of emphasising the target culture, but it added an emphasis on the mother culture as well. In other words, this approach aims at developing cultural skills of both cultures to develop 'an intercultural competence' rather than a' native speaker competence' which makes the salient way to understand the target language along with the behaviour of its users and to be able to accurately transmit its cultural underpinnings to the mother culture.

In this way, the Intercultural Approach is based on the mutual understanding and mediation between the mother culture and the target one to enable a skilful render of meaning

which turns students towards a cultural understanding development and tolerance (Corbett, 2003).

This approach received a lot of criticism as well; its proponents claim that both cultures are similar to the extent that there are no differences to be distinguished between them. Moreover, within the same social boundaries, more than one culture exists to form multicultural societies that assemble a variety of cultural differences (Byram, &Fleming, 1998).

3.4.3 The Multicultural Approach

Within the same country, several cultures exist, mainly due to the region in which they live and to the accent they use. Teaching with this diversity, then, calls for a multicultural approach which may emphasise national as well as ethnic identities. It studies the target language as a first language for some regions of the target community and as a second language for other regions of the same community. In other words, the student is trained to be interculturally and communicatively competent through dealing with the different levels of standardisation of language in its society to gather cultural nuances that enable to communicate with people of the target language where, within the same country, it is spoken as first and second language (Byram, & Fleming, 1998).

This approach was also criticised for it resembles the Intercultural one which says that cultures are similar. In western cities of Algeria, for example, people prepare a dish in which snails make its basic ingredient; this dish for them is appreciated to be a delicious one. However, in eastern cities, snails are considered to be disgusting to the point of making people sick. This example shows that cultural diversity arises within the same social boundaries.

This approach also neglects the fact that internationalism makes national and ethnic differences quite opaque and unobservable. This ideology of internationalism called for a new

approach to deal with complex cultural identification at all the levels (Byram, & Fleming, 1998).

3.4.4 The Transcultural Approach

In this approach, the cultural emphasis took a new dimension; cultures seemed to develop an ideology of internationalism which is characterised by an overlapping area in which all cultures meet. In other words, globalisation generated a global village in which cultures meet in interrelation and connectedness generated by modern communication and trade to put individuals and special groups in a context which is empowered by linguistic and cultural complexity. Therefore, students should experience cultural situations like television channels, multicultural classrooms, and multimedia discussions where the target language is used, but in a way that allows them to become aware of other languages being used.

This process of teaching culture from the Transcultural Approach's angle focuses on the language as first, second, and international one which leads to a competence that is shaped by a combination of culture and communication mastery (Byram, & Fleming, 1998). This approach, just like the previous ones, was criticised because it unifies cultures in a way that excludes differences that are quintessentially peculiar to a given region or country.

Therefore, the adapted approach in the present research is the Intercultural Approach to enable students get more insights about their home culture and the target one in comparison with each other. In applying this approach, the researcher emphasises both similarities and differences of both cultures to avoid any confrontation of concepts.

3.5 Intercultural Competence

During conversations, people do not just share a number of information; they are considered as representatives of their belonging social group which influences their ways of delivering and appreciating talks. Therefore, when foreigners meet, they exchange cultures through their conversations which would depict their home nations. Accordingly, in

classrooms students learn the foreign language to sound a native-like speaker who has the capacity to converse and understand the foreign language as if a mother one and behave in a way that reduces the conception of being a foreigner. In this sense, they try to manage a well-accepted linguistic competence that is associated to an intercultural competence.

3.5.1 Definition of Intercultural Competence

The basic objective of Intercultural competence is to make students able to get involved in intercultural situations and sound as good speakers and mediators in a way which excludes any presence of stereotyping. Therefore, designing classrooms with interculturality enables students to acquire the language which would help them to accurately speak and write in a culturally appropriate way.

Intercultural competence, then, has a powerful tendency to qualify students in developing an ability to comprehend the behaviour of multiple nationalities and people belonging to different cultures (Byram, Gribkova, & Starkey, 2002). It is, by definition, the quality of being able to appropriately respond in situations where individuals face an intercultural situation, shaped by a culturally underpinned behaviour, attitude, or conversation, by developing students' awareness of the target culture side by side with shedding light on their own culture (Hinkel, 1999).

Students of foreign languages assume that the target language's culture is not different from theirs, so they would explain others' deeds relying on their own beliefs of behaviour to result in a misrepresentation or even a misunderstanding, of others. Therefore, an urge to develop culturally aware classrooms is a strong requisite to make students spot differences and similarities between their home and target cultures (Hinkel, 1999), so to develop what is known as cultural authenticity which refers to the ability to interpret a text according to the author's social intent. It "is a function of the interaction between the reader/hearer and the text which incorporates the intentions of the writer/speaker […]. Authenticity has to do with

appropriate response" (Kramsch, 1993, p. 178). In this way, implementing intercultural competence inside the classroom equips foreign language students with a package of cultural underpinnings shown in the "obligation to adapt, to repeat the conventionally sanctioned phrases, to play a role, to identify [with members of another group] […] in sum […], it means acquiring a new way of viewing the world" (Kramsch, 1993, p.183). Therefore, an intercultural approach to foreign language teaching stresses an understanding from the part of the students to others along with understanding their own culture in the process (ibid).

3.5.2 Components

Interculturality refers to the relational comparison between two cultures embedded in two languages; one is a mother language and the other is a second or a foreign one. These languages represent a social practice which calls for an interpersonal process of culture teaching. In this process, cultures are taught to be a sign of difference which shows a lot about the societies in which they exist (Kramsch, 1993). Therefore, in an attempt to apply the intercultural approach in the classroom, teachers should implement the three components of intercultural competence which are labelled "savoirs" ('savoir' is the French word for knowledge) that embraces facts which concern the target culture and expectations of the way in which people behave.

3.5. 2.1 Knowledge (Savoirs with the 's' of the French Plural)

The first 'savoir' refers to the platform knowledge of the apparent gestures and verbal behaviour of one's own social identity as well as the target culture's (Sercu et al., 2005). This component's name is due to its nature of making students able to clearly define self and the other (otherness) in relation to the social environment in which interactions occur (Corbett, 2003) to constitute a background reference which explains any behavioural sign of the target culture. Words, gestures, values, behaviours, etc. are all culture bound phenomena which

display a conceptual framework which is quintessentially related to a given society (Sercu et al., 2005).

3.5.2. 2 Skills/Behaviour (Savoir-apprendre, Savoir-comprendre/Savoir-faire)

This second component of intercultural competence encompasses two 'savoirs' which pave the way in front of a skilful knowledge of how to interpret and coordinate acquired information of the target culture in a convenient way (Corbett, 2003). Skills are designed by 'savoir-apprendre' (knowing how to learn) and 'savoir- comprendre (knowing how to understand/savoir-faire 'knowing how to do'. The former (savoir-apprendre) refers to the useful path which permits to obtain an insightful interpretation of the target culture's behaviours; however, the latter (savoir-comprendre) is interconnected with 'savoir-apprendre' in terms of goals. They both emphasise the interpretation of cultures, but 'savoir-comprendre' aims at interpreting cultures in comparison with each other. 'Savoir-faire' is another related label to ' savoir-comprendre', and which refers to the positive responsiveness in intercultural situations. This implies that students would recognise what to say, and/or how to behave accordingly (Sercu et al., 2005).

3.5.2. 3 Attitudes (Savoir-être, Savoir –s'engager)

This intercultural component is embedded in a knowledge which enables to value one self's attitudes and values along with other's (Corbett, 2003). It is founded on 'savoir-être' 'knowing how to be' and 'savoir- s'engager' 'knowing how to commit oneself'.

On the one hand, 'savoir-être' refers to the idea of dropping ethnocentrism and trying to develop and maintain a relationship that excludes any gap between mother and foreign cultures. 'Savoir- s'engager', on the other hand, refers to the idea of getting immersed in both cultures, mother and foreign, in an analytical way, i.e. getting engaged in the foreign culture, but critically considers one's own culture (Sercu et al., 2005; Byram, Gribkova, & Starkey, 2002).

Another "savoir" is said to be added for the purpose of reaching an intercultural communicative competence. It is "savoir communiquer" 'knowing how to communicate' which has the goal of developing students' communicative competence that is based on a cultural knowledge of others' norms of communication (ibid). To develop these three components of intercultural competence, one has to follow the objectives of culture teaching both as a small 'c' culture, and a capital 'C' Culture.

First of all, to improve the knowledge dimension, it is fundamental to assist students with historical, geographical, and political information of both cultures, in addition to incorporating data about the target culture's daily life and routines. Moreover, recognition of different beliefs, values, and cultural expressions such as music, theatre, art … is a requisite (Sercu et al., 2005; Byram, Gribkova, & Starkey, 2002).

Second, the skills dimension can be developed through rising students' degree of understanding of the cultural similarities and differences between their mother culture and the foreign one. This is achieved via reinforcing the foreignness sensitivity. In other words, students have to acquire the way in which other people behave, thereby reacting accordingly (Sercu et al., 2005; Byram, Gribkova, & Starkey, 2002).

Last but not least, to reach the attitudinal dimension, it is a requisite to foster students' positive responsiveness towards other cultures (ibid).

3.6 What Culture is to be Learned?

Culture is usually studied from the angle which emphasises capital 'C' Culture (as mentioned earlier) in which courses target history, geography, institutions, literature, etc. which form the content of what is taught in our university as civilisation. The small 'c' culture aspect is practically absent from the EFL curriculum which excludes the life style of the other. Culture, in this view, is a realm which associates 'high culture' which is called "opera" and which is interpreted as the artistic side shown in galleries and which appears in the civilisation

of a given country and 'low culture' which deals with people's way of life (Emmitt et al. , 2010, p. 52). This division is not the only one, other scholars like Crawley, et al (2009) adopted Weaver's division of culture which appears in the following iceberg.
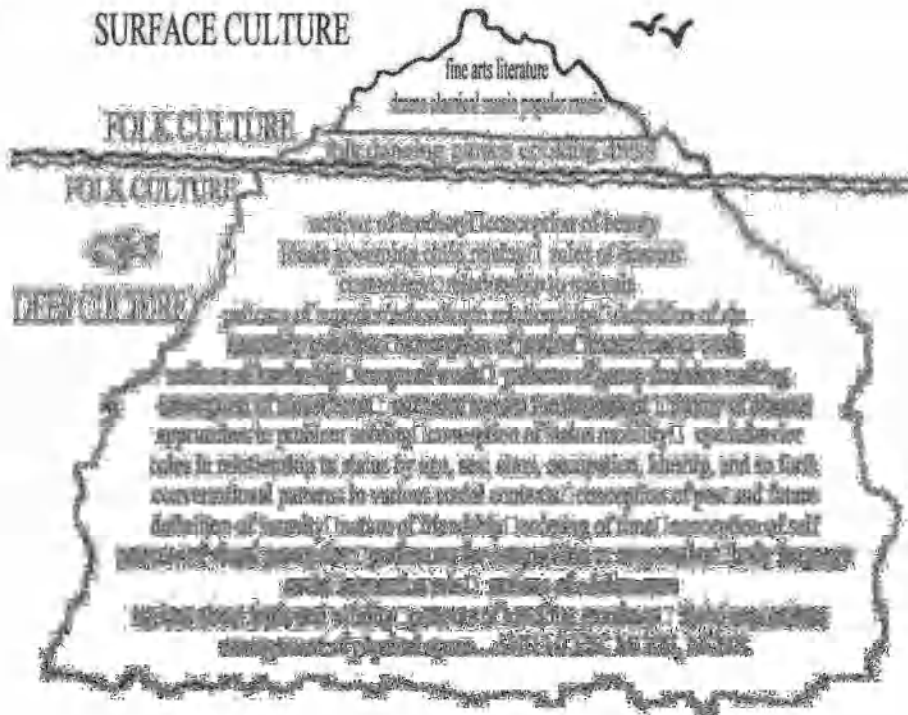
Figure 3.1: Weaver's Culture Iceberg (Adapted from Crawley et al., 2009, p. 43).

Weaver's division implies that culture is a composition of a high or surface culture, a folk culture, and a deep culture. This iceberg, then, is an illustration of these three cultural portions where surface and folk cultures refer to the visible facet of culture which has a nature that is easily observed in instances like music. Moreover, the largest layer is dominated by deep culture which covers the invisible facet of culture and which forms a foundation to the way of life (Crawley et al., 2009).

In an attempt to incorporate culture into the EFL classroom, the researcher tried to build awareness of the small 'c' culture, since big 'C' Culture is studied in a separate module (civilisation), though, incorporation of some notions of the capital 'C' Culture is present. The small 'c' culture highlights that side of culture which covers elements like products, ideas and behaviour.
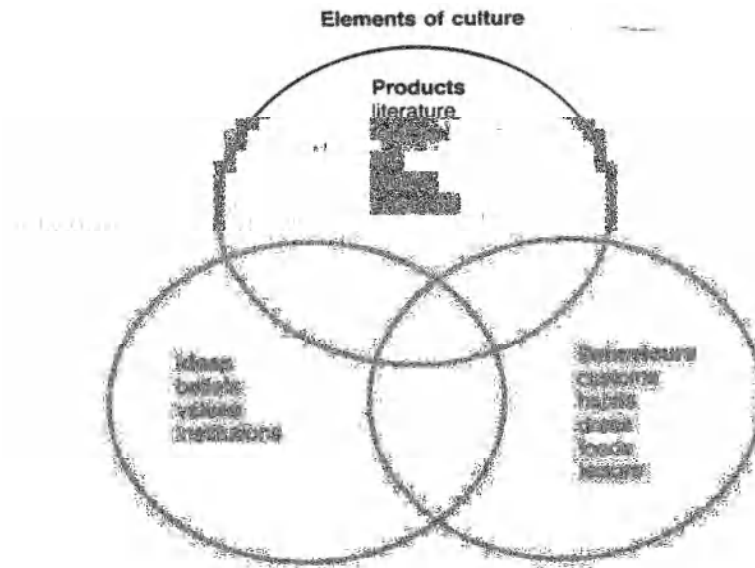
Figure 3.2: Elements of Small 'c' Culture (adapted from Tomlin, & Stempleski, 1993, p. 7).

Curriculums of foreign languages seem to detach the small 'c' culture and consider it as less important. Tomlin and Stempleski (1993) pointed out that the language course has to be provided by the cultural aspects of that language in a systematic way which presents small 'c' cultural elements on a daily basis. Figure 3.2 displays an overlap of small 'c' culture's elements.

3.6.1 Products

Products of the target country refer to the artistic side of that culture which encompasses literary works like poems and novels, music, etc. Therefore, this element is one which builds language fluency along with cultural awareness. Students, in using culturally authentic materials, develop their ways of speaking through describing and interpreting the cultural products being studied as well as develop a detective device, in observing the product, which allows them to distinguish between mother and foreign traditions (Tomlin, & Stempleski, 1993).

3.6.2 Ideas

The ideas element refers to the "way of defining a culture [which is achieved] by the implicit cultural assumptions it makes: values, beliefs, and attitudes which lie so deep within a culture…"(Tomlin, & Stempleski, 1993, p. 121).

Beliefs and values are considered to be cultural heritage tokens taken for granted from ancestors. In developing this element, students would be more aware of the assumptions of English people in behaving and reacting accordingly, then understand the diversity of ideas between their mother culture and the target one (Tomlin, & Stempleski, 1993).

Stereotypes, for instance, are inherited to be natural demonstrations of socialisation which represents "a simplistic image or distorted truth about a person or group based on a prejudgment of habits, traits, abilities or expectations" (Moule, 2009, p. 277). These expectations generate a set of generalised beliefs that every person belonging to Scotland is stingy, for example.

3.6.3 Behaviours

Behaviour is the most tackled element in the language classroom where teachers try to increase their students' awareness of how natives act and react in various social situations. This knowledge of behaviours should be accompanied by a comparison of the way in which students behave to develop an awareness target life style in comparison with their home countries. In other words, cultures are shaped by peculiarity of life style patterns that generate distinctiveness from others. In this way, students need to develop sensitivity to the way natives behave in given situations in order to act and interpret actions accordingly (Tomlin, & Stempleski, 1993). Politeness in the UK, for example, requires taking a small gift when visiting someone in his/her place.

Teaching culture, then, has to embrace these three elements which make the small 'c' culture to enable making culturally competent students who learn about products, ideas, and

behaviours through the implication of an intercultural approach which reinforces similarities and highlights differences**.**

3. 7 Phases of Culture Learning

The presence of culture inside the classroom requires a journey which starts from a knowledge of the existing norms, values, and traditions of the foreign country and ends with a stage of acceptance which designs an eradication of ethnocentrism to have a view which values both cultures without giving much credit to one's own culture (Kramsch, 1993). Therefore, cultural competence, throughout its stages, aims at making students capable of understanding and accepting the foreign culture to accurately deal with culturally different people. Stages of cultural competence vary; scholars tried to develop several models that a learner encounters to become culturally competent.

3. 7. 1 Pedersen's Model

Pedersen (1994) developed a model which is basically associated with cultural competency rather than cultural competence. The latter is " the ability to do something well"; however, the former is "an important skill that is needed to do a job" (Cambridge Dictionary, 2008). This indicates that cultural competence is the ability to develop the three components of cultural competence (knowledge, skills, and attitudes) in order to reach an understanding based on a comparison between one's own culture and the target one which leads to acceptance; however, cultural competency refers to the acquisition of the required skills of communication in intercultural settings (Crawley et al., 2009).

3. 7. 1.1 Awareness

This domain is basically founded on developing students' awareness to skilfully know about the existing biases which influence their mother culture and the foreign one. It is based on making students able to recognise the prejudices that shape each culture (Crawley et al., 2009).

3. 7. 1.2 Knowledge

This domain is based on developing students' awareness towards factual issues i.e., enabling students to develop a competency which is related to the factual concepts that exist in both cultures (Stith-William, & Haynes, 2007).

3. 7. 1.3 Skills

This domain intends to develop a competency that enables students to get integrated in the foreign culture. It associates previous domains (awareness and knowledge) in an attempt to reinforce a competency which insures an intercultural communicative competence in intercultural settings.

Pedersen's Model, founded on three competencies awareness, knowledge, and skills, is then a model applied in research based on intercultural communicative competence rather than cultural competence (Stith-William, & Haynes, 2007).

3. 7. 2 Mason's Model

In 1996, Mason et al. developed a model which is based on five stages to become culturally competent. Their model was grounded in having multicultural students within the same classroom walls.

3. 7. 2. 1 Cultural Destructiveness

In this phase, students, teachers, and institutions are said to deny the presence of cultural differences between students and underestimate their value in the learning process. They have a tendency to believe in universality which pictures the world as a global village in which people share the same cultural assumptions. Therefore, students would develop a passive behaviour towards different cultures (Crawley et al., 2009). In other words, students, teachers, and institutions, at this phase, neglect any cultural value of otherness which would prevent students from getting immersed in their studies (Stith-William, & Haynes, 2007).

3. 7. 2. 2 Cultural Incapacity

This stage is characterised by indifference. Students, teachers, and institutions tend to feel indifferent and completely neutral with regard to the existence of different cultures. They neither support, nor neglect otherness to make the learning process, at this level, a matter of acquiring the language. This acquisition is prior to any incorporation of cultural issues which remain in a foggy area that is not diagnosed by unimportance, like in the first stage, but which still fails to give culture its real value (Crawley et al., 2009).

3. 7. 2. 3 Cultural Blindness

At this level, cultural differences seem to be of no particular importance. Students, teachers and institutions seem to notice that there are cultural differences between the two cultures, but which are not vitally functioning in terms of language acquisition. This cultural blindness prevents them from trying to understand cultural differences; teachers do not devote time to teach about them, and students do not see the need to study about them (Crawley et al., 2009).

These first three stages prevent culture from playing its significant role in enhancing the learning process, and this would pave the way in front of a shallow language acquisition which deals with language as a mere code that lacks its maintenance basis (Stith-William, & Haynes, 2007).

3. 7. 2. 4 Cultural Pre-competence

This stage is the preceding stage to cultural competence in which teachers and students admit a need to respond to cultural differences that exist between the two cultures. It is mainly designed by the incorporation of cultural information into the classrooms to attain the knowledge component of cultural competence (Crawley et al., 2009).

3. 7. 2. 5 Cultural Competence

This final stage opposes the first stage (the destructiveness stage) where students devalue cultural differences. At the cultural competence level, students, teachers and institutions become aware of the importance that cultural differences have in terms of learning in general or acquiring a language in particular, to skilfully operate in the target community. They reach a phase of accepting and tolerating otherness (Stith-William, & Haynes, 2007).

Mason et al.'s model is primarily directed to classrooms which are designed by cultural diversity. It emphasises how students with different cultural backgrounds can get along with each other in one classroom, to make learning easier and more efficient.

3. 7. 3 Hammer and Maryland's Model

During the period between 2007 and 2011, Hammer and Maryland developed a model (this model is originally proposed by Dr. Bennett) to change the students' mind-set from a monocultural mind-set into an intercultural one. Its stages commence with a period characterised by denial of the target culture and end with adaptation.

This model is basically associated to people who live in a new cultural settings, but the researcher adapted it in relation with her purpose of trying to reach the goal of having culturally competent foreign language students who never lived in a foreign country (Hammer, & Maryland, 2007_2011).

3. 7. 3. 1 Denial

At this stage, students know about the existence of cultural differences between their mother culture and the target one, but this recognition is shallow; differences are related to surface culture (see figure3.1) symbolises in food, for instance. They do not notice deep cultural differences like table manners, for example (Hammer, & Maryland, 2007_2011).

3. 7. 3. 2 Polarisation

At this level, students look at cultural differences from an angle which defines them and the other. This polarisation is designed by two symptoms. In the first one, students defend their values and practices and criticise the target culture's; however, in the second position, students criticise their own values and practices and defend the target culture's (Hammer, & Maryland, 2007_2011).

3. 7. 3. 3 Minimisation

At this level, students develop a sense of commonality which depicts a similarity between cultures under the name of universality. This thought enables students to think that values and principles of all cultures are similar, and this, in turn, covers their horizon to notice and recognise deep cultural differences (ibid).

3. 7. 3. 4 Acceptance

At this level, students reach a phase in which they start to recognise cultural differences and understand their different patterns with a sense of acceptance and tolerance. They would be common to the values and principles of both cultures (their mother and foreign cultures (ibid).

3. 7. 3. 5 Adaptation

This phase is characterised by the students' ability to appropriately behave in intercultural situations. This behaviour is mainly related to their awareness of the cultural differences and similarities which allows them to shift to adapt a behaviour that would sound authentic to the target culture's perspectives (Hammer, & Maryland, 2007_2011).

The stages of Hammer and Maryland's model (2007_2011) are set to enable students shift from a monocultural mind-set into an intercultural one. The former is characterised by knowing of one's own cultural values and practices which shape thinking that excludes cultural differences, apart from stereotyping others. The latter is a transformation of the

individual to become aware of the values and practices that shape home and target cultures, to spot differences that would enable to accurately respond to intercultural situations. This response, sometimes with some individuals, turns to become a denial to the primary culture in the form of one's own values and traditions. This stage exceeds adaptation to what is known as cultural disengagement in which individuals neglect their own culture. As a matter of fact, this phenomenon is symptomized by its temporary nature which would certainly vanish. Some people seem to be fascinated by the traditions of the target culture, but they return to be neural whenever the effect of fascination ends (Hammer, & Maryland, 2007_2011).

3. 8 Culture Related Notions

Culture is a problematic issue which comprises a variety of notions that may face anyone who wants to tackle this field. Awareness of this variety of notions enable students, researchers, teachers, or even people, who want to live in a different cultural territory, to avoid negatives.

3. 8. 1 Enculturation

Enculturation refers to the individual's use of his/her own cultural information displayed in social interactions and reactions retrieved from a system implicated in a group membership. It is based on transforming one's cultural information which envisages the system of emotional reactions associated to the events in his/her culture (Wyer, Chiu, & Hong, 2009). In other words, "enculturation builds a sense of cultural or social identity, a network of values and beliefs, patterned ways of living, and, for the most part, ethnocentrism, or belief in the power and the rightness of native ways" (Damen, as cited in Thu, 2010, p.7). This notion is primarily related to the second stage of Hammer & Maryland's cultural competence model (2007-2011) (polarisation) in which individuals value their own culture and see the world through it.

3. 8. 2 Acculturation

Acculturation refers to the change of cultural values and behaviours which arises out of an interaction with a different group; it "involves the process of putting out the world view or ethos of the first culture, learning new ways of meeting old problems, and shedding ethnocentric evaluations" (Damen, as cited in Thu, 2010, p.7).

Acculturation is a four patterned strategy:

3. 8. 2. 1 Integration

At this level, individuals, when living in another country, want to get integrated in the host culture through developing relationships with people of that culture. Their tendency is accompanied by maintenance to the values of their mother culture (Wyer, Chiu, & Hong, 2009).

3. 8. 2. 2 Assimilation

The strategy of the foreigner, in here, is based on trying to get integrated in the host culture, but without maintaining home culture. The foreigner gets fascinated by the host culture to the extent of dropping his/her own culture (Wyer, Chiu, & Hong, 2009).

3. 8. 2. 3 Separation

This pattern contradicts the second one (assimilation) in which the foreigner drops home culture. In this pattern, foreigners try to maintain their own culture without favouring the integration into the host culture (ibid).

3. 8. 2. 4 Marginalisation

It is a pattern of indifference. The foreigner does neither bother to maintain the first culture, nor to get integrated in the host one (ibid). Integration is considered the best pattern of acculturation, since it co-works with the essence of the fifth stage of cultural competence (adaptation) without exceeding it to cultural disengagement in which the foreigner drops his/her own culture and develops the target one (as it is the case in assimilation).

3. 8. 3 Culture Shock

This phenomenon describes a severe cultural misunderstanding encountered by people who endure a long-term exposure to a foreign culture, mainly in living in a different country. It represents the frustration which arises from observing a behavioural pattern of the target culture which is extremely abnormal in the first culture, but which would be tolerated when understood. Culture shock is "the process of an initial adjustment to an unfamiliar culture [based on] a more or less sudden immersion into a nonspecific state of uncertainty where the individual is not sure what is expected of him/her, nor of what to expect from other people" (Hofstede G.J., Pedersen, & Hofstede G. 2002, p.22).

Culture shock is characterised by considering the right way to behave could never measure up to expectations. People in the host country have their own values, so they do not value what should be valued in the first culture. This phenomenon leads to a feeling of anxiety and depression which would shape the foreign country as a place where an individual feels dissatisfied to assume that he/she is stuck in the culture shock (ibid).

The individual, in the culture shock, undergoes several stages:

3. 8. 3. 1 Honeymoon

This stage is described by the individual's enthusiasm to see the new country in his/her newly arrival days. Feelings at this stage are feelings of curiosity like those of a tourist (Hofstede G.J., Pedersen, &Hofstede G. 2002).

3. 8. 3. 2 Disorientation

This stage is characterised by the individual's feeling of helplessness in which host aspects differ greatly. This difference generates an overwhelming feeling of incapability to accurately behave in that country or new situation (ibid).

3. 8. 3. 3 Irritability and Hostility

In this phase, the individual undergoes a feeling of frustration towards the new culture because of the difficulties faced in dealing with people of that culture compared to the old methods used in the first culture and which easily enable to accurately operate (ibid).

3. 8. 3. 4 Adjustment and Integration

At this level, the individual develops a certain degree of recognition to the foreign cues which would enable him/her to accurately function in the host culture. This recognition is mainly based on a comparison between accuracy and inaccuracy of things in the first and target culture (Hofstede G.J., Pedersen, & Hofstede G. 2002).

3. 8. 3. 5 Biculturalism

This is the stage of comfort. The individual feels secure in both cultures in a way which would pave the way in front of a fluent process of integration in both cultures, but it is said to be questionable to reach this level (ibid).

In this sense, culture shock is an inevitable reaction that people encounter when visiting or living in a new country (or a new social experience like getting hired in a new company or getting married) in which people have different ways of behaving and valuing the good and the bad. This difference is expected to cause confusion and uncertainty which would be vanished once values are unveiled. They get revealed when people learn about the foreign culture. Learning culture, in this view, implies a social acquisition to the norms of the new environment (expected to encounter) along with a skilful application of the verbal and non-verbal patterns of communication (Ward, Bochner, &Furnham, 2001).

3.9 Importance of Culture Learning in the English as a Foreign Language Classroom

Learning a language quintessentially implies learning its culture; words depict scenes of meaning (Jourdan, & Tuite, 2006) embedded in the social conventions of the good and the

bad, the appropriate and the inappropriate, etc. to make language and culture two facets of the same coin.

