



Teaching Culture through Film in Moroccan EFL
Classrooms: The Transcultural Film Pedagogy Model and
Transcultural Cinematic Literacy

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Abstract

The integration of culture into English language teaching has become increasingly important as English functions as a global language used across diverse cultural and linguistic communities. Although films are widely recognized as valuable instructional resources in English as a Foreign Language (EFL) classrooms, they are often employed primarily to develop linguistic skills such as listening comprehension, vocabulary acquisition, pronunciation, and speaking fluency. Their broader potential to cultivate intercultural communicative competence and critical cultural awareness remains comparatively underexplored. This article argues that films should be repositioned from supplementary audiovisual materials to central pedagogical texts capable of facilitating language learning, intercultural dialogue, and transcultural reflection simultaneously. Drawing upon Michael Byram's theory of Intercultural Communicative Competence, Stuart Hall's theory of representation, and Wolfgang Welsch's concept of transculturality, the article proposes the Transcultural Film Pedagogy Model (TFPM) as an integrated instructional framework for teaching culture through film in Moroccan EFL classrooms. The model consists of five interconnected stages: Cultural Preparation, Guided Film Viewing, Critical Cultural Inquiry, Intercultural Dialogue, and Transcultural Reflection. Together, these stages seek to promote language proficiency while encouraging learners to interpret media critically, question cultural stereotypes, negotiate multiple perspectives, and develop transcultural understanding. The article also introduces Transcultural Cinematic Literacy (TCL), defined as the learner competence developed through sustained critical engagement with cinematic texts. The article concludes by discussing the pedagogical implications of TFPM for curriculum design, teacher education, and future research. (Byram 1–2; Kramsch, *Language and Culture* 3–8)

Keywords: film pedagogy; English language teaching; intercultural communicative competence; transculturality; critical media literacy; Moroccan EFL; cinema; culture



1. Introduction

The role of culture in English language teaching has undergone a significant transformation over the past three decades. As English has become a principal medium of international communication, language education has expanded beyond the teaching of grammar and vocabulary to include the knowledge, attitudes, and interpretive skills necessary for communication across cultural boundaries. Contemporary learners are increasingly expected to interact with people whose linguistic, cultural, religious, and social backgrounds differ from their own. Consequently, communicative competence alone is no longer sufficient. Effective communication requires learners to interpret unfamiliar perspectives, negotiate cultural meanings, and engage respectfully with diversity. (Byram 1–2; Kramsch, Context and Culture 1–3)

This changing educational landscape has encouraged language educators to reconsider the relationship between language and culture. Rather than viewing culture as a collection of facts about English-speaking countries, many scholars conceptualize it as a dynamic process through which meanings, identities, values, and social relationships are continuously negotiated. Language and culture therefore function as inseparable dimensions of communication, each shaping the interpretation and production of meaning.

Within this context, films have become increasingly popular resources in English as a Foreign Language (EFL) classrooms. Their popularity derives partly from their authenticity. Unlike many traditional textbook materials, films expose learners to naturally occurring language, diverse accents, colloquial expressions, and realistic communicative situations. They also provide visual, emotional, and contextual cues that support language comprehension while increasing learner motivation and engagement. Numerous studies have reported benefits in listening comprehension, vocabulary acquisition, pronunciation, speaking confidence, and learner participation following the integration of films into language instruction. (King 509–23; Kabooha 248–57; Sánchez-Auñón et al. 1–17)

Despite these documented benefits, the educational use of films remains largely language-oriented. In many classrooms, films function primarily as supplementary materials designed to reinforce vocabulary, illustrate grammatical structures, or provide listening practice. Cultural discussion, when incorporated, frequently appears as an extension of language instruction rather than as an equally important pedagogical



objective. Consequently, the broader educational potential of cinema remains insufficiently explored. (Sánchez-Auñón et al. 1–17; Khotbi et al. 1–8)

This limitation is significant because films are far more than audiovisual recordings of spoken language. Cinema represents one of the most influential cultural forms of the modern era. Films construct narratives, represent identities, shape public perceptions, and influence how audiences understand race, religion, gender, migration, nationality, and cultural difference. Every cinematic text reflects particular historical contexts, ideological assumptions, and systems of representation. Learning to interpret these dimensions critically constitutes an essential component of intercultural education. (Hall 15–19; Champoux 240–51)

The growing significance of digital media further reinforces this argument. Today's learners encounter cultural knowledge not only through classrooms but also through streaming platforms, social media, online videos, and global entertainment industries. As a result, language education should prepare students not only to understand English but also to interpret the cultural representations that accompany it. Developing such abilities requires moving beyond traditional objectives of linguistic competence toward broader educational goals that include critical cultural awareness and intercultural communicative competence.

