




**INTERNATIONAL JOURNAL OF  
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(IJMOE)**[www.gaexcellence.com/ijmoe](http://www.gaexcellence.com/ijmoe)**INCORPORATING HOLLYWOOD BLOCKBUSTERS INTO  
THE MALAYSIAN ENGLISH CLASSROOM: A CONTENT  
ANALYSIS OF PREFERRED FILMS AMONG HIGHLY  
ENGLISH-PROFICIENT MALAYSIAN UNIVERSITY  
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**Abstract:**

This study investigates the English-language movie choices of Malaysian university students and its usefulness in language teaching and learning. English-proficient learners are typically considered as language custodians that can offer views that extend beyond enjoyment, emphasising that films are a great source of language input and creativity. The purpose of this study was to find out films favoured by the English-proficient learners, analyse common language patterns in the films and suggest ways in which our classrooms might use films to enhance English language engagement. The study adopted a mixed-method approach with 20 students from Tunku Abdul Rahman University of Management and Technology (TARUMT) who are skilled in English. Quantitative data was obtained by a survey of movie preferences. Thematic analysis of chosen linguistic elements (vocabulary, idiomatic expressions, registers, and humour) from the top four preferred films was used to explore views of language development. Everyone agreed that watching films in English was good for mastering the language. The participants loved the pronunciation, social emotions and above all the inventiveness in language (witty conversation, puns). Formal accuracy, emotional language, and idiomatic completeness all differed film by film. The design of this study is also replicable in learners of other competence levels, other institutions and cultures, and with similar audiovisual forms like TV

shows or streamed content. These additions would investigate whether the language benefits of films are universal or context-dependent and help educators to adapt film-based teaching approaches to suit different learners. In brief, they underscore the promise of films as contextually rich and immersive opportunities for language acquisition, offering teachers concrete strategies to incorporate linguistically enriched media into their education.

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**Keyword:**

English Movies, High-Proficiency Students, Malaysia English Classrooms, Malaysian University Students, Meaningful Incorporation



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## Introduction

Besides being a form of storytelling, films are also a cultural interchange, giving amusement and affecting social values and individual viewpoints (Inspiration, 2023). Films are not only entertaining for audiences, but they also have a significant educational role as well, helping to enhance intellectual acumen, critical thinking abilities and empathy, while also exposing audiences to different cultural narratives and experiences (Stoddard & Marcus, 2010; Bocci, 2020). The instructional potential of films makes them an unmatched tool to link learners with each other and help them draw the connections between language learning and real-world contexts (Siahaan et al., 2024). Historically, English has been used as the medium of instruction in Malaysian higher education for teaching, research and training purposes (Hashim & Leitner, 2014). Other languages like Malay and Mandarin may be socially, culturally orientated, but the dominance of English at universities continues due to its global applicability (Samuel, 2018; Hashim & Leitner, 2014). The bilingual landscape explains why it is important to appreciate the continuing importance of English for students in multilingual universities. (Mbirimi-Hungwe, 2023)

English-proficient university students, one of the major populations in this study, are very involved in English media like films, which provide authentic language exposure (Siahaan et al., 2024). Another advantage of films is that they allow students to listen to idiomatic expressions and colloquialisms, which may help them to improve their grasp of the language in a more natural way (Saraswati, 2024). These students are at a vital point in their transition to globalised academic and professional settings. Their media tastes reflect their linguistic and cultural influences. This offers insights into the impact of films on their language learning and cognitive growth (Mbirimi-Hungwe, 2023). University students who have a high level of English proficiency and are more likely to be critical of the media and have clear preferences

(Orhan, 2023) are especially important for this study. The films they select may provide useful information regarding the impact of good language abilities on media viewing (Siahaan et al., 2024). Academically, knowledge of these preferences could lead educators in developing instructional strategies for the use of films in their classroom pedagogy. Thus, it enables teachers to bypass the restrictions of conventional instruction and improve language proficiency and critical thinking (Solijonova, 2024).

However, it is well acknowledged that films are powerful learning instruments in foreign language teaching. They expose learners to real language exchange, increase working knowledge and speaking abilities, and promote cultural literacy. The use of films enables teachers to fill the gaps in traditional teaching techniques by integrating the classroom learning with the real-world language and thematic experiences. The application also points out that films might be utilised to include pupils and promote the acquisition of a second language (Hoti, 2020). However, there is a shortage of literature on the preference of films among Malaysian university students who are skilled in English, although many studies have been done on films as an academic tool. Although a great deal of studies has been done on the overall role of films in language learning, very few studies have been conducted on the habits of skilled English speakers that can improve teaching techniques in English classrooms. This disparity shows the need to investigate the relationship between these students' film preferences and their language skills and experiences (Roslim et al., 2021).

