Film Clips as Classroom Input in an Elective Audio-Visual College English Course in Mainland China

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Abstract

The present study introduces the design of classroom input for an elective Audio-visual College English course in Mainland China with the purpose of developing students' intercultural communicative competence (ICC). Four groups of nineteen film clips in total, chosen from the Intercultural Film Database on four different cultural dimensions, are used as classroom input in the elective College English course, followed by classroom activities like group discussion, pair discussion and role play. Finally, topics for pair and group discussion for each cultural dimension are proposed.

Keywords: College English teaching in China, intercultural communicative competence, film clips, cultural dimensions

1. Intercultural communicative competence (ICC) and College English Teaching in Mainland China

1.1 Introduction

As well as language proficiency, ICC is considered a legitimate goal of language teaching (Fantini, 2005; Sercu, 2004). Aguilar (2002) points out the fact that different aspects of ICC have started to be contemplated by the national curricula in different countries, for example, in Japan, England and Wales, Spain, Denmark, the USA and Poland, and foreign language curricula in these countries encourage positive attitudes towards people and cultures related to attitudes of curiosity, openness and tolerance.

Byram (1997, p. 71) defines ICC as "the ability to interact with people from another country and culture in a foreign language". He believes that "people are able to negotiate a mode of communication and interaction which is satisfactory to themselves and the other and they are able to act as mediator between people of different cultural origins" (ibid).

The most widely-adopted model of ICC proposed by Byram (1997) points out the three locations of learning ICC, that is, in the classroom, by fieldwork and through independent learning. However, it is worth pointing out that in China, the location of ICC development is mainly in the classrooms instead of in the other two locations. The reasons are as follows: firstly, the majority of Chinese students, either in high schools or in colleges and universities, do not sojourn (e.g., have a short stay in a country where the target language is spoken), thus fieldwork is impractical. Secondly, even if students in Mainland China search a lot on the internet, they cannot find all that they want to search because of internet restrictions. For example, people in Mainland China cannot use the search engine, Google. Besides, they have very limited access to English television programs or other media, and also the contact with or exposure to people from other countries in daily life is rare. Lack of exposure to a foreign environment deprives Chinese students the opportunity to improve their ICC through independent learning. Thus Chinese students' ICC can be improved only in the English classrooms.

Nevertheless, ICC is emphasized in the curricula of primary and secondary education in Mainland China. For example, in the English Curricula for Senior High School (Experimental Version) (2003) and for Compulsory Education (2011), ICC is both treated as the component and goal of English teaching. However, at the tertiary level, i.e., at college level, the importance of ICC is neglected in English teaching. Despite the fact that intercultural communication and its competence are mentioned in the latest two national College English curricula of the existent seven national curricula, ICC has never been prioritized. In this respect, one local curriculum the Shanghai College English curriculum (2013) is a pioneer, centering on improving students' ICC, intercultural cooperation competence and the ability to be engaged in international communications through English for Specific Purposes (ESP), especially English for Academic Purposes (EAP).

1.2. Problems of College English Teaching in Mainland China

As well as the exclusion of ICC in College English teaching in Mainland China, there are

some other problems of College English teaching. Even if every Chinese college student has already learnt English for more than ten years from primary school to college, it seems that learners of English often have difficulties using it in a real life situation, but are incredibly knowledgeable about English grammar (see Cai, 2014; Liu, 2012; Su, 2013). In 1996, Premier Li Lanqing pointed out that College English teaching in China was time-consuming and inefficient. This claim is supported by an investigation later carried out by the National Language Committee, which finds that around 65% of college students spend one fourth of their whole study time learning English (Wang, 2007).

Factors behind this "Much-input, Low-outcome" situation of College English, as Premier Li concludes, are multidimensional. Firstly, the purpose of all the national College English curriculum is to make College English teaching uniform throughout China. However, the educational resources of each region are uneven. Thus, the uniformity of the national College English curriculum hinders the development of higher-level colleges and universities, making their College English linger on at a low level; meanwhile, students with poorer English suffer much in order to pass CET4 (Wang & Wang, 2011). Secondly, the inappropriate teaching objectives and curriculum design are to blame. The number of class hours is insufficient to cover the teaching content. Finally, due to a shortage of English teachers and consequently the large size of College English classes (Hu, 2002), College English classes are likely to be teacher-centered, and class time allocated to each student for classroom practice is very little.