The Moroccan context illustrates the importance of this shift. English occupies an increasingly prominent position within Moroccan higher education, professional communication, tourism, and international academic mobility. University students frequently engage with English-language films, television series, documentaries, podcasts, and online media outside formal educational settings. Yet classroom instruction often continues to rely heavily on textbooks and language-focused activities that provide limited opportunities for sustained intercultural inquiry. Incorporating films into English language teaching therefore offers opportunities to connect classroom learning with learners' everyday media experiences while fostering greater awareness of cultural diversity. (Khotbi et al. 1–8)

Independent American cinema is particularly well suited to this purpose. Unlike many commercially oriented productions, independent films often foreground migration, multiculturalism, religious diversity, social justice, identity formation, and intercultural relationships. Films such as *The Visitor* (2007), *Amreeka* (2009), *Arranged* (2007), *Mooz-lum* (2010), and *The Citizen* (2012) can provide opportunities to examine nuanced



representations of Arabs, Muslims, immigrants, and minority communities. These narratives invite learners to examine cultural complexity through human experiences rather than simplified oppositions between East and West.

This article argues that films should occupy a more central position within culture-oriented language education. Rather than functioning merely as authentic listening materials, films should be understood as cultural texts capable of supporting language learning, critical thinking, intercultural dialogue, and transcultural reflection simultaneously. To achieve this objective, the article proposes the Transcultural Film Pedagogy Model (TFPM), an integrated instructional framework that combines theories of intercultural communicative competence, cultural representation, and transculturality into a coherent approach to teaching culture through film.

The article makes two interconnected contributions. First, it proposes the Transcultural Film Pedagogy Model, a pedagogical framework that integrates language learning, critical cultural inquiry, and transcultural reflection into a coherent instructional process. Second, it introduces the concept of Transcultural Cinematic Literacy (TCL), defined as the educational competence developed through sustained engagement with cinematic texts within transcultural learning environments. Together, these contributions reposition cinema from a supplementary language resource to a central medium for intercultural education in English language teaching.

2. Literature Review

The objectives of English language teaching have evolved considerably over the past half-century. Traditional approaches generally emphasized grammatical accuracy, vocabulary acquisition, and mastery of linguistic forms. Although these competencies remain fundamental, globalization and international mobility have transformed expectations regarding what language learners should be able to accomplish. English increasingly serves as a lingua franca connecting speakers from diverse linguistic and cultural backgrounds rather than functioning solely as the language of native-speaking communities.

This transformation has prompted scholars to reconsider the relationship between language learning and culture. Kramsch argues that language cannot be separated from the cultural meanings embedded within communicative practices. Words, expressions, conversational norms, and discourse conventions all reflect particular social values, historical experiences, and cultural assumptions. Consequently, learning a language



involves far more than acquiring grammatical competence; it also requires understanding the cultural contexts through which meaning is produced and interpreted.

Michael Byram further advanced this perspective through his influential concept of Intercultural Communicative Competence (ICC). Rather than preparing learners to imitate native speakers, Byram proposes educating intercultural speakers capable of mediating between different cultural perspectives. His model emphasizes attitudes of openness, knowledge of cultural practices, skills of interpreting and relating cultural phenomena, abilities to discover new cultural meanings, and critical cultural awareness. Together, these competencies enable learners to engage thoughtfully with cultural diversity while reflecting critically upon both their own cultural assumptions and those of others. (Byram 34–35)

Film-based language pedagogy has developed alongside these broader changes. Films provide authentic linguistic input, multimodal cues, contextualized interaction, and opportunities for learners to encounter varieties of spoken English. They can also increase motivation and create opportunities for discussion and writing. However, the pedagogical use of film can remain limited when activities focus almost exclusively on plot comprehension, vocabulary, or listening exercises. Such approaches may overlook the ideological and representational dimensions of cinema. (King 509–23; Sánchez-Auñón et al. 1–17)

A more critical orientation considers films as cultural artifacts. Hall's work on representation is particularly useful because it emphasizes that meaning is produced through systems of representation rather than simply reflected by them. A cinematic representation of a migrant, Muslim, woman, minority, or national community is therefore not neutral. It is shaped by narrative perspective, characterization, visual codes, historical context, and relations of power. (Hall 15–19)

This insight creates a productive connection between film pedagogy and intercultural language education. If learners analyze how identities are represented in films, they can simultaneously develop language skills and critical cultural awareness. They can practice describing scenes, comparing interpretations, presenting arguments, and negotiating meanings while examining how cultural identities are constructed.