Films that entertain and educate are preferred by English-speaking university students (Hoti, 2020). This is why universities may wish to try to harness this enthusiasm by including famous films into their English lectures, so that their pedagogical practices are in line with the films that their students like. This approach teachers could enhance their language acquisition and maximise student involvement as teachings in the classroom become more obvious and fun (Marise, 2024). Films that have rich tales, characters and language styles offer many opportunities for students to learn a language in formal as well as casual circumstances. Including films that appeal with students could assist create a more engaging and immersive learning environment, which would contribute to students' English competence and engagement (Roslim et al., 2021).

But in reality, there is a lot of distance to the ideal condition. Few data and research are available on the preferences of university students with English proficiency. This lack of information causes university professors to shy away from popular media like films for their instructional approaches. Many lecturers are still in the habit of teaching in the traditional way because they lack training, resources, or awareness of how to use popular media. Educators may have little to no knowledge of how the films improve language abilities, or how they can effectively develop lessons using the clips from the films in their classes. Furthermore, the lack of professional development prevents lecturers from acquiring the skills to incorporate films into the subject they are teaching. The incorporation of films is also limited by resource constraints such as the unavailability of audiovisual equipment or media streaming services. Siahaan et al. (2024) found out that teachers tend to employ established and well-tested approaches instead of exploiting the potential popular media might give in language instruction.

This research intends to study the views on English speaking Malaysian undergraduates from one tertiary sector institution, Tunku Abdul Rahman University of Management and Technology. The aim of this research is to discover the recurring linguistic patterns in the

students' chosen English films and to utilise them to build a recommendation list that can be used to learn English language more efficiently. The project will employ questionnaires and thematic content analysis to uncover how students engage with the linguistic elements of the films they find appealing. Content analysis is one of the standard quantitative research methodologies that is widely employed. It is a methodical framework to analyse media to find patterns, themes and underlying messages. Content analysis as methodology has been historically used in subjects including linguistics, media studies and sociology. It can be used to uncover how language is utilised and reflected in the media that specific audiences consume. Moreover, the thematic content analysis will explore the language markers of students' film preferences, thereby offering further insights into understanding their media consuming behaviours (Columbia University Mailman School of Public Health, 2023).

Lastly, knowing the students' film preferences might help instructors in developing engaging and vocally rich instructional materials that mirror the authentic language to which the students are exposed (Maulida & Warni, 2024). This research explores the potential association between language competency and English-language cinema preferences in foreign or second language learners of English. These findings can assist filmmakers understand how they can captivate the audience's interest without missing their language acquisition goals, as well as help educators use these findings to produce compelling classes. In conclusion, this research is expected to bring out the knowledge of content analysis through its implementation in media selection in education where the films are presented as an undiscovered instrument to enhance the English fluency.

## Literature Review

While many studies have been carried out on the factors behind the English language success, not many studies considered the effect of the English proficiency on movie preferences (Pariyanto & Pradipta, 2019; Yen et al., 2019; Yulia et al., 2023; Zarate, 2022). Students who are good in English appear to choose more linguistically demanding content, but we do not know much about whether their expectations for films mirror their linguistic strengths (Delić & Jašić, 2017). Moreover, past research has not examined the relationship between specific features of films, such as dialogue complexity, themes, or accents, and language skill. The discrepancy points to the need for further research to explore the connection between language competency and the consumption of films which might illustrate the degree to which entertainment media choices appear to be connected to language skills or perhaps serve to enhance them. Winiarczyk (2023) believes that the arrival of new technologies and streaming apps has totally changed how university students choose and view films. Sahoo (2024) discusses how the introduction of platforms such as Disney+, Netflix and Amazon Prime has entirely altered the way films are consumed, especially by the youth. The university students choose these platforms because they are convenient, versatile, and have a lot of possibilities (Chan, 2023). The students generally choose films that align with their own interests such as relevant stories, cultural representations or escapism (Sahoo, 2024). Another survey was done in Malaysia with 49 participants, and it was found out that action, horror, and romance are the most popular genres, but more and more viewers are turning to English films since they consider them of superior quality (Mustafa & Nagaraj, 2019).