As mentioned earlier in the chapter, language and culture form an interwoven entity in which language is made up of units that have form and meaning. To acquire the form, one has to understand the meaning which is inevitably contextual. Contexts are empowered by cultural conventions which would make teaching a foreign language an inevitable culture teaching (Risager, 2007).

Foreign language classrooms are set to teach students the foreign language which, as any language, is used to convey social life in general which is contained in cultural values and traditions. Language, in this sense, is the means which transports ways of thinking and viewing the world. This ideology of language to be a mirror which reflects cultural values implies an inevitable association of language and culture learning. This latter is central to foreign language classrooms to enable students acquire the code which is underpinned in meaningful traditions of the English language (Thu, 2010).

Learning about the target culture enables students to be more tolerant and accept the other. Judgements are usually based on one's own feeling of superiority of having a better culture than others. This thinking creates a defending barrier to the first culture and to refusing to accept any sign of difference; therefore, when students know about the underlying reasons for saying or doing things, they would allow themselves to be more comprehensive and tolerant to differences of otherness (Byram, 1990).

Travelling is said to be the salient way to get an open mind in knowing about several issues of the world. Students mentally, in their culturally underpinned lessons, travel to the target country to get a new understanding and sight of the outside world. This knowledge of the other is powerful in enlarging students' visualisation of the world in general and motivating them to enhance their personal attitudes in particular (Byram, 1990).

Integrating culture in the language classroom advocates an understanding of the way in which people talk and behave in accordance with their social environmental background. Students, when learning about the foreign culture, develop an understanding which implies that culture is central to the speech community of the language in question (Tomlin, & Stempleski, 1993).

Different foreign scenes and situations have some sort of commonality in the way of dealing with them. These situations, when encountered by students of the foreign language either in home countries or abroad, require a set of terms to be followed in order not to fall in the stereotype of a foreigner, on the one hand, and to avoid misunderstandings, on the other one (Tomlin, & Stempleski, 1993).

These factors, and others implied in the notions presented in this chapter, show that culture is a focal point in learning a language because culture is a part of language and language is a part of culture; the separation of one eliminates the other.

3.10 Problems of Integrating Culture in the English as a Foreign Language Classroom and Solutions

Implementing culture in the EFL classroom is a requisite to enable students of English know more about the English culture and traditions that underlie behaviour and speech, but culture teaching is not an easy task to do. Teachers face several problems when dealing with it.

First, culture represents a massive field which requires a limitless number of hours. Therefore, when implementing it into the English curriculum, which is already crowded and which oversees the code sense of English teaching, students would not get sufficient exposure to the target culture. A suggested solution, accordingly, implies to avoid sparing a specialised time just for culture teaching, it should, rather, be embedded in the English course itself as an integral part of the lesson (Hinkel, 1999).

Second, Byram's notion of "tabula rasa" indicates that students cannot learn about the foreign culture because they are not "tabula rasa"; they do not have empty cultural heads, they come already equipped with preconceived ideas about their first culture (Hinkel, 1999, p. 28). A suggested solution to this problem is found in Kramsch's (1993) notion of interculturality. She clarified that students may acquire the target culture through a systematic comparison between the two cultures.

Third, teachers fear integrating culture in their English classrooms out of their feeling of ignorance of all the traditions and values of the English culture. A suggested solution lies in the fact that the teacher 's role is not trapped in the frame of delivering facts about the English culture; his/her role basically appears in showing students the right path to follow in order to develop a cultural understanding rooted in developing their skills of interpretation and making sense out of facts (Hinkel, 1999).

 Fourth, students are said to drop their first culture in their feeling of fascination about adopting the target culture. To solve this problem, scholars differentiated between teaching culture as recognition and teaching it as production. The former way enables students to know about the target culture without any sort of adaptation to its traditions, as it is the case of assimilation where people drop their first culture and value the target one. The latter, production, is the way in which teachers teach culture to produce a new mind-set for the student who turns to adapt the foreign culture. In this sense, recognition develops students' awareness and production develops adaptation (ibid).

This latter (adaptation) is differently viewed depending on the designed model of culture teaching. In Hammer and Maryland's model (2007_2011), adaptation does not mean dropping the first culture and shifting to the target one; it rather means a stage in which the student attains a level of awareness to accurately behave in intercultural situations that is developed out of recognising the similarities and differences between the two cultures.

Conclusion

Integrating culture in the EFL classroom is a challenging requisite that teachers must endeavour. Through an intercultural approach to culture teaching, students may best develop a cultural competence to the foreign language alongside English learning. The use of the intercultural approach which is based on a systematic comparison between cultural similarities and differences of both cultures (home and target), helps to rise a certain degree of awareness of the foreign culture's norms, traditions, values and beliefs. This awareness would, in turn, pave the way to accepting and tolerating differences as well as better understanding and operating with the speakers of the language in question.

CHAPTER FOUR:

PILOT STUDY AND EXPERIMENTAL DESIGN

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Introduction

This research work is an attempt to deliver cultural input using humour to make its fourth chapter the gate which opens its doors in front of experimentation. The nature of the dependent variable (culture) required a research strategy to prove that the area is worth investigation. Hence, a pilot study was a requisite for the measures. It is described and analysed to draw the depiction of the cultural issue in the EFL classroom, on the one hand, and testify the feasibility of humour in transmitting cultural aspects, on the other. The chapter, then, progresses to speak about the nature of the main investigation applied along with the experimental design, duration, population and sampling, and the data collection procedures. Furthermore, a description of the six interculturality arenas applied (the interval) is presented to provide an insightful picture of the intercultural approach used to teach cultural competence by means of humour.

4. 1 Pilot Study

A pilot study is a research step which helps the researcher testify the feasibility of the final study, on the one hand, and provides informative cues which would help in the modification of the final study, on the other hand (Howitt & Cramer, 2000).

4.1.1 Design and Implementation

The pilot study per se is an attempt to testify the feasibility of humour in teaching about the English culture. It lasted one month, during the academic year 2015-2016, at the English Department of Frères Mentouri Constantine 1- Algeria. The sample, randomly chosen, was two groups of second year students (N = 20). A control and an experimental group; each of whom consisted of 10 students who were regular attendees. The sample was extracted randomly following the rule of taking the fifth (1/5) of the population. The latter consists of

285 second-year students; then, they made a total of 57 students. This rule is applied when there is a full study, but, according to Baker (1994), in pilot studies samples constitute a number of about 10 to 20 % of the population. Therefore, the pilot study had a random sample of 20 students (N= 20).

The experimental Group and the Control Group received a pre-test and a post-test; however, the treatment was devoted to the experimental group only following the formula of between groups design;

RO1 X O2

RO3   O4

In this formula, X refers to the exposure of the group to the experimental variable (cultural input), and its effect is to be measured. O represents a process of observation or measurement in the two tests administered to the groups (pre-test and post-test). The symbol R is an indicator of randomization of assignment (Campbell & Stainley, 1963, p.13).

Amidst the treatment course, the humorous lessons that carried cultural underpinning were purposefully presented. In other words, we delivered lessons with a humorous effect to assess its usefulness in introducing culture. The latter is so vast that one cannot contain all of its elements within a short period of time. Therefore, we tackled few subjects only bearing in mind that second year oral skill sessions are only two per week. This made an aggregate interval of twelve hours including the pre-test and the post-test. The lessons compared some cultural information of the mother tongue, Arabic, to those of the target culture, English, for the sake of maintaining the intercultural principle (see chapter three) in teaching cultural competence.

4.1.2 Analysis of the Pilot Pre-test

The pilot research's pre-test is composed of five parts; namely, etiquette, stereotypes and some social values, features that characterise British and American people, history, and special events of English speaking countries.

Parts of the Pre-test	Control Group	Experimental Group
Etiquette	38.88%	66.66%
Social Values and Stereotypes	33%	38%
English Recognition	17.5%	35%
History	85%	75%
Celebrated Events (Holidays)	30%	20%
Total	40.87%	46.93%

Table 4.1: Distribution Frequency of the Pre-test Results

The first part, etiquette, which tackled the etiquette area with some statements, comprises nine gaps in which students were asked to fill in with the suitable expression. This part emphasises politeness, that is to say, probing for students' awareness in using trap expressions that picture the social values of the English culture. The respondents of the EG (N = 10) showed a good use of these expressions with a mean of 66.66%. However, the CG (N = 10) measured a mean of 38.88%. This result indicates that students of the control group, apparently, were in shortage of how to use the expressions of etiquette; gratitude, regret, apology, request...

The second part highlighted some social values and stereotypes with ten statements. In each statement, students were in a position to find the right option, and to explain their choice in either case. The respondents seemed to react in a way that fitted their home culture; they were misled by their mother culture, so they selected wrong options. The CG scored 33%, and the EG scored 38%.

The third part of the pre-test shed light on some social aspects of British, American people and countries. This part aimed at discovering students' level of familiarity with the English distinctiveness. For this segment, four is the total number of questions.

The mean for this category, English recognition, measures 17.5% for the CG, and 35% for the EG. This result indicates that students were not aware of British and American people, and countries.

The fourth part was put for checking students' familiarity with the historical events that took place in Britain and America. This category comprises two questions; one is directed to the British history, and the other one is directed to the American one in which they were asked to list three important dates for both the British and the American history. Both groups (CG and EG), reported a familiarity with historical events with the scores of 85% and 75% respectively. This result shows that students were quite aware of history, mainly due to the fact that they are enrolled in a department that incorporates British and American history in its curriculum. The final part of the pilot study's pre-test (Celebrated Events /Holidays) is devoted to the special events of English speaking countries. Students were asked to list four special events. The mean for this category measured 30% and 20% for the CG and the EG respectively. The mean of the aggregate pre-test parts measured 40.87% for the CG and 46.93% for the EG.

4.1. 3 Analysis of the Pilot Post-test

The post-test of the pilot study per se was performed in the form of a puzzle. Our intent was to give something out of the box that encourages students to take part in the process. The puzzle had vertical and horizontal questions that concern British and American cultures. The vertical set, on the one hand, was composed of seven puzzles. The horizontal set, on the other hand, was made up of eight puzzles.

All the parts of the pre-test were investigated except history in which students proved a sound level.

Puzzle \ Student	Horizontally																														Vertically														
	1		2		3		4		5		6		7		8		A		B		c		d		E		F		G	
	R	W	R	W	R	W	R	W	R	W	R	W	R	W	R	W	R	W	R	W	R	W	R	W	R	W	R	W	R	W
1		✓	✓					✓	✓			✓		✓		✓	✓			✓				✓		✓		✓		✓
2		✓	✓			✓	✓	✓			✓		✓		✓		✓		✓			✓	✓			✓	✓			✓
3		✓	✓			✓	✓	✓			✓		✓		✓		✓		✓			✓	✓			✓	✓			✓
4		✓	✓	✓			✓	✓			✓	✓			✓			✓	✓			✓		✓		✓	✓			✓
5		✓	✓			✓	✓	✓			✓	✓			✓		✓	✓			✓	✓			✓	✓			✓
6		✓	✓	✓			✓	✓			✓	✓			✓	✓		✓	✓				✓		✓	✓			✓
7		✓	✓	✓			✓	✓			✓	✓		✓			✓		✓	✓		✓			✓		✓		✓
8		✓	✓	✓			✓	✓			✓	✓		✓		✓		✓		✓		✓			✓		✓		✓
9		✓	✓	✓			✓		✓	✓			✓		✓			✓	✓			✓		✓	✓	✓				✓
10		✓		✓		✓	✓			✓	✓			✓		✓		✓	✓			✓	✓			✓		✓		✓
Total	00		00		06		00		08		00		05		02		05		07		03		06		00		06		00	
Percentage	0%		0%		60%		O%		80%		0%		50%		20%		50%		70%		30%		60%		0%		60%		0%	

Table 4.2: Analysis of the Pilot Post-test for the Control Group

The mean of the post-test for the control group measures 36%. Therefore, nothing has changed in the control group's performance.

Puzzle \ Student	1 R	1 W	2 R	2 W	3 R	3 W	4 R	4 W	5 R	5 W	6 R	6 W	7 R	7 W	8 R	8 W	a R	a W	B R	B W	c R	c W	d R	d W	E R	E W	F R	F W	G R	G W
Horizontally																	**Vertically**													
1		✓	✓		✓			✓	✓		✓		✓		✓		✓		✓		✓		✓		✓		✓			✓
2		✓	✓		✓		✓		✓		✓		✓		✓		✓		✓		✓			✓	✓		✓			✓
3		✓	✓		✓		✓		✓		✓		✓			✓		✓	✓		✓		✓		✓		✓			✓
4		✓	✓		✓		✓		✓		✓		✓		✓		✓		✓		✓		✓			✓	✓			✓
5	✓			✓	✓		✓		✓		✓		✓			✓	✓		✓		✓		✓		✓		✓		✓	
6	✓			✓	✓		✓			✓	✓		✓		✓			✓	✓		✓			✓	✓		✓		✓	
7	✓			✓	✓		✓		✓		✓		✓		✓		✓		✓		✓		✓		✓		✓		✓	
8	✓			✓	✓		✓		✓			✓	✓		✓		✓		✓		✓			✓	✓		✓		✓	
9	✓			✓	✓		✓		✓		✓		✓		✓		✓		✓		✓		✓		✓		✓		✓	
10	✓			✓	✓		✓		✓		✓		✓		✓		✓		✓		✓		✓			✓	✓			✓
Total	6		4		10		9		9		9		10		8		8		10		10		7		8		10		5	
Percentage	60%		40%		100%		90%		90%		90%		100%		80%		80%		100%		100%		70%		80%		100%		50%	

Table 4.3: Analysis of the Experimental Group's Pilot Post-test

4.1.4 Discussion of the Pilot Study Results

The aim of undertaking a pilot study was to test the feasibility of the humorous approach in conveying cultural information. In the following table are the results of the pilot study:

Control Group		Experimental Group	
Pre-test's Mean	Post-test's Mean	Pre-test's Mean	Post-test's Mean
40.87%	36%	46.93%	82%

Table 4.4: Pilot Study Results of the Control Group vs. the Experimental Group

The results of the pre-test for the CG and the EG are, approximately, homogeneous; CG $\overline{X}$=40.87% and EG $\overline{X}$=46.93%. This primary result reveals the cultural reinforcement need for both groups. The treatment, which was devoted to the EG only, was fruitful according to the experimental group's evolution which appeared in the post-test's mean $\overline{X}$=82% as opposed to the CG $\overline{X}$= 36%.

The pilot study enabled the researcher to observe the following:

a. The pilot pre-test, in the first session, was delivered in order to acknowledge students' needs in terms of cultural awareness of Britain and America, the chosen countries. However, most of its parts emphasized politeness. In other words, the researcher ignored other settings that ought to be rated other than politeness. The latter was present in more than one part; it was in the Etiquette as well as the stereotype and society parts. Students outcomes derived from the historical category clarified that students were not in need of this aspect of cultural knowledge. Moreover, the curriculum of the bachelor degree entails a module named civilization in which students are taught most of the historical events. Hence, students' historical knowledge required no reinforcements.

b. The subjects' feedback, in the first lesson, was very positive; they considered it very joyful. There were two scenes to play: an Algerian restaurant scene, and an English one. The former, on the one hand, was improvised by students; therefore, the scene spotted some habits of the students' mother country. The latter, on the other hand, was given to some participants who memorised, then performed. The scene was good, but students found it difficult to remember the dialogue within a short period of time; hence, time management was requisite to fulfil the lesson's target.

c. The second lesson focused on men's ideas toward women and vice versa in both cultures; the Algerian and the English. For this lesson, students expressed their deepest appreciation for it was a battle between males and females.

d. The third lesson's target was to give students as much English values as possible. For this reason, we tackled the proverbial strategy. Each student was given a proverb to figure out its value. Then by exposing the value to his classmates, their task was to detect the proverb. Students appreciated this exercise. However, time was a restricting factor; we could not match the English proverbs with their Arabic equivalents in one session; therefore, the proverbial lesson took two sessions of treatment.

e. The fourth lesson, concerning institutions, tackled English schools by means of pictures. We thought that pictures would be of a great amusement to the students. In spite of this, reactions were not positive. As a result, this humorous strategy, the pictorial input strategy, must be reconsidered.

f. The fifth lesson was devoted to the most common stereotypes of British and American countries. Students played a "Guess What Game"; each pair of students performed a given English stereotype that was detected by their classmates. This lesson was flawless, with a lot of fun.

g. The pilot post-test tried to probe the same parts of the pre-test; though in a new arrangement. The puzzle strategy for students was very successful; they liked it and were very serious and immersed in puzzling out all of its parts.

The pilot study enabled us to spot some deficiencies. It enabled us to have a clear vision over the adequate research design to be used in the case of culture teaching. We observed that the true experimental design (between-groups design) is not the appropriate method of conducting such a research; students of the CG could not be a background reference to the EG. In other words, students in the CG were not just deprived from the humorous treatment, but from culture as a whole; they did not have a module which is devoted to culture. Therefore, a new research design had to be applied (a within- groups design) in order to maintain the

essence of research. Using a quasi-experimental design, the researcher would be able to have two experimental groups with equal opportunities of treatment.

In the pilot study, we opted for an implementation of two poles of the English culture which are embedded in the American and British cultures. However, this implementation required a long time span to master both cultures, on the one hand, and it breaks the approach followed in teaching cultural competence, which is rooted in a comparison between two cultures only: home and target, on the other hand.

4.2 The Experiment

An experiment is the way in which an intervention is allocated to a given situation to see its role in causing change in that situation. The most common experimental design applied is true experimental design or the so-called the controlled experiment in which there exists at least one experimental group and one control group, following a between-group design. It is founded on an exploration of a causal relationship between two variables in which one of them is estimated to have an effect on the other to testify the suggested hypothesis (Howitt & Cramer, 2000).

Findings of the pilot study enabled us to draw a clear picture of the way in which the experiment was going to be carried out. Accordingly, this research design proved to be invalid for the present research.

4.2.1 Design of the Experiment: A Quasi-experimental Design

The present study is based on a quasi-experimental design which came as a result of the nature of the variables. We made use of a quasi-experimental design for the main investigation to maintain transparency. Groups were given to us and we chose to allocate the experimental procedure to both groups. This assignment of the treatment to both groups, rather than having an experimental and a control group, was due to the nature of the dependent variable (cultural competence) which was inexistent in the students' curriculum at the time of the investigation

(during the academic year 2016- 2017); as a result, controlling the DV was not accessible. Therefore, a switch from a full experimental design into a quasi-experimental design with two experimental groups was inevitable.

Quasi-experimental design is a term "given to studies in which experimental procedures are applied but random allocation is not possible; a good example is the pre-test/ treatment/ post-test design" (Coolican, 1994, p. 72). Quasi design is applied whenever a true experimental design fails to have an equivalent control group. In the present study, a true experimental design failed (in the pilot study) to maintain an equivalent-control group with equal opportunities of exposure to all the variables (apart from the intervention). In this sense, applying a quasi-experimental design prevented a non- equivalent control group. It was based on delivering the treatment to both groups (EG and CG) (Coolican, 1994).

In this way, quasi-experimental design enables to have a full control over the variables of the study *per se.* This design is based on the formula O1____ X_____ O2, which is one formula amongst others of quasi-experimental design, applied when there is no possibility for having a control group (Campbell, & Stainley, 1963, p.55). This formula is entitled one group pre-test-post-test design, which is said to have weaknesses in terms of internal validity; therefore, reinforcement is required. To this end, we added another experimental group to maintain the essence of a true experiment, on the one hand, and to be able to achieve the conditions of conducting a quasi-experiment put forward by Dörnyei (2007), on the other. He provided two conditions for achieving an internal validity in quasi-experimental designs. The first implies an absence of randomization when allocating students to the experimental group, and the second implies a minimisation of differences between students of the EG and CG in the pre-test. As far as the first condition is concerned, students had no opportunity to choose their groups because the administration is charged of classifying them and giving them to us. We did not randomly choose the groups with which we worked, so the first condition was achieved

without interference from our part, but for the second condition, differences between students were minimised as much as possible before the intervention (see chapter 6).

4.2.2 Population and Sampling

The present study selected a sample of 46 students from a population of 344 second-year LMD (licence- Master- doctorat) students enrolled in the department of English-University of Frères Mentouri, Constantine 1, during the academic year 2016- 2017.

The choice of the population was based on the students' developed linguistic level, (good or average in the findings of the questionnaire (see chapter 5). This would allow them to understand the language used in humour. It is also based on their age, which is critical to know about the target culture and differentiate between it and the home one.

The sample was selected using the rule of taking the fifth of the population. 46 students was the sample and not 68 for the reason that we wanted to apply the one group pre-test-post-test design of the quasi-experimental design, so we added another group for more reliability, but not a third one.

4.2.3 Duration

The research lasted approximately five months. The number of sessions devoted to the study was 35 sessions for each group, including the questionnaire, pre-test, the post-test sessions, and some other make-up sessions to make an aggregate interval of 52.5 hours for each group.

4.2.4 Data Collection Procedure

Data were collected by means of research tools that are quintessentially quantitative. Research that is based on quantitative data is a quantitative research, which refers to the objective attempt to test a hypothesis through a structured procedure of numerical data collection which "eventually allocates meaning to the research results on the analysis" of the numerical data that were statistically measured and classified (Jonker, & Pennink, 2010,

p.70). It is characterised by a number of criteria that construct a theoretical framework to be tested. "The researcher, then, carefully focuses on the methodological and technical 'translation' of the problem into research instruments (techniques) of which the most well-known is the questionnaire followed by a structured and detailed [test]" (Jonker, & Pennink, 2010, p.66). In other words, the way in which a quantitative research is conducted resembles a cycle (a structured empirical cycle) which is set to deduce results of the research through a logical pattern of reasoning that is drawn from conclusions based on sets of interpretations of previous research (ibid, 2010).

As for the present study, we taught culture using humour in the oral skill session which takes place two times a week for second year students (one hour and a half per session). The choice of the oral expression session was due to the nature of research which aims at developing students' cultural competence that did not have a definite module in which it can be taught. The study, then, is structured on the basis of a questionnaire, a pre-test, an intervention, and finally a post-test for both groups.

4.2.4. 1 The Questionnaire

The questionnaire is the first tool administered to the students to gather data. It is made up of three sections; the first one aims at collecting personal and educational information about subjects. The second one probes culture with several questions that end with questioning students' ability to adapt the target culture to relate this question with the tested cultural competence component (attitudes). The last part is related to humour (The questionnaire is further described in the fifth chapter).

4.2.4.2 Description of the Pre-test

The pre-test was administered just after the questionnaire (the next session) and before the humorous intervention. It is made up of three parts, each of which contains a set of questions (be they open-ended questions or closed questions). This part aims at establishing a

clear depiction over the students' awareness of the British composition and constituents which is, according to Hinkel (1999), an important aspect in learning about cultures.

The second part embraces politeness expressions and good manners of the British society to evoke some sensitive issues that emerge in acquiring a different culture and which are represented in skills and behaviour. This part probes the students' minds to define their ability in well using the second component of cultural competence as well as the third one. In other words, their answers are the ones responsible for telling if they do make the difference between the Algerian and the British cultures or not (for the skills component, on the one hand), and if they tolerate the target culture or not (for the attitudes component, on the other hand).

The last part of the pre-test is devoted to the British social life in general including habits, arts, traditions, and institutions. This part, in addition to all the previous parts of the pre-test, makes the first component of cultural competence, which is knowledge. All of the listed parts are constituents of the information aspect, which should be encountered when teaching a different culture. Students' scores, then, paved the way in front of a definition to their British cultural awareness before any intervention.

4.2.4.3 Description of the Post-test

The post-test is the research tool which comes last; it was administrated to the subjects after approximately five months of being humorously taught following the intercultural approach to cultural competence.

The post-test probes the same cultural components, which are investigated in the pre-test; it is made up of four parts, which are differently designed. Designing the first part, for instance, was based on two aspects; the first is to motivate students to actively answer the test, and the second is to maintain the humorous essence with which students were taught. To this end, the first part of the test is a crossword puzzle which aims, along with all of the other parts of the

test, to test the knowledge component of cultural competence after the intervention. The second part of the post-test is mainly directed to the skills component, and partially related to the acceptance component (attitudes).

The fourth part (like the third one) is related to knowledge and questions the students' attitudes after discovering some cultural issues (the intervention) of the British country (for more details, see appendix V).

4.2.5 Integrating Humour in the EFL Classroom to Teach Cultural Competence

Contributions in the field of using humour as a teaching tool of cultural competence reported scarcity; humour is generally used in classrooms as a way of creating a conducive atmosphere (see chapter 2 for researchers who used humour in their classrooms). The only two sources are that of Reimann (2010) who studied the utility of humour in facilitating intercultural communication and who based his study on explaining the different ways of appreciation of humour types, and Rucynski (2011) who used the animated series *The Simpsons* as a humorous instance to teach the American culture to EFL students of Japan. He (2011) followed a three-phase strategy of teaching the American culture; a pre-viewing phase in which students get introduced to the vocabulary items of the episode to be watched; a during-viewing phase in which the clip is divided into three scenes in order to ask the students questions of comprehension. Then, a post-viewing phase in which students discuss topics that are relevant to the episode watched.

Rucynski (2011) reported positive results of *The Simpsons*, which proved to be entertaining and helpful to students to understand deeper issues about the American culture.

The results obtained by Rucynski (2011) motivated the implementation of humour to teach such an important skill as cultural competence, which makes a vital skill in the mastery of English (in particular).

4.2.6 The Intervention

As far as the present research is concerned, humour is implemented in the EFL classroom to be in line with what previous research proved to achieve in delivering cultural input. The choice made is based on teaching the British culture with a variety of humorous instances rather than using a given programme to maintain a consideration of all the styles of learning (visual, kinaesthetic, auditory, interpersonal, and intrapersonal) that exist in the classroom, on the one hand, and to avoid boredom caused by the same task, on the other. Therefore, the classroom was designed by watching programmes, playing games and roles, solving puzzles, shooting videos, etc. (the way of implementing humour in the classroom is to be explained up-next in this section).

As far as cultural competence is concerned, the present study approached it using an intercultural approach which is rooted in the comparison that spots the differences and similarities of the British and Algerian cultures. Six authentic intercultural sequences were devoted to reach the aim of teaching the major aspects of culture which are listed by Hinkel (1999) who asserted that culture learning appears in learning about social identity, the way of life, beliefs, values, behaviours, stereotypes, historical and geographical markers, etc.

We, then, tried to tackle these subjects as much as time allowed. A thorough description of the six sequences is to be given right after the model plan of the first interculturality to explain the intercultural approach used.

Model Plan of the First Interculturality: Families

The first Interculturality is set to spot the English terms in accordance with couples' relations, the way in which they perceive each other, and some rules of marriage. This part consists of three segments; lesson one, a follow-up, and lesson 2.

Lesson One: Relationships

Duration: 90 Minutes

The humorous strategy: Verbal humour (a joke).

Materials: The board and a marker pen.

Aim**:** To inform students about the nature of men-women relationships in the target country, Britain, and enable them reflect and compare between both cultures.

 Intercultural Components: Knowledge and skills.

Procedure

Step one: The story of the French teacher has to be displayed (Blake, 2007, p. 97). A language teacher was explaining to her class that French nouns, unlike their English counterparts, are grammatically designated as masculine or feminine. Window, for instance, is la fenêtre, feminine. Pencil is le crayon, masculine.

One student put up his hand and asked," what gender is a computer?"

The teacher did not know; therefore, she divided the class by gender masculine and feminine.

Each group was asked to give reasons for its recommendation:

Female group: the computer is masculine because:	Male group: the computer is feminine because:
1. They have lot of data but are still clueless.	1. No one but their creator understands their internal logic.
2. They are supposed to help you solve your problems, but most of the time they ARE the problem.	2. Even your smallest mistakes are stored in long-term memory for later retrieval.
3. As soon as you commit to one, you realize that, if you waited a little longer, you could have had a better model.	3. As soon as you make a commitment to one, you find yourself spending half your pay on accessories for it.

Step 2: Discussion of the views of males and females.

Step 3: Playing the same gender game (a battle of the genders) inside the classroom using the Algerian mind-set.

Follow-up: Dates Customs

Duration: 90 Minutes

The humorous strategy**:** Non-verbal humour (a quiz).

Materials: The board and a marker pen.

Aim: To show some habits of dating in the UK. Students, at the end of the lesson, will be able to define the traditions of their home culture through the comparison of the two cultures.

Intercultural Components: Knowledge and skills.

Preparation: To prepare a list of dating customs found in Tomlin and Stempleski (1993).

Procedure

Step one: The teacher divides the class into two groups. Then, writes all the statements that concern dating in the UK on the board.