A further conceptual development is required, however, because intercultural education can itself reproduce fixed notions of culture if it is based primarily on comparisons between national groups. Welsch's concept of transculturality offers an



alternative. Transcultural perspectives emphasize cultural interconnection, hybridity, mobility, and the continuous circulation of cultural practices. Such perspectives are especially relevant to cinematic narratives involving migration and diaspora, where characters frequently negotiate multiple identities and cultural affiliations. (Welsch 194–213)

The intersection of these strands of scholarship suggests that film can provide a particularly productive site for transcultural learning. Yet a pedagogically explicit framework is needed to connect theoretical concepts with classroom practice. The present article addresses this need through TFPM and the associated concept of TCL.

3. Theoretical Foundations of the Transcultural Film Pedagogy Model

The Transcultural Film Pedagogy Model is founded on the assumption that language learning, cultural understanding, and critical reflection are inseparable components of meaningful communication. While previous scholarship has explored film pedagogy, intercultural communicative competence, and cultural representation independently, few studies have integrated these perspectives into a unified pedagogical framework specifically designed for English language teaching.

This article synthesizes three complementary theoretical traditions: Michael Byram's theory of Intercultural Communicative Competence, Stuart Hall's theory of Representation, and Wolfgang Welsch's concept of Transculturality. Byram clarifies the educational goals of intercultural learning, Hall explains how films construct cultural meanings through representation, and Welsch redefines culture itself as fluid, interconnected, and constantly evolving.

Together, these theories respond to a central pedagogical question: How can films become pedagogical spaces where learners simultaneously develop language proficiency, critical cultural awareness, and transcultural understanding?

3.1 Intercultural Communicative Competence

The emergence of intercultural communicative competence marked one of the most significant developments in contemporary language education. Earlier communicative approaches emphasized linguistic accuracy and communicative effectiveness, yet increasing globalization demonstrated that successful communication depends equally upon the ability to interpret cultural meanings and negotiate differences between speakers from diverse backgrounds. (Byram 34–35)



Michael Byram's model of Intercultural Communicative Competence offers one of the most influential responses to the challenge of linking language learning with cultural understanding. Rather than defining the successful learner as someone who simply approximates native-speaker behavior, Byram emphasizes the learner's ability to interpret and mediate between cultural perspectives. His model brings together attitudes, knowledge, skills of interpreting and relating, skills of discovery and interaction, and critical cultural awareness (34–35). The last dimension is especially important for film pedagogy because it encourages learners to evaluate cultural meanings critically. Byram emphasizes the importance of “critical cultural awareness” as an educational aim of foreign-language teaching (113).

Byram identifies five interrelated dimensions. The first involves attitudes (*savoir être*), through which learners develop curiosity, openness, and a willingness to suspend preconceived judgments. The second concerns knowledge (*savoirs*), including understanding of social groups, cultural practices, historical experiences, and institutions. The third involves skills of interpreting and relating (*savoir comprendre*), enabling learners to interpret cultural documents and relate them to their own experiences. The fourth concerns skills of discovery and interaction (*savoir apprendre/faire*), through which learners investigate unfamiliar practices and adapt to new intercultural contexts. Finally, critical cultural awareness (*savoir s'engager*) involves evaluating cultural practices critically while recognizing one's own cultural assumptions.

This final dimension establishes a direct connection between Byram's educational model and critical analysis of cinematic representation.

3.2 Representation, Cinema, and Cultural Meaning

Stuart Hall's theory of representation provides a foundation for understanding why films should be approached as cultural texts. Representation is not simply a reflection of reality but a process through which meanings are produced. Hall describes representation as “the production of meaning through language” (17). Applied to cinema, this means that the representation of a migrant, Muslim, Arab, or other minority identity is never entirely neutral. Dialogue, characterization, camera work, costume, setting, music, and narrative structure all participate in constructing cultural meaning (Hall 15–19).