Movies are considered to be one of the most powerful resources for English language learners because of the potential to promote listening, vocabulary and culture knowledge (Nowicki, 2024). English speaking students have a lot of leisure options in the form of English films,

which at the same time help them to improve their skills (Daneshfard et al., 2021). Watching English films can improve listening comprehension and pronunciation (Mazlan & Kamal, 2022; Pakaya et al., 2024; Rashdan et al., 2023). These studies have examined the use of films in the classroom, especially for students with less English competence, but have not examined the use of films for students with more proficiency. In addition, subtitling in films has been seen as a vital part of enhancing language comprehension (Kanellopoulou, 2019). Thus, Manel and Mohammed-Hichem (2022) stated that the visual depiction of dialogues in subtitles allows a better understanding of complex portions of the movie and the language acquisition in general. For university students, particularly those with good English skills, subtitles can be a helpful bridge to understanding where accents, idioms and cultural allusions provide a barrier. Similarly, the significance of films in the formation of global citizens has been researched, as films foster social awareness and empathy (Harshman, 2017). For example, Kennedy et al. (2011) showed that university students had a strong connection to films that deal with real-world themes such as racial inequality and gender representation. Although these results suggest that films have a wider implication, they do not analyse whether specific English-speaking students are drawn to films with such themes, or whether language plays an even larger role in their preferences. Besides, many non-native speakers choose to watch English films since English is spoken everywhere and has a high sense of prestige or status (Bjork, 1991; Medina & Hurtado, 2018). Chao (2013) studied the part of English-language films in fostering intercultural communication and understanding among Taiwanese university students, noting that films provide a window into Western cultural standards. Relevant as it is, the research is limited to Taiwan and does not elaborate on how Malaysian students of similar proficiency would engage with identical information.

In brief, the literature study highlights some contributors affecting abilities in English, consumption of films and academic merit to films. Studies indicate that successful learners tend to consume more linguistically challenging content, but little evidence exists on how the competency of the same users influences movie choices. Malaysian university students also prefer watching English films due to their availability in cinemas and online but the question of whether their language competence has any influence on their film preferences has been largely ignored by studies. Previous research has largely focused on lower-proficiency learners and films are proven to help language development. Hence, there is not much research on the use of films by advanced students who would rather watch films for richer cultural experiences and more refined amusement, not only for language acquisition. The present study attempts to fill these gaps by examining the film preferences of English-proficient university students in Malaysia. It explores how the form of sentences, idioms, language, registers, and humour affect their choices. The research shows how films can be used as an educational and entertaining instrument to enhance language learning.

## Methodology

The research design, data collection method, data analysis procedures, and ethical considerations of this study investigating the movie preferences of English-proficient university students at Tunku Abdul Rahman University of Management and Technology are presented in this part. This research seeks to examine the precise elements that affect the students' choice of films and the role of the selected films on their English language learning. This research employs both quantitative (surveys) and qualitative approaches including thematic content analysis to find reoccurring linguistic patterns in their preferred films. These

linguistic qualities are put into a list of recommendations for educators to use popular media in classroom activities to increase student engagement and English proficiency.

The research is a mixed method study with both quantitative and qualitative evaluation. The quantitative section presents a survey on students' movie choice, and the qualitative part performs a thematic content analysis to detect linguistic items or patterns among groups of films beneficial to students. Mixed-methods designs are used to triangulate data such that qualitative discoveries are guaranteed to supplement the quantitative findings. This increases trust in the validity of the conclusions by verifying quantitative patterns with qualitative data (Ahmed et al., 2024) and vice versa, minimising bias.

A simple way to gather focused data on students' movie choices is to use a Google Form survey. It allows the participants to fill out the survey online at their most acceptable time and results in fast and detailed responses (Writer, 2024). We employ a structured survey with standardised answers, but we also allow for qualitative comments in the open-ended questions. Confidentiality is emphasised to ensure honest responses and data reliability (Kang & Hwang, 2023). This is in line with the study objectives as the Google Form survey is for a group of university students who are already proficient in English. The platform is also inexpensive, can accommodate a huge number of respondents and it compiles responses automatically making data analysis incredibly efficient (Writer, 2024).

Thematic content analysis offers additional in-depth qualitative data about the linguistic items/patterns in the selected films (Williams, 2024). This approach shows how films help language learning by looking at sentence structures, vocabulary, idioms, register and humour. This approach adds depth to interpretative value, highlighting nuances that may be missed using quantitative data alone (Ahmed et al., 2024). In the end, this knowledge will assist teachers to develop movie lessons that increase classroom engagement and language skills.