In order to promote the effectiveness of College English teaching, a framework of elective College English courses is proposed by Wen (2012b), composed of modules of General Elective College English and Academic Elective College English. The module of General Elective College English is divided into categories of 'knowledge' and 'skill', in which Listening, Speaking, Argumentation, Presentation, Audio-video courses are recommended (see Table 1). In the present research, Wen's (2012b) recommended Audio-visual Course is chosen with the purpose of cultivating students' ICC.

Table 1. Wen's (2012b) Classification of Elective College English Courses

	Module	Category	Definition	Recommended courses
Elective College English course	General	Knowledge	Courses that use English to learn international and Chinese culture	
		Skill	Courses that aimed to foster general skills of listening, speaking, reading, writing, translating and interpreting	Listening-and-speaking Course, Reading Course, Debating course, Public Speaking, Audio-visual Course, etc.
		General academic	Academic courses that are suitable for students in every	Academic writing

	Academic		major	
		Specific academic	Courses connected to a certain major	International Law, Mass Communication, Accounting

2. Teaching Materials of an Audio-visual College English Course to Develop Students' ICC

Teaching materials, according to Brown (1995, p. 139, cited in Matsuda, 2012, p. 169), "the techniques and exercises to be used in classroom teaching". Matsuda (2012, p. 168) points out that what teaching materials bring to foreign language teaching is "a source of input".

The most traditional teaching material for language classroom is the textbook. However, no textbook is used in this course. The teaching materials in the elective Audio-visual College English course are nineteen film clips chosen from the Intercultural Film Database on four different cultural dimensions. In this elective Audio-visual College English course with the aim of developing students' ICC, a communicative approach is adopted. As Corbett suggests, "a full range of communicative activities can be used to serve the goals of an intercultural task" (2003, p. 43), and "an adaptation of task-based communicative activities can well serve the goals of an intercultural curriculum" (ibid, p. 45).

A communicative task, according to Nunan (1989), is composed of goals, input, activities, teacher role, learner role and settings. This framework for analyzing communicative tasks is used as a reference when tasks for the Audio-Visual College English course are designed (see Figure 1).
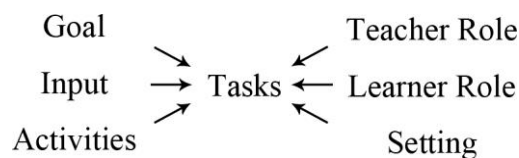

Figure 1. Framework for analyzing communicative tasks (Nunan, 1989, p. 11)

In this context, the teaching goal, besides English proficiency, is related to the ICC development. Classroom input is the four groups of film clips selected from the Intercultural Film Database, which are "the stimulus provided by the teacher for the learning to occur" (ibid, p. 42). Concerning the teacher role, the teacher is not the center in this course. As the course progresses, the teacher mainly acts as an organizer, a facilitator, an observer and an analyst (ibid, p. 42). The crucial role in this course is taken by the students. It is worth pointing out that, as Corbett demonstrates, the learner's role "varies from activity to activity, and from stage to stage within each activity" (2003, p. 43). Gradually learners learn to make their way as a listener and performer, an interactor and negotiator to developing their ICC and finally attain ultimate goal of taking responsibility for their own learning, developing autonomy, skills of learning-how-to-learn and group work (Nunan, 1989, p. 80). Settings vary

from "individual work, pair work and group work to whole-class activities", and "settings should ideally vary throughout a course, so that learners can benefit from peer-group interaction as well as reflecting upon their learning in some solitude" (Corbett, 2003, p. 44), based on which discipline, classroom activities like pair and group discussion, role-play and reflective journal keeping can be adopted in this course.

The present author believes that input is of great importance in communicative tasks since it is what other aspects of communicative tasks like goal, activities, setting are based on. In this study, we focus on the "input" of the Audio-visual Course, that is, four groups of film clips on four cultural dimensions chosen from the Intercultural Film Database and questions and topics that are designed for one important classroom activity of discussion, both pair and group discussion, which immediately follows the students receiving the input.