Cinema occupies a particularly influential position because it combines visual imagery, narrative, dialogue, music, editing, and symbolism into powerful systems of



representation. Repeated cinematic portrayals can contribute to the normalization of particular assumptions while marginalizing alternative perspectives.

For language educators, this perspective changes the pedagogical role of films. Rather than asking learners merely to understand plot development or vocabulary, teachers can encourage them to interrogate how films construct meaning. Students can ask which identities are represented, which voices remain absent, how stereotypes are reinforced or challenged, whose perspective dominates, and how cinematic techniques influence interpretation. Such questions transform film viewing into an act of critical inquiry while simultaneously creating opportunities for language practice.

3.3 Transculturality and Contemporary Cultural Identity

Although intercultural approaches have significantly expanded language education, many classroom practices continue to compare relatively stable national cultures. Learners may be encouraged to contrast “their culture” with “the target culture,” implicitly suggesting that cultures are distinct and internally homogeneous. (Welsch 194–213)

Wolfgang Welsch challenges the idea of cultures as isolated and internally homogeneous entities through his concept of transculturality. Contemporary identities are shaped by mobility, migration, globalization, and communication across borders. Welsch argues that contemporary cultural formations are “largely characterized by mixes and permeations” (199). Transculturality therefore shifts attention from fixed cultural boundaries toward interconnected cultural realities. This perspective is particularly relevant to films involving migration, diaspora, and hybrid identity.

Transculturality therefore shifts attention away from differences between isolated cultures toward interconnected cultural realities. This has important implications for language education. Rather than encouraging learners simply to compare Moroccan culture with American culture, transcultural pedagogy invites them to recognize shared experiences, multiple identities, hybrid forms of belonging, and interconnected histories.

Films frequently illustrate these realities through narratives involving migration, diaspora, multilingualism, religious diversity, and intercultural relationships. Such narratives allow learners to explore culture as dynamic rather than fixed.

3.4 Why Film?

Films occupy a distinctive position among authentic instructional materials because they integrate verbal and non-verbal communication. Learners observe spoken language



alongside gesture, facial expression, silence, proxemics, music, costume, and visual symbolism. Films also situate language within authentic social contexts, where communication emerges through interpersonal relationships and conflicts rather than isolated textbook dialogues. (Roell 2–15; King 509–23)

Cinema can further generate emotional engagement. Viewers identify with characters, encounter moral dilemmas, and experience narratives affectively. Such engagement can create conditions for deeper discussion and reflection. (Roell 2–15; Kaboocha 248–57)

Finally, films stimulate collaborative interpretation. Because cinematic narratives permit multiple readings, learners can negotiate meanings, defend interpretations, compare perspectives, and communicate through English. Film therefore provides an environment in which linguistic development and intercultural inquiry can occur simultaneously.

4. The Transcultural Film Pedagogy Model (TFPM)

The Transcultural Film Pedagogy Model constitutes the central pedagogical contribution of this article. Unlike traditional film-based language instruction, which often employs cinema primarily as an authentic listening resource, TFPM positions film as the medium through which learners investigate culture, negotiate meaning, and develop transcultural understanding. (Roell 2–15; Chao 247–65)

The model rests on five principles. First, language and culture are inseparable. Second, films are cultural texts rather than entertainment alone. Third, learning develops through dialogue. Fourth, critical reflection transforms viewing into education. Fifth, the ultimate objective is transcultural understanding rather than the accumulation of cultural facts.

The model consists of five interconnected stages: Cultural Preparation, Guided Film Viewing, Critical Cultural Inquiry, Intercultural Dialogue, and Transcultural Reflection.

4.1 Stage One: Cultural Preparation

The first stage prepares learners for the linguistic, cultural, and thematic dimensions of the film. Rather than presenting extensive factual information about a culture before viewing, teachers can activate prior knowledge and generate questions. (Roell 2–15; Liddicoat and Scarino 45–53)

For a film dealing with migration, for example, students might discuss identity, belonging, home, displacement, and cultural adaptation. Questions such as “What does



home mean to you?” or “Can someone belong to more than one culture?” activate language while establishing a critical orientation.

Prediction activities can also be used. Students examine the title, poster, or selected still images and predict themes and conflicts. Predictions are treated as hypotheses rather than fixed cultural knowledge. After viewing, students return to their predictions and evaluate them.