The initial element of the study would be to gather data directly from 20 university students from Tunku Abdul Rahman University of Management and Technology through Google Form surveys. To keep the analysis feasible given the resource and time restrictions of the study, a sample size of 20 participants was determined (Kenton, 2024). The research is targeted at high-level English speakers who are able to give descriptive comments about their film tastes without the obstacle of language. The ability to understand the language would reduce the chances of misunderstanding the survey and so improve the validity and reliability of the results (Majlis Peperiksaan Malaysia, 2018). This study is suitable for university students because of their high consumption of media and films, which is often reflective of present trends in information consumption (El-Mahmoud, 2019; Yadav & Srivastava, 2020). Finally, the study was conducted at Tunku Abdul Rahman University of Management and Technology which provides a very easily accessible student population and an effective process of data gathering. The purposive sample method was employed to select 20 Malaysian university students from Tunku Abdul Rahman University of Management and Technology who were fluent in the English language. Participants must possess CEFR-based certifications (e.g. SPM, IGCSE, MUET, IELTS or Linguaskill) and acknowledge that films have contributed favourably to their English skills. Minimum standards are SPM Grade A+, IGCSE 0500 Grade A, MUET Band 5.0, IELTS Band 7.0 or Linguaskill 180+. These are internationally acknowledged certification standards that help to give reliable and consistent measurements of English proficiency, allowing participants to contribute meaningful insight. Data collection is done through a survey on Google Form. In Part A participants have to give informed consent. Part B demands some

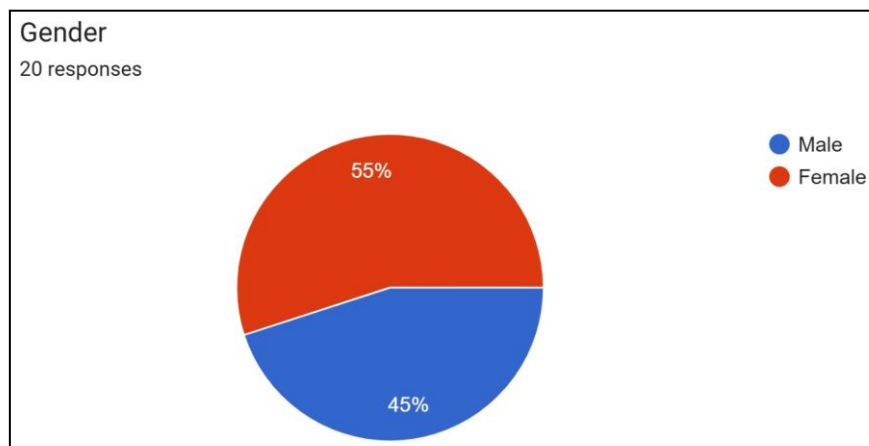
demographic information. It also requests students with strong English skills to present a certificate to confirm their eligibility. Part C consists of three questions to investigate if films improve learners' English, boost their language development (e.g. vocabulary, idiomatic phrases and registers) and what motivates their engagement with films and reinforce the active use of English-language films by the participants.

In order to eliminate inconsistency, rather than free form, participants select their favourite movie from a pre-set selection of 10. The films are chosen based on their Tomatometer scores (75% or more) to guarantee they have broad audience appeal as well as critical recognition. It provides organised data that is clear, dependable and enables better analytics while easing the process of obtaining data.

## Discussion and Analysis

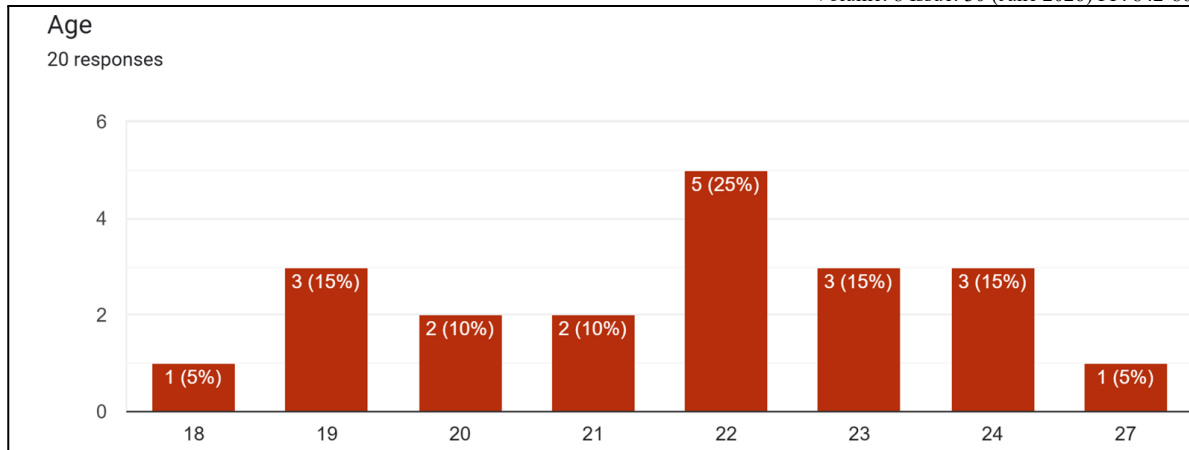
### *Findings*

The graphical data below illustrates some of the important findings from the Google Form survey that are directly related to the research objectives. The online survey resulted in 20 legitimate responses, as consent was obtained from all respondents to analyse their data (100%). Signatures on the consent form cover all parts of the study; so, it is ethically legitimate and indicates that the participants actively participated in the research, thus, increasing data dependability.