1. Young men and women go to parties together.

2. In their mid-teens (around the ages of fourteen or fifteen), boys and girls go on dates (parties, dances, the cinema).

3. Parents very rarely choose dates for their children.

4. Teenagers usually date people of their own age, but sometimes girls date boys who are two or three years older.

5. A man often goes to collect his date at her home.

6. Women may invite men to parties or other social events.

7. Men and women sometimes share expenses on a date.

8. Teenagers and young adults meet and choose their own dates.

9. Men and women date people of different economic, ethnic, social, or religious backgrounds.

Then, each group discusses if the statements express a true or false English habit, all the

statements are right. After that, the quiz begins. The teacher says the statements, and the teams answer; then, they will be both scored accordingly.

Step two: Discussion

All the above statements, one at a time, were compared with the Algerian manners.

Lesson Two: Marriage

Duration: 30 Minutes

The humorous strategy: Non-verbal humour (the scavenger hunt's game).

Materials: 8 Envelopes, 8 flash cards, a box, and 8 papers.

Aim: The lesson attempts to introduce some of the British rules that concern marriage. On the basis of the Algerian rules embedded, students will be able to reflect and accept the British customs.

Intercultural Components: Knowledge, skills, and attitudes.

Preparation: Puzzles were written on the papers, and put in the envelopes on which the flash cards were pinned. Envelopes were divided into two portions, a red portion, and a black one, and numbered 1, 2, 3, and 4.

Procedure

Step one: The teacher hides the letters in different locations of the classroom, then, divides students into two groups: a black and a red one. Each team is asked to find the letters that correspond with their colour and follow the chronological order of the letters.

Puzzles

The first letter has no flash card.

1/ In the UK, what is the minimum age for getting married?

a. With a written permission from parents?

b. Without a written permission from parents?

2/ a. Name the place where a couple can get married?

b. How long must the couple wait before they can get divorced?

3. a. What is the only legal marriage in the UK?

b. It is either a marriage in a ……………….. ceremony, or

c. a ………………….. ceremony.

The last letter, when opened, said: look for the box; it is not far from you.

Step 02: On the board, a comparison of the English marriage with the Algerian one has been

made.

4.2.6.1 Cultural Input

Sequences are logically related one to the other starting from exposing the nature of relationships in the British society. It is unconditionally based on the family as the smallest unit which establishes manners that are mainly associated to the way of seeing the other and dealing with them, especially as partners.

Manners are tightly related to eating (as food is a vital entity of existence); that is why the second sequence is devoted to all which is related to food.

The second sequence of the intervention, then, is entitled catering habits in which the aim is to provide students with information that concern the British table manners, and the most traditional foods and drinks. Students prepare a British table and invite each other to the meal. The scene is based on a scenario of friends in a British restaurant in which they talk about British food (which is found on the table prepared by students). A follow-up aims at reinforcing students' knowledge of traditional food in Britain as well as in Algeria. This phase points to match or distinguish the British traditions with those of the Algerians in terms of dishes and their ingredients using a comparison task (see appendix V). Then, to make students learn the table manners of the English society a video is displayed to learn the do's and don'ts and make a group discussion followed by a song to sing by all of the students to enable them retain table manners in an enjoyable atmosphere, in addition to accepting the other culture's uniqueness by means of singing.

The third Interculturality is labelled social etiquette; it comprises two lessons, each of which is tailed by a follow-up. This phase of the treatment is characterised by the implementation of skits as a new form of making students learn about cultural values by simulations that are shot in different places to make them approach the target culture by doing

native-like cultural situations. It aims, then, at integrating students in the area of social etiquette by building their awareness towards good manners of British people, and permitting to tolerate their behaviour in some cases through understanding the underlying basis of their reactions. To this end, values of British social habits were mocked by some students for their classmates to conceptualise the right manners in comparison with Algerian ones that are performed by other students.

To enable students get more immersed in the British culture, enlightening the use of politeness expressions is of a great value to the English language. Manners require a polite use of the language that is forcefully a culture bound tradition and which calls for fixed expressions to be used in given situations.

Other values of the British culture are underpinned in their proverbs which speak a lot about what is acceptable and doable and what is rejected. Proverbs of both cultures are compared to make a clear distinction which would pave the way in front of a better understanding to the other.

In line with proverbial values, common English phrases are accountable transporters of culture that are implemented in this interculturality to enable students learn the most common figures of speech that they may encounter in talking to a British.

As mentioned earlier, skits were shot by students who obtained the written scenarios of simulations to get exposed to a large number of British customs by performing them beyond classroom constraints. These skits enable students, on the one hand, to get exposed to other aspects of the British culture by doing the scenes, and on the other hand, to undergo the experience of culture learning through humorous strategies in an observable manner, i.e. students, when they finish shooting their given scenarios, watch their performance. In this way, they have fun watching themselves and they learn several British values rather than just one.

Students were given six scenarios written by the researcher to be performed outside their ordinary sessions, because culture is so vast that one cannot cover all of its angles. To this end, we came up with the idea of skits shooting to overcome, to some extent, the problem of time constraints to teach different cultural phenomena.

Then, a scenario model of the skits based on a pun is attached; other skits are going to be implemented in the form of video recordings at the end of the thesis.

On a British street, a policeman stops his car. In the car, there is a visitor from another country.

Policeman: (holding up his hand) Stop!

Visitor: (in a car) What is the matter?

Policeman: Why are you driving on the <u>right</u> side of the road?

Visitor: Do you want me to drive on the <u>wrong</u> side?

Policeman: You are driving on the <u>wrong</u> side.

Visitor: But you said I was driving on the <u>right</u> side.

Policeman: That is right. You are on the <u>right</u> side and that is <u>wrong</u>.

Visitor: A strange country! If <u>right</u> is <u>wrong</u>; I am <u>right</u> when I am on the <u>wrong</u> side. Why did you stop me?

Policeman: My dear sir, you must keep to the left. The <u>right</u> side is the left.

Visitor: It is like a looking glass! I will try to remember. Well I want to go to Bellwood. Will you kindly tell me the way?

Policeman: Certainly. At the end of this road turn left.

Visitor: Now let me think. Turn left! In England left is <u>right</u>, and <u>right</u> is <u>wrong</u>. Am I <u>right</u>?

 (Djebbari, 2012)

The fourth interculturality is devoted to financial values; it is made up of one lesson and two follow-ups that are designed to spot the social value of work and money in the British society.

As for the first lesson, job and remuneration, there is an introduction to the professional life of the British society, its jargon, and its institutions, which is followed by informing students of the nature of job offer through help wanted ads. This lesson's aim is to make students know the way in which jobs are offered in the target country. Ads are depicted in a way which values applicants and invites them to be a source of help, compared to their home country.

An inevitable aspect of financial values is tackled right after work. English currency plays an important role in deals or in speech of British people.

The fifth interculturality, which is given a title quintessentially British, is made up of four lessons that define the British. It aims at developing students' awareness, in comparison with their home culture, towards the British values that are peculiar to them.

The first lesson tackles the most common stereotypes of British people who are very famous of their sense of humour, which is the core concept of the second lesson. Implementing a list of culture bound British jokes aims at shedding light on the importance of humour in the British society and which mocks their national issues and traditions.

Holidays are celebrated in relation with national events or religious beliefs. Therefore, to emphasise the difference that exists between the two cultures in terms of holidays, and tolerate this dissimilarity, students were asked to prepare a funny scene based on British and Algerian events.

Performance: students prepared hilarious scenes that were extremely original.

First of all, Halloween was performed by the first team of the EG1 as scary party in which students disguised with several costumes. They brought candles and prepared spells to be said in the scary game they were playing in that party.

As for the first group of EG2, there was a celebrating party of friends inside a house of one of them with the presence of different make-up disguise and costumes.

Second of all, Christmas in the second group of the EG1 was performed as a pantomime with the presence of a Santa Claus; however, the second group of the EG2 performed a funny scene in which there was a married couple who are always in rows and whose children are suffering with them, especially in the Christmas. In both groups, students brought different outfits for the occasion and gifts with the presence of a character who played dressed-up Santa Claus.

Third of all, the Boxing Day was a follow-up to the previous scene of Christmas in which students opened their gifts in a funny scene of friends for the third group of the EG1. For the third group of the EG2, students preformed a funny scene in the Boxing Day, in which they have eaten the leftovers of the Christmas party.

The fourth holiday is associated to the celebration of the Saint Patrick's Day. Students were extremely creative in both groups of the EG1 and EG2. They brought green flowers, crowns, and dressed up in green. The scenes were really original.

The last scene is directed to an Algerian holiday. The Fifth group of the EG1 performed a scene in which the boys played the roles of sheep and another who sacrificed that sheep. For the girls, they took care of the cleaning of the internal organs of the sheep.

The fifth group of the EG2 performed a scene which was extremely full of Algerian stereotypes. The group consisted of girls only; one of them acted a man who was married to two women who were jealous, and his mother, who was their mother-in-law, treated the first

wife badly. He was dressed up in white quamis (the trend of Algerian man in this event) and liked to follow his mother's advice to badly treat his wives.

A painting exhibition is the fourth lesson of this interculturality in which the aim is to familiarise students with iconic presenters of the artistic side and the most common sport games played in Britain by drawing an exaggerated caricature of the characters to be discovered by their classmates.

The last interculturality is devoted to clarify terms of the British geography and language through tackling subjects like constituent countries of the UK, weather, and the accents used. This interculturality is made up of two lessons and a follow-up. The first is about the UK's divisions and weather which aims to familiarise students with the UK's different constituents. The follow-up is devoted to the weather (one of the most spoken of subjects in English conversations) of both countries to refresh students' minds of Algerian cities and weather through comparing maps of their home country with that of the UK.

The second lesson of the last interculturality embarks upon the accents used in Britain to shed light on this important aspect that there are many regional dialects in the UK. The are, namely, cockney that is the local accent of London (especially in the south of the city) which refers to the use of a rhyming slang with other words that rhyme like uncle Ned to mean head. In the north and in the midlands, they substitute /ʌ/ with either with /ʊ/ or /ae/. Therefore, instead of cup of tea, it becomes a coop of tea and / bʌθ/ turns to be/ baeθ/. In Birmingham, they say oil instead of I will, foine instead of fine. For Irish, the accent resembles the British one with a bit of stressing the /t/ sound and changing the sound/ʌ/ into / ɔ/. For example, funny turns to be fonny in Irish. Scottish English is completely different as if it is not English; they say aye instead of yes, for instance (Wyatt, 2006).

Students, then, watch the fourth episode of the first season of the British sitcom "mind your language" which is about a cockney who was talking to foreigners who were learning

English. The video's link is http://youtu.be/8AJqadFhgrs. Then, the teacher asks students to plan roles of a cockney talking to a foreigner, an Irish making a conversation with a posh lady. For other groups, students are free to set a scenario to their performance that is based on a British accent.

Some groups of the free scenarios set in the lesson of British accents prepared a game about the cockney accent in which they prepared a list of sayings in cockney to be puzzled out by their classmates such as: plates of meat (feet). The student who puzzles out as many peculiar statements as possible will be the winner of the cockney game.

4.2.6.2 Cultural Components

Following the intercultural approach to culture teaching, three components were contemplated to maintain a proper functioning of the experiment.

4.2.6.2.1 Knowledge

Knowledge or 'savoirs' (with the plural s) is the term related to all the phenomena which shape culture (Byram, Gribkova, & Starkey, 2002).

As far as the present intervention is concerned, knowledge, as mentioned earlier in the chapter, considers Hinkel's (1999) list of the major aspects of culture learning. Simply put, there was an enchainment of topics by tackling the smallest unit of societies, that is family, in the first interculturality; foods in the second, manners and social values in the third, jobs-related issues in the fourth, a national British definition in the fifth, and reaching the last interculturality which was devoted to the geographical and linguistic terms.

This cultural component required a considerable period of time that had to be longer than the valuable one (35 sessions that were made up of one hour and a half each). Consequently, an alternative solution was called for to cover a larger amount of the knowledge aspect.

Skits were written by us and we collected them from different resources, in the form of scenarios for students to perform and shoot and to be watched in a later session (in make-up sessions).

4.2.6.2.2 Skills

Skills or "savoir-apprendre and savoir-comprendre" (Byram, Gribkova, & Starkey, 2002) refer to the fact that students, in learning about cultures, have to define two terms: self and otherness. Simply put, self is the definition of the mother culture, and otherness is the definition of the foreign culture to be acquired.

As for the present intervention, defining these two terms is tightly related to the comparison of the values of the British culture to those of the Algerian one. Students, for example, were given a task in which they perform what British do to celebrate St. Patrick's Day, and then perform a Muslim Algerian event, which is the Sacrifice Feast Day.
Lesson plans are attached in Appendix V to clarify the comparison principle applied.

4.2.6.2.3 Attitudes

Attitudes, or as labelled in French "savoir-être, and savoir-s'engager" (Byram, Gribkova, & Starkey, 2002) is the third component that is set by the intercultural approach to teach cultural competence. It is based on dropping the idea of ethnocentrism and getting immersed in the new culture in a considerate way, i.e. tolerating the other without losing one's principles. Students, in the acquisition of this component, would develop an acceptance to the other; they will be able to show a tolerated reaction to the differences that exist between Algerian traditions (Self) and English traditions (Otherness) by knowing about their underlying reasons of behaviour.

To this end, the intervention contained several tasks that were subjected to accepting other's differences. An example of teaching acceptance of the British culture lied in the use of the song "the Goops" written by Gelett Burgess, which explains why British people behave in

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a certain way when they eat. Therefore, knowing the traditions of British people when eating, explains table manners and allows an acceptance to the existing difference. In other words, when students get exposed to the new tradition in a humorous way, they would receive the information with a peaceful mind that does not judge differences. This, in turn, has the power to pave the way in front of ethnocentrism with time.

4.2.6.3 Cultural Model Applied

The present research's test is developed on the basis of cultural competence (DV) that is evaluated before and after the intervention (the implementation of humour). The test considered the model of Hammer (2007_2011) which assesses the evolution of culture learning.
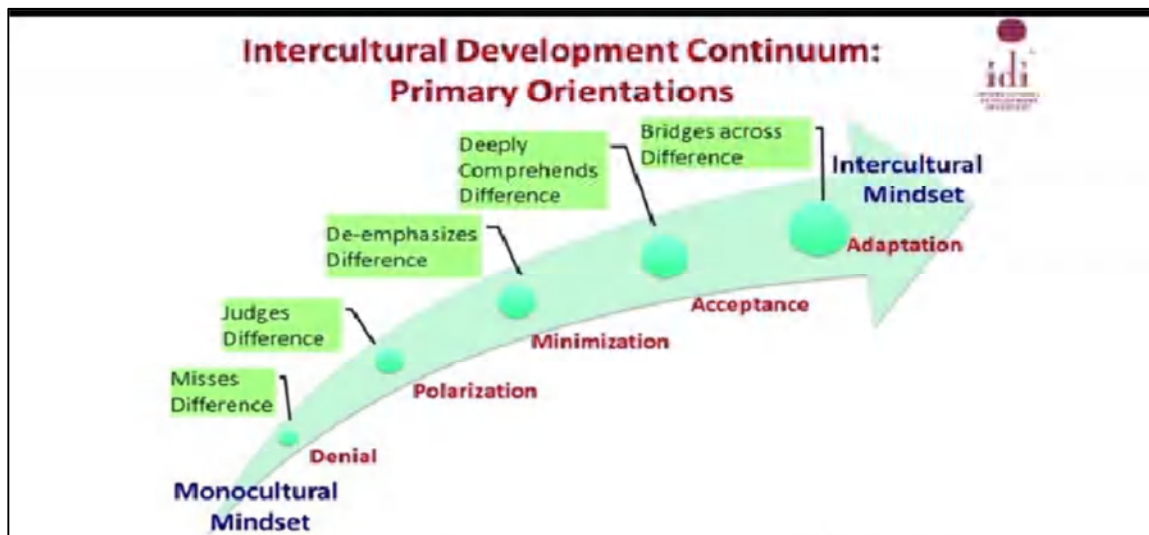
Figure 4.1: Elements of Cultural Competence (Hammer, 2007-2011).

55	70	85	100	115	130	145
Denial	Polarisation:		minimisation	Acceptance	Adaptation	
	Defense/ Reversal					
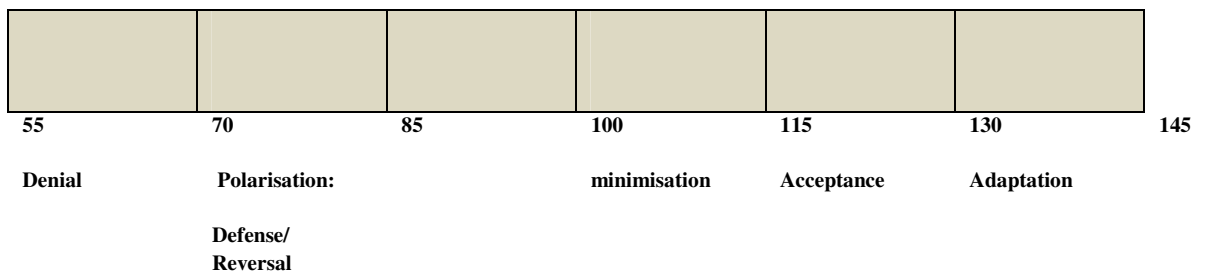
Figure 4.2: Developmental Orientation Score Model (Hammer, 2007- 2011)

The model above is the interpretation of the stages through which culture evolves. It starts from denial, with a score span of 55 to 70, and shows that people at this level are at a stage in which they miss the existing differences between the mother culture and the foreign one. The end of denial is the beginning of polarisation (from 70 to 100). At this stage, there is a judgment of the differences; it is of two phases: the first one is characterised by a defence to the mother culture and a criticism to the foreign one, and the second phase is a reversal phase in which the view changes to criticise the mother culture and value the target one. Minimisation starts at the score 100 to finish at 115. At this stage, difference is no longer emphasised, and a shift to find common cultural traditions takes place, but there is still ignorance of deeper cultural norms. The fourth stage is that of acceptance (from 115- 130) in which what was missed in the previous stage is demystified here. In other words, deeper cultural norms of the target country are extremely understood. The last stage is named adaptation; in this phase, differences are totally understood to the point of mastering the two cultures acting and reacting (Hammer, 2007-2011).

4.2.6.4 Application of Humour

Implementing humour in the EFL classroom in association with culture is very challenging. Tasks were carefully chosen to meet all the requirements of research; starting from covering humour types (verbal, non-verbal, and the category which combines both types) to matching cultural issues tackled. These two targets required an in-depth research to make cultural tasks funny, on the one hand, and learnable, on the other hand.

The intervention is diversified with regard to humour types. For verbal humour; tasks are embedded in jokes of different natures like puns, incongruous statements (mainly in the form of questions and answers), visual and audio instances of jokes like songs, verbal quiz like riddles, puzzles, tongue twisters and proverbs.

For non-verbal humour games, role-plays, and simulations are the founders of this second type of humour. Each of which is most of the time associated to a verbal humour type to maintain the essence of language teaching.

In this second type of humour, games and role-plays were performed inside the classroom; however, simulations were shot, in the form of skits, outside the borders of the classroom to simulate culturally authentic situations that are said to make the learning process more effective (by doing).

As for the last type of humour, objectives of the previous types of humour are wedded in one category which was not pervasively present throughout the intervention vis-à-vis the negative side of humour it majorly covers. It does not go with the aim of this research to create the appropriate platform to learning. To this end, few instances were used like exaggeration and skits.

The application of humour inside an EFL classroom to teach culture should not be dry, i.e. the teacher has to be an actor who performs different roles with different attitudes following the type of humour used to give a flavour to the task presented.

We, as a teacher, tried to create a cosy atmosphere by being energetic and intriguing students in the different tasks ironically to make teaching culture a reachable task.

Conclusion

Carrying a pilot study was of a great deal to the research. It gave us lots of in-depth insights that were not anticipated. For example, the pictorial input was thought valuable in terms of stimulating students' amusement. Rather, it did not. The historical part provided in the pre-test clarified that students were not destitute in historical culture. The period, in which the pilot study was undertaken i.e. one month, postulates that the time devoted to the treatment execution should have been prolonged.

Insights of the pilot study extended the shape of the treatment to the research design as a whole. The design used in the pilot study (experimental and control groups design) failed to control all of the variables in the two groups; culture as a dependent variable could not be controlled since students were not in a situation of exposure. As a result, the research design took another direction in a way to meet the needs of the research in having control over all of the variables to become a quasi-experimental design which considers treating cultural notions in a humorous way.

CHAPTER FIVE:

ANALYSIS OF THE STUDENTS' QUESTIONNAIRE

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Introduction

The use of a questionnaire in the present study is an attempt to probe the feasibility of humour inside the EFL classroom. Students' views towards the employment of humour could be deduced through their responses to the questionnaire items that would pave the way for a real implementation of humour in the EFL classroom.

The importance of culture learning is another aspect that the present questionnaire endeavoured to spot. We provided some items that dealt with culture to perceive the degree to which the respondents are sentient to its weight in learning a foreign language.

5.1 Administration of the Questionnaire

The questionnaire is a means of data collection that is administered to subjects of a given population to collect descriptive information. It is a useful research tool to get data from the subjects about themselves, or something which is related to their schools or studies in general (Coolican, 1994; and Siniscalco, and Auriat, 2005).

The questionnaire (see appendix III) is administered to 46 second year students of English at the Department of English, University of Frères Mentouri- Constantine 1. It was delivered to students before any intervention from our part concerning the application of humour to deliver cultural input.

46 Students, who belong to two different groups, were administered this questionnaire and they welcomed to respond. Its delivery took place at the beginning of the second semester of the Academic year 2016-2017, within two successive sessions (3hours) 1hour and a half for each group.

5. 2 Description of the Questionnaire

The questionnaire consists of three sections: Background Information, Part One for Culture, and Part Two for Humour. It is made up of seventeen (17) question items that are of a diversified nature which, in turn, entail some others.

The questions used are of several types:

5. 2. 1 Numeric Question Items

In these questions, the information required is something which has to do with the respondents' background. For example, age, gender, etc. Questions 1, 2, and 3 are of a numeric nature.

5.2.2 Closed Question Items

Questions 4, 8, 10, and 17 are closed question items. "A closed question involves offering respondents a number of defined response choices" (Pallant, 2005, p. 7) in which they are asked to tick the adequate option. This happens according to their way of seeing things. For this type, i.e. closed questions, the way used to analyse them is frequency distribution tables.

5.2.3 Rank Order Question Items

The subjects are assigned a number of items to be ordered from 1 to 8 depending on the way of seeing their priority in language learning. This question (question 5) is analysed through giving each item its percentage following its place of order. For example, item 1 (learning lists of vocabulary) is the most chosen option; it has been put in the first place by 14 students.

5.2.4 Open Ended Question Items

An open-ended question is a question in which the respondents are asked to give their opinion about a given issue (Pallant, 2005). In here, the respondents are not confined to a well- defined number of choices; they rather have some sort of freedom to write what they think about the item in question. Therefore, the tactic to be operated to examine questions like

6 and 9, which are open ended questions, is to classify the responses of the students into categories.

5.2.5 Likert-type Question Format

In these questions, the respondents choose from strongly agree, rather agree, neutral, rather disagree, and strongly disagree with the items of the questions. Likert-type question format necessitates a Likert scale which is measured by the median portraying the central tendency. The latter empowers the calculation of the Interquartile Range (IQR) which represents a measure of dispersion (Coolican, 1994). The analysis of this type of questions is more detailed under the heading "5.3 Analysis and Discussion of the Results" within question 15 which is of a Likert-type question format.

This questionnaire comprised a set of close ended questions (7, 11, 12, 13, and 14) which that compelled a follow-up clarification with open-ended ones. Consequently, analysing them recognised two phases: a frequency distribution phase of the options and a categorisation phase to the follow-up clarification.

5.3 Analysis and Discussion of the Results

In what follows, we analyse the findings of the questionnaire:

5.3.1 Section One: Background Information

1. **Age**: …………………………………………………….
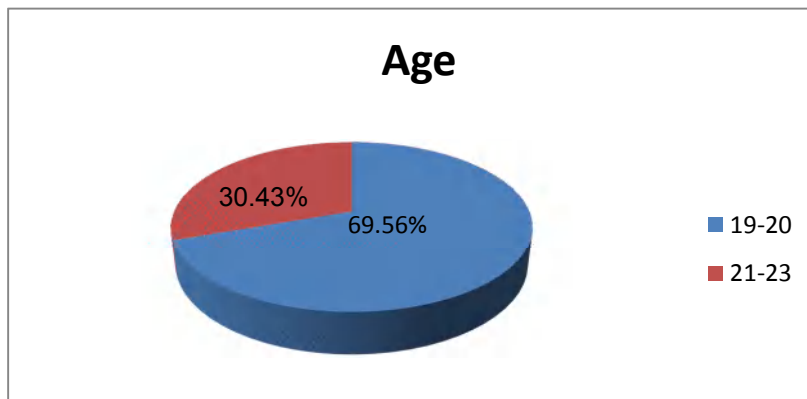
Figure 5.1: The Sample's Age

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The figure above shows that a great number of students (69.56%) are between 19 and 20 years, and a small one (30.43%) is between 21 and 23; therefore, the sample is, to some extent, homogeneous.

Age is a variable which is required in culture studying. Corbett (2003) elucidated that people may have different capacities, but, according to research, from the age of twelve (12) and upwards, it is expected from the person to have an ability which permits him to make an intercultural distinction.

As students belong to an age ranging from 19 to 23, they are in an appropriate age to know about the target culture's traditions. Noteworthy, since 12 is the age in which people commence to have a culturally critical mind then, students at the age span mentioned earlier are in a period of a well-defined mother culture which, in turn, paves the way in front of intercultural differentiation. Corbett (2003) reported that" from the early teenage years on, focus on culture may have two desirable outcomes: The ability to interpret the cultural norms governing the community to which the learner desires access, and the ability to negotiate alternative ways of obtaining desired goals within the target culture" (p.38-39).

2. **Gender:**

Male ☐   Female ☐
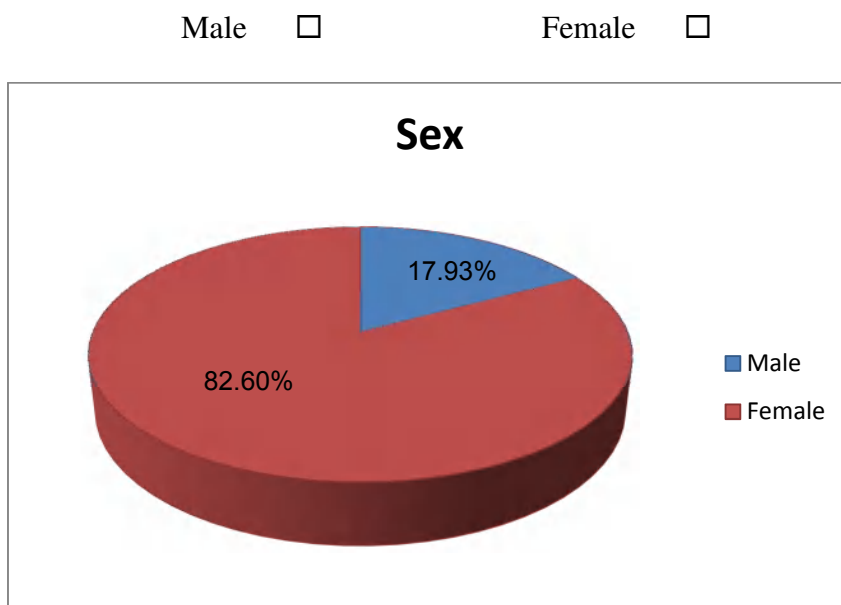
Figure 5.2: The Sample's Gender

The percentages above (17.39% males and 82.60% females) display that females outnumber males. This variable, gender, is needed to provide a picture of the sample to the reader, but it has no direct influence on the flow of the study.

The coming two questions aim at discovering students' level in English.

3. How many years have you been studying English? …………………………

Number of Years	Frequency	Percentage
From 6 to 8	3	6.52%
9 years	43	93.47%
Total	46	100%

Table 5.1: The Sample's Years of English Study

The table atop demonstrates that almost all of the participants had studied English for nine years.

4. As a second year student, how would you evaluate your linguistic competence (your level in English)?

a. Below average ▭   b. Average ▭   c. Good ▭   d. Very good ▭

Linguistic Competence	Frequency	Percentage
Below average	0	0%
Average	23	50%
Good	23	50%
Very good	0	0%
Total	46	100%

Table 5.2: Students' Level in English

This table indicates that the sample is of two levels: average and good. The long exposure to English courses (9 years for the majority of students), and the acceptable level that students

confirmed (50% with an average level, and the other 50% with a good level) permitted to assume that students had developed a certain linguistic competence. This level of competence, on the one hand, allowed to understand the language used in humour, and, on the other hand, paved the way for a shift of focus from emphasising the linguistic system as such to incorporate other language learning components like culture. This is in addition to the fact that understanding culture (as a specific subject matter) is related to the authenticity of materials, and their linguistic competence is not a barrier (see Chapter 2- b. The use of Authentic Language and Texts).