2.1 The Intercultural Film Database and the Four Cultural Dimensions

The Intercultural Film Database is the source of the nineteen film clips chosen for this course. This is because, firstly, this film database is specifically for intercultural films, which is suitable for courses related to intercultural communication. Secondly, this medium-sized database of 142 films, made by 49 filmmakers of different nationalities and with a great variation of production dates ranging from the 1940s till recently, provides the teacher with multiple options. What's more, because the scenes representing the cultural dimensions are identified in this database, in practice, the Intercultural Film Database saves instructors a lot of time in narrowing down the scope of choice on one hand, and allows a quick location of pertinent scenes on the other hand.

The film clips in the Intercultural Film Database are analyzed according to twenty cultural dimensions that "derive mostly from the pattern variables evolved by American (Harvard) sociologists of the mid-twentieth century as a descriptive//analytic tool, not for measuring and quantifying human behavior" (email correspondence with Dr. Jarman, who directs the Intercultural Film Database), which include Individualism/Collectivism, Communication style: High/low context, Time Management (Monochromic-vs. Polychromic), and seventeen other cultural dimensions. It is worth mentioning that cultural dimensions here are only used to categorize film clips. It is not assumed that any cultural dimensions are associated more with one nationality, i.e., that one group of people is more likely to be individualist or collectivist. The cultural dimensions represent how people relate to each other in a certain setting. They are used to analyze behavior and attitudes.

However, this paper will only focus on four cultural dimensions that are taken from Hofstede (1986), that is, Individualism versus Collectivism, Power Distance, Uncertainty Avoidance, and Masculinity versus Femininity. This is because as Hofstede (ibid) states, "the four dimensions … make theoretical sense".

Table 2 shows the four cultural dimensions that are covered in this elective Audio-visual College English course with a summary of Hofstede (1986) interpretations.

Table 2. The four cultural dimensions (Hofstede, 1986)

Cultural dimension	Interpretations
Individualism /Collectivism	Individualism is a characteristic of a culture that opposes Collectivism (the word is used here in an anthropological, not a political sense). Individualist cultures assume that any person looks primarily after his/her own interest and the interest of his/her immediate family (husband, wife and children). Collectivist cultures assume that any person belongs to one or more tight "in-groups", from which he/she cannot detach him/herself. A collectivist society is tightly integrated; an individualist society is loosely integrated.
Power Distance	Power Distance is a characteristic of a culture that defines the extent to which the less powerful persons in a society accept inequality in power and consider it as normal. Inequality exists within any culture, but the degree of it that is tolerated varies between one culture and another.
Uncertainty Avoidance	Uncertainty Avoidance is a characteristic of a culture that defines the extent to which people within a culture are made nervous by situations which they perceive as unstructured, unclear, or unpredictable situations which they therefore try to avoid by maintaining strict codes of behavior and a belief in absolute truths. Cultures with a strong sense of uncertainty avoidance are active, aggressive, emotional, compulsive, security-seeking, and intolerant; cultures with a weak uncertainty avoidance are contemplative, less aggressive, unemotional, relaxed, accepting personal risks, and relatively tolerant.
Masculinity/ Femininity	Masculinity is a characteristic of a culture that opposes Femininity. Cultures of masculinity strive for maximal distinction between what men are expected to do and what women are expected to do. They expect men to be assertive, ambitious and competitive, to strive for material success, and to respect whatever is big, strong, and fast. They expect women to serve and to care for the non-material quality of life, for children and for the weak. Feminine cultures, on the other hand, define relatively overlapping social roles for the sexes, in which, in particular, men need not be ambitious or competitive but may go for a different quality of life than material success; men may respect whatever is small, weak, and slow. In masculine cultures political/organizational values stress material success and assertiveness. In feminine cultures they stress other types of quality of life, interpersonal relationships, and concern for the weak.

2.2 Criteria for Choosing Film Clips from the Intercultural Film Database

Films have already been used in language classrooms for intercultural education purposes (see, for example, Briam, 2010; Truong & Tran, 2014; Xue & Pan, 2012; Yang & Fleming, 2013). As Sherman (2003, p. 2-3) points out, film presents us with all kinds of voices in different kinds of situations, providing a vast up-to-date linguistic resource of accents, vocabulary, grammar and syntax, and all kinds of discourse, which shows us how language in

most of its uses and contexts, can be used for discussions, for writing assignments, as input for projects or the study of other subjects.