4.2 Stage Two: Guided Film Viewing

The second stage transforms passive watching into purposeful observation. Teachers can provide viewing guides that direct attention toward language, characterization, cultural practices, and cinematic representation. (Roell 2–15; Sánchez-Auñón et al. 1–17)

A viewing guide may include language, representation, interaction, and cinematic form. Learners can observe expressions and accents, cultural identities, responses to difference, and the role of music, setting, costume, camera work, and editing.

Longer films may be divided into selected sequences. A short sequence involving an intercultural misunderstanding, for example, can provide material for listening comprehension, vocabulary analysis, pragmatic interpretation, characterization, stereotype analysis, and intercultural discussion. Repeated viewing can be used with different focuses.

4.3 Stage Three: Critical Cultural Inquiry

Critical cultural inquiry constitutes the analytical core of TFP. Learners move from understanding what happens to examining how and why meanings are constructed. (Hall 15–19; Byram 101–13)

Students can distinguish observation from interpretation. For example, “The character speaks very little during the family meeting” is an observation; “The character may feel excluded” is an interpretation; “What cinematic or narrative evidence supports this interpretation?” is a critical question.

Inquiry can focus on who is represented, how identities are represented, which characteristics are emphasized or ignored, whether stereotypes are reinforced or challenged, whose perspective dominates, how power influences the narrative, and how audiences from different backgrounds might interpret the same scene.

The teacher facilitates inquiry rather than imposing a single correct interpretation.



4.4 Stage Four: Intercultural Dialogue

The fourth stage moves from individual interpretation to interaction. Students use English to discuss cultural meanings and compare perspectives with experiences or representations from other contexts. (Byram 70–71; Chao 247–65)

Rather than asking only how a film differs from “your culture,” teachers can ask whether people within the same culture always share values, whether characters can belong to several cultural communities, and which aspects of identity appear to reflect different influences.

Multiple–perspective dialogue is especially useful. Students can represent different positions within a filmic conflict, such as a migrant, family member, host–community member, or institutional representative. The objective is to interpret perspectives different from one’s own and communicate those perspectives in English.

4.5 Stage Five: Transcultural Reflection

The final stage distinguishes TFPM from approaches that conclude with comprehension or discussion. Transcultural reflection asks learners to reconsider their assumptions after engaging with the film. (Byram 101–13; Welsch 201–05)

Students might complete statements such as: “Before watching the film, I thought...,” “During the film, I noticed...,” “One representation that challenged my assumptions was...,” and “I now understand that cultural identity can...”

Reflection may also take the form of short essays, learning journals, video reflections, group presentations, or comparative creative projects. Assessment should focus on evidence–based interpretation, recognition of complexity, openness to alternative perspectives, and reflective development rather than conformity to a teacher’s preferred opinion.

4.6 Transcultural Cinematic Literacy (TCL)

This article introduces Transcultural Cinematic Literacy as the principal learner outcome of TFPM. TCL refers to the ability to interpret cinematic representations critically, communicate about cultural meanings through English, evaluate media portrayals of identity and difference, and construct nuanced understandings of culture that transcend essentialist or nationally bounded perspectives. (Hall 15–19; Byram 101–13; Welsch 194–213)



TCL integrates dimensions commonly associated with media literacy, intercultural communicative competence, critical cultural awareness, and visual literacy. Learners developing TCL should be able to interpret cinematic narratives critically, recognize stereotypes and ideological assumptions, compare multiple perspectives, engage respectfully in intercultural dialogue through English, appreciate hybrid identities, and reflect critically upon their own cultural assumptions.

The distinction between TFPM and TCL is therefore central: TFPM represents the pedagogical process, while TCL represents the intended learning outcome.

5. Classroom Applications of TFPM

The theoretical foundations of TFPM become pedagogically meaningful when translated into classroom practices that teachers can adapt to specific learners, films, and educational contexts. The model is therefore conceived not as a rigid sequence of activities but as a flexible instructional framework.