5. In your opinion, what is the most important statement in language learning? Rank the following from 1 to 8.

☐Learning lists of vocabulary

☐Learning grammatical rules

☐Reading literary works

☐Learning about English culture

☐Practicing speaking in pairs or groups

☐Translating chunks of texts

☐Writing stories and essays

☐Learning about linguistics
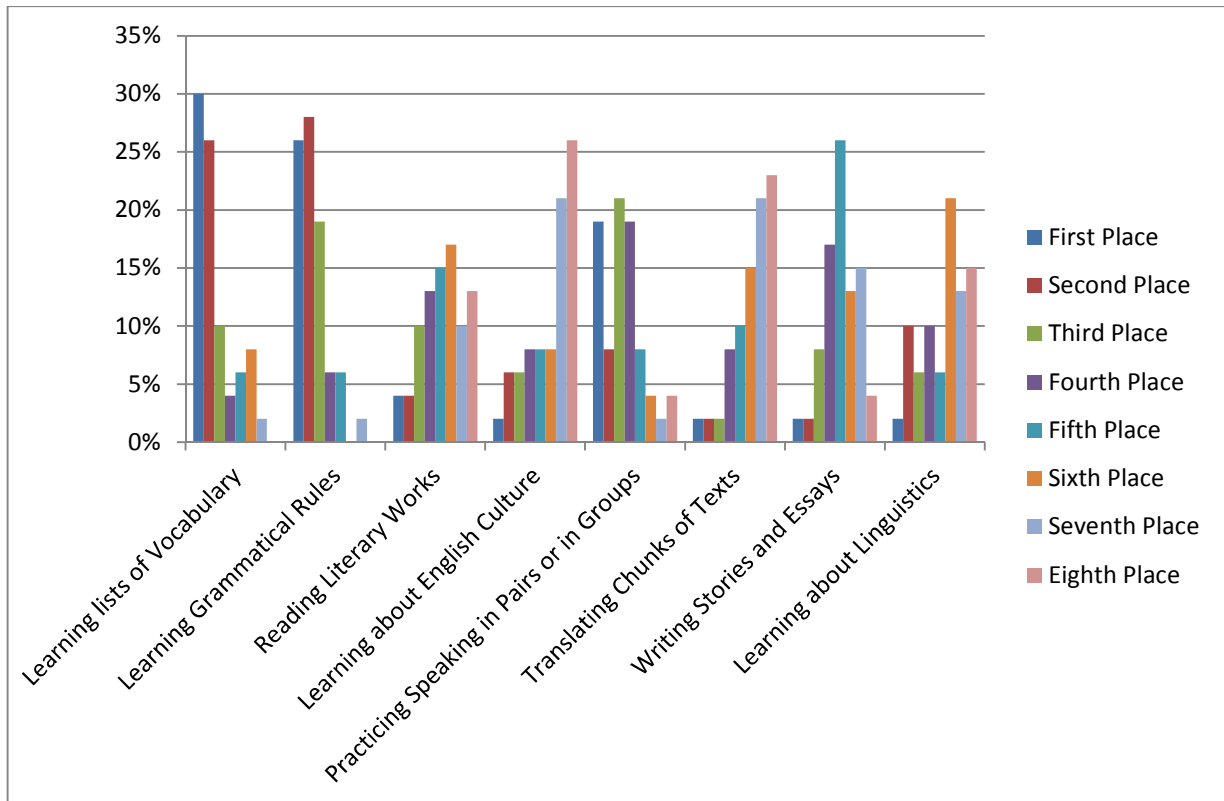
Figure 5.3: Students' Classification of Language Learning Components

This question emphasised language-learning skills. Students were given macro skills (speaking, listening, reading, and writing), and micro-skills (vocabulary, translation, and grammar), along with the cultural skill of learning to order. The intent behind assigning this question was to discover students' insightfulness vis-à-vis the cultural skill, but the results of the figure above (Figure 5.3) show that culture has no priority, according to the respondents, in language learning as it appears in the last place.

Language is not an independent code that is characterised by a set of grammatical rules which underline the connection of vocabulary items. If this were the case, then learning about vocabulary items and grammatical rules would satisfy the requirements of language acquisition. Language is the communication vehicle which transports a lot of commonsense knowledge of the target community's traditions. Every uttered sentence or word carries a cultural value of that community. It is, then, a social practice which shapes an iceberg in which few words surface and a great deal of cultural conventions submerge. In this way,

learning a new language requires a well-defined balance between language as a code, and language as a social practice (Scarino, and Liddicoat, 2009).

5.3.2 Section Two: Culture

The following part of the questionnaire pertains to the views of the respondents about culture and its importance.

6. We often hear expressions like Arabic culture, foreign culture, and so forth. In your opinion, what is the meaning of the word 'culture'?

This question is an open-ended one directed to discover the way in which students look at the term culture.

Definition of Culture	Frequency	Percentage
Behaviour Culture	35	76.08%
Achievement Culture	10	21.73%
No Answer	1	2.17%
Total	46	100%

Table 5.3: Students' Definition of Culture

The majority of the respondents (76.08%) defined culture according to the parameters of the behaviour culture. The rest (21.73%), apart from one student who did not define it at all, defined culture in accordance with the achievement culture frame.

The categorisation of culture follows the two types of definitions: behaviour culture, and achievement culture. The former refers to the culture which forms the background of nations' deeds. It is also called little c culture and makes an aggregate of products, music, art, etc. ideas, values, beliefs, and behaviours, customs, and habits of these nations (Tomlin, and Stempleski, 1993). The latter, also called big C culture, signifies the civilisation of nations which is displayed in their history, literature, geography, music, institutions, and the way of life (ibid, 1993).

The emphasis in the present study is on the behaviour culture and its social frame. Students need to know about the social habits of the target culture as the historical factors are tackled by other modules such as civilisation.

7. Have you ever had a conversation with an English native speaker (over the phone, in a Facebook chat, or in a physical meeting)?

<div style="text-align:center">Yes ☐   No ☐</div>

If yes, what are the problems, if any, that you have encountered talking to the native speaker? Give an example.

This question is made up of two parts; in the first one, the question is a closed one which is analysed in the fashion of close ended questions. The second part is a follow-up to see if students had encountered cultural problems without real direction to this issue. The replies of students, then, were classified.
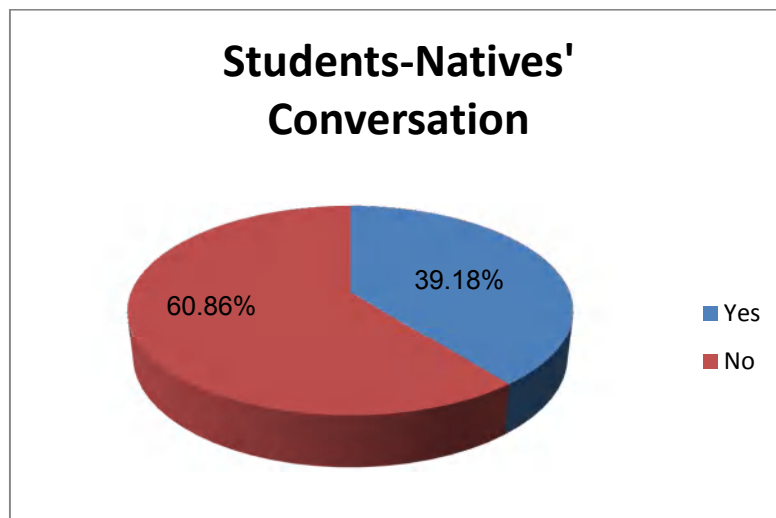
Figure 5.4: Students' Conversations with Natives

When students were asked if they had a true conversation with a native speaker, 32.18% (18 students) answered yes, and 60.86% (28 students) answered no. Therefore, the follow-up question is answered by the 'yes' portion (N: 18)

Problems Encountered	Frequency	Percentage
Vocabulary	3	16.66%
Slang	5	27.77%
Culture	6	33.33%
Psychological Issues	1	5.55%
No Problem	3	16.66%
Total	18	100%

Table 5.4: Students' Encountered Problems

Among the 39.18% of subjects who said yes to the previous question, 33.33% met cultural problems. They stated that, in addition to the existing cultural differences, native speakers, consistently, use figures of speech such as idioms. In a similar vein, 27.77% of the students affirmed that the problem faced is slang. Natives do not use academic English; they rather use slang which is totally different.

Vocabulary is the problem which 16.66% of the students confronted. One student only expressed that the difficulty she had lied in her lack of self-confidence. The rest of the students reported that they had not experienced any problem whilst talking to native speakers.

Since this follow-up is an open-ended question, students expressed their views freely, but their answers were not accurately relevant to our aim, and this is because of the nature of the question. No student gave an example to enable us to detect the problem faced.

8. As an EFL learner (a learner of English), how would you rate the importance of culture learning?

Not at all important ☐   Rather unimportant ☐   Rather important ☐   Very important ☐

Importance	Frequency	Percentage
Not at all important	0	0%
Rather unimportant	7	15.21%
Rather important	35	76.08%
Very important	4	8.69%
Total	46	100%

Table 5.5: Students' Views of Culture

The majority of the students (76.08%) opted for the third option which is that culture is rather important in language learning. A small portion (15.21% and 8.69%) chose the second and the forth options respectively. The first option, not at all important, was not selected by any of the respondents. This question is directed to come across students' awareness of the importance of culture when learning a foreign language.

The result, which appears in the table above, shows that students gave credit to learning about the culture of the language under the process of acquisition.

9. Explain what is in bold in the following statement.

Is it difficult for you **to come clean**?
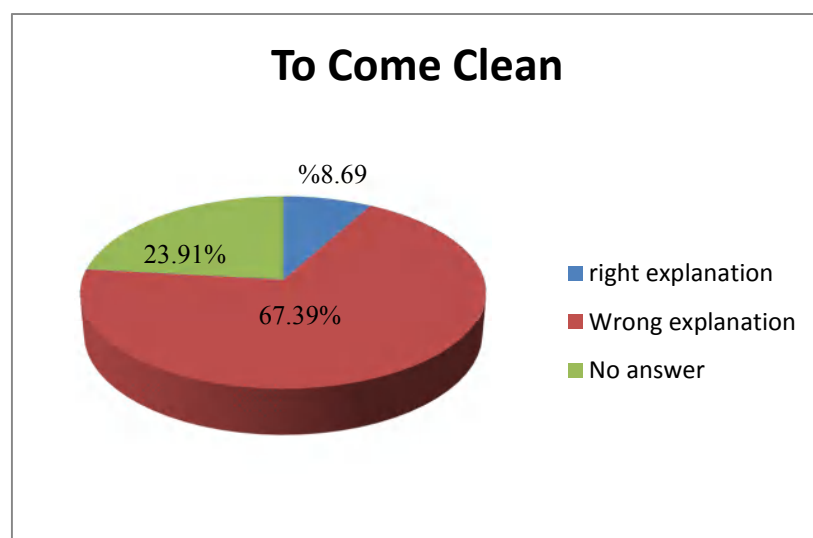
Figure 5.5: Students' Explanation of the Cultural Example

This question is a follow-up to the previous one (8). It aims at giving students something concrete about the importance of culture. Students were asked to explain the statement in bold for the sake of showing them that culture is critical to any language and has a vital role in understanding that language.

To come clean, according to Walter (2008), means "to tell the truth about something you have been keeping secret". A great portion of the respondents (67.39%) gave wrong explanations to the expression stating that, in most of the explanations, the meaning is 'not to make mistakes'; others explained the expression in terms of cleanliness, and the majority related its sense to kind-hearted people.

10. To what extent do you support the following?

When in Rome, do as the Romans do (i.e. you have to adapt to a new culture)

I do not do at all ⬜ I rather do not ⬜ I rather do ⬜ I fully do ⬜

Position	Frequency	Percentage
I do not at all	6	13.04%
I rather do not	12	26.08%
I rather do	23	50%
I fully do	5	10.86%
Total	46	100%

Table 5.6: Students' Positions towards Adopting a New Culture

This question is related to one of three components of intercultural competence; namely, attitudes (see Chapter Three). It inquests students willingness to accept and adapt the new culture through acculturation. The latter is defined as "the outcome of an individual's experience of a changing cultural context. The culture change that occurs is specifically due to a contact, direct or indirect, with other cultures" (Alred, Byram, and Fleming, 2003, p.163). In this way students, as reported by the majority (28 of them), are willing to adapt to the foreign

culture, but they have not experienced it yet, neither directly, nor indirectly. In other words, students' doors are unlocked in front of the attitudes component of intercultural competence, but they had not really experienced acculturation to truly admit that they are able to accept and adapt to the new culture, and, hence, reach the attitudes component. Nevertheless, this willingness from the part of the subjects to adapt to the new culture indicates that acculturation is certainly going to broaden the horizon in front of the attitudes component.

5.3.3 Section Three: Humour

The following questions investigate the attitudes of the students towards humour in language learning and language teaching.

11. How would you define humour?

    ☐ Something that results in laughter

    ☐ Being in a joyful atmosphere

    ☐ A serious business

    ☐ All of the above

Explain your selection.

Definition	Frequency	Percentage
Something which results in laughter	10	27.73%
Being in a joyful atmosphere	31	67.39%
A serious business	1	2.17%
All of the above	4	8.69%
Total	46	100%

Table 5.7: Students' Definition of Humour

When students were asked to define humour, most of them (67.39%) chose the second option (being in a joyful atmosphere). They explained their selection stating that humour is not limited to laughter; it is the expression of fun which arises especially with the presence of

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others, be it a play or any other form of cheerfulness. Other students said that humour is something which makes the person comfortable in doing a serious activity such as studying. 27.73% of the respondents chose the first option (something which results in laughter) clarifying that humour is a matter of the person's capacity to tell jokes without hardly trying. This category of students opted for the personality trait definition, i. e. a sense of humour (see Chapter One: Definition of Humour).

Only one student selected the third option (a serious business) without giving any explanation to his selection. A very small portion (8.69%) ticked the last option which gathers all of the above listed definitions. They explained that humour is not just a sense or a cheerful atmosphere; it is also the capacity of being reasonably funny. This last category, though small, dug deeper in the essence of humour to find that it is a matter of a sense combined to an appealing atmosphere with the presence of cognitive procedures. These transport the information through a spicy tube that delivers an insightful funny message. This definition falls in the scope of the present research (see Chapter One, Operational Definition).

12. How do you generally feel in classrooms where you have serious teachers?

☐ Anxious

☐ Bored

☐ Serious

☐ Happy and motivated

Explain your selection.

Feedback	Frequency	Percentage
Anxious	3	6.52%
Bored	20	43.47%
Serious	20	43.47%
Happy and motivated	3	6.52%
Total	46	100%

Table 5.8: Students' Feedback about Serious Teachers

Serious teachers are the source of anxiety to 6.52% of the respondents who reported that they feel uncomfortable in classes which support too much seriousness. 43.47% of the subjects said that they feel bored because there is no source of motivation, and the atmosphere is too serious which makes studying a hard boring work. The same rate (43.47%) of students opted for the third option (Serious). They said that when the teacher is serious, they feel serious too because seriousness gives the class a formal depiction where duties are obligations that have to be accomplished; others clarified that it is not that they do not feel bored, but their seriousness is a display of interest to the teacher, and hence respect. Others said that they like seriousness, but not all the time.

Three students stated that they feel happy and motivated if the teacher is serious; they referred to seriousness as a sign of wisdom on the part of the teacher which enables students to follow their lead.

13. How do you generally feel if your teacher is using humour?

☐ Frustrated

☐ Interested

☐ Bored

☐ Amused but confused

Explain your selection.

Feedback	Frequency	Percentage
Frustrated	1	2.17%
Interested	34	73.91%
Bored	1	2.17%
Amused but confused	9	19.56%
No answer	1	2.17%
Total	46	100%

Table 5.9: Students' Feedback about Funny Teachers

The table above shows that 73.91% of the subjects feel interested in their lectures if their teacher is using humour. The followings are statements which report students' explanations; We have rephrased them for the sake of categorisation as well as length.

- Humour inside the classroom generates a good atmosphere in which the person may feel comfortable to learn.

- Sometimes the matter being studied is too difficult or boring, so when the teacher makes fun of it, students feel immersed.

- Humour is a source of motivation to learn new things.

- Using humour breaks the ice, and hence bridges the teacher-student gap.

2.17% is the rate which both the first and the third options (frustrated, bored) received without any explanation. The same percentage (2.17%) is the rate of the students who did not answer this question item; the rest (19.56%) opted for the last option (amused but confused). They explained that they are kept in the dark. In other words, they cannot tell when the teacher is serious, and when he/she is not. Others said that they feel interested, but do not understand if the teacher is saying something indirectly through humour.

This question aimed to know the students' reactions when teachers use humour. The results above indicate that students, to some extent, support the use of humour by teachers.

A good teacher should be a good communicator to make his message pass using cognitive skills that are framed by appealing gestures, words, etc. (see Chapter Two, Role of the Teacher).

14. In your opinion, what is the ideal humour that should be present in classrooms?

⬜Verbal humour (puns, riddles, jokes…)

⬜Non-verbal humour (games, role plays…)

⬜Both forms

Explain your selection.

Types	Frequency	Percentage
Verbal Humour	12	26.08%
Non-verbal Humour	6	13.04%
The Wedded Category	28	60.86%
Total	46	100%

Table 5.10: Students' Preference of Humour Types

The table above indicates that verbal humour is preferred by 12 students (26.08%) who clarified that this type enables one to laugh and enjoy the lecture with both classmates and lecturer, in addition to its effect in making them stay focused. Non-verbal humour is the choice of 6 students (13.04%) who elaborated with the fact that this type is more joyful and educational at the same time. The majority of respondents (28 students) opted for the last option which unifies verbal and non-verbal humour. They justified their selection by the importance that both forms have in learning. Verbal humour enables to learn about other cultures, and non-verbal humour creates the right atmosphere in which the student is willingly prepared to receive information.

15. What do you think of the following statements? Tick (✓) the right column.

Statements	Strongly agree	Rather agree	Neutral	Rather disagree	Strongly disagree
a. I am more likely to skip class where I find the lectures typically boring					
b. I remember more information if there is a joke or a joyful learning atmosphere					
c. Using humour inside the classroom reveals a lack of seriousness					
d. The teacher's role is to teach, not to amuse					
e. I enjoy classes in which humour is present					
f. I am more immersed in my studies, if the teacher is using humorous tasks such as games, role plays, jokes…					
g. The most wasted day is that in which we have not laughed					
h. Laughter is inner jogging					
i. Humour enables learners to know more about the foreign culture					

This question is a Likert-type question format in which students are given a number of statements to give their position starting from strongly agree, to rather agree, to neutral, to rather disagree, reaching strongly disagree. Responses in the Likert scale have been assigned a number each in order to score them as follows:

5   4   3 2   1

Strongly agree Rather agree Neutral Rather disagree Strongly disagree

Then, the median is the next value to be calculated. It is "an alternative measure of the central value of a set of scores [that is extracted by spotting] that value which has as many scores above it as below it" (Miller, 1984, p.24). Once the median is obtained, the Interquartile Range (IQR) is the next value to be found. Miller (1984) suggested that the Interquartile Range is "the range of the middle half of scores. This is calculated by arranging the scores in order from lowest to highest" (p.28). After having ranked the scores, the difference between the first quartile and the third has to be found (Q3-Q1). The former (Q1) is

" the score 25 per cent of the way along the series", and the latter (Q3) is " the score 75 per cent of the way along" (Miller, 1984, p.28). If the IQR is small, i.e. it has a value of 0, 1 or 2; then there is a consensus of opinions. In other words, students' opinions are clustered together towards agreement, or disagreement. In this case, one has to look at the value of the median to acknowledge the opted opinion. However, if the IQR is large, i.e. its value is 3, 4 or 5, then students responses are scattered across the range of possible responses. In other words, opinions are polarised between the two bipolar responses agreement and disagreement which must be considered (Singh, 2006; Boone H, and Boone D, 2012).
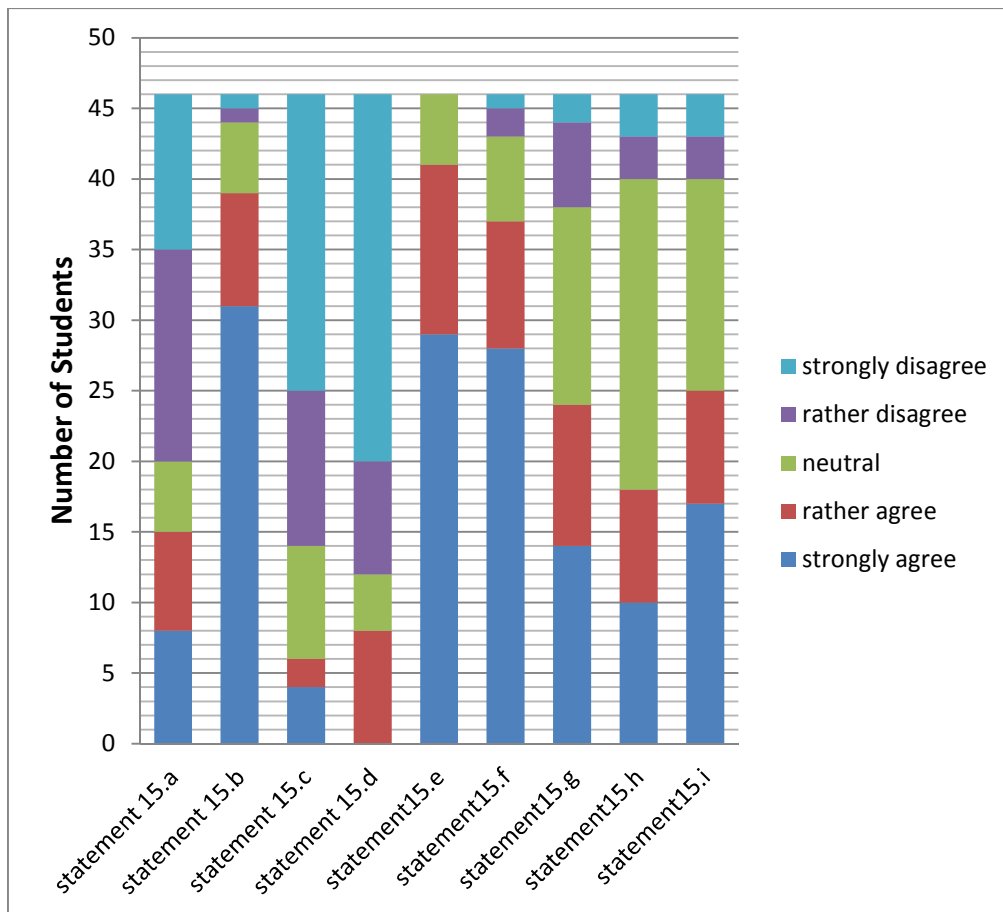
Figure 5.6: Students' Views about Humour in the Classroom

In statement 15.a, the median (Mdn= 2) and t IQR =2.5; the IQR is small, so in considering the value of the median, the result indicates that there is a consensus towards rather a disagreement. It displays the commitment of students, be it a boring lesson, or an enthusiastic

one. They never skip their classes; therefore, to apply a treatment on such a committed sample is expected to be free from absences which may form an obstacle in front of the well going of the treatment.

In statement 15.b, Mdn=5, and IQR=1. The IQR is small which reveals that there is a consensus of opinions which are clustered around strong agreement that is shown by the value of the median. This outcome shows that the presence of humour helps students to retain information; consequently, humour builds a platform to deliver cultural input.

In statement 15.c, Mdn=2, and IQR=2. There is a consensus; students' opinions are clustered around, since the IQR is small and the Mdn has a value of 2, rather a disagreement. This end shows that students do not consider humour as lack of seriousness. This, in turn, leads to conclude that implementing humorous tasks inside the classroom would not be the door to face chaotic or messy sessions.

In statement 15.d, Mdn=1 and IQR=2. This IQR is a small one, and then it forms a consensus. Therefore, the focus should shift to the median, which says that there is a strong disagreement. In this sense, students think that teachers are not just there to teach, but also to make the classroom an interesting place for them to learn. This reveals that students expect to be amused while taught. This amusement is not just done for the sake of entertaining students. According to Wagner (2007), there is a difference between a humourist and a teacher who uses humour. For humourist "laughing is an end in itself…, [but] humour for a teacher is not an end in itself, but a means to an end"(p. 13). In this way, the teacher incorporates humour in his/her classroom to make the class a better place for learning and to achieve different learning goals.

In statement 15.e, Mdn=5 and IQR=1. The IQR has a small value; therefore, a consensus takes place; this, in turn, leads to check the value of the Mdn, which is 5. Consequently,

students' opinions are clustered around strong agreement. This implies that students would appreciate humorous tasks and accept the sessions that hold humour.

In statement 15.f, Mdn=5 and IQR=1. The small value of the IQR shifts the focus to the Mdn, which holds a value of 5 to clarify that there is a consensus on strong agreement. This result indicates that the application of humour inside the classroom helps students to be more engaged in their studies and feel the impulse of becoming active learners.

In statement 15.g, Mdn=4 and IQR=2. The IQR is 2, i.e. it is a small one. The median is the one to be considered, and it says 4. Therefore, respondents expressed a rather agreement with regard to statement 15.g. This outcome explains the awareness that students had towards the importance of humour in their daily lives, and as a result, in their studies. Students' days are almost spent inside the classrooms. Then, laughter is the inevitable companion that should be present in this environment.

In statement 15.h, Mdn=3 and IQR=1. The IQR is small, but the Mdn is 3. In this case, opinions seem to be divided with regard to statement 15.h. Many respondents (6students, 13.04%) expressed disagreement or strong disagreement, but a roughly equal number (18 students, 39.18%) indicated that they agreed or strongly agreed on statement 15.h. This dispersion of opinions reveals that the role which humour plays to the human health must be considered by shedding light on it during the treatment phase.

In statement 15.i, Mdn=4 and IQR=2. The IQR is small, and the median indicates that there is a consensus on a rather agreement with statement 15.i. This consensus reveals that students agree on the fact that humour enables to learn about the foreign culture and brings different cultural aspects to the classroom.

16. How funny are the following statements?

Statements	Very funny	Rather funny	Not funny	Boring
1. He was my dream date tall, dark, and dumb				
2. Watching someone falling on a banana skin				
3. An Englishman, an Irishman and a Scot had a dear friend who died. At the funeral, they were standing together by the side of the coffin. The Englishman said, "I want to show my love!" So he pulled out a $100 bill and put it into the hand of the deceased. The Irishman said, "Yes, I have the same feeling, but even more." So he pulled out $200 and put the gift into the hand of the deceased. The Scot, after a long silence, said, "I have never felt so deeply the loss of a friend, so I must demonstrate it as well." He pulled out his check book, wrote a check for $500 and took the $300 as change"!				
4. a: Are you a cartoonist? b: yes, and I am overdrawn.				

	Statement 16.1	Statement 16.2	Statement 16.3	Statement 16.4	Statement 16.5
Boring	5	6	13	9	8
Not funny	23	14	2	14	3
Rather funny	13	11	19	21	12
Very funny	5	15	12	2	22

Figure 5.7: Students' Preferable Type of Humour

In statement 16.1, half of the sample (23 students) opted for option three. The other half is dispersed over the remaining options with 10.86% for the first option, 28.26% for the second option, and 10.86% for the last option.

This statement is a joke expressed through incongruity (see Chapter One: Theories of Humour) which imparts that there is a line of thoughts that are broken at the end by a surprise. Students did not find this statement funny because surprising the audience is basically achieved through performances rather than written messages.

32.60% of the respondents reported that statement 16.2 is very funny. 23.91% of them considered it rather funny; however, 30.43% and 13.04% viewed statement 16.2 as not funny and boring respectively. In here, there is clearly a larger portion of students who perceived this statement as either very funny or rather funny (26 students) more than those who did not appreciate it (20 students). This upshot indicates that students imagined that they were really watching a person falling, but still imagination is not enough to the total number of students. This is apparent in the remaining portion of students (20 Students) who did not find it funny. As a result, actions are required.