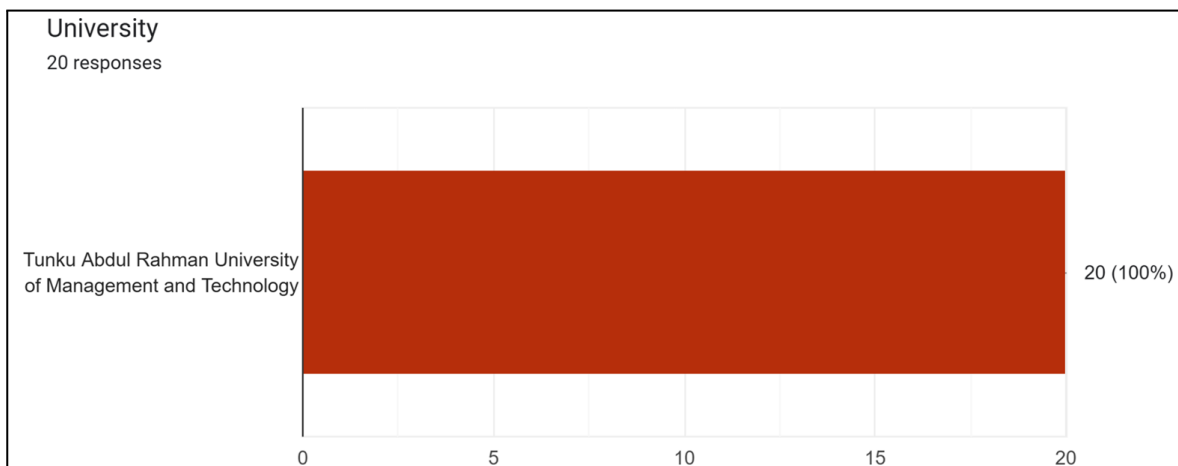
**Figure 1: Gender Distribution of Participants**

The gender distribution of the participants was rather evenly split, with 45% male and 55% female individuals in Figure 1. This very close division assures a balanced mix of opinion from both genders.



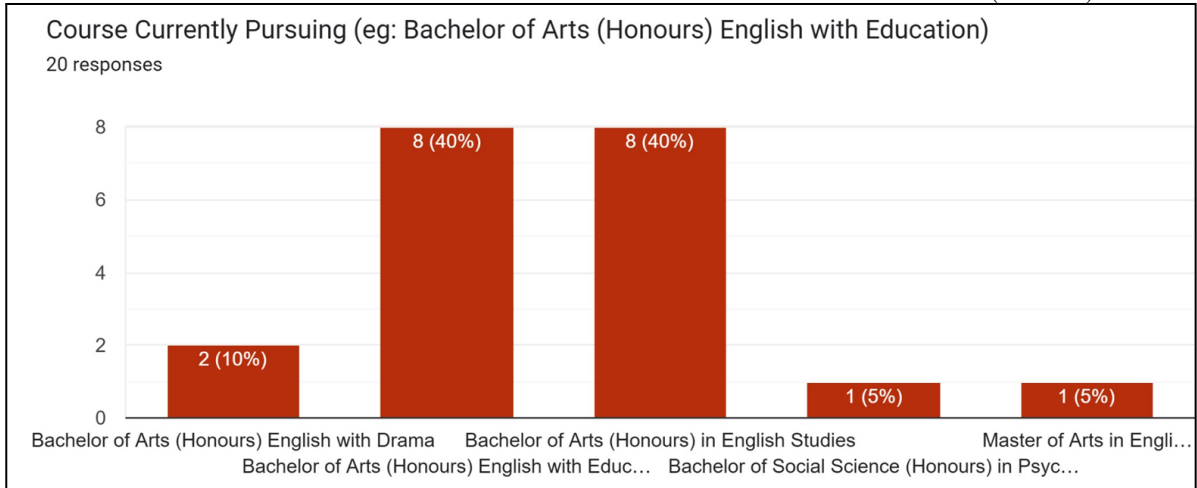
**Figure 2: Age Distribution of Participants**

The age distribution of the participants is illustrated in Figure 2. The participants' ages range from 18 to 27 years. The largest group is 22-year-olds at 25% followed by 19-, 23- and 24-year-olds at 15% each. Each of the 20- and 21-year-olds represents 10% of the sample, and the remaining 18- and 27-year-olds are 5% each. This age group is perfectly suited for the typical university student, especially the final-year students who can offer more thoughtful ideas about learning English through films.