The Moroccan EFL classroom provides a productive context for such an approach. Moroccan learners encounter English through formal education, digital media, music, television, cinema, social networking platforms, tourism, and international academic and professional communication. Film pedagogy can build upon these experiences while creating structured opportunities for critical interpretation. (Khotbi et al. 1–8)

The objective is not to replace linguistic instruction with cultural discussion. Rather, the strength of TFPM lies in integrating the two. Vocabulary, listening, speaking, reading, writing, and grammatical development can occur alongside cultural analysis. The film provides the context, while pedagogical mediation transforms viewing into language learning and intercultural inquiry. (Liu 83–90; Sánchez-Auñón et al. 1–17)

6. Sample Classroom Implementation

A TFPM sequence can be implemented over an eight-week intermediate or upper-intermediate EFL course. Week 1 can focus on identity and culture; Weeks 2 and 3 on guided viewing; Weeks 4 and 5 on representation and identity; Week 6 on intercultural dialogue; Week 7 on transcultural identities; and Week 8 on reflective synthesis.

The sequence illustrates that film does not replace the language curriculum. Instead, it becomes an organizing context through which multiple language skills can be developed. A single cinematic sequence can generate integrated practice in listening, speaking, reading, writing, vocabulary, and critical thinking.



7. Assessment within TFPM

Assessment is essential because traditional language assessment may fail to capture intercultural development. A TFPM assessment framework should therefore evaluate both linguistic and transcultural outcomes. (Byram 101–13; Liddicoat and Scarino 101–13)

Relevant dimensions include language use, cultural interpretation, perspective-taking, critical awareness, and transcultural reflection. Assessment can be formative as well as summative through observation, reflective journals, group discussions, portfolios, presentations, and written assignments.

Students should not be rewarded simply for expressing opinions that correspond to the teacher's perspective. Assessment should emphasize quality of reasoning, evidence, recognition of alternative perspectives, and critical reflection.

8. Discussion

The proposed model contributes to film-based language education by reconceptualizing the relationship between linguistic and cultural learning. Existing film pedagogy frequently emphasizes authenticity and motivation. TFPM retains these qualities while extending the pedagogical role of cinema to critical cultural inquiry. (Sánchez-Auñón et al. 1–17; Khotbi et al. 1–8)

The model integrates three dimensions often treated separately: language learning, critical cultural analysis, and transcultural reflection. It also shifts the classroom from cultural comparison toward transcultural understanding and from passive viewing toward critical viewing.

The teacher becomes a mediator of cultural inquiry who selects appropriate films, identifies significant scenes, anticipates sensitive issues, designs scaffolding, facilitates respectful disagreement, encourages multiple interpretations, and connects cultural inquiry with language objectives.

The Moroccan context is especially relevant because learners may navigate Arabic varieties, Amazigh languages, French, English, and other linguistic resources across educational and social environments. A transcultural film curriculum can connect local, national, regional, and global cultural experiences rather than replacing local identities with representations associated with English-speaking societies.



9. Theoretical and Pedagogical Contribution

The conceptual architecture can be summarized as a relationship between theory, pedagogy, and outcome. Byram contributes intercultural communicative competence and critical cultural awareness. Hall contributes an understanding of representation and the construction of cultural meaning. Welsch contributes a conceptualization of culture as interconnected and dynamic. TFPM translates these principles into an instructional process, while TCL describes the learner competence the process seeks to develop.

The resulting architecture can be expressed as: Theoretical Foundations → TFPM → TCL → Linguistic, Intercultural, and Critical Learning Outcomes.

This relationship helps prevent the model from becoming a collection of classroom activities without theoretical justification while retaining flexibility across films and educational contexts.

10. Challenges and Ethical Considerations

Film selection requires careful consideration. Teachers should not choose films solely because they are entertaining or linguistically accessible; representation, age appropriateness, cultural sensitivity, and ideological complexity also matter. (Roell 2–15; Sánchez-Auñón et al. 1–17)

Films may reproduce stereotypes even when teachers intend to challenge them. Critical pedagogy must therefore avoid assuming that every film offers a positive representation. (Hall 225–27; Said 1–28)

Discussions of religion, ethnicity, migration, gender, or identity may generate disagreement. Teachers need clear principles of respectful dialogue and should ensure that disagreement does not become stereotyping or marginalization.

Access to films and copyright restrictions may also create practical difficulties. Institutions should ensure that film use complies with relevant copyright regulations and educational policies.

Finally, students may interpret films differently according to their experiences, linguistic backgrounds, and media exposure. Such variation can be treated as an educational resource rather than a problem to eliminate.