The third statement (16.3) is a joke that is based on a triplet-based stereotype. It was perceived to be very funny by twelve students (26.08%), and rather funny by nineteen students (41.30%). Only two students (4.34%) considered it not funny, but thirteen students (28.26%) reported that it is boring. This type of jokes is undoubtedly valued as very funny or rather funny by 31 students out of 46 because it has a narrative nature (see Chapter One: the GTVH).

Statement 16.4 is a pun that most of the participants (45.65%) considered rather funny; 2 students (4.34%) found it very funny. The rest of the respondents (30.43%) perceived it to be not funny, and 19.56% revealed that it is boring.

Puns mainly relay on the double meaning that words carry (see Chapter One: Lexical Wordplay); therefore, if understood, they are considered funny, and if not, they would be boring. As a result, the language used for puns should apply for all the levels of the students.

16.5 is a pictorial instance, which is the most prised one. 47.82%, and 26.08% of the students found that this caricature, which is based on exaggeration (see Chapter One: Exaggeration), is very funny, and rather funny respectively. Only 3 students said that it is not funny, and 8 said that it is boring.

17. In your opinion, which of the following adjectives best describes: a. people of your own nationality b. people of the British nationality?

Adjectives	People from your own nationality (Algerians)					People from Britain (British)				
	Not at all	Rarely	Someti mes	Frequentl y	Very much	Not at all	Rarely	Sometimes	Frequently	Very much
Serious										
Friendly										
Arrogant										
Reserved										
Hospitable										
Punctual										
Helpful										
Good-humoured										
Fair										
Honest										
Hard-working										
Boastful										
Tolerant										
Thrifty										

Adjectives	Not at all		Rarely		Sometimes		Frequently		Very much		Total	
Serious	8	17.33%	15	32.60%	17	36.95%	5	10.26%	1	2.17%	46	100%
Friendly	2	4.34%	6	13.04%	16	34.78%	13	28.26%	9	19.56%	46	100%
Arrogant	1	2.17%	9	19.56%	12	26.08%	17	36.95%	7	15.21%	46	100%
Reserved	1	2.17%	6	13.04%	14	30.43%	14	30.43%	11	23.91%	46	100%
Hospitable	2	4.34%	1	2.17%	3	6.52%	14	30.43%	26	56.52%	46	100%
Punctual	21	45.65%	6	13.04%	15	32.60%	4	8.69%	0	0%	46	100%
Helpful	1	2.17%	3	6.52%	13	28.26%	11	23.91%	17	36.95%	46	100%
Good-humoured	0	0%	4	8.69%	8	17.39%	10	2.17%	24	52.17%	46	100%
Fair	14	30.43%	16	34.78%	7	15.21%	5	10.86%	1	2.17%	46	100%
Honest	8	17.39%	15	32.60%	17	36.95%	5	10.86%	1	2.17%	46	100%
Hard-working	12	26.08%	16	34.78%	10	21.73%	7	15.21%	1	2.17%	46	100%
Boastful	0	0%	7	15.21%	18	39.13%	14	30.43%	7	15.21%	46	100%
Tolerant	4	8.69%	5	10.86%	21	45.65%	12	26.08%	4	8.69%	46	100%
Thrifty	10	21.73%	8	17.39%	15	32.60%	9	19.56%	4	8.69%	46	100%

Table 5.11: Students Views about Algerians' Characteristics

Adjectives	Not at all		Rarely		Sometimes		Frequently		Very much		Total	
Serious	1	2.17%	1	2.17%	1	2.17%	20	43.47%	23	50%	46	100%
Friendly	3	6.52%	5	10.86%	15	32.60%	13	28.26%	10	21.73%	46	100%
Arrogant	6	13.04%	8	17.39%	21	45.65%	3	6.52%	8	17.39%	46	100%
Reserved	9	19.56%	9	19.56%	10	21.73%	12	26.08%	6	13.04%	46	100%
Hospitable	1	2.17%	14	30.43%	7	15.21%	11	23.91%	13	28.26%	46	100%
Punctual	0	0%	2	4.34%	5	10.86%	9	19.56%	30	65.21%	46	100%
Helpful	0	0%	6	13.04%	17	36.95%	11	23.91%	12	26.08%	46	100%
Good-humoured	6	13.04%	8	17.39%	21	45.65%	10	21.73%	1	2.17%	46	100%
Fair	0	0%	2	4.34%	9	19.56%	15	32.60%	20	43.47%	46	100%
Honest	1	2.17%	1	2.17%	13	28.26%	20	43.47%	11	23.91%	46	100%
Hard-working	0	0%	0	0%	1	2.17%	10	21.73%	35	76.08%	46	100%
Boastful	3	6.52%	8	17.39%	14	30.43%	16	34.78%	5	10.86%	46	100%
Tolerant	2	4.34%	8	17.39%	12	26.08%	13	28.26%	11	23.91%	46	100%
Thrifty	3	6.52%	4	8.69%	15	32.60%	15	32.60%	9	19.56%	46	100%

Table 5.12: Students' Views about British Characteristics

In Table 5.11 students reported the way they see people from their own nationality; therefore, their views are said to reflect, to some extent, the way they perceive Algerians. In this sense, the table is a kind of a survey which shows that Algerian people are sometimes serious, friendly, reserved, honest, boastful, tolerant, and thrifty with a high percentages: 36.95%, 34.78%, 30.43%, 36.95%, 39.13%, 45.65%, and 32.60% respectively. They are very much hospitable, helpful, and good-humoured with a high percentage of 56.52%, 36.95%, and 52.17% respectively. They are frequently arrogant (36.95%), not at all punctual (45.65%), and rarely fair and hardworking (34.43%).

As for the way in which students see people from British nationality (in Table 5. 12), they considered British people as frequently honest, boastful, tolerant, and reserved with a consensus of 43.47%, 43.47%, 34.78%, 28.26%, and 26.08% respectively. They said that the British are sometimes friendly, arrogant, helpful, good-humoured, and thrifty with an aggregation of 32.60%, 45.65%, 36.95%, 45.65%, and 32.60% respectively. British are very much punctual, fair, hardworking, and serious to students with high percentages of 65.21%, 43.47%, 76.08%, and 50% respectively. British people are said by students to be rarely hospitable with a high percentage of 30.43% .

Students seemed to ignore the fact that the British are known for their stiff-upper-lip. This notion is a historical factor that appeared in the Germanic bombings of the Second World War. The British had a "grin and bear" attitude towards embarrassment which lasted till present days. This historical factor made the British reserved people who value privacy and never ask personal questions.

Their sense of privacy evoked other traits to generate a personality that is quintessentially British. They maintain a distance with strangers, never greet with hags or kisses unless the person is so close to them, and hate prolonged eye contact. They are rarely

friendly or helpful, but extremely honest. As for hospitality, they do not expect from others to drop in at any time.

Time, for them, is of a great value; if they are to be late, they always call to apologise for the minutes waited. They are very punctual, serious, fair, tolerant, and hard working. The British are said to have a dry sense of humour; in other words, they crack jokes that are mainly sarcastic all the time and without alarming the hearer of the coming joke.

British people are very famous of being snob; they are always showing superiority to others. British are stereotyped by being stingy, but the real case reveals an economic mind-set of the British, which makes them careful in terms of spending (King, 1990).

5.4 Discussion of the Results

This questionnaire is a twofold endeavour. It is directed, first of all, to describe students' needs in regard with culture learning. Questions 5 and 7 are indirectly designed to perceive students' awareness of culture. In other words, we questioned cultural importance in language learning by putting the respondents in situations to experience and react depending on their way of seeing things. The results obtained from the students' answers explained that they are aware of its importance (33.33% in the follow-up of question 7 encountered a cultural issue when talking to the native speaker), but they are not culturally informed. This appears in question 9 where 67.39% of the students gave a wrong explanation to the culturally underpinned statement. Question 17 tackles the concept of skills (in the intercultural approach to learn a foreign culture in comparison to one's own) which displays students' awareness of social characteristics of the target culture in comparison with the mother ones. The results showed an awareness of some characteristics, and an ignorance of deeper cultural issues like British stiff-upper-lip notion.

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These results demonstrate that culture is a requisite in language learning to fulfil students' needs who confirmed its importance in question 8 (76.08% said that culture is rather important).

Second, the questionnaire aimed at exploring students' willingness towards adapting a new classroom approach that would possibly motivate them to learn. The approach, which is humour, appears in questions 13, 15, and 16.

Findings proved that students are willing to adapt humour in their classrooms. 73.91% of the respondents reported that humour makes them feel interested in their lessons, but, as stated in the items of question 16, where students were given the written form of humour which is rather dry, humour is best appreciated when performed or seen.

Togetherness is another significant factor which creates a funny response to the humorous case. A lonely person may smile at a hilarious incident, but the same incident is approved as hilarious in the presence of others. Laughter is a contagious action which "spreads quickly through a group…" (Morreall, 2009, p.44).

The definition of humour is another aspect which was probed in the present questionnaire to see how students approach it, and, so, to draw a clearer picture of the notion (question 11), in addition to considering implementing the most appreciated type of humour in the classroom. As conveyed in question 14 by 60.86% of the respondents, the most appreciated type of humour is the category which unifies verbal and non-verbal humour. This preference is clearly noticed in students' selection of the last item in question 16 (47.82% and 26.08% opted for very funny and rather funny respectively). This item is a pictorial one which relies on exaggeration which, in turn, belongs to the third type of humour (the wedded category).

The results of the questionnaire valued that pictures, which appeared boring in the pilot study, are the most appreciated form of humour. This indicates that pictures which relay on

exaggeration are perceived funny as opposed to those which carry a politically satiric message (as the ones delivered in the pilot study).

Conclusion

The conclusion, which can be drawn from the analysis of the students' questionnaire, is that students are in need of studying the culture of the language being learned. They expressed an eagerness to know about the target culture's traditions and social behaviours.

The results of the present questionnaire validate the feasibility of humour. The respondents endorsed the incorporation of humour in the classroom and confirmed that it has a vital role in motivating and in bringing cultural information in an appealing atmosphere with a light-hearted language.

In the end, it can be said that some of the research questions have been answered by means of the present questionnaire. Questions like "How crucial is cultural competence for language learning?" was approached by some of the items in this questionnaire and confirmed, by means of the findings, that culture is important in learning a foreign language. Students welcomed the implementation of humour in their classes; therefore, answered another research question which is; "Would students accept to be taught by humour?" They were not against this approach at all.

CHAPTER SIX:

THE EXPERIMENT

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Introduction

This chapter is devoted to the analysis and discussion of the results of the test. Initially speaking, matching pre-test's scores of the students is the first step towards foregrounding homogeneity of the two experimental groups to maintain the validity of the research. This step has the power to eliminate possible differences which may emerge from heterogeneous experimental groups. After that, results of the pre-test are displayed to be compared with those of the post-test using the paired *t*-test steps to accept or reject the hypothesis set at the beginning of this thesis and which favours an efficient influence of humorous tasks in teaching cultural competence.

6. 1 Overview of the Research Method

This research work is based on a quasi-experimental design. It is based on a within-groups design in which all of the subjects undergo all of the conditions starting from the questionnaire, pre-test, treatment, and reaching the post-test. As mentioned earlier in Chapter Four, this design has a weakness in terms of internal validity. As a solution, a matching technique of the results of the students' pre-test is undertaken, to maintain Dörnyei's (2007) second condition of achieving internal validity. As for his first condition, which implies that the students should not choose to be in the experimental group, it is certain that there was no choice made from the part of the students because the administration is the one in charge of allocating them to different groups. Therefore, the first condition is achieved without interference. Concerning the second one, the participants were matched in accordance with their scores of the pre-test to eliminate groups' differences as much as possible.

Students	Score of EG1	Score of EG2
1	5.75	6.5
2	9.25	9.25
3	7	7.25
4	8	8
5	8.25	8.5
6	10.5	10
7	6.25	7
8	4.5	3.5
9	8.25	8.25
10	6.25	6
11	6.5	7.5
12	8	8.5
13	5.75	8.5
14	11.5	8.75
15	7	7.5
16	10	9.75
17	5.5	7.75
18	4.75	3.75
19	5.25	8.5
20	5.5	5.5
21	5.25	5
22	10.5	8.75
23	7	7.5
The Mean	7.23	7.45

Table 6.1: Pre-test Scores of the Experimental Group 1 vs. Group 2

Matching scores of the two groups in the pre-test eliminated difference to have approximately homogeneous groups; therefore, the intervention's platform is set to treat the participants in an identical way which would pave the way in front of an objective explanation to the results. Dörney (2007) explained that " a case-by-case basic [match] on one or more variables" (p.18) would eliminate differences caused by irrelevant variables like

students' degree of cultural awareness in the case of the research *per se* and would reinforce the role of the IV (humour) in the manipulation of the DV (cultural competence).

6.2 The Test

The test is "a device of calculating the likelihood that our results are due to chance fluctuations between the groups" (Miller, 1984, p. 42).

Tests are designed on the basis of the demands of the experiment and the research design. In this research, there are two experimental groups which have undergone the same conditions (questionnaire, pre-testing cultural competence, humorous intervention, and post-testing cultural competence) to maintain the essence of within-groups design.

6.2.1 Within-groups-design

Within-groups design, also called dependent groups design, refers to the research design in which all of the subjects are equally treated, i.e. they all receive the intervention. In this research, both groups EG1 and EG2 received cultural lessons (DV) by means of humorous tasks (IV). The choice of this design came as a result to the fact that within-groups-design is a powerful design because it reduces variance between the two conditions (Miller, 1984).

6.2.2 The Statistical Test

A parametric test (*t*-test) is administered to check the feasibility of humour in positively manipulating cultural competence while complying with the conditions of parametric testing. The population is known (344 second year students of English in the department of Letters and English of the University of Frères Mentouri, Constantine 1, during the academic year (2016-2017), and a representative sample of 46 students are employed to associate these two conditions to the aim of the present research (Singh, 2006). The aim is to analyse the effect of humour on developing students' cultural competence. Parametric tests are based on highly restrictive assumptions about the type of data obtained in the experiment. First, it is assumed that each sample of the scores has been drawn from a *normal* population, that is, if a very

large number of observations was obtained under each condition of the experiment, then the resulting distributions would follow a normal curve. Second, these populations are assumed to have the same variance. Third, the variable is assumed to have been measured on an *interval* scale (Miller, 1984, p.49"), on the one hand, and that of *t*-test, on the other hand. The latter is a powerful test which aims at investigating the functional effect of one (or two) variable(s) over the other. It is preferred to *f*-test (which also analyses the functional relationship between variables) because the latter is related to the analysis of the effect of more than two treatments over one variable, which is not the case in this research (Singh, 2006).

6.2.2.1 Statistical Analysis of Data

The statistical analysis of data relies on the quantitative data that have to be described, sorted, and interpreted. The description and organisation of the data are ascribed to descriptive statistics (Calculating the frequency distribution of scores; calculating their central tendency by measuring the mean, the mode, and the median; calculating measures of dispersion like the variance, the standard deviation, and the quartile range, and calculating measures of relationship like reliability and validity (Singh, 2006). As for the interpretation of data, inferential statistics is the one used for this purpose. It enables to generalise the results of the measures on the population, estimates sample fluctuations, and infers parameters through the underlying distribution and probability (ibid, 2006).

6.2.2.2 Paired-*t*-test

As for the statistical test applied in the present research, paired-t-test was deemed appropriate with the terms of a within-groups design. Paired-t-test or related two samples test is a statistical test applied to data which are extracted from related samples; in other words, paired-t-test is applied whenever there are two independent groups that are matched to see the effect of the intervention. It tests, then, the means of the two groups of subjects that are normally distributed equally.

As mentioned earlier in this chapter, the subjects were matched before intervention to see lately (following the terms of a paired-t-test) if there is an improvement due to the humorous treatment or not (Miller, 1984). The choice of this test is based on the nature of the within-groups design, on the one hand, and on its strength in being more comprehensive because it is done with subjects that have similar characteristics (matched before being taught with humour), on the other hand.

6.2.3 General Procedure of Paired t-test (Miller, 1984)

- The first step lies in calculating the difference (d) between each pair of scores $(x1 - x2)$

- The second step is to calculate the mean difference $\bar{d}$ which is formulated as follows:

  $\bar{d} = \frac{\Sigma d}{n}$ (the mean difference is the sum of the differences divided by the number of subjects in each group).

- The third step is to calculate the standard deviation; it is of the following formula:

  $Sd = \sqrt{\frac{\Sigma d^2}{N} - \overline{d^2}}$

- The fourth step is to extract the value of *t* using the formula: $t_{n-1} = \frac{\bar{d}}{\frac{sd}{\sqrt{N-1}}}$

- Last but by no means least, is to find the critical value of *t* in relation with the appropriate level of significance using the table which displays the *p* value (probability which indicates that the change, if any, which happened to the manipulated groups' dependent variable is related to the independent variable and not to irrelevant variables). The chosen *p* value for this study is the one of 0.5.

  The critical value of *t* is extracted based on two perceptions;

The first one is the number of the degree of freedom ($df = N - 1$) which is 22 in this study (23-1= 22); the second one is based on "the direction of the difference between the two conditions […] [which] was predicted before the experiment" (Miller, 1984, p. 80). This

perception is a matter of directing the research's hypothesis towards a one tailed, or a two-tailed test. The former refers to the single direction of the hypothesis which was made at the outset, i.e. if the assumption is that something is more than, or less than something else, then there is just one tail to the hypothesis. The latter (two-tailed) test is that in which the hypothesis is doubted, i.e. it might be positive or negative; therefore, it is non-directional. Data have to be analysed "whichever direction the difference happens to be in, but we shall require a correspondingly more extreme value of *t* before we accept that observed difference is significant" (Miller, 1984, p. 63).

As for the second condition to find out the critical value of *t*, this study is based on a two-tailed test (the hypothesis suggests two different directions to the results).

6.2.4 Analysis of the Test

Students were evaluated using the marking strategy, i.e. they were given marks out of twenty to evaluate their performance in the test before and after the intervention. This approach of analysing the performance of subjects is known as the holistic scoring approach which is defined as the study that approaches data as coherent wholes (Duff, 2008). This "method of scoring […]is assigned to writing or speaking samples on the basis of an overall impressionistic assessment of the test taker's performance on a writing or speaking task as a whole [to get a single score]" (Richards and Schmidt, 2002, p. 240).

Students were tested for their awareness of the British culture; so they were holistically assessed in the first place, then analytically to see their progress in terms of the components of cultural competence. The analytic approach is applied to "scoring […] different features of the test taker's performance on writing or speaking task and assigns separate scores to each feature "(Richards and Schmidt, 2002, p. 25).

6.2.4.1 Data Presentation

Numerical data were gathered from both treated groups (as the research follows a matched-subjects-design) using a cultural test to meet the requirements of culture learning developed by Hinkel (1999).

Presenting data pursues a top-down procedure starting from the performance of the subjects in the test as a whole, to reaching their performance in the components of cultural competence (knowledge, skills, and attitudes).

N	Pre-test X_1	Post-test X_2	Differences (X1-X2) D	Differences Squared d^2
1	5.75	13.5	-7.75	60.06
2	9.25	13.75	-4.5	20.25
3	7	15.25	-8.25	68.06
4	8	15	-7	49
5	8.25	14	-5.75	33.06
6	10.5	15.5	-5	25
7	6.25	14.75	-8.5	72.25
8	4.5	10.5	-6	36
9	8.25	15	-3.75	14.06
10	6.25	12	-5.75	33.06
11	6.5	14.5	-8	64
12	8	14	-6	36
13	5.75	11	-5.25	27.56
14	11.5	15.5	-4	16
15	7	17.25	-10.25	105.06
16	10	15	-5	25
17	5.5	13.75	-8.25	68.06
18	4.75	16	-11.25	126.56
19	5.25	15	-9.75	95.06
20	5.5	15.5	-10	100
21	5.25	12.5	-7.25	52.56
22	10.5	15.5	-5	25
23	7	15	-8	64
			d= -160.25	d²= 1215.66

Table 6.2: Data Elicited by Experimental Group 1

Following the holistic approach to scoring, table 6.2 reports the scores of the first experimental group. A noticeable difference in the scores of the pre-test in comparison with those of the post-test appears to occur as displayed in the negative difference (d).

N	Pre-test X1	Post-test X2	Differences (X1-X2) D	differences Squared d²
1	7.25	17	-9.75	95.06
2	3.5	10.5	-7	49
3	8.5	17.5	-9	81
4	5	10	-5	25
5	5.5	12	-6.5	42.25
6	9.25	16.5	-7.25	52.56
7	7.5	18	-10.5	110.25
8	6	14	-8	64
9	7.5	15.75	- 8.25	68.06
10	8.5	15.25	- 6.75	45.56
11	8	12	-4	16
12	3.75	16.5	-12.75	162.56
13	7.5	15.5	-8	64
14	8.25	10	-1.75	3.06
15	8.5	17.25	-8.75	76.56
16	8.75	18.5	-9.75	95.06
17	7	16.75	-9.75	95.06
18	6.5	16	-9.5	90.25
19	8.75	16.25	-7.5	56.25
20	10	16.5	-6.5	42.25
21	7.75	17.75	-10	100
22	8.5	15.5	-7	49
23	9.75	17	-7.25	52.56
			d= -180.5	d²=1535.35

Table 6.3: Data Elicited by Experimental Group 2

The above table represents the data of the EG2 before and after the intervention in which there is a change (as it is the case with EG1) in the scores of the pre-test and the post-test. This is basically apparent in the difference (d) between the pre and the post scores which is a negative one. Subsequently, a further calculation is required to get an insightful result of the data.

6.2.4.2 Data Calculation

Calculating data is basically related to the steps of the paired t test mentioned earlier in the chapter with an extra emphasis on the central tendency of the scores that is based on measuring the standard deviation before and after the intervention for both EG1 and EG2.

6.2.4.2.1 Scores' Central Tendency

Measuring central tendency relies on standard deviation in this research. It is an in-depth step of statistics that is rather minute compared with the results of the mean, mode, or median alone, since it describes the position of the scores in relation to the mean.

Groups	Test Phase	Number of Subjects (N)	Mean	Standard Deviation Std. Dev
EG1	Pre-test	23	7.22	3.89
	Post-test	23	14.33	2.45
EG2	Pre-test	23	7.45	2.87
	Post-test	23	15.30	6.46

Table 6.4: Standard Deviation of the Sample in Relation to the Mean

This table aims at showing an in-depth clarification of the scores by measuring their standard deviation before and after the treatment. Standard deviation is a statistical step which does not imply that the experiment is good or bad, but it shows how measurements for a group are spread out from the mean. If it is low, then most numbers are close to the mean, and if it is high, then they are clearly more spread out (Miller, 1984).

In the table above (Table 6.4), standard deviation was low in all of the phases (3.89 for a mean of 7.22; and 2.87 for a mean of 7.45 in the pre-test of EG1 and EG2 respectively. As for the post-test, standard deviation measured 2.45 for a mean of 14.33; and 6.46 for a mean of 15.30 for the EG1 and EG2 respectively). This finding indicates that the scores of students are clustered around the mean in both pre and post-tests; therefore, they are not largely spread out in a way that creates a huge inconsistency amongst students.

6.2.4.2.2 Calculating the value of *t*

The calculation of the *t* value follows the fore-mentioned steps of measuring paired t-test. That starts with the difference (d) and the mean difference (d²) mentioned in tables 6.2 and 6.3. Then, calculating standard deviation and reaching the value of *t*. These steps do not

thoroughly give an insightful result as far as the hypothesis is concerned; subsequently, another step is required to find the critical value of *t*. This final step is founded on two conditions: the degree of freedom and the test has to be one or two-tailed test.

Groups	Number (N)	Mean	Std. dev	Std. error	T	Degree of freedom (df)	Significance (sig.)
EG1	23	-6.96	10.04	2.09	3.25	22	2.074 $p<0.05$
EG2	23	-7.84	11.32	2.36	3.24	22	2.074 $0.05<p$

Table 6.5: *t*-test Results of the Experimental Groups 1 and 2

This table demonstrates a slight difference between the mean of the EG1 and that of the EG2, which are -6.96 and -7.84 respectively; this is chiefly attributed to the matching strategy utilised before the intervention, on the one hand, and the use of related-samples design (within-groups design) on the other hand. This means that the same treatment was applied to both groups. This occurrence is not peculiar to the mean only; standard deviation, standard error, and *t*-value are alike. Therefore, EG1 and EG2 have convergent outcomes.

The table above also shows that the degree of freedom is identical because both groups consist of 23 students. These results lead to obtain exactly the same significance (2.074) for both groups.

6.2.4. 3 Analysis of the Results

The research employed three statistical patterns to verify the effect of the humorous intervention on the students' cultural competence. The first and the foremost is the paired *t*-test which envelops the research work by either confirming or disconfirming its hypothesis. The second one is the cultural model applied to see how far students proceed in Hammer's developmental model (2007-2011). Last, but by no means least, is the analytical analysis

which is central to the intercultural approach used to test the students' development vis-à-vis the cultural components (knowledge, skills, and attitudes). These methods of analysis are in a top-down arrangement; the onset is holistic and the end is analytic.

6.2.4. 3. 1 Paired *t*-test

Computation of the data in table (6.5) sketches out a conclusion for the results. Using the distribution table II found in (Miller, 1984, p. 140) the value of *t*, in which the choice is for twenty two degrees of freedom (for each group) and five percent significance for a two tailed test, is 2.074. This value is set, then, as a background reference for the value of *t* to confirm or disconfirm the hypothesis. In other words, if the value of *t* is equal or greater than the critical value found, then, the null hypothesis is rejected and the alternative hypothesis is accepted.

As for the present research's hypothesis, the alternative hypothesis (H_1) is that humour would enhance cultural competence, and the null hypothesis (H_0) is that humour would not enhance cultural competence.

To put this in numerical language, the value of *t* is 3.25 and 3.24 for EG1 and EG2 respectively, and the critical value is 2.074; so, the value of *t* is greater than the critical value. Consequently, it can be concluded that there is a significant effect of humour on students' cultural competence. Therefore, the hypothesis set at the beginning of this research, if second year students of English at the department of Arts and English of Frères Mentouri University of Constantine 1 were taught with humour, this would enhance their English cultural competence, is confirmed, but this research is not just based on the computation of the value *t* alone.

A cultural model is used to reinforce the findings by confirming the progress achieved in culture vis-à-vis the model of Hammer (2007-2011) adopted for this research.

6.2.4.3.2 Hammer's Model (2007-2011)

The model applied, as explained earlier in Chapter Four, is made up of five stages: denial, polarisation (defence/reversal), minimisation, acceptance, and adaptation. In this model, the outset commences with a monocultural mindset (with a score of 55) and terminates with an intercultural mindset (with a score of 145) for 50 questions.

Calculating the students' evolution in the developmental orientation score model is centred on the mean of the EG1 and EG2 in the pre-test and the post-test where 0 is equal to 55 and 20 is equal to 145, i.e. 90 points is the scale distributed to the 20 points marked in the two tests.

55	70	85	100	115	130	145
Denial	Polarisation: Defence/ Reversal		Minimisation	Acceptance	Adaptation	
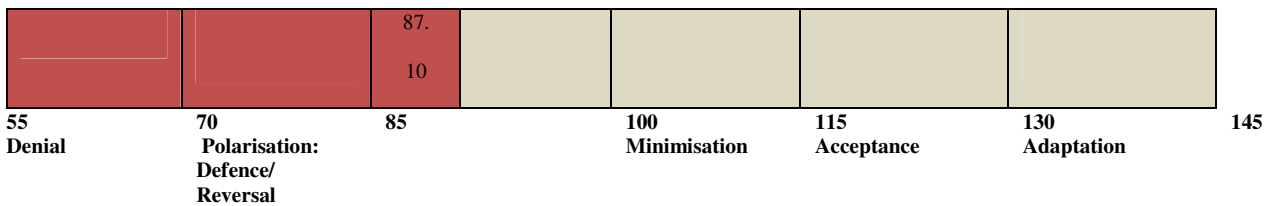
Figure 6.1: The Experimental Group 1's Pre-test Scores in the Orientation Model

55	70	85	100	115	130	145
Denial	Polarisation: Defence/ Reversal		Minimisation	Acceptance	Adaptation	
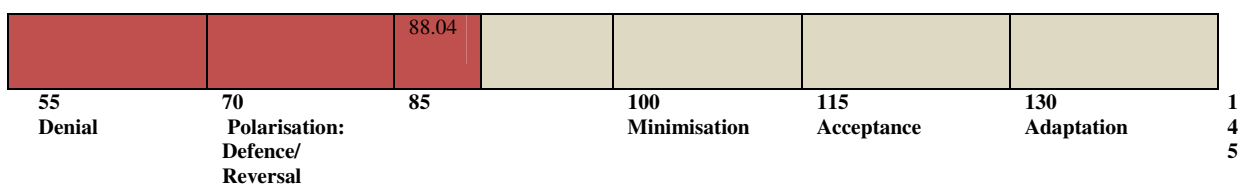
Figure 6.2: The Experimental Group 2's Pre-test Scores in the Orientation Model

Following Hammer's Model (2007-2011), the students scored 87.10 and 88.04 for EG1 and EG2 respectively in the pre-test. These scores indicate that students' cultural competence is at the polarisation stage in which its main characteristic is to judge the differences that exist between the mother culture and the foreign one. This stage, as mentioned in Chapter Four, is

characterised by two views: the case in point, people either defend (defence) their culture to the target culture, or reverse (reversal) values from prising the mother culture to stigmatising the target culture to stigmatising the mother culture and praising the foreign one.