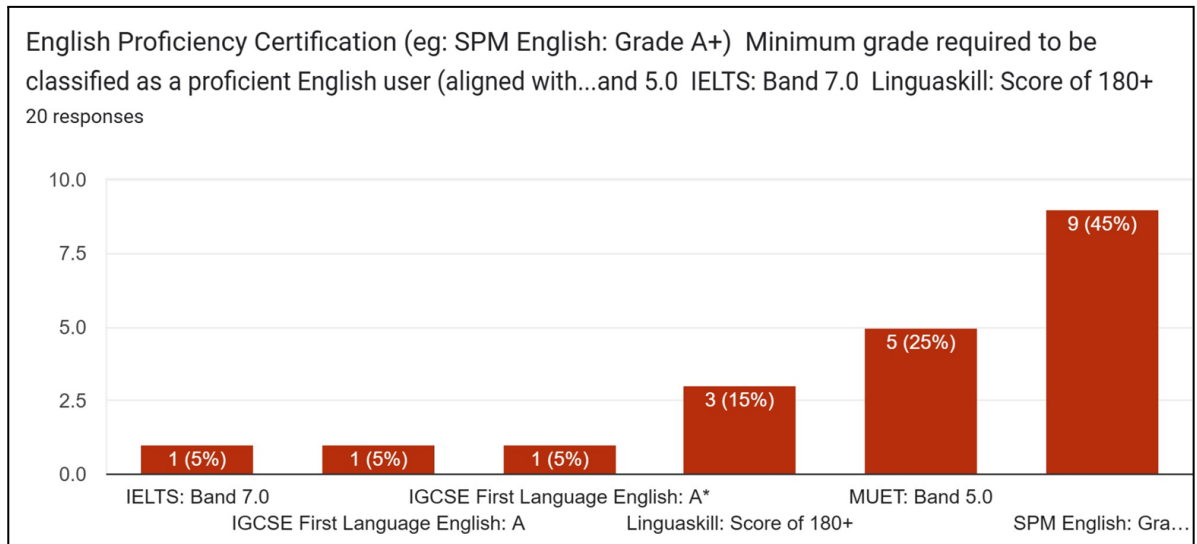
**Figure 3: Confirmation of Participant Enrollment at TARUMT**

Figure 3 shows the registration confirmation of participants at TARUMT. All the respondents (100%) indicated that they were studying at Tunku Abdul Rahman University of Management and Technology which satisfied one of the key inclusion criteria for the study.



**Figure 4: Distribution of Participants by Academic Programme**

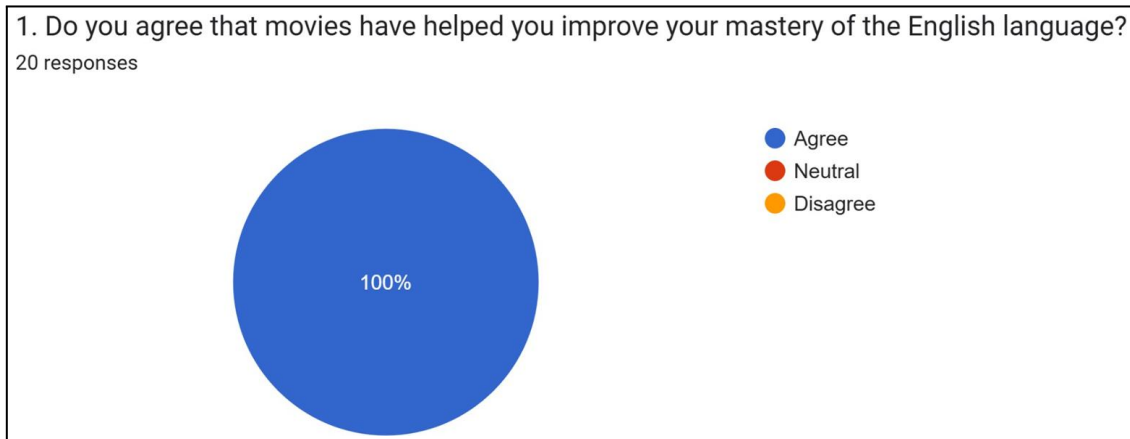
Figure 4 shows the distribution of participation across academic programmes. In terms of academic background, the majority of the students were studying English related programmes. 40% of them were studying Bachelor of Arts (Honours) English with Education, 40% Bachelor of Arts (Honours) in English Studies and 10% Bachelor of Arts (Honours) English with Drama. The remaining participants were 5% from the Bachelor of Social Science (Honours) in Psychology and 5% from the Master of Arts in English Studies. The high presence of English-based disciplines guarantees that the perspectives brought to bear on a study of English language competence are directly relevant.