When using films in the classroom, as mentioned above, films should be appropriately selected and the teaching process should be managed closely and sensitively to guarantee that watching a film is not only for the purpose of entertainment, but also for language and intercultural learning (Parisi & Andon, 2016; Xue & Pan, 2012).

When choosing films and film clips for classroom use, several aspects need to be taken into consideration. First of all, as Sherman (2003, p. 5) claims, films should be "interesting, attractive to the eye and linguistically easy on the ear, or full of things that people say, do or handle in normal life". She proposed more specifically that when we choose films, we should choose films "with plenty of action between speech and a close connection between speech and action", as well as "with clear conventional story lines". Cartoons should be avoided, wherein "mouths, faces and body language are not as expressive as those of real people" (ibid, pp. 15-16) or they will hinder students' understanding. It is worth mentioning that Sherman stresses standard accents so she rules out regional films; however, in the context of this study which focuses on ICC in a context of English as a lingua franca, standard usage is not a criterion for choosing films, therefore, films with varieties of English are not excluded.

Besides, as Wood points out, what the students care most about a film is that the film is "dramatically powerful enough to move them" (1995, p. 43). This criterion should also be taken into consideration when teachers choose films and film clips.

What's more, familiarity is one aspect of consideration. From the author's point of view, on one hand, unfamiliarity creates a sense of appeal, on the other hand, the classic popular films that students may have already watched before make the digestion and understanding of the films much easier.

Finally, interest, appropriateness of content, length of sequence, independence of sequence, availability of related materials should also be kept in mind (Arcario, 1997, pp. 117-119).

Taken all the above-mentioned criteria into account, the general considerations to choose films for classroom use are summarized as follows:

1. The theme of the film should be suitable for classrooms.

2. Cultural contents should be accessible to the target class.

3. Cultural contrast is welcome.

Taking the goal of cultivating students' ICC through watching film clips chosen from the Intercultural Film Database as classroom input into consideration, the specific criteria for choosing films and film clips for this research are as follows:

1. Local accents, that is, varieties of English, e.g. Chinese accent, Indian accent, German-accent and so on are accepted, but articulation should be as clear as possible.

2. Film clips should present as many cultures as possible to allow more cultural

comparison and contrast.

3. As many combinations of filmmakers, film settings and year of production as possible should be considered to allow multiculturalness.

4. The films/film clips should be self-contained and easy to follow.

5. Traditional cultural phenomena are accepted, and newly-appearing phenomena are also welcome, in that they may arouse great interest and heated discussion or debate, e.g. gender-neutral group. Of course, teachers have their own preference of certain topics and dislike of some others. But in order to demonstrate as many aspects of cultural phenomena as possible, teachers should try to be impartial when selecting the topics of films.

6. Concerning the familiarity of the films, a half-and-half doctrine is adopted, which means half of the films are those that the students are probably familiar with, and the other half are less familiar ones, although the present author believes that films that students are unfamiliar with may create a feeling of freshness, which is helpful in capturing the students' attention in the viewing process.

2.3 Films and Film Clips Chosen for the Audio-visual College English Course

Taking the above-listed criteria into account, nineteen film clips are chosen, among which two film clips are chosen from one same film to present two different cultural dimensions and one other clip is repeated in two different cultural dimensions.

Table 3 below shows the films and films clips chosen for each cultural dimension, the filmmakers, year of production, main settings as well as the cultures involved in each film.

Table 3. Filmmakers, main settings and cultures involved in each film

Individualism/Collectivism				
Name	Producer(s)	Year of Production	Main setting(s)	Cultures Involved and Contrasted
Desert Flower	UK/Germany /Austria	2009	Somali/ London	Somali and British
English Vinglish	India	2012	New York	Indian, French and American
Fools Rush In	USA	1997	Los Angels	Mexican, Mexican-American and American
Where Angels Fear to Tread	UK	1991	Italy	British and Italian
A Thousand Years of Good Prayers	USA	2007	USA	Chinese-American, American, Chinese and Russian
Femininity/Masculinity				
Coming to America	USA	1998	US	American, Afro-American, and African