11. Broader Significance

The significance of TFPM extends beyond the use of films as classroom materials. The model reflects a changing understanding of what English language education should accomplish in contemporary societies. (Byram 1–2; Welsch 194–213; Sánchez–Auñón et al. 1–17)

If English is increasingly used among speakers from different linguistic and cultural backgrounds, learners require more than grammatical knowledge. They need the ability to interpret difference, negotiate meaning, recognize stereotypes, and communicate across cultural boundaries.

Cinema provides a particularly rich environment because it makes cultural meanings visible, audible, and narratively accessible. TFPM therefore contributes to a broader pedagogical shift from language competence alone toward linguistic, intercultural, and critical competence.

The introduction of TCL provides a conceptual vocabulary for describing what learners may develop when film is used in this manner. Learners become more critically aware language users who can ask who is speaking, who is represented, how difference is constructed, what assumptions they bring to interpretation, and what alternative perspectives are possible.

12. Conclusion

The integration of culture into English language education has become increasingly important in a world characterized by mobility, multilingualism, digital communication, and sustained intercultural contact. Language classrooms can no longer be understood exclusively as spaces for acquiring grammatical structures and communicative routines. Learners also need opportunities to interpret cultural meanings, question representations, negotiate difference, and develop the ability to communicate across complex cultural boundaries. (Byram 1–2; Kramsch, *Language and Culture* 3–8)

This article has argued that film can make a significant contribution to these objectives when it is approached not simply as an audiovisual language–learning resource but as a cultural and representational text. Films combine language, image, narrative, sound, emotion, and social interaction in ways that make cultural meanings accessible for analysis and discussion. (Sánchez–Auñón et al. 1–17; Chao 247–65)



To conceptualize this potential, the article proposed the Transcultural Film Pedagogy Model. The model integrates five interconnected stages: Cultural Preparation, Guided Film Viewing, Critical Cultural Inquiry, Intercultural Dialogue, and Transcultural Reflection. The model is theoretically grounded in Byram's Intercultural Communicative Competence, Hall's theory of representation, and Welsch's concept of transculturality.

The article's second conceptual contribution is Transcultural Cinematic Literacy. TCL is proposed as an educational competence encompassing the ability to interpret cinematic representations critically, communicate about cultural meanings through English, recognize stereotypes and ideological assumptions, consider alternative perspectives, and develop understandings of cultural identity beyond essentialist categories.

The distinction between TFPM and TCL is central. TFPM represents the pedagogical process, while TCL represents the learning outcome. Together they offer a way of reconceptualizing film-based language education: instead of asking only how films can help learners improve English, educators can ask how English can become the language through which learners critically investigate cinematic representations and cultural meanings.

The framework has particular relevance to Moroccan EFL education because learners encounter cultural diversity through multilingualism, migration, international education, digital media, tourism, and global popular culture. A transcultural approach avoids reducing culture to a comparison between a Moroccan home culture and an English-speaking target culture. Instead, learners can explore cultural identities as internally diverse, historically situated, and shaped by multiple forms of interaction.

The article does not claim that film constitutes a universal solution to intercultural language education. Its value depends upon appropriate selection, contextualization, teacher mediation, and critical discussion. TFPM should therefore be understood as a flexible framework and an invitation to empirical research rather than as a finished pedagogical prescription.

13. Limitations

Several limitations should be acknowledged. First, the article is conceptual rather than empirical. Although TFPM is grounded in established theories and pedagogical principles, the model requires systematic experimental and longitudinal evaluation.



Second, the discussion focuses particularly on Moroccan EFL contexts. This provides contextual relevance but limits the extent to which the model can be generalized to other educational environments.

Third, the proposed concept of Transcultural Cinematic Literacy requires further conceptual and empirical refinement. Future research should determine whether its dimensions can be reliably operationalized and assessed.

Fourth, film selection presents an unavoidable methodological challenge. No cinematic text can represent an entire culture, and even films concerned with diversity may reproduce particular ideological assumptions. TFPM therefore depends heavily upon teachers' ability to contextualize films and encourage critical consumption.

Finally, the article focuses primarily on pedagogical potential rather than learner reception. Students may interpret the same film differently according to personal histories, linguistic backgrounds, and previous media exposure.

14. Directions for Future Research

The conceptual nature of TFPM creates several opportunities for future research.

First, empirical studies should implement TFPM in Moroccan EFL classrooms and compare learners participating in film-based transcultural instruction with learners receiving more conventional film-based language instruction. Such studies could examine intercultural communicative competence, critical cultural awareness, listening comprehension, speaking ability, vocabulary development, engagement, and attitudes toward cultural diversity.