**Figure 5: Distribution of Participants by English Proficiency Certification**

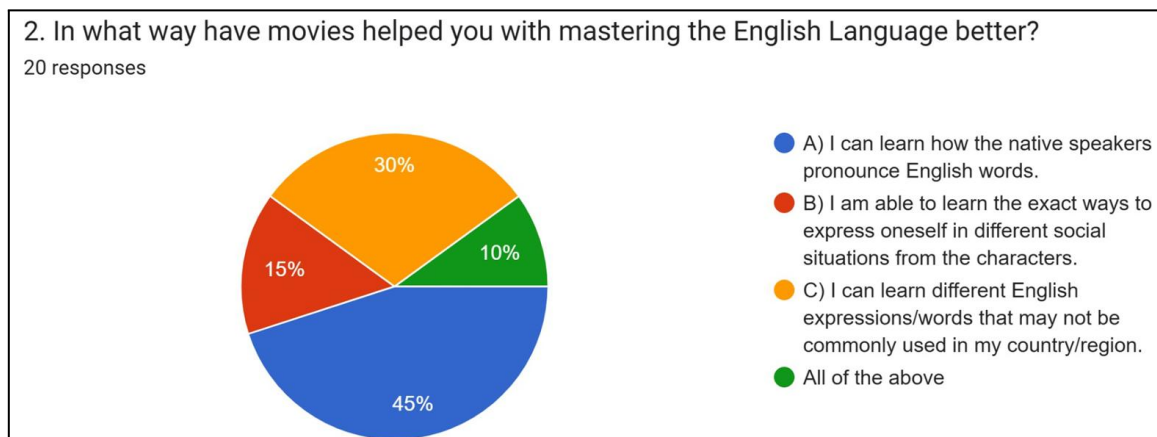
Figure 5 illustrates the distribution of participants according to English competence certification. The English proficiency certification data show that 45% of the participants had SPM English Grade A+, 25% had MUET Band 5.0, and 15% had Linguaskill score of 180 and above. Other qualifications were IGCSE First Language English Grade A (5%), IGCSE First Language English Grade A\* (5%) and IELTS Band 7.0 (5%). The results demonstrate that the participants achieved the study's CEFR-based proficiency targets. In addition, 100% (20/20)

of participants uploaded their English certification which further confirmed their language proficiency and improved the validity of the data obtained.



**Figure 6: Participants' Views on the Role of Movies in English Learning**

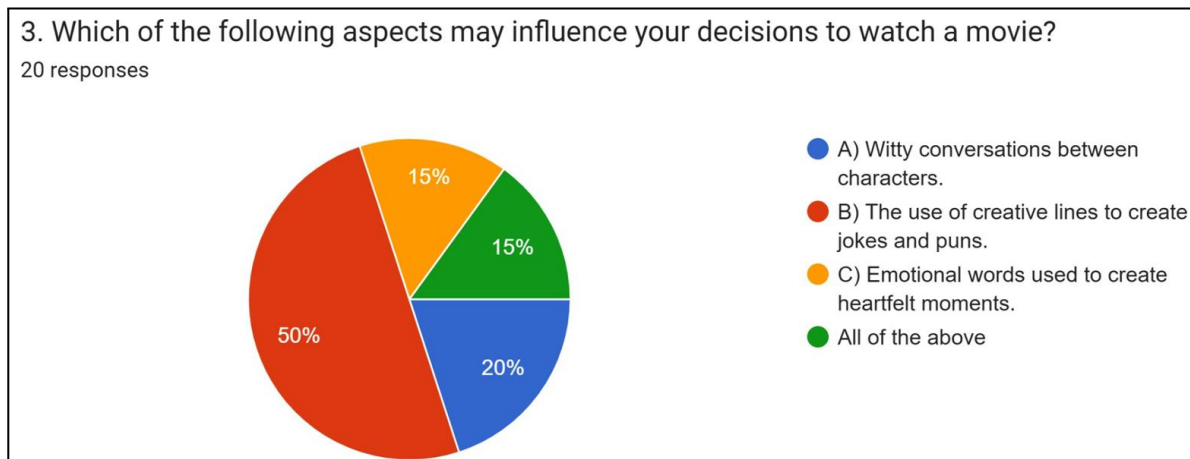
Figure 6 shows participants' opinion on how films help them learn English. The survey data in part C provides a direct connection between the movie choices of English by students and their personal language development, which offers a solid justification for the first research objective. The 100% unequivocal consensus that English films have helped improve their competence in English illustrates the strong influence of films as informal but effective instructional tools. This confirms other studies which point to the wealth of exposure to real life language provided by the audiovisual medium, with specific reference to precise pronunciation, vocabulary expansion and conversational nuances.