Japanese Story	Australia	2003	Australia	Australian and Japanese
Urga	France/Soviet Union	1991	Russia	Russian, Mongolian and Chinese
A World Apart	UK/Zimbabwe	1988	South African	White South African and Black South African
English Vinglish	USA	2012	New York	Indian, French and American
Power Distance				
Pushing Hands	USA/Taiwan	1992	USA	American, Chinese-American and Chinese
Live and Become	France	2005	Israel	Israeli Jewish and Ethiopian
Mao's Last Dancer	Australia	2009	US and Australia	American and Chinese
Shouf shouf bahibi	the Netherlands	2004	The Netherlands	Moroccan (Netherlands), Dutch and Moroccan
The Year of Living Dangerously	Australia	1982	Indonesia	Indonesian, Australian and British
Uncertainty Avoidance				
One Day in Europe	Germany/Spain	2005	Istanbul	Turkish and German
Chinese Take-away	Argentina	2011	Argentina	Argentina and Chinese
Fools Rush In	USA	1997	Los Angels	Mexican, Mexican-American and American
Schultze Gets the Blues	Germany	2003	German	German and American
Sayonara	USA	1957	Japan	Japanese and American

Basic information about the nineteen film clips chosen for this research is as follows (one film clip is repeated for two different cultural dimensions):

Table 4. Introduction to the twenty film clips (extracted from the website of the Intercultural Film Database)

Film	Film clip	Timing	Description
Desert Flower	Arranged marriage	00:39:07- 00:40:04	Waris joins her dad and an old looking man who are sitting around a campfire. She is told that she is to marry the man the following day.
English Vinglish	No more English Vinglish	01:42:40– 01:44:45	Because she was not there when her son got injured, Shashi tells her niece Radha that she has decided to quit the English course. Radha tries to persuade her to finish the course. But Shashi does not want to neglect her family again.
Fools Rush In	First impressions	00:26:01- 00:28:05	In order for Isabel to introduce Alex to the family as her boyfriend, they go to the Fuentes's dinner party. Alex is shocked when he sees the big extended family milling about in the garden, and he later on admits that he doesn't meet his own family all that often.
Where Angels Fear to Tread	An Italian birth	00:35:00– 00:37:00	Here we see the moment that everybody is waiting for - for the child of Gino and Lilia to be born. While waiting, the men entertain themselves by playing cards in the pub, while the women pray together and watch over after Lilia, so as to be there to help when she starts to give birth to the baby.
A Thousand Years of Good Prayers	Retirement home	00:54:31– 00:55:30	Mr. Shi is waiting in the park for Madam, but the old woman doesn't show up anymore. Instead, a friend of hers comes, and tells Mr. Shi that Madam has been sent to a retirement home by her son.
Coming to America	Let us say one million American dollars	1:35:06 – 1:35:55	After speaking with Lisa and making it clear to her that she is not the right woman for a prince, the King tries to "compensate" for any "inconvenience" caused Mr. McDowell by offering him a million American dollars. McDowell's reaction is very emotional—it seems to him that the King is attempting to buy his daughter.
Japanese Story	Sandy and Hiromitsu meet	00:11:30– 00:12:58	Sandy picks Hiromustu up at the airport. Sandy has to load Hiromitsu's luggage for him and is slightly surprised that he does not do it himself, being a man.
Urga	Pagma and Marina	00:59:00– 01:01:21	The scene begins when Gombo has already gone to the city and Pagma has to catch the horses, which have run away, on her own. She seems to be in no kind of distress, but is very capable of handling the situation all by herself. Immediately afterwards in the film we see how Sergei comes home to his wife Marina. She is crying and very nervous because he hasn't called her for two days, so he has to comfort her and to calm her