Regarding the scores obtained, both groups fall in the reversal range. This result shows the students' fascination by the target culture and which outweighed their mother culture; thus, they are in a need of understanding and tolerating the differences between self and otherness.

				11 8. 8		
55 **Denial**	**70** **Polarisation:** **Defence/** **Reversal**	**85**	**100** **Minimisation**	**115** **Acceptance**	**130** **Adaptation**	**1** **4** **5**
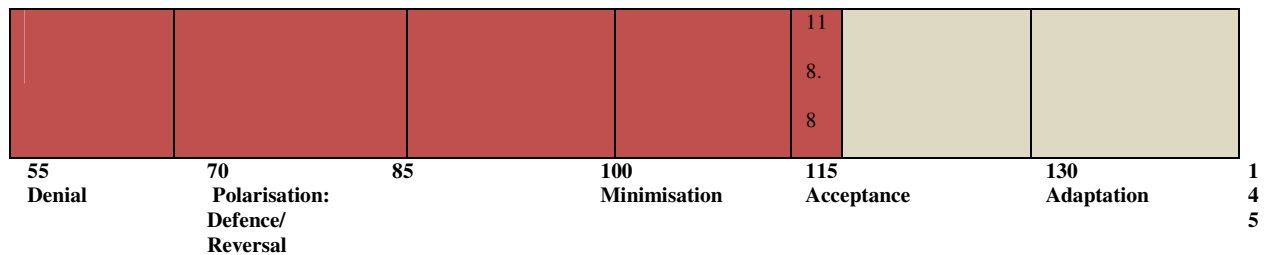
Figure 6.3: Scores of the EG1's Post-test in the Orientation Model

				123.4		
55 **Denial**	**70** **Polarisation:** **Defence/** **Reversal**	**85**	**100** **Minimisation**	**115** **Acceptance**	**130** **Adaptation**	**145**
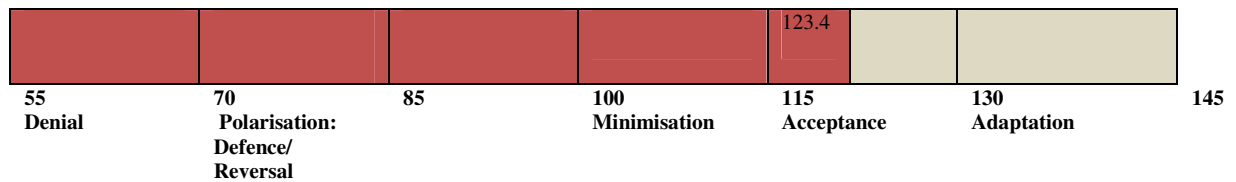
Figure 6.4: Scores of the EG2's Post-test in the Orientation Model

After exposing the students to cultural the input shaped by humour, scores changed as it is displayed in the figures above (Figure 6.3 and 6.4). EG1 evolved with a score of 118.8 and EG2 scored also higher than the pre-test with 123.4. This noticeable progress falls in the stage of acceptance which discloses the students' novel cultural situation which is characterised by a shift from defending one culture over the other, to valuing and accepting both cultures along with developing a clearer image of deeper cultural norms. As a result, humour did its estimated role in developing the students' cultural competence and their polarisation into acceptance which approaches the last stage of having an intercultural mindset. Consequently, the students' scores according to Hammer's Model (2007-2011) confirm again the feasibility

of humour in teaching cultural competence even partially (because the students are not in the last stage of the Model).

6.2.4.3.3 Cultural Components

The last phase of statistical analysis belongs to the components of culture which constitute the intercultural approach of teaching cultural competence and which were adopted throughout the lessons of the intervention; thus, probed in the tests. Knowledge, skills, and attitudes are the constituents, then, of the tests before and after the treatment to be analysed subsequently.

6.2.4.3.3.1 Knowledge (Savoirs)

Knowledge is the pervasive component probed in the tests; it covers all its parts and was tested before and after the treatment to see the degree of students' familiarity with the cultural phenomena of both cultures (the mother culture and the foreign one).
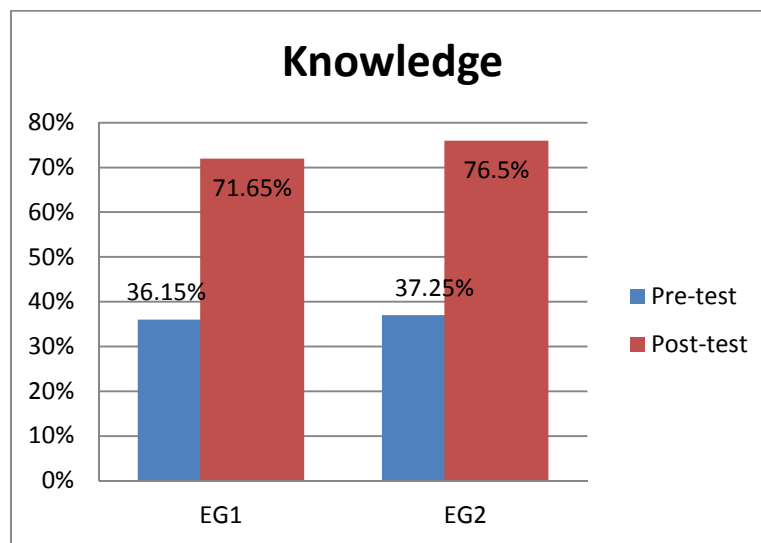
Figure 6.5: Students' Results of the Knowledge Component

The students scored 36.15% and 37.25% in the pre-test and 71.65% and 76.5% in the post-test for EG1 and EG2 respectively. These results exhibit a development in terms of acquiring a cultural background that would enable them explain different, to some extent, cultural norms and behaviours. The progress achieved has the efficacy of defining the notion of self

and that of otherness. Students, accordingly, are in due time to be tested in difference making between self and otherness.

6.2.4.3.3.2 Skills/Behaviour (Savoir-apprendre, Savoir –comprendre/ Savoir-faire)

Skills are the component which is meant to evaluate students' well-use of cultural knowledge to accurately interpret otherness in comparison with self. In other words, the knowledge acquired of both cultures enables students to distinguish between cultures and positively respond in intercultural situations.
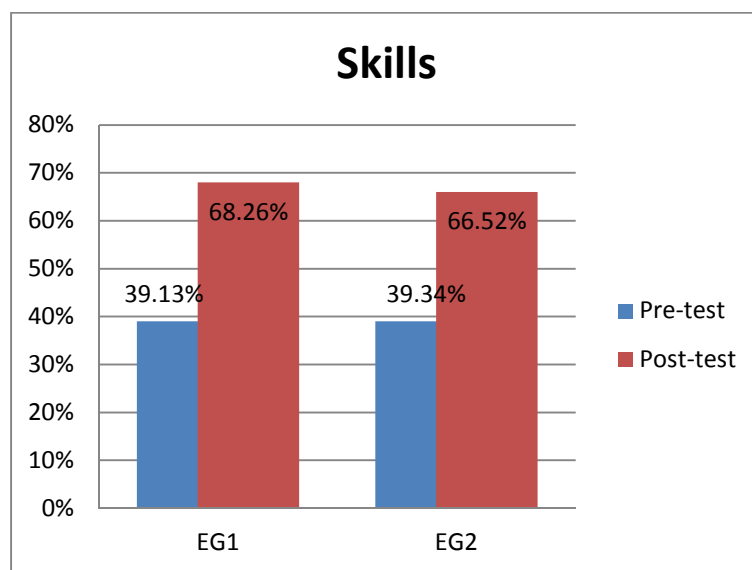
Figure 6.6: Students' Results of the Skills Component

The figure above displays an evolution of both the experimental groups, who reported some weakness in the phase of the pre-test and where they scored 39.13% and 39.34% for EG1 and EG2 respectively. The evolution is the result of the intervention when students acquired how to behave in intercultural situations through the systematic comparison between the two cultures taught during the intervention. Therefore, scores obtained in the post-test reveal an increase with 68.26% for EG1, and 66.52% for EG2. This result is satisfactory, to some extent, but might be better. Students might be reinforced through a somewhat longer period of exposure to both cultures to enable them accept more and forgive the difference.

6.2.4.3.3.3 Attitudes (Savoir-être, Savoir –s'engager)

The last component of cultural competence in the intercultural approach is attitudes. It is based on accepting the other without excluding self; in other words, giving both cultures the same degree of acceptance.
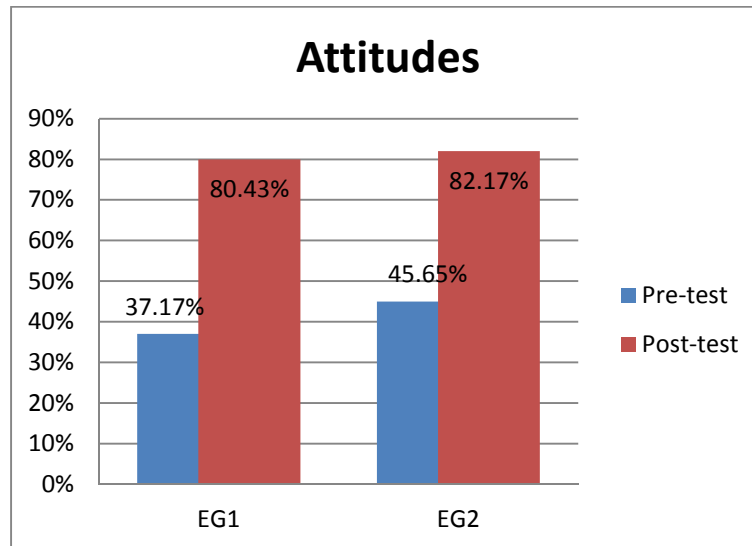
Figure 6.7: Students' Results of the Attitudes Component

The students' scores in the attitudes component make the highest achievement: from 37.17% to 80.43% for the EG1, and from 45.65% to 82.17% for the EG2. This means that the students were no longer ethnocentric; they could deal with others with a high level of acceptance regardless of their cultural background.

This outcome correlates with that of Hammer's Model (2007-2014) where students reached the acceptance stage. This means that the intervention applied in the present research is fruitful in bringing students' mother culture and the target one together in one line of importance.

These components of the intercultural approach are said to incorporate a new component that is labelled "savoir communiquer" or 'knowing how to communicate' (see Chapter Three for more details), but this component is not tackled in the present research because of its aim.

This work aims at developing the students' cultural competence and the last component is added to attain what is known as communicative competence.

Conclusion

The conclusion that can be drawn from this chapter implies a positive outcome of humour inside the classroom for cultural competence purposes. Findings of the study reveal an evolution of students' cultural awareness after the humorous intervention which seems to facilitate a critical acquisition of the British cultural norms and traditions in comparison with Algerian ones. This is foregrounded in the results achieved out of the paired *t*-test used for the measurements.

This result empowers confirming the hypothesis set at the onset of this research work which is that if second year students at the department of English, in Frères Mentouri University of Constantine 1, were taught with humour, their cultural competence would evolve. This would encourage an implementation of humour inside the classroom as a project to meet demands of the EFL classroom.

GENERAL CONCLUSION

GENERAL CONCLUSION

The background support for conducting this research is stemming from the interest that culture has attracted in the last few decades, especially that learning foreign languages started to consider aspects of appropriateness rather than just correctness. These aspects disclose an interwoven relationship between language and culture to urge an implementation of cultural acquisition inside the EFL classroom.

With reference to the role that humour plays in providing room for a contrastive analysis between cultures, it was employed throughout this study in an attempt which would probably bridge the gap between language acquisition and cultural knowledge. It was expected, then, that students would develop their cultural competence if bridged by humorous tools.

The literature review founds the first part of this thesis and serves as a background reference to the practical part. It defines the notions that are related to humour starting from ancient theories to its modern applications in the classroom. It equally credits cultural notions in isolation and in relation with humour to foreground a safety valve for the application of humour inside the EFL classroom to teach cultural competence.

Prior to the experiment, a pilot study was conducted during the academic year 2015-2016 to test, with a small number of subjects, the feasibility of humour in delivering cultural input extended later on to a bigger trial with some considerations.

In the light of the results of the pilot study, a quasi-experimental research shaped the method applied for the practical account of this work in which subjects underwent the same conditions. Initially speaking, both experimental groups (as the design is one group pre-test post-test in a quasi-experimental design) received the questionnaire before any other tool for the sake of ensuring their willingness to be taught with humour. Then, a pre-test, formulated

considering the components of the intercultural approach: knowledge, skills, and attitudes, was administered to the subjects. It aimed at discovering their level of competence in culture before the treatment, and matched the students of the two groups, so as to have homogeneous groups for maintaining the internal validity of this type of experiment. A humorous intervention, that was culturally underpinned, took place. During the intervention, both groups were taught in the same way using the intercultural approach and compared between the Algerian and the British cultures. Eventually, a post-test was administered after the intervention for both groups to assess their cultural progress. The findings obtained from the students' questionnaire revealed their position towards humour. They were in favour of a humorous teacher, a humorous task, and an enjoyable environment. These findings were in line with those of the test, which confirmed that the students memorised more information based on the improvement achieved in the results of the knowledge component. Their level of differentiation between the two cultures evolved in the skills component results, and their attitudes changed to accepting self and otherness. These results (paired *t*-test's, intercultural components) were coupled with those of Hammer's Model (2007-2011) in which students achieved a stage of acceptance of the target culture in the continuum. The findings of this research suggest that humour enhances the acquisition of English cultural competence. This study is one amongst a few that have pioneered the role of humour in cultural acquisition. Few instances exist like the work of Reimann (2010) and Rucynski (2011) in which the former focused on teaching the way in which humour is appreciated in different cultures, and the latter taught American culture through the animated series "The Simpsons". The findings of this research are in line with Rucynski's rather than Reimann's. Rucynski confirmed that careful instructing of humour enables to create an assisting tunnel to cultural acquisition. The results obtained from the test and the questionnaire reveal harmony between the two experimental groups, which is related to the matching strategy applied.

General Conclusion

The questions asked in the beginning of the research have been answered as follows:

a. How crucial is cultural competence for language learning?

The answer to this question is derived from three compositions of the questionnaire. First, students' opinions about the importance of culture as EFL learners seem to report an insightful awareness of its importance by opting for the option 'rather important' by 76.08% in table 5.5. In fact, the importance of culture appears in the students' responses to the second and third compositions. Students were asked to compare between Algerian and British people in terms of some criteria which might define each. They expressed a moderate knowledge of the British people, but ignored many adjectives that would smoothly allow dealing with them. For example, British people are known for being reserved, unfriendly, and rarely helpful. Unlike Algerians, British people maintain distancing, especially with strangers, they do not greet with kisses or hugs, unless the person is so close to them, and they are not hospitable at any time. These differences (Table 5.12) build a culture shock which would happen out of a collision of thoughts where students may interpret actions and deal with others based on the eyes of their mother culture. This, in turn, is able to generate an unexpected reaction from the part of the other, as mentioned in chapter three by Hofstede G. J., Pedersen, & Hofstede G.(2002). Cultural importance in learning is shown through a small quest for students to interpret in the questionnaire (Figure 5.5); they were asked to explain the expression "to come clean" which is a culturally underpinned one. Their explanations were literal; they related the expression to the shallow meaning of cleanliness with a percentage of 67.39% rather than providing the right one of being truthful. In this way, to understand the language being studied, culture has to be a central part of the curriculum.

b. Would students equally accept the target culture?

The first step taken was a question in the questionnaire in which subjects were asked to point out their position towards adapting a new culture; 50% of them were in favour adapting

the new culture (Table 5.6). As for the rest, they showed different reactions (28.08% said that they rather do not, 13% said that they do not at all, and 10.86% said that they fully do). Regarding this result, it is mandatory to test their acceptance of the target culture before the intervention, and to provide the latter with the components of cultural competence (with reference to the intercultural approach applied); these are mainly attitudes to enable them reach an ideological acceptance of otherness. This explains the second step taken towards making students accept the target culture, which implies a teaching of the attitudes component through various tasks (see appendix V) of the intervention. The results found show that the students' attitudes before the intervention were low (37.17%, and 45.65% for EG1 and EG2 respectively) compared to their views in the fore mentioned question of the questionnaire.

After the intervention, their attitudes' level arose to become 80.43% for EG1 and 82.17% for EG2 (Figure 6.7). This step was coupled with the last one which follows the model used to teach cultural competence. In this model, the students' progress in the post-test allowed them to achieve a stage of acceptance rather than their previous stage before the intervention which was a polarised one designated by difference in judging (see Figures 6.1, 6.2, 6.3, 6.4).

c. How does humour affect learning in the EFL classroom?

Based on the findings of the research questionnaire, it can be said that humour is a source of motivation and eagerness to learn about new topics as it creates an enthusiastic atmosphere for the students. This atmosphere is a generator of several positive outcomes; it breaks the ice and rigidity of the matter being studied, and creates a student-teacher rapport which serves as a risk-free bridge to become an active learner. Table 5.9, for instance, displays the students' reactions and who reported a feeling of interest in the lecture which is delivered by humour. They explained this in terms of its power in destroying boredom and difficulty. These answers confirm their choice of defining humour as a joyful atmosphere where one can be (Table 5.7).

In this sense, humour affects the learning process on two levels: a psychological and a cognitive one. On the former level, humour fixes negative feelings like stress, anxiety and brings positive ones like relief, and enthusiasm. On the latter level, humour generates motivation which empowers creative thinking. When motivated by humour, students feel challenged to give creative answers to the tasks given. Therefore, humour facilitates the process of learning and plays an important role in it. This outcome is in line with the literature review presented in chapter two in which scholars such as Cornett (1986), Shade (1996), Deiter (2000), Martin (2007), and Wagner (2007) approved the benefits of humour inside the classroom.

d. Does humour allow information memorising?

The findings of the questionnaire exhibit the students' position in retaining information whenever humour is present; they expressed a strong agreement (Figure 5.6) with the statement which described this issue to be in a mainstream with the results of the knowledge component. In other words, humour is used in this research to make students acquire cultural competence. The applied method to teach cultural competence (the intercultural approach) is composed of three components: knowledge, skills, and attitudes; each has a mission that is related to the other to form the combination of cultural competence. In this sense, these components are the ones to be probed in order to find how the level of every student in cultural competence is. It is noteworthy that both pre-test and post-test results are constructed on the basis of these aspects of culture. As mentioned earlier, knowledge, skills, and attitudes have missions to accomplish; as far as the current question is concerned, humour might be proved to have an influence on retaining information through the results of the knowledge component, which builds cultural awareness by delivering information about cultural issues. Knowledge was tested before and after the intervention where the results of the pre-test (Figure 6.5) unveil the students' humble awareness of the target culture (36.15% for EG1, and

37.25% for EG2); in contrast with the post-test (Figure 6.5) to become 71.65% for EG1, and 76.5% for EG2. This evolution proves that humour affects information memorising and confirms the works of some scholars (Martin, 2007; Young, 1986; Deiter, 2000;Shade, 1996, &Cornett, 1986) who proved direct and indirect relationships between humour and information memorising. Direct ones lie in the psychoneurological process in which humour stimulates regions of the brain to get motivated to proceed, and indirect relationships are displayed by the positive atmosphere humour generates to contribute to the creation of an image that would be memorised.

e. What are some of the means by which humour may be incorporated in the EFL classroom?

Firstly, humour is of several types; verbal, non-verbal, and a third category which weds both types. These types necessitate different ways of treating; the verbal type is grounded in language like in jokes and puns, so it is based on words. The non-verbal one is that in which actions (performance) are humorous like in games, and the last type is a combination of the previous types along with others like satire and exaggeration. The students preferred the last type (Table 5.10) where both words and actions are of the same value; accordingly, humour was linguistically presented by means of jokes, puns, riddles, etc. and physically using simulations, role-plays, and games. Furthermore, some scholars (Shade, 1996; & Cornett, 1986) attracted the teachers' attention to the fact that one of the useful means, which makes students concentrate, is cracking a joke instead of using a direct order to follow, for instance. Consequently, diversified instances of humour were used in the treatment for maintaining its essence in preventing boredom and insuring the fulfilment of all the learning styles in the classroom (for more details on the means by which humour was incorporated, see appendix V).

f. Does the application of humour change students' minds from monocultural to intercultural ones?

General Conclusion

Initially speaking, humour seemed to be favoured by students who expressed a strong willingness to have classrooms with a humorous teacher, humorous tasks, or a humorous environment (Table 5.9, and Figure 5.6). Their enthusiastic reactions encouraged an implementation of cultural lessons that took the form of humorous tasks to permit a smooth acquisition of the target language's culture. This position is supported by many scholars (Medgyes, 2002; & Wagner, 2007) who validated the central role humour plays in bridging the cultural gap between languages by pointing similarities and differences that exist on the one hand, and transmitting authentic cultural issues within different forms, on the other hand. Furthermore, humour proved to make students evolve at many levels: culture-based information memorising (Figure 6.5), Algerian-British cultural comparison (Figure 6.6), and foreign- cultural comparison tolerance (Figure 6.7). In all respects, then, humour seems to enable students evolve. Consequently, the students' minds shifted from being monocultural (to some extent) before the intervention, where they scored 87.10 for EG1 and 88.04 for EG2 (Figures 6.1 and 6.2) in the orientation model of teaching cultural competence developed by Hammer (2007-2011), to nearly intercultural after the intervention (118.8 for EG1 and 123.4 for EG2 in Figures 6.3 and 6.4). In other words, subjects partially reached the intercultural mindset because their results after the intervention did not reach the last stage in the orientation model (adaptation) to admit giving them an intercultural mindset label. The latter requires them to live, apparently, in the target country, but this is not a denial of the fact that they have reached an acceptance stage in the model in which they value the other the same way they value self, and they have a clearer depiction of both cultures to draw a conclusion of tolerance for cultural differences.

It can be said that findings of this thesis confirm the hypothesis set at the beginning of this research where both experimental groups obtained a significant improvement in their cultural competence that was humorously treated.

General Conclusion

Some pedagogical implications drawn from the effective role which humour plays in delivering information, especially language related ones are in order here. Culture, as well, plays a vital role in opening a gate of competences. Few studies have been conducted in the field of developing cultural competence through humour. The present study follows their lead and the results are in line with their studies and confirms them. Based on the findings, it can be said that students are better taught with techniques and approaches that create a stable platform on which they fearlessly and joyfully stand. In late times, life seems to be more stressful for everyone. This stress should not be allowed to get access to the language classroom in particular where students have to forget about their outer problems to make linguistic breakthroughs and acquire the English language in a native-like manner. To achieve such a result, teachers are required to equip their classrooms with humorous means to smoothly transport and allow the information to reach its destination in the students' minds. Csikszentmihalyi (1990) searched in the life of creative people to discover many characteristics amongst which are a combination of playfulness and discipline. They manage to be successful and creative in the funny flavour they add to their discipline. Case in point, classrooms are better places of learning when students can thrive on the fun that is linked to knowledge. This implication is grounded in the result of the progress attained by the students in their post-cultural competence test compared to their pre-test. This progress alludes a significant role of humour in enabling an efficient transformation of information. Videos enclosed with this thesis display how humour is beneficial in enhancing the speaking skill for non-native English speakers. It has the power to fix confidential issues that provoke reluctant speaking phenomena by providing students with enthusiastic surroundings in which they feel less fearful. In other words, humour immerses students in the learning process in a funny way by which they forget about making mistakes which are central to the speaking process, especially for beginners. Therefore, students would feel free to express themselves without

paying attention to their psychological issues. Cultural progress (as shown in the students' results after the intervention) may pave the way in front of several competencies. Acquiring cultural competence opens a gate of competencies for students who would develop pragmatic as well as communicative competencies. They start to understand the use of linguistic items in relation to their cultural background of the target community. I this way, language in communication would be both easier for communicating and understanding to achieve communicative competence and pragmatic competence. Culture, in this sense, is an integral part of language teaching because it empowers an understanding of the language, an acquisition of new vocabulary, a comprehension of fixed expressions, and a tolerance of otherness.

As it is the case of any piece of work, the present research is not without limitations. Findings of this study have to be considered in the light of such limitations. The first one is time constraints; culture is a long-term perception that requires time, but there was a limited access to the sample to prevent tackling more than one target culture on the one hand. Instead of teaching American and British cultures (as it was the case in the pilot study) for example, we limited the students' cultural exposure to the British one. This limitation traps students within the borders of one culture amongst many other cultures of English speaking countries. Second, time was an obstacle in front of delivering all the lessons planned. We had to cancel some lessons like British music, which was supposed to follow the painting exhibition. To this end, it was inevitable to add some make-up sessions to deal with most of the cultural aspects prepared. Third, there was the technical problems and lack of equipment. The estimated interval was 33.5 hours for the treatment, but the real interval lasted for 52.5 hours. This was mainly due to technical problems which we underwent in trying to fix the technological equipment (as an unprofessional person), or by calling the technician, but this took longer to waste 10 to 30 minutes from every session. Another technical problem was the

damage of the files that contained the videos recorded inside the classroom in their performances of the holidays' lesson (the description of the files is provided in Chapter Four). It was a big loss because the students' performances showed intercultural situations (Algerian and British) in a hilarious way. The sound of the videos enclosed with this thesis is not clearly audible in all of the skits; students were just amateurs and not professionals in using video recording aids. Fourth, there were curriculum issues. At the time of the intervention (2016-2017) there was no module for teaching culture; to this end, the pilot study (2015-2016) delivered cultural information to the experimental group and not to the control group. This resulted in an unfair comparison between the groups in the pilot study. Therefore, the researcher opted for a two experimental groups in the experiment for more reliability. The final limitation is precision. In the questionnaire, students were asked to report their experiences (if any) in talking to natives (question 7), but the follow-up question was open-ended rather than closed. Consequently, students talked about different problems, not mainly culture as the researcher wanted, like vocabulary.

Based on the limitations reported by this research in terms of students' exposure to cultural notions, it is recommended for further research to devote more time to students to get an in-depth knowledge of complex cultural notions. Although the students' evolution in the present study is remarkably promising, their awareness is just related to the British country which is one among many other English speaking countries. Consequently, further research may adapt a comparison strategy (multicultural approach) between different English cultures to get results that can be generalised to most of the existing cultures. Furthermore, the present research calls for additional research on the newly added cultural competence component ('savoir communiquer' or knowing how to communicate). This component of the intercultural approach is a recent one that might be considered in the future to develop communication stemming from an insightful cultural awareness of otherness. Humour is a fertile area of

research that has started to get the attention lately. Therefore, it is recommended to explore its benefits through adapting a longitudinal study of its effects on the acquisition of English in general and the speaking skill in particular. It should be noted that learning is becoming more and more centred around the learner. As a result, psychology of the learner is an important aspect that plays a crucial role in learning; to this end, the present research encourages an implementation of humour to empower positive feelings and fade negative ones that hinder students from taking the responsibility of autonomy. This responsibility of learning is not just centred on the learners; teachers, too, play a fundamental role in it. Their communication skills orient towards a risk-free path of learning, or a dead end direction. Consequently, it is advocated that teachers must be trained to become humour-beings who have the capacity to successfully communicate their messages.

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APPENDICES

Appendix I: Pilot Pre-test

Dear students,

We would be very grateful if you could answer the following tasks. This will enormously help with our research.

THANK YOU IN ADVANCE

Part One: fill in the gaps with the following expressions: sorry, excuse me, pardon, please, and thank you.

1. A: You stepped on my foot!

   B: …………………….., I didn't see you.

2. A: ………………………, aren't you going to take your dog with you?

   B: …………………….…..., I was wearing headsets.

3. A: Is your house in your name or your brother's?

   B: I will …………………… to mind your own business.

4. A: So, I really think we need to discuss things more and go over all our differences in details; you never seem to want to talk.

   B: ………………! I have heard enough.

   A: ………………., I am not disturbing you anymore!

5. A: Would you like more dressing four your salad!

   B: Yes, ……………………

6. I beg your …………………! I have a problem with my phone's headsets.

7. The boss: …………………….

   The employee: Not at all!