Second, researchers should develop and validate an assessment instrument for TCL. Possible dimensions include interpretation of cinematic representation, recognition of stereotypes, perspective-taking, intercultural communication, critical media awareness, recognition of transcultural identities, and reflective transformation.

Third, comparative studies could investigate TFPM across educational contexts and compare independent and mainstream cinema, American and non-American films, feature films and documentaries, English-language and subtitled films, and classroom viewing with streaming-based learning.

Fourth, future versions of TFPM could incorporate short-form video, web series, digital documentaries, and user-generated audiovisual content, expanding the framework toward broader transcultural audiovisual literacy.



Finally, teacher education research should examine how teachers develop confidence in selecting films, facilitating critical discussion, and addressing culturally sensitive issues. Action research conducted by teachers themselves could provide valuable evidence regarding feasibility and classroom impact.

15. Final Theoretical Proposition

The central proposition of this article can be stated simply: when films are treated as cultural representations rather than merely linguistic resources, English language classrooms can become spaces for developing linguistic competence, intercultural communicative competence, critical media awareness, and transcultural understanding simultaneously.

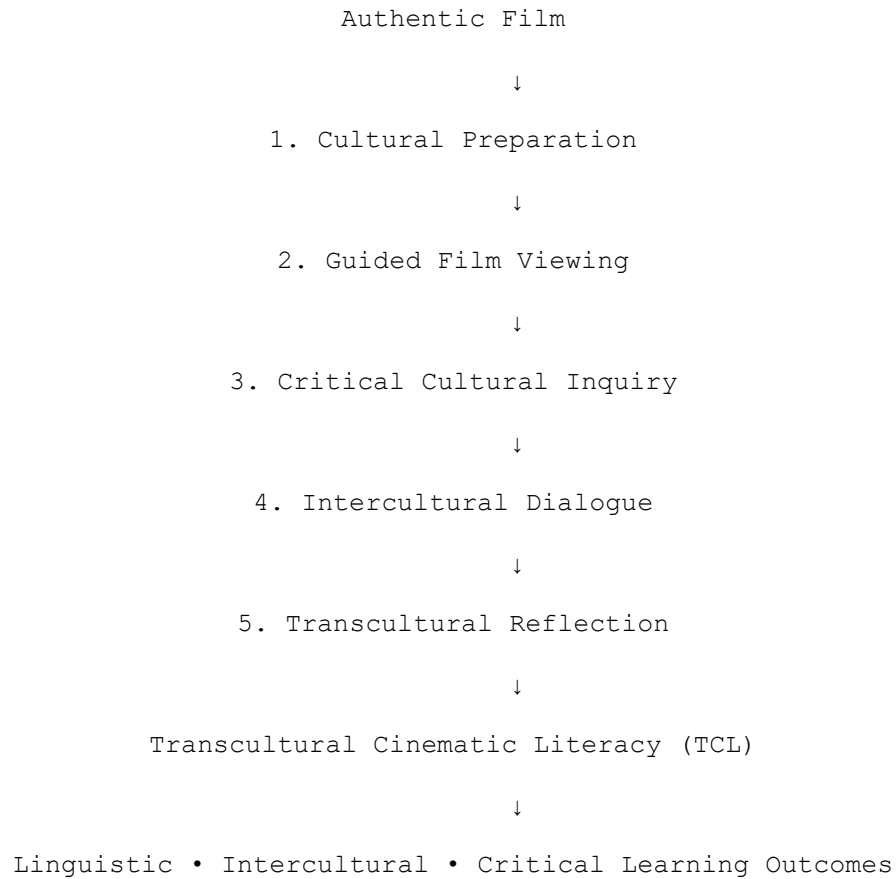
TFPM provides the pedagogical pathway for achieving this integration. TCL provides the conceptual language for describing the resulting learner competence.

The significance of the model therefore lies not in the use of film itself but in the pedagogical transformation of film viewing. A film watched passively remains entertainment. A film discussed critically becomes a cultural text. A cultural text examined through dialogue becomes a site of language learning. A site of language learning connected to reflection on identity, representation, and difference can become a site of transcultural education.

This progression captures the central educational vision of the article.



Figure 1. The Transcultural Film Pedagogy Model (TFPM)





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