			down.
A World Apart	Molly wants to see Yvonne	00:48:37– 00:52:25	Molly is waiting for Yvonne to call her as she promised in school that very morning, but the phone remains silent. She takes the initiative and tries to call her, but they won't let her talk to Yvonne. She sends her sisters away, climbs out of the window and runs over to Yvonne's house. There, they won't let her in, and a moment later Yvonne's father arrives in his car. He is very rude to her, and grabs her by the arm in order to drag her into the car and bring her home. He told her that she should leave Yvonne alone. Home again, Molly falls into Elsie's arms in desperation.
Pushing Hands	Continuation of the family name	00:15:43- 00:16:30	Mr. Chu, as the family elder, checks his grandson Jeremy's health "below the waist" to ensure the continuation of his family line and name. Martha is taken aback by his straightforwardness. Mr. Chu doesn't realize why Martha grabs Jeremy away from him. Alex tells him (and lies) that she is afraid about Jeremy catching a cold.
Live and Become	Schlomo's new family	00:31:08-00:31:48	After Hana, Schlomo's foster mother, succumbs to her disease, Schlomo experiences the loneliness of his existence in Israel and is devastated by his situation. The director and other teachers decide to send Schlomo to live in a Jewish foster family. His foster parents Yäel and Yoram pick him up at the boarding school and take him to their home, where he is introduced to the rest of the family. When Schlomo shakes his new grandfather's (Yoram's father's) hand, he does not look into his eyes. The grandfather says to Schlomo that he is very polite and explains that in his culture they also refused to look into a stranger's eyes.
Mao's Last Dancer	The president	00:24:50– 00:25:20	Li says that he "loves" Chairman Mao, and is amazed that his American friend Dilworth can speak so disrespectfully of the U.S.A. President. Isn't he scared to do so?
Shouf shouf bahibi	The little blackmailer	00:19:50- 00:21:05	In this scene we see Driss, Ap's younger brother, printing a photograph of a Moroccan girl who is not wearing her headscarf as she is supposed to. Driss blackmails her at school with the photograph: she must pay him five Euros or he will show the photo to her father. The girl does not hesitate to give him the money because she is aware of the consequences that will otherwise follow. Driss continues to take secret snapshots, now turning his lens on some Moroccan girls in the girls' toilets who are not only not wearing headscarves but are actually putting on make-up. While he is photographing, however, a teacher sneaks up and catches him.

The Year of Living Dangerously	"Don't call me boss"	00:10:16- 00:10:22	Guy tells his assistant: "Don't call me boss". The assistant is very astonished and insecure.
One Day in Europe	The second interrogation	00:33:28- 00:34:15	Rokko is brought into an interrogation room where he sits down with a female officer for a preliminary interview and then talks to her superior. After the interrogation they make him look at dozens of pictures of criminals in order to identity his muggers and he is left alone in the room—locked in. He phones Celal for help.
Chinese Take-away	First encounter	00:14:27– 00:21:20	Roberto and Jun see each other for the first time: Roberto is having a little meal near the airport when Jun gets thrown out of a taxi. Jun directly walks towards Roberto and asks for his help, in Chinese. Roberto does not understand what this strange man is saying, but he decides to help. As they drive, Jun gets travel sick and has to throw up. Roberto gets angry and leaves Jun at a bus stop. But later on, as heavy rain starts, he gets a bad conscience and drives to the bus stop again to pick Jun up.
Fools Rush In	Angry Daddy	00:40:53– 00:41:50	Isabel's father Tomas drives to the construction site after finding out about his daughter's marriage. He jumps out of his car and, shouting aggressively, threatens Alex with a baseball bat.
Schultze Gets the Blues	Who wants to go to the USA?	00:13:04– 00:15:08	Schultze and his friends are informed that someone will be invited to go to the USA to play music at a festival. Schultze says he is not interested: "Da mach ich nicht mit! (I will not go!)"
Sayonara	You're obligated to me!	01:43:28– 01:47:19	Hana-Ogi and Lloyd have a conversation about their future plans, especially marriage. Lloyd is thinking about leaving the military and getting a job in Japan.

3. Questions and Topics for Discussion for Each Cultural Dimension

Immediately after watching the film clips for one cultural dimension, classroom activity of discussion, both pair and group discussion, is conducted, in which students listen, perform, interact, negotiate and develop group work. Discussion also enables the students to have a deeper understanding of the classroom input.

In order to initiate heated discussion, several questions and topics for each cultural dimension are proposed (Table 5).