Part two: Tick the right box and justify your choice

1. When you want to attract a waiter's attention in a restaurant in England, you should snap your fingers and say 'waiter' in a loud voice.

☐ True

☐ False

Explain why? ………………………………………………………………

…………………………………………………………………………..

…………………………………………………………………………

2. Lunch and dinner are composed of three courses.

☐ True

☐ False

Explain why? …………………………………………………………

…………………………………………………………………………..

…………………………………………………………………………

3. It is considered impolite, if you enter a room full of strangers and you don't greet all of them.

☐ True

☐ False

Explain why? …………………………………………………………

…………………………………………………………………………..

…………………………………………………………………………..

4. It is one of the clichés to ask someone about his/her salary or age when you are getting to know each other.

☐ True

☐ False

Explain why? …………………………………………………………

…………………………………………………………………………..

…………………………………………………………………………

5. It is considered very polite to end a conversation on the phone using 'pre-closing' expressions such as I will let you get back to what you were doing.

☐ True

☐ False

Explain why? …………………………………………………………

…………………………………………………………………………..

…………………………………………………………………………

6. Help wanted ads are directed to collect money for the poor.

☐ True

☐ False

Explain why? …………………………………………………………

…………………………………………………………………………..

…………………………………………………………………………

7. Black people are considered criminals in America.

☐ True

☐ False

Explain why? …………………………………………………………

…………………………………………………………………………..

…………………………………………………………………………

8. British people are obsessed with tea.

☐ True

☐ False

Explain why? …………………………………………………………

…………………………………………………………………………..

…………………………………………………………………………

9. In America, everything is big.

☐ True

☐ False

Explain why? …………………………………………………………

…………………………………………………………………………..

…………………………………………………………………………

10. In England, it is obligatory to tip the waiter/waitress; however, In America, it is optional.

☐ True

☐ False

Explain why? ……………………………………………………………

………………………………………………………………………..

………………………………………………………………………

Part Three: answer the following questions:

1/ How would you define the British people, and the British country? (List some characteristics of British people and of Britain).

British people	Britain

2/ How would you define the American people, and the American country? (List some characteristics of Americans and America).

Americans	America

3/ List three important dates in the British history.

a…………………….…………………………………………………………..

b………………...…………………………………………………………….

c…………………….…………………………………………………………..

4/ List three important dates in the American history.

a…………………………………………………………………………….

b…………………………………………………………………………….

c………………………………………………………………………

THANK YOU FOR YOUR COOPERATION

Appendix II: Pilot Post-test

Dear student,

We would be very grateful if you could answer the following tasks seriously.

This will give a precious hand to our research.

THANK YOU IN ADVANCE

Crossword Puzzle

Horizontally	Vertically
1. Money students have to pay back in English speaking countries. 2. A men's shared idea about women. 3.The most consumed drink in Britain. 4. A very famous British dish; usually eaten for lunch. 5. Some of the Americans suffer from this illness. 6. All Americans own it. 7. A British playwright who represents the classical English. 8. Musical art form which is characterized by energy, excitement, and polyrhythms.	a. Celebrated each year on the 25th of December. b. Used to express gratitude. c. Celebrated on the 31st of October. d. Money paid in restaurants for good service. e. Scottish people are stereotyped with this description. f. An expression used to indicate regret. g. The value of this proverb" When in Rome, do as the Romans do".

Appendix III: Questionnaire

Dear student,

This questionnaire is part of a research work. We will be very grateful if you answer the following questions.

When answering, please tick (✓) the right box or answer in full statements when required.

General Information

1. Age: ……..   Sex: male ☐   female ☐

2. How many years have you been studying English? …………………………….

3. As a second year student, how would you evaluate your linguistic competence (your level in English)?

a. Below average ☐   b. Average ☐   c. Good ☐   d. Very good ☐

4. In your opinion, what is the most important statement in language learning? Rank the following from 1 to 8.

   ☐ Learning lists of vocabulary

   ☐ Learning grammatical rules

   ☐ Reading literary works

   ☐ Learning about English culture

   ☐ Practicing speaking in pairs or groups

   ☐ Translating chunks of texts

   ☐ Writing stories and essays

   ☐ Learning about linguistics

*(adapted from Byram, and Fleming, 1998).

Part One: Culture

1. We often hear expressions like Arabic culture, foreign culture, and so forth. In your opinion, what is the meaning of the word 'culture'?

…………………………………………………………………………………………

…………………………………………………………………………………………

…………………………………………………………………………………………

2. Have you ever had a conversation with an English native speaker (over the phone, in a Facebook chat, or in a physical meeting)?

Yes ☐   No ☐

If yes, what are the problems, if any, that you have encountered talking to the native speaker? Give an example.

……………………………………………………………………………………………

……………………………………………………………………………………………

……………………………………………………………………………………………

……………………………………………………………………………………………

……………………………………………………………………………………………

……………………………………………………………………………………………

……………………………………………………………………………………………

3. As an EFL learner (a learner of English), how would you rate the importance of culture learning?

Not at all important ☐   rather unimportant ☐   rather important ☐   very important

4. Explain what is in bold in the following statement.

*(adapted from Byram, and Fleming, 1998).

Is it difficult for you **to come clean**?

………………………………………………………………………………………………………

………………………………………………………………………………………………………

……………………………………………………………………………………………………….

5. To what extent do you support the following?

When in Rome, do as the Romans do (i.e. you have to adapt to a new culture)

I do not do at all ☐ I rather do not ☐ I rather do ☐ I fully do ☐

Part Two: Humour

1. How would you define humour?

☐ Something that results in laughter

☐ Being in a joyful atmosphere

☐ A serious business

☐ All of the above

Explain your selection.

………………………………………………………………………………………………………

………………………………………………………………………………………………………

………………………………………………………………………………………………………

2. How do you generally feel in classrooms where you have serious teachers ?

☐ Anxious

☐ Bored

☐ Serious

*(adapted from Byram, and Fleming, 1998).

☐Happy and motivated

Explain your selection.

………
………
……….

3. How do you generally feel if your teacher is using humour?

☐Frustrated

☐Interested

☐Bored

☐Amused but confused

Explain your selection.

………
………
………

4. In your opinion, what is the ideal humour that should be present in classrooms?

☐Verbal humour (puns, riddles, jokes…)

☐Non-verbal humour (games, role plays…)

☐Both forms

Explain your selection.

………
………
……….

*(adapted from Byram, and Fleming, 1998).

5. What do you think of the following statements? Tick (✓) the right column.

Statements	Strongly agree	Rather agree	neutral	Rather disagree	Strongly disagree
1. I am more likely to skip class where I find the lectures typically boring					
2. I remember more information if there is a joke or a joyful learning atmosphere					
3. Using humour inside the classroom reveals a lack of seriousness					
4. The teacher's role is to teach, not to amuse					
5. I enjoy classes in which humour is present					
6. I am more immersed in my studies, if the teacher is using humorous tasks such as games, role plays, jokes…					
7. The most wasted day is that in which we have not laughed					
8. Laughter is inner jogging					
9. Humour enbales learners to					

*(adapted from Byram, and Fleming, 1998).

know more about the foreign culture					

6. How funny are the following statements?

Statements	Very funny	Rather funny	Not funny	Boring
1. He was my dream date tall, dark, and dumb				
2. Watching someone falling on a banana skin				
3. An Englishman, an Irishman and a Scot had a dear friend who died. At the funeral, they were standing together by the side of the coffin. The Englishman said, "I want to show my love!" So he pulled out a $100 bill and put it into the hand of the deceased. The Irishman said, "Yes, I have the same feeling, but even more." So he pulled out $200 and put the gift into the hand of the deceased. The Scot, after a long silence, said, "I have never felt so deeply the loss of a friend, so I must demonstrate it as well." He pulled out his check book, wrote a check for $500 and took the $300 as change"!				

*(adapted from Byram, and Fleming, 1998).

4. a: Are you a cartoonist? b: yes, and I am overdrawn.				

Part Three: In your opinion, which of the following adjectives best describe: a. people of your own nationality b. people of the British nationality?

*(adapted from Byram, and Fleming, 1998).

Adjectives	People from your own nationality (Algerians)					People from Britain (British)				
	Not at all	Rarely	Sometimes	Frequently	Very much	Not at all	Rarely	Sometimes	Frequently	Very much
Serious										
Friendly										
Arrogant										
Reserved										
Hospitable										
Punctual										
Helpful										
Good-humoured										
Fair										
Honest										
Hard-working										
Boastful										
Tolerant										
Thrifty										

Thank you for your cooperation.

*(adapted from Byram, and Fleming, 1998).

Appendix IV: Pre-Test

You are kindly invited to take part of this research work on humour that is used to teach cultural competence. When answering, please tick (✓) the right box or answer in full statements when required.

Age: ……..   Sex: male ☐   female ☐

Part One: tick (✓) the adequate option.

1. The UK is made up of:

   ☐a. England, Scotland, and Wales

   ☐b. England, Scotland, Wales, and Northern Ireland

   ☐c. England, and Scotland

   ☐d. England, Scotland, Wales, and Ireland

2. What is the capital of Wales?

   a.Belfast ☐   c. Swansea ☐

   b. Cardiff ☐   d. Glasgow ☐

3. Great Britain is not made up from:

   a. England ☐   c. Wales ☐

   b. Scotland ☐   d. Northern Ireland ☐

4. The British flag is popularly known as:

   a. Jack Union ☐   c. Union Jack ☐

   b. Jack United ☐   d. Union Jacky ☐

5. What is the population of the UK?

   a. about 80 million ☐   c. about 30 million ☐

b. about 60 million ☐   d. about 40 million ☐

6. What is the capital of Scotland?

    a. Glasgow ☐   c. Swansea ☐

    b. Edinburgh ☐   d. New Castle ☐

7. The leek and daffodil are both plants used to symbolise:

    a. England ☐   c. Northern Ireland ☐

    b. Wales ☐   d. Scotland ☐

Part Two

A. Fill in the gaps with the appropriate expression.

1. Taxi driver: where do you want to go, sir?

   Passenger: I'd like to go to Buckingham Palace ………………..

   Taxi driver: here you are.

   Passenger:…………………………………………………..

2. A has accidentally bumped into B

   A: …………………….

   B: …………………….

3. A is someone who really likes pizza.

   B: Do you want some pizza?

   A: ………………………

4. On the bus:

A: ………………….., is this seat free?

5. Customer: I'd like to have some cornflakes.

  Shopkeeper: here, and there is your change.

Customer: …………………………………………………….

B. Tick (✓) the correct option in the following:

1. 'cheerio' is an expression used to mean:

a. Thank you ☐   c. Hello and goodbye ☐

b. Excuse me ☐   d. Sorry ☐

2. 'Must not grumble' is an expression which means:

a. I am sorry ☐   c. I am great ☐

b. I am ok ☐   d. I have to go ☐

3. Greeting in Britain is displayed by:

a. Hugs and kisses ☐   c. Shaking hands ☐

b. Saying hello only ☐   d. Not doing anything ☐

C. Tick (✓) the right box and explain why?

1/ Table manner in Britain imposes to rest your elbows on the table.

a. True ☐   b. False ☐

Explain why.

………………………………………………………………………………………………

………………………………………………………………………………………………

……………………………………………………………………………

2/ British people, when receiving a gift, they immediately open it.

a. True ☐   b. False ☐

Explain why.

………………………………………………………………………………………………

………………………………………………………………………………………………

………………………………………………………………………………………………..

3/ British like to maintain eye contact.

a. True ☐   b. False ☐

Explain why.

……………………………………………………………………………………………………

……………………………………………………………………………………………………

………………………………………………………………………………

4/ When invited to each other's houses, British people take presents with them.

a. True [ ]   b. False [ ]

Explain why.

……………………………………………………………………………………………………

……………………………………………………………………………………………………

…………………………………………………………………………………………………..

5/ In Britain, it is ok to arrive a few minutes late.

a. True [ ]   b. False [ ]

Explain why.

……………………………………………………………………………………………………

……………………………………………………………………………………………………

……………………………………………………………………………………………………

Part Three

I/Answer the following questions.

1. What is the most popular drink in England?

…………………………………………………………………………………………………

2. Plonk is: ………………………………………………………………………………….

3. What is the most traditional dish in Britain?

…………………………………………………………………………………………………

4. What is a double-decker?

………………………………………………………………………………………………….

5. I am going to the loo means: ……………………………………………………..

6. What is the most popular free time activity in Britain?

…………………………………………………………………………………..

7. A quid is: …………………………………………………………………………….

8. List three (3) things that symbolise Britain

……………………………………………………………………………………………………

………………………………………………………………………………

II/ Tick (✓) the right option

1. How long does parental responsibility last?

a. Until the child is 16 ☐   c. Until the child is 21 ☐

b. Until the child is 18 ☐   d. Until parents decide the child is old

enough to look after himself ☐

2. Can a woman in the UK divorce her husband?

a. Yes ☐   b. No ☐

3. If a married couple get divorced, who gets custody of their children?

a. The mother ☐   c. The maternal grandmother ☐

b. The father ☐   d. The paternal grandfather ☐

4. At what age can UK citizens get a driving license?

a. 17 ☐   c. 21 ☐

b. 18 ☐   d. 20 ☐

III/ Tick (✓) the right option

1. St. Patrick's Day is celebrated on:

a. 7ᵗʰ January ☐   c. 7ᵗʰ July ☐

b. 17ᵗʰ March ☐   d. 17ᵗʰ November ☐

2. The day after Christmas is known as:

a. Swimming day ☐   c. Dancing day ☐

b. Boxing day ☐   d. Working day ☐

3. Christmas day is celebrated annually on:

a. 1st January ☐   c. 12th March ☐

b. 27th October ☐   d. 25th December ☐

4. Halloween is a disguise event that is celebrated on:

a. 31st October ☐   c. 27th October ☐

b. 1st November ☐   d. 30th November ☐

IV/ Answer the following

1. Name a very famous British quartet

……………………………………………………………………………………

2. Shakespeare was born in

…………………………………………………………………………………….

3. A very popular sports in England

…………………………………………………………………………………..

4. List three music genres in Britain

……………………………………………………………………………………

V/ True or False

1. Help wanted ads are directed to help the poor

a. True ☐   b. False ☐

Explain why.

………………………………………………………………………………………

………………………………………………………………………………………

………………………………………………………………………………………

2. Students in the UK have to pay for their college fees?

a. True [ ]   b. False [ ]

Explain why.

…………………………………………………………………………………………………

…………………………………………………………………………………………………

…………………………………………………………………………………………………

3. The unemployment agency is an agency in which unemployed people are gathered to discuss their issues.

a. True [ ]   b. False [ ]

Explain why.

…………………………………………………………………………………………………

…………………………………………………………………………………………………

…………………………………………………………………………………………………

Thank you so much

Appendix V: Humour-Culture Lesson Plans

Interculturality One: Families

The first Interculturality is set to spot the English terms in accordance with couples' relations, the way in which they perceive each other, and some rules of marriage. This part consists of three segments; lesson one, a follow-up, and a second lesson.

Lesson One: Relationships

Duration: 90 Minutes

The humorous strategy: Verbal humour (a joke).

Materials: The board and a marker pen.

Aim**:** To inform students about the nature of men-women relationships in the target country, Britain, and enable them reflect and compare between both cultures.

Intercultural Components: Knowledge and skills.

Procedure

Step one: The story of the French teacher has to be displayed (Blake, 2007, p. 97). A language teacher was explaining to her class that French nouns, unlike their English counterparts, are grammatically designated as masculine or feminine. Window, for instance, is la fenêtre, feminine. Pencil is le crayon, masculine.

One student put up his hand and asked," what gender is a computer?"

The teacher did not know; therefore, she divided the class by gender masculine and feminine. Each group was asked to give reasons for its recommendation:

Female group: the computer is masculine because:	Male group: the computer is feminine because:
1. They have lot of data but are still clueless.	1. No one but their creator understands their internal logic.

2. They are supposed to help you solve your problems, but most of the time they ARE the problem.	2. Even your smallest mistakes are stored in long-term memory for later retrieval.
3. As soon as you commit to one, you realize that, if you waited a little longer, you could have had a better model.	3. As soon as you make a commitment to one, you find yourself spending half your pay on accessories for it.

Step 2: Discussion of the views of males and females.

Step 3: Playing the same gender game (a battle of the sexes) inside the classroom using the Algerian mindset.

Follow-up: Dates Customs

Duration: 90 Minutes

The humorous strategy**:** Non-verbal humour (a quiz).

Materials: The board and a marker pen.

Aim: To show some habits of dating in the UK. Students, at the end of the lesson, will be able to define the traditions of their home culture through the comparison of the two cultures.

Intercultural Components: Knowledge and skills.

Preparation: To prepare a list of dating customs found in Tomlin and Stempleski (1993).

Procedure

Step one: The teacher divides the class into two groups. Then, writes all the statements that concern dating in the UK on the board.

1. Young men and women go to parties together.

2. In their mid-teens (around the ages of fourteen or fifteen), boys and girls go on dates (parties, dances, the cinema).

3. Parents very rarely choose dates for their children.

4. Teenagers usually date people of their own age, but sometimes girls date boys who are two or three years older.

5. A man often goes to collect his date at her home.

6. Women may invite men to parties or other social events.

7. Men and women sometimes share expenses on a date.

8. Teenagers and young adults meet and choose their own dates.

9. Men and women date people of different economic, ethnic, social, or religious backgrounds.

Then, each group discusses if the statements express a true or false English habit, all the statements are right. After that, the quiz begins. The teacher says the statements, and the teams answer; then, they will be both scored accordingly.

Step two: Discussion

All the above statements, one at a time, were compared with the Algerian manners.

Lesson Two: Marriage

Duration: 30 Minutes

The humorous strategy: Non-verbal humour (the scavenger hunt's game).

Materials: 8 Envelopes, 8 flash cards, a box, and 8 papers.

Aim: The lesson attempts to introduce some of the British rules that concern marriage. On the basis of the Algerian rules embedded, students will be able to reflect and accept the British customs.

Intercultural Components: Knowledge, skills, and attitudes.

Preparation: Puzzles were written on the papers, and put in the envelopes on which the flash cards were pinned. Envelopes were divided into two portions, a red portion, and a black one, and numbered 1, 2, 3, and 4.

Procedure

Step one: The teacher hides the letters in different locations of the classroom, then, divides students into two groups; a black and a red one. Each team is asked to find the letters that correspond with their colour and follow the chronological order of the letters.

Puzzles

The first letter has no flash card.

1/ In the UK, what is the minimum age for getting married?

a. With a written permission from parents?

   b. Without a written permission from parents?

2/ a. Name the place where a couple can get married?

   b. How long must the couple wait before they can get divorced?

3. a. What is the only legal marriage in the UK?

b. It is either a marriage in a ……………….. ceremony, or

c. a ………………….. ceremony.

```
        ╲                          ╱
          ╲        ___    ___    ╱
            ╲    ___         ___  ╲
              ╲    a     b     c    ╱
                ╲                ╱
                  ╲            ╱
                    ╲        ╱
                      ╲    ╱
                        ╲╱
```

The last letter, when opened, said: look for the box; it is not far from you.

Step 02: On the board, a comparison of the English marriage with the Algerian one has been made.

Interculturality Two: Catering Habits

The second interculturality aims at providing information that concern the British table manners, the most traditional foods, and drinks in Britain. This segment is made up of two lessons and a follow-up.

Lesson One: Foods

Duration**:** 90 minutes

The humorous strategy: Non-verbal humour (a role play).

Materials: Some utensils, forks, knives, glasses, and dishes.

Aim: At the end of this lesson, students will be familiar with the most common dishes of the UK.

Intercultural Components: Knowledge.

Procedure

Step 01: The Homework Phase

Students prepare a British table and invite each other to the meal. The scene's scenario is an invitation of someone to his friends to a British restaurant. The actors, students, talk about British food.

Step 02: In the classroom, each group acts his/her performance.

Follow-up: Food Quiz

Duration: 90 Minutes

The humorous strategy: Non-verbal humour (a quiz).

Materials: Handouts.

Preparation: Make copies of the task sheet below.

Aim: This part aims at reinforcing students' knowledge of traditional food in Britain as well as in Algeria.

Intercultural Components: Knowledge and skills.

Preparation: Make copies of the task sheet below.

 Procedure

Step one: The students should be divided by the teacher into two groups. Each of which will get a task sheet to match the British dish with its ingredients. The first group gets the second task sheet and the second group gets the first task sheet. Then, the teacher reverses the task sheets for the groups. The students, when finished, will be scored accordingly.

 Step two: Using Algerian traditional dishes, the teams reproduce the same task sheet to exchange. However, this time the name of the dish is unseen.

1. Bangers and mash 2. Black pudding 3. Bubble and squeak	l. A breakfast of cereal and fruit juice followed by bacon, eggs, sausages and mushrooms, and finished with toast and jam or marmalade. Accompanied with tea or coffee.

4. Christmas dinner 5. Cream tea 6. Fish and chips 7. Full English	m. Cooked potatoes and other vegetables (especially cabbage), which are mixed together and then fried. A popular way of using up leftover vegetables. n. Sausages and mashed potato, traditionally served with onion gravy. o. A small meal eaten in the afternoon, consisting of tea with *scones* (a sweetened bread-like food) ,jam and thick cream. p. The most famous British takeaway food! Battered, deep-fried seafood (usually cod) served with deep-fried potato strips. Typically eaten straight out of the bag it is wrapped in. q. A thick sausage made from pig's meat and blood, traditionally sliced and fried, and eaten for breakfast. r. A traditional family lunchtime meal of roast meat (usually turkey), roast potatoes and parsnips, served with vegetables and gravy, and followed by a steamed fruit-based pudding.

Task sheet: 01(Wyatt, 2006).

8. Haggis	a. A sweet food made from cake, covered with fruit, jelly, custard and sometimes cream.
9. Hot cross bun	
10. Irish stew	b. A traditional Scottish food, made from the inner organs of a sheep that are cut into small pieces, mixed with grain and pushed into the skin of a sheep's stomach before being cooked.
11. Ploughman's lunch	
12. Shepherd's pie	c. A sweet cake for one person, containing dried fruit and spices, traditionally eaten at Easter.
13. Sunday roast	
14. Steak and kidney pie	d. A traditional family lunchtime meal of meat and potatoes cooked in an oven, and served with vegetables and gravy.
15. Tatties and neeps	e. A Scottish mixture of potatoes and turnips, often eaten with *haggis*.
16. Trifle	f. A thick soup made from lamb, potatoes, onions and other root vegetables.
17. Welsh rabbit	g. Meat (beef) in a thick gravy topped with pastry and baked in an oven.
18. Yorkshire pudding	h. A simple meal of bread, cheese (or sometimes cold meat), pickles and salad (often served with an apple).
	i. Flour, milk and eggs mixed together, baked in an oven and usually served with roast beef.
	j. Minced lamb in a thick gravy, covered with mashed potato and baked in an oven.
	k. Toast, covered with a cheese-based sauce and cooked under a grill.

Task sheet: 02(Wyatt, 2006).

Lesson Two: Table Manners

Duration: 60 minutes

The humorous strategy: Verbal humour (a comic video).

Materials: USB flash driver.

Aim: To make students learn the table manners of the English society by the use of a comic video.

Intercultural Components: Knowledge.

Procedure

Students watch the video of "restaurant etiquette" (http://youtu.be/OM0BVTXPLM) in which the hosts invite the etiquette expert William Hanson who speaks about the do's and don'ts of tables. Then, students write the manners to make a group discussion.

Follow-up: Mind Your Table Manners

Duration: 30 Minutes

The humorous strategy: Verbal humour (a song).

Materials: Handouts.

Preparation: Make copies of the song below.

Aim: This segment enables students retain table manners in an enjoyable atmosphere, in addition to accept the other culture's uniqueness by means of singing.

Intercultural Components: Knowledge and attitudes.

Preparation: Make copies of the song below.

Procedure

In class, students will be given the song of 'The Goops' by Gelett Burgess. After that, each student reads the song and explains the difficult words on his own. Then, the class memorises the song by taking turns in singing two verses each. Whenever all students sung two verses, the song will be repeated twice by the whole class all together and at once.

The Goops they lick their fingers,
And the Goops they lick their knives;
They spill their broth on the tablecloth --
Oh, they lead disgusting lives!
The Goops they talk while eating,
And loud and fast they chew;

And that is why I'm glad that I

Am not a Goop -- Are you?

The Goops are gluttonous and rude,

They gug and gumble with their food;

They throw their crumbs upon the floor,

And at dessert they tease for more.

They will not eat their soup and bread

but like to gobble sweets, instead,

And this is why I oft decline,

When I am asked to stay and dine!"

By Gelett Burgess

Interculturality Three: Social Etiquette

The third Interculturality is composed of two lessons, each of which is tailed by a follow-up. This phase of the treatment is characterised by the implementation of skits as a new form of making students learn about cultural values by simulations that are shot in different places to make students approach the target culture by doing native-like cultural situations. It aims, then, at integrating students in the area of social etiquette

Lesson One: Good Manners

Duration: 120 Minutes

The humorous strategy: Non-verbal humour (a mocking role play).

Materials: A to do list.

Aim: to build the awareness of students towards the good manners of British people, and tolerate their behaviour in some cases through understanding the underlying basis of their reactions.

 Intercultural Components: Knowledge, and attitudes.

Procedure

The teacher divides the class into two groups; Algerian and British representatives. Then, chooses three students to perform an improvised role play based on flash cards which contain a British good manner to be reversed in the play i. e. a conception of the British good manners is going to be deliberately mocked to challenge the two groups in finding the right value. Then, both groups have to say that this manner is right or wrong, British or Algerian to be scored accordingly. Then, the Algerian team performs the counterpart concept of the Algerian values.

Flash Cards of British Manners

1. Visiting: When you want to visit someone, you should pre-arrange time and day. Doors are kept closed and hats, when at home, should be taken off.
2. Greeting: Shaking hands and saying how do you do. No prolonged eye contact.
3. Gifts: When you visit someone you better take a gift with you. Not expensive, but convenient for special occasions. For everyday visits, you can take chocolate, flowers, etc. Gifts are opened when received.
4. Queue: You should respect the line (only one). If you are in a real hurry, politely ask people to let you through to the front.
5. Punctuality: For houses, ten to twenty minutes late is acceptable, but for restaurants, be on time.
6. Tipping: Not necessary, unless you really liked the service (10 to 12%).
7. Spitting, Staring, Sniffing: These are not OK, for the last one, you should use a handkerchief.

(Wyatt, 2006).

A Follow-up: Mind Your P's and Q's

Duration: Two sessions (180 minutes)

The humorous strategy: Non-verbal humour (a game of two rounds in which there is a role play in each round).

Materials: Flash cards.

Aim: To enable students get more immersed in the British culture through enlightening the use of politeness expressions that are of a great value to English people and the English language.

Intercultural Components: Knowledge, and attitudes.

Procedure

In the first phase, the teacher explains when to use each expression. Then, the class moves to the first round of the game.

In the second phase, the teacher divides students into pairs for the first round of the game. Each pair selects a paper to play a given role to apply the acquired rules of politeness expressions.

Flash Card 1 Your grandfather gives you a puppy ion your birthday.	Flash Card 2 Your best friend tells you that your new pair of shoes looks really ugly.	Flash Card 3 You burp or hiccup in the middle of a conversation with your boss.
Flash Card 4 You want someone to pass you salt which is at the far end of the table.	Flash Card 5 You accidentally step on someone's toes.	Flash Card 6 You have been served a very cold food at a restaurant
Flash Card 7 Someone has asked you about your salary.	Flash Card 8 Your teacher talks quietly.	Flash Card 9 You have an important thing to do, but your friend asks you to go on a walk.

(These statements are the researcher's interpretation of the possible situations of politeness expressions).

In the third phase of the lesson, there is a second round of the game in which the (those who managed to use politeness expressions correctly) will face each other.

The teacher gives students roles to play; the first pair plays the first role which contains a wrong use of the politeness expression. The second pair (the opponents) must correct the

expression to score 1. Then, they switch roles; the second plays the role which contains a misuse of the politeness expression and the first pair corrects it to score 1. The game continues until roles are finished.

Role 1: To accidentally spill water/ any other liquid on your friend's hand. Then, you say **excuse me!**
Role 2: On the bus,

A: I would like to listen to the music without putting on my headphones. **Sorry!**

B: Oh! I am afraid you cannot do this in public.

Role 3: a shopkeeper in talking to a customer;

Shopkeeper: Here you go sir (giving him the thing bought).

Customer: **Pardon me!**

Role 4

A: Would you like to dance?

B: **Thank you!** I am afraid my husband would not like me to dance with strangers (Wyatt, 2006).