Table 5. Questions and topics for discussion for each cultural dimension

Cultural dimension	Questions and topics

Individualism /Collectivism	1. Muslim women and men are happy to have their marriages arranged for them. This is impossible to accept by many "Western" oriented people (Huber-Kriegler, et al., 2003, p. 40). Discuss the arranged marriage in Desert Flower. In what kind of society, i.e., the society of Individualism or the society of Collectivism is it likely that an arranged marriage will occur? What is the situation in your own country? Would you accept an arranged marriage? Why or why not? 2. Research regularly shows that, on average, women do much more of the household chores in most families. Cleaning, shopping and cooking are routinely done by women, while men often reserve their skills in this area for "special occasions". The image of the man of the house in an apron, running the barbecue for a happy crowd is stereotypical, but none the less real for that. Preparing the two or three ordinary meals on an ordinary day to sustain a family is usually still the domain of the women (ibid, p. 43). Discuss the characteristics of the role of men and women in an Individualist/Collectivist society. What kind of society is India? Do you think that in a collectivist society, normally a woman's personal welfare can and should be sacrificed for the welfare of the whole family?
Femininity /Masculinity	1. Discuss women's role in your country. Are women in your country like the heroines in Japanese Story and Urga or the heroine in English Vinglish? How do you like women to behave? 2. In his extensive writing on his native India, Pittu Laungani indicates that there are significant differences in the socialization processes of boys and girls in India. To be sure, writes Laungani, boys are privileged – so much so that in impoverished homes, of which there are many, a larger share of food is given to the male children, and they are also fed first by the family members. Laungani notes that the birth of a male child is considered a blessing because it ensures the continuation of the family name (Neuliep, 2012, p. 225). How are boys and girls treated in the countries that you know? 3. What characteristics do you associate with Masculinity and Femininity, e.g., acts as a leader, analytical, assertive, athletic, competitive, dominant, strong personality and affectionate, childlike, compassionate, gentle, loyal, shy, etc.? (Chesbro, et al., 2014, p. 334)
Power Distance	1. Do you respect your superior like the hero in Mao's Last Dancer or do you dare to challenge your superior and treat him/her as your equal? 2. Sandra is a fun-loving teacher teaching in the LINC (Language Instruction for Newcomers to Canada) program. At the beginning of every course, she explains the classroom and school guidelines, including the rule about being late. After about a week and a half, one of her students started to arrive late for class every morning. Sandra likes to treat the thing in a light-hearted manner, and so when the students walked in late one morning, Sandra said "good evening" to her and everyone laughed. Sandra had done this before with other students. The student ignored Sandra and went and sat down. Sandra felt a little annoyed and so she asked the student why she was late. The student then yelled at Sandra and said, "You don't talk to me like that!" Sandra told her that she should apologize for being late. Later, Sandra approached her privately and apologized to her even though she felt that the student should apologize first. The student also apologized but later stopped

	coming to class altogether (Apedaile & Schill, 2008, p. 55). How would you resolve this conflict?
Uncertainty Avoidance	1. Would it be difficult for you to leave where you are for a better job, or to live with your boyfriend or girlfriend? If you were the heroine in Sayonara, would you accept the hero's proposal, marrying him and going to the U.S.A with him? 2. Mark entered his LINC (Language Instruction for Newcomers to Canada) class on the first day and introduced himself to the class. The first lesson was designed to work on all four skills and to give students the chance to get to know their teacher. Mark began by telling the students that he, too, was an immigrant to Canada and that he was going to share his biography with the class. Their first assignment was to ask him questions and take notes about what they heard. Next, they had to write several paragraphs about him and hand it in later that week. On the day that it was due, all the students had done the work except for one. Mark asked her why she had not done her homework, and she answered that she did not need to know about him. Mark explained that the assignment was designed to work on a variety of specific English skills that she needed to improve her ability to communicate in English. After that, she did not really participate in class. She did her own work and paid attention only when there was something that interested her (ibid, p. 54). How would you deal with this situation? 3. Len teaches the evening TOEFL (Test of English as a Foreign Language) class. One day there was a conflict between a student who wanted to do more listening practice in class and a student who wanted to focus only on grammar. The next day, one of the two students came to Len's office to talk to him about the class. She told him that she thought they had studied enough grammar and that they needed more listening practice. She assured him that she was not trying to tell him what to teach. A week later she invited Len to come to her home so that she could show him something. He did not go. Then she sent him an e-mail, thanking him for his teaching and complimenting him on his looks. This made him very uncomfortable, so he made a conscious attempt to avoid her outside of class (ibid, p. 56). Discuss this situation.

4. Implication

When this elective Audio-visual College English course is over, students' ICC can be assessed in some ways, which is a further aspect of the research, and consequently the effectiveness of this course can be tested. If the outcome of the course is desirable, this course can be adopted by other College English teachers at a larger scale.

During the process of teaching, adjustments and changes can be made by College English teachers so that this course may become more effective and interesting.

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