Lesson Two: Proverbial Values

Duration: a lesson (90 Minutes)

The humorous strategy: Verbal humour (proverbs and puzzle).

Materials: list of proverbs.

Aim: to shed light on other values of the British society in comparison with Algerian ones to socially detect the differences of both cultures.

 Intercultural Components: Knowledge, skills, and attitudes.

Procedure

In the first phase, the teacher distributes papers that contain proverbial values of the British country to students. Each pair is asked to deduce the value of the proverb in hand. Then,

students take turns in going to the board and reveal the value of the proverb; this latter is supposed to be puzzled out by the other students.

In the second phase, after having discovered all the proverbs, students try to match, or find an equivalent proverb in their mother tongue (Algerian Arabic).

Proverbs are taken from (Folse, 1996);

- Don't put off until tomorrow what you can do today.

- Too many cooks spoil the broth.

- Where there is a will, there is a way.

- The early bird catches the worm.

- A bird in hand is worth two in the bush.

- When life gives you lemon, make lemonade.

- The grass is always greener on the other side of the fence.

- Don't put all your eggs in one basket.

- When in Rome, do as the Romans do.

- Do not count your chicken until they have hatched.

- Do not bite the hand that feeds you.

- Do not cry over spilled milk.

- Two wrongs do not make a right.

- An ounce of prevention is worth a pound of cure.

- Beggars cannot be choosers.

- Lies have short legs.

- The squeaky wheel gets the grease.

- Dot the i's and cross the t's.

- Another nail in the coffin.

A Follow-up: Common English Phrases

Duration: a lesson (90 Minutes)

The humorous strategy: Verbal humour (riddles in a game called the champion).

Materials: a list of riddles.

Aim: to enable students learn the most common figures of speech that they may encounter in talking to a British.

Intercultural Components: Knowledge.

Procedure

the teacher prepares a list of common phrases, then starts students the first riddle; then, the student who deduces it substitutes the teacher in asking the next riddle to the class, if another student finds out the answer, he/she will replace the student who substituted the teacher; otherwise, he/she keeps on delivering riddles till finding the CHAMPION.

N.B After each riddle, the teacher writes and explains it.

Riddles

1. How are you?

. I am a bit ……………………………today. (Under the weather).

2. I have won £10.000 on the lottery.

. No way, you are…………………………… (Pulling my leg).

3. A: Things are not going too well at work/ at home.

B: Oh! Dear. Well try to…………………. Things could be worse. (Keep your chin up).

4. A: We need your decision as soon as possible.

B: All right. Let me ……….. I will give you an answer in the morning.

5. A: Can I borrow your car tonight?

B: No way! ………….. (Not a chance).

6. A: Would like to come to the cinema today

   B: I can't . I am ……………. In work. (Up to my eyeball).

   7. A: It is my birthday today.

B: Oh! Really? Many …………….. (Happy returns).

8. A: I think the weather is going to be good this weekend.

B: Yes, touch …….. (wood).

9. A: I am afraid I have not got any coffee left. Is tea all right?

B: Sure. Any ………………….. (port in a storm).

10. A: Can I borrow your mobile to make a quick call.

B: Of course, ………………. (be my guest).

11. At the end of having dinner in a restaurant;

A: That was delicious, let me pay the bill!

B: No, let's …………… and split it" (go Dutch).

These riddles are taken from (Wyatt, 2006).

Skits

Duration: a lesson (90 Minutes) that took place after shooting the videos.

The humorous strategy: Verbal, non-verbal humour and a wedded category which combines both types of humour.

Materials: scenarios.

Aim: to enable students get a large repertoire of British customs by performing them beyond classroom constraints.

Intercultural Components: Knowledge, skills, and attitudes.

Procedure

The teacher collects a large set of British customs and values to be performed and shot by students under the title of skits. These skits enable students, on the one hand, to get exposed to other aspects of the British culture by doing the scenes, and on the other hand, to undergo the experience of culture learning through humorous strategies in an observable manner, i. e. students, when they finish shooting their given scenarios, watch their performance. In this

way, they have fun watching themselves and they learn several British values rather than just one.

Students were given six scenarios written by the researcher to be performed outside their ordinary sessions, because culture is so vast that one cannot cover all of its angles. To this end, the researcher came up with the idea of skits shooting to overcome, to some extent, the problem of time constraints to teach different cultural phenomena.

Then, a scenario model of the skits is attached; other skits are going to be implemented in the form of video recordings at the end of the thesis.

The scenario is based on a pun (verbal humour).

On a British street, a policeman stops his car. In the car, there is a visitor from another country.

Policeman: (holding up his hand) Stop!

Visitor: (in a car) What is the matter?

Policeman: Why are you driving on the <u>right</u> side of the road?

Visitor: Do you want me to drive on the <u>wrong</u> side?

Policeman: You are driving on the <u>wrong</u> side.

Visitor: But you said I was driving on the <u>right</u> side.

Policeman: That is right. You are on the <u>right</u> side and that is <u>wrong</u>.

Visitor: A strange country! If <u>right</u> is <u>wrong</u>; I am <u>right</u> when I am on the <u>wrong</u> side. Why did you stop me?

Policeman: My dear sir, you must keep to the left. The <u>right</u> side is the left.

Visitor: It is like a looking glass! I will try to remember. Well I want to go to Bellwood. Will you kindly tell me the way?

Policeman: Certainly. At the end of this road turn left.

Visitor: Now let me think. Turn left! In England left is <u>right</u>, and <u>right</u> is <u>wrong</u>. Am I <u>right</u>?

Interculturality Four: Financial Values

The fourth interculturality is made up of one lesson and two follow-ups that are designed to spot that social value of work and money in the British society.

Lesson: Job and Remuneration

Duration: a lesson (90 Minutes)

The humorous strategy: Verbal humour (a quiz).

Materials: a task sheet.

Aim: to introduce the professional life of the British society, its jargon, and its institutions.

Intercultural Components: Knowledge.

Procedure

The teacher prepares a task sheet to each pair of students to solve the quiz. The first pair to finish the quiz correctly would be rewarded by taking a being the interviewers of the next phase of the lesson.

When a company has a (1) ………………..for a job, and it needs to (2) …………. A new member of (3) ………….., it usually (4) …………. the (5) ……………. It does this (6) …………. (for example, in the company magazine or on a company notice board, so that the job is only open to people already working for the company), or (7) ……………. in the 'situations vacant section of a newspaper. It might also use a recruitment (8) ………….., which helps people to find (9) ………….., or in a Job centre (which can be found in most large towns). Companies that have their own website will also list available jobs on that website.
A job advertisement has to give an accurate (10) …………………….. of the job and what the company needs and expects from the (11) …………………... (the person who is (12) ……………. for the job). These (13) ……………..might include (14) …………. (academic, vocational or professional), (15) …………………… in similar lines of work, and personal (16)……………………… (for example, it might say that you need to be (17) ………….., (18) …………………… and have a sense of humour). Most advertisements specify the (19) ……………… that the company can offer in return for your work (including the basic annual (20) ……………….., any commission you could receive, regular pay (21) ………..., and so on). Some advertisements will also tell you about other (22) …………… (including paid annual (23) ………….., free medical care, a company car, free meals in the cafeteria, etc) that you might receive. If the (24) …………….. they are offering is very generous and attractive, and is (25) …………………. with the work that is necessary, the company can

expect a lot of people to apply for the job.
Note that a company cannot (26) **………………..** against someone because of their sex, nationality, race, colour, ethnic group, religion, sexuality or age, or because they have a (27) **………………**. Any company that rejects someone on these grounds (either in their job advertisement, during the application process, when they meet the person concerned, or when that person is already working for them) is breaking the law.

(Wyatt, 2006, p.6).

4.2.5.4.

Duration: a lesson (90 Minutes)

The humorous strategy: Verbal humour and non-verbal humour (jokes and role-play).

Materials: an ad.

Aim: to familiarise students with the way in which jobs are offered in the target country. Ads are depicted in a way which values applicants and invites them to be a source of help, compared to their home country.

Intercultural Components: Knowledge, and attitudes.

Procedure

The teacher prepares a help wanted ad to be seen by students at the end of the preceding session, then at home students prepare similar help wanted ads to be posted on the walls of the classroom. After that, students, one after the other, select to apply for a given job. Then, the chosen ad's owner interviews the applicants one by one to give scores according to their qualifications to eventually offer the job to the best applicant.

HELP WANTED

CAB DRIVERS WANTED

Nights and weekends. Must have good driving and criminal record.

Apply in person 151 E l m s t.

Questions to be asked by the interviewer are;

1. Tell us about yourself?

2. How long do you expect to stay with us?

3. How do you handle pressure?

4. What are your major strengths and weaknesses?

5. How do you get on with other people?

Students are free to add other questions depending on the demands of the job offered.

Follow-up 2: English Currency

Duration: 30 Minutes

The humorous strategy: Verbal humour and non-verbal humour (tongue twisters and a game).

Materials: Paper airplanes that contain English currency prints.

Aim: To introduce an important aspect of everyday life. Money plays an important role in the talk of British people who use it in their figurative speech, and in dealing with each other.

Intercultural Components: Knowledge.

Procedure

The teacher prepares prints of English currency and through these prints, constructs paper airplanes. Then, one student randomly throws the first paper plane towards one of his/ her classmates to say how much the picture contains. If the student fails to read the paper airplane, he/she would be asked to say a tongue twister.

Pictures contained 1pound (quid as its informal use), a penny (referred to as p for example: 10p), etc.

Interculturality Five: Quintessentially British

The fifth interculturality is made up of four lessons that define the British. It aims at developing students' awareness, in comparison with their home culture, towards the British values that are peculiar to them.

Lesson 01: Stereotypes

Duration: 120Minutes

The humorous strategy: Verbal, and non-verbal humour (a comic video, and a miming game).

Materials: a list British stereotypes, USB Flash Driver.

Aim: to make students familiar with the notion of stereotype, and introduce the most common British stereotypes to clarify, later on, what is true and what is not.

Intercultural Components: Knowledge and attitudes.

Procedure

The teacher prepares a list of British stereotypes for students to perform, and then she starts by explaining the meaning of the word stereotype to make students understand the essence of the lesson. Then, she plays the video tape which is directed to show British stereotypes in the character of George found in the link (http://youtu.be/R6Arg2L9f9w). After that, the teacher selects students (two or three depending on the demands of the stereotype) to give a mime for their friends to guess. The miming game starts as soon as students finish planning their performance.

1. Big Ben: the hour bell in the clock tower in London-UK.
2. Tea and Wine: British people are obsessed with drinking and tea.
3. Queue: They line up everywhere.
4. Weather: British people always talk about the weather.
5. Food is awful: the British food is not tasty.
6. Pets: British love pets.
7. Gardening: British like to do gardening as a spare time activity.
8. Stiff-upper-lip: British are stiff-upper-lip means that they do not show their emotions.
9. Snobs: British respect people from the upper class only.
10. Standoffish/ Reserved: British are very formal and slightly unfriendly.

11. Complain: British complain a lot about everything.
12. Polite: British are extremely polite; they apologise a lot.
13. Teeth: British have very bad teeth

Lesson 02: British Humour

Duration: 60 Minutes

The humorous strategy: Verbal humour (jokes).

Materials: a list of jokes.

Aim: to shed light on the importance of humour in the British society and which mocks their national issues and traditions.

Intercultural Components: Knowledge and skills.

Procedure

The teacher prepares a list of jokes, and then chooses students who are talented in drawing to draw some signs of the joke to be discovered by their classmates.

Jokes are in the form of riddles to make students challenged to puzzle out the riddle.

1. Why is England the wettest country?   Because the queen reigned there for years.
2. How does every English joke starts?   By looking over your shoulders.
3. What is the difference between a smart Englishman and a unicorn?   Nothing, they are both fictional characters.
4. What is the difference between England and a tea bag?   The tea bag stays in the cup longer.
5. What does DIANA stand for?   Died In A Nasty Accident.

Source: English jokes.

After this phase, comes a phase of delivering Algerian jokes that students know using the same strategy of drawings.

Lesson 03: Holidays

Duration: Two lessons (180 minutes).

The humorous strategy: Verbal humour and non-verbal (jokes and role plays).

Materials: Nothing in particular.

Aim: to emphasise the difference that exists between the two cultures in terms of holidays they value in a humorous manner to enable tolerating this dissimilarity, on the one hand, and to develop a clear understanding of the way in which each culture celebrates its holidays, on the other hand.

Intercultural Components: Knowledge, skills, attitudes.

Procedure

Students, in a period of two weeks, are asked to prepare a funny scene based on a given event. The teacher divides them into groups to pre-arrange the scene which delivers the cultural aspects of the country in question.

Scene1: Halloween. (Britain)	Scene2: Christmas. (Britain)	Scene3: Boxing Day. (Britain)	Scene4: Saint Patrick's Day. (Britain)	Scene5: Sacrifice Feast Day. Algeria

Performance: students prepared hilarious scenes that were extremely original.

First of all, Halloween was performed by the first team of the EG1 as scary party in which students disguised with several costumes. They brought candles, and prepared spells to be said in the scary game they were playing in that party.

As for the first group of EG2, there was a celebrating party of friends inside a house of one of them with the presence of different make-up disguise and costumes.

Second of all, Christmas in the second group of the EG1 was performed as a pantomime with the presence of a Santa Claus; however, the second group of the EG2 perfomed a funny scene in which there was a married couple who are always in rows and whose children are suffering with them, especially in the Christmas. In both groups students brought different outfits for the occasion and gifts with the presence of a character who played dressed-up Santa Claus.

Third of all, the Boxing Day was a follow-up to the previous scene of Christmas in which students opened their gifts in a funny scene of friends for the third group of the EG1. For the third group of the EG2, students preformed a funny scene in the Boxing Day, in which they have eaten the leftovers of the Christmas party.

The fourth holiday is associated to the celebration of the Saint Patrick's Day. Students were extremely creative in both groups of the EG1 and EG2. They brought green flowers, crowns, and dressed up in green. The scenes were extremely original.

The last scene is directed to an Algerian holiday. The Fifth group of the EG1 performed a scene in which the boys played the roles of sheep and another who sacrificed that sheep. For the girls, they took care of the cleaning of the internal organs of the sheep.

The fifth group of the EG2 performed a scene which was extremely full of Algerian stereotypes. The group consisted of girls only, one of them acted a man who was married to two women who were jealous, and his mother, who was their mother-in-law, treated the first wife badly. He was dressed up in white thobe (the trend of Algerian man in this event) and liked to follow his mother's advice to badly treat his wives.

Lesson 04: Painting Exhibition

Duration: a lesson (90 minutes).

The humorous strategy: The wedded category of verbal and non-verbal (caricatures).

Materials: posters.

Aim: to familiarise students with iconic presenters of the artistic side and the most common sport games played in Britain.

Intercultural Components: Knowledge.

Procedure

In the homework phase, students prepare caricatures that exaggerate characters of art (music and movies) and sports like cricket and polo.

In class, students arrange the classroom and post their exaggerated caricatures to make it look like a painting exhibition. Then, students examine the pictures to comment on them; if they find anything unclear, the one who draws explains the caricature with discussion of the cultural aspect in question.

Interculturality Six: Environmental and Linguistic Terms

The last interculturality is devoted to clarify terms of the British environment through tackling subjects like constituent countries of the UK, weather, and the accents used. This interculturality is made up of two lessons and a follow-up.

Lesson 01: UK's Divisions and Weather

Duration: a lesson (90 minutes).

The humorous strategy: Non-verbal humour (a jigsaw puzzle).

Materials: a puzzle of the UK's map

Aim: to familiarise students with the UK's different constituents.

Intercultural Components: Knowledge.

Procedure

The teacher prepares a jigsaw puzzle of the UK to be played by students who are divided into groups to compete. Each group is given the jigsaw puzzle to put each part of the UK in its right place while the chronometer is counting to finally reveal the winner of the game. The winner team is the fastest team to solve the jigsaw puzzle.

a Follow-up: The weather

Duration: a lesson (90 minutes).

The humorous strategy: Non-verbal humour (role play).

Materials: Map of the UK.

Aim: to refresh students minds towards Algerian cities and weather through comparing maps of their home country with that of the UK.

 Intercultural Components: Knowledge, skills, attitudes.

Procedure

In the homework phase, students prepare indications to forecast the UK's weather.

In class, the teacher asks one student to draw the map of the Algerian country next to the posted map of the UK. Then, ask students to take turns in forecasting the weather of the UK in an exaggerating manner. After that, the teacher asks the clown of the class to forecast the Algerian weather.

Lesson 02: UK's Accents

Duration: 120 minutes.

The humorous strategy: verbal and non-verbal humour (jokes, sitcom, and role plays).

Materials: USB Flash Driver.

Aim: to shed light on the existence of various accents within the British boundaries.

 Intercultural Components: Knowledge, attitudes.

Procedure

The teacher starts explaining that like in Algeria, there are many regional dialects in the UK ; namely, cockney which is the local accent of London (especially in the south of the city)which refers to the use of a rhyming slang with other words that rhyme like uncle Ned to mean head. In the north and in the midlands, they substitute /Λ/ with either with /ʊ/ or /ae/. Therefore, instead of cup of tea, it becomes a coop of tea and / bΛθ/ turns to be/ baeθ/. In Birmingham, they say oil instead of I will, foine instead of fine. For Irish, the accent resembles the British one with a bit of stressing the /t/ sound and changing the sound/Λ/ into /ɔ/. For example, funny turns to be fonny in Irish. Scottish English is completely different as if it is not English; they say aye instead of yes, for instance (Wyatt, 2006).

Students, then, watch the fourth episode of the first season of the British sitcom "mind your language" which is about a cockney who was talking to foreigners who were learning English. The video's the link is (http://youtu.be/8AJqadFhgrs). Then, the teacher asks students to plan roles of a cockney talking to a foreigner, an Irish making a conversation with a posh lady. For other groups, students are free to set a scenario to their performance that is based on a British accent.

In the homework phase, students prepare roles to play about what the teacher asked them to do.

In class, students play roles.

Performance

Some groups of the free scenarios set in the lesson of British accents prepared a game about the cockney accent in which they prepared a list of sayings in cockney to be puzzled out by their classmates such as: plates of meat (feet). The student who puzzles out as many peculiar statements as possible will be the winner of the cockney game.

Appendix VI: Post-test

Dear student,

You are kindly invited to answer the following questions.

Age: ……..   Sex: male ▭   female ▭

Part one: Solve the following crossword puzzle below to find out the British Playwright who said "all that glitters is not gold". Filling the following line of numbers with the corresponding letters in the crossword will reveal the name of the playwright.

1	2	3	4	5	6	7	8	9	10	11

Questions

Horizontally
1. The person who gives reference to a candidate applying for a new job.
2. A group of guards who stand next to the royal palace in London.
3. On which side do they drive in Britain?
4. A men's shared idea about women's mind.
5. A holiday which is annually celebrated on the 31st of October with a disguise party.
   6. The Patron Saint George is of which UK's country?
7. British people are obsessed with this drink.

Vertically
1. A common English sports that is played with bats and a ball.
2. An informal name of the currency of the UK.
3. The Christmas dinner is a traditional lunchtime meal. What kind of meat is used for it?
4. A traditional Scottish food made from the inner organs of the sheep.
5. How many years should couples wait to get divorced?
6. British people like to keep them as companions.
7. What is the minimum age to get married in the UK without parents' permission?
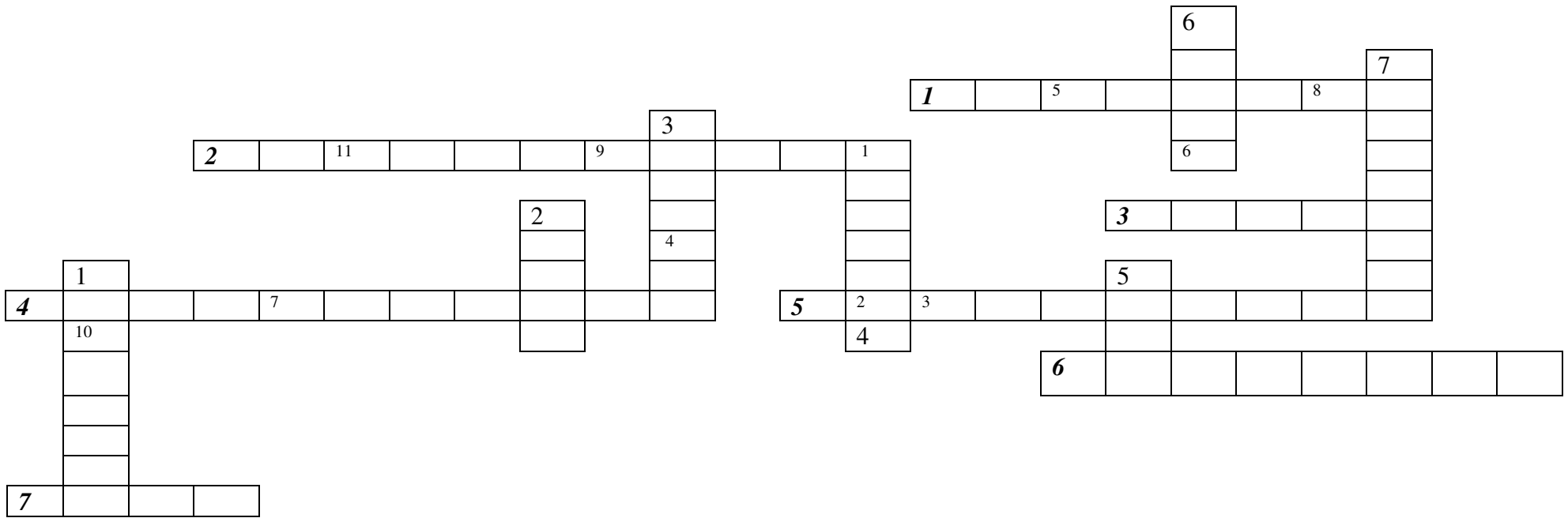
Part Two

a. Correct the mistake in the following statements and explain why it is a mistake.

1. Two friends are planning for the next weekend.

A: Let's go to the beach this week.

B: I am sorry, I can't go there. My complexion is very sensitive.

A: Please, please, please.

Correction:

…………………………………………………………………………………………………

…………………………………………………………………………………………………..

Explanation:

…………………………………………………………………………………………………

…………………………………………………………………………………………………

2. A boss is talking to his employee.

The boss: This is the second time you arrive late in one week.

The employee: Excuse me sir, I will never do it again.

Correction:

…………………………………………………………………………………………………

…………………………………………………………………………………………………

Explanation:

…………………………………………………………………………………………………

…………………………………………………………………………………………………

3. A shopkeeper gives goods to a customer.

The shopkeeper: Here you go, sir.

The customer: Sorry.

Correction:

…………………………………………………………………………………………………

…………………………………………………………………………………………………

Explanation:

…………………………………………………………………………………………………

…………………………………………………………………………………………………

b. True or False

1. Both British and Algerian men and women share expenses on a date.

a. True ☐   b. False ☐
Explain why.

……………………………………………………………………………………………………

……………………………………………………………………………………………………

2. Monogamy is the only legal marriage in Algeria as well as in Britain.
a. True ☐   b. False ☐
Explain why.

……………………………………………………………………………………………………

……………………………………………………………………………………………………

3. One of the good manners in Britain is to put the fork over the knife. This is a sign of using the knife as a weapon.
a. True ☐   b. False ☐
Explain why.

……………………………………………………………………………………………………

……………………………………………………………………………………………………

4. Tipping in Britain is optional.
a. True ☐   b. False ☐
Explain why.

……………………………………………………………………………………………………

……………………………………………………………………………………………………

5. In Britain, just like in Algeria, television is for free.
a. True ☐   b. False ☐
Explain why.

……………………………………………………………………………………………………

……………………………………………………………………………………………………

Part Three: tick (✓) the adequate option.
1. What is the title of the UK's anthem?
☐a. Long live the queen   b. Long live the monarch ☐   c. God Save the Queen ☐

2. Cardiff is the capital, Swansea, and Newport are other cities in?
a. England ☐   b. Scotland ☐   c. Wales ☐

3. What is the capital city of the UK?
a. London ☐   b. Kent ☐   c. Windsor ☐

4. GB is not made up from?
a. England ☐   b. Wales ☐   c. Northern Ireland ☐

5. What is the English accent used in London?
a. Cockney ☐   b. Brummie ☐   c. Glaswegian ☐

Part Four:tick (✔) the adequate option.
You are in Britain. How would you act in the following situations?

1. You are at the tail end of the queue to get a ticket for the bus, but you are in a big hurry. So you, politely, ask people to let you through to the head, but they refuse. What would you do?
a. Ignore them, and skip the line.
b. Respect their choice and wait for your turn.

2. While dinning, you find your food bland.
Salt is at the far end of the table. What would you do?
a. Stand up and take yourself.
b. Ask the person sitting next to the salt to pass it to you.

3. You have a running nose. How would you behave?
a. Use a handkerchief to clean it.
b. Sniff.

4. You want to visit your new British friend. What would you do?
a. Pre-arrange the time and the date of visiting.
b. Just drop in at any time you want.

5. You are invited to a British restaurant. When would you arrive?
a. On time.
b. In time.

THANK YOU

Résumé

Cette recherche a pour objectif d'étudier le rôle de l'humour dans l'acquisition d'une compétence culturelle. L'hypothèse émise est que si les étudiants de l'anglais comme langue étrangère étaient enseignés en utilisant l'humour cela améliorerait considérablement leur compétence culturelle. Le travail est basé sur une approche quasi expérimentale en utilisant une questionnaire, un prétest et un posttest comme outils de recherche afin d'examiner la performance d'un échantillon d'étudiants de deuxième année licence en anglais inscrits à la faculté de lettres et langues, Université des frères Mentouri, Constantine 1 durant l'année universitaire 2016-2017. En l'absence de culture, avec un petit c, dans le cursus d'enseignement, l'échantillon, divisé en deux groupes expérimentaux, a reçu le même traitement et dans les mêmes conditions pour, d'un côté, respecter le principe d'un seul groupe prétest post test et, de l'autre côté, garantir l'exposition de l'ensemble de l'échantillon à tous les variables (à savoir culture et humour). Cette conception a été le résultat d'une étude pilote effectuée durant l'année 2015-2016. Les résultats du questionnaire ont montré que les étudiants étaient bien en faveur de l'incorporation de l'humour dans les cours à cause de sa grande capacité à créer une atmosphère attrayante pour assimiler l'information d'ordre culturel. En outre, les résultats obtenus par le test statistique (*t*) et suivant le modèle culturel orienté de Hammer (2007-2011) ont également révélé une évolution de l'apprentissage de la culture par les étudiants. Ceci nous mène à conclure que l'humour, si incorporé dans un cours de langue étrangère, jouera un rôle important pour combler le fossé qui existe entre l'apprentissage d'une langue et celui de sa culture.

الملخص

تهدف هذه الدراسة الى تقصي فعالية الفكاهة في تسهيل تطوير التمرس الثقافي أثناء تعلم لغة أجنبية. والفرضية التي ينطلق منها البحث هي أن استعمال الفكاهة في تدريس لغة أجنبية يمكن أن يحسن إلى درجة كبيرة الكفاءة الثقافية لطلبتها. ويقوم هذا العمل على مقاربة شبه تجريبية تعتمد على استبيان واختبار قبلي وآخر بعدي لدراسة عينة من طلبة قسم اللغة الإنجليزية وآدابها، كلية الآداب واللغات الأجنبية، جامعة الإخوة منتوري قسنطينة خلال السنة الدراسية 2016-2017. ولعدم وجود مقياس تدرَّس من خلاله ثقافة الممارسات الاجتماعية الإنجليزية، تم بحث الفوجين التجريبيين بنفس الطريقة وفي نفس الظروف من اجل الالتزام بمبدأ الفوج الواحد الذي يُمتحَن بالاختبار القبلي والبعدي وضمان تعرض كل العينة المدروسة لجميع المتغيرات (الثقافية منها والفكاهية). ولقد استُخلصت هذه المقاربة من دراسة تجريبية مصغرة أُجريت في السنة الجامعية 2015-2016. أعرب الطلبة من خلال نتائج الاستبيان عن استحسانهم لوجود الفكاهة في القسم وذلك لقدرتها على خلق جو ترفيهي مناسب لتلقي المعلومات الثقافية. كما كشفت النتائج المحصل عليها من الاختبار الاحصائي (t) والنموذج الثقافي الموجه الذي ابتكره هامر (2007-2011) عن تطور في التمرس الثقافي للطلبة. هذا ما يجعلنا نستنتج أن الفكاهة تلعب دورا معتبرا في سد الفجوة بين تعلم اللغة وتعلم ثقافتها.