**Figure 7: Perceived Language-Learning Benefits of English-Language Movies**

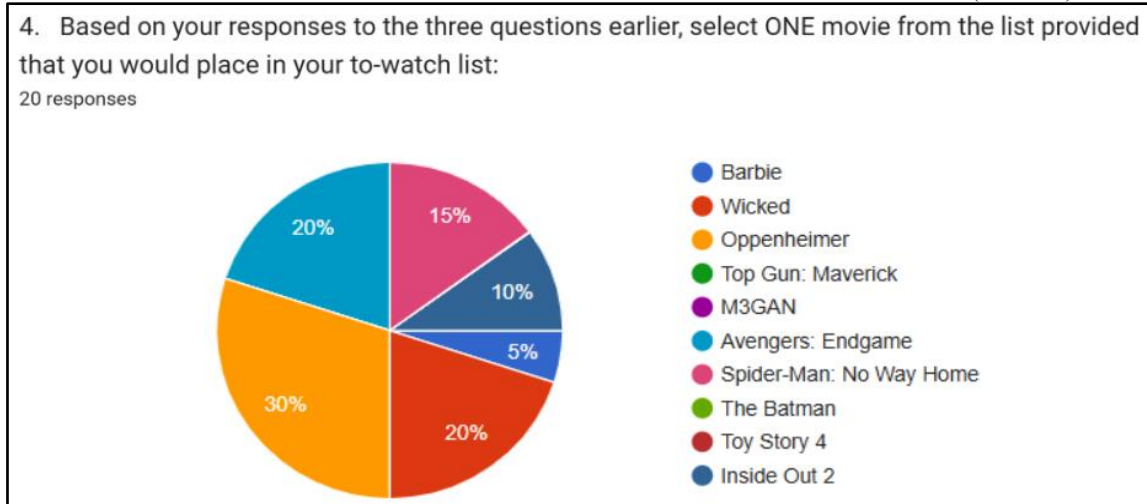
Figure 7 illustrates the perceived benefits of English-language films for language learning. The views on how films have helped their language learning are tiered in benefit. Most (45%) said the biggest benefit is pronunciation since films illustrate how native speakers say things in a real setting. This shows that learners like to keep aural contact with the films because it keeps strengthening and reinforcing good pronunciation patterns which helps to create a more native-like speech. Meanwhile, 30% of participants mentioned the possibility to learn less frequent vocabulary and idioms, revealing the films as a source of supplementary knowledge for

linguistic enrichment apart from textbooks and classroom teaching. A lesser proportion (15%) emphasised the cultural and pragmatic side, pointing out how films provide models of proper interaction in varied social settings, thereby emphasising the importance of cinema as a medium for acquiring sociolinguistic competence. Interestingly, 10% of the respondents identified the combined influence of all these benefits, which shows the flexible character of films in developing language competency and justifies their status as a comprehensive resource for English language development.



**Figure 8: Linguistic Features Attracting Students to English-Language Movies**

The linguistic qualities that attract students to English language films are shown in Figure 8. The majority of the respondents (50%) were drawn to the usage of creative lines that make jokes and puns, which showed that hilarious moments are important in keeping students captivated, and clever wordplay lets them see how adaptable and expressive the English language can be. Meanwhile, 20% appreciated witty interaction between characters. This shows the significance of fast-paced dialogues that demonstrate natural talks and witty retorts that learners would wish to mimic in their regular conversations. A smaller group (15%) responded to emotionally charged language designed to generate poignant moments, indicating that students respect language that exemplifies care, vulnerability and authentic human connection. Finally, 15% selected all of the above, which confirms that our students regard films as a multidimensional linguistic resource, where humour, wit and emotion are combined to make the whole learning process considerably more fulfilling.



**Figure 9: Participants' Preferred Movies on Their 'To-Watch' List**

The most preferred films of the participants on their 'to-watch' list are shown in Figure 9. The decisions provide significant insight into the influence of different genres and storytelling on student engagement. *Oppenheimer* (30%) proves that intelligent, sophisticated writing and rich historical backdrop can make intellectually demanding, narratively complicated films popular among students. The tie between *Wicked* and *Avengers: Endgame* (20% each) is evidence that students still enjoy both musical-driven, theatrical language and high-octane, emotionally charged superhero stories. The success of *Spider-Man: No Way Home* (15%) adds to the evidence that kids really like blockbuster comic book films, especially when they integrate high-stakes action with character-driven stories. There is moderate interest in *Inside Out 2* (10%) in cartoons that blend real emotions with simple English. On the other hand, low-brow pop-culture films like *Barbie* (5%) did not fare as well, indicating that this set of pupils favours films with more profound language and weightier ideas than just comedy or visual effects.

To conclude, it is obvious from the study that all feel that films are a good way of improving their English. The most popular benefit was learning pronunciation by listening to native speakers (45%), indicating that natural, clear accents are very valuable to learners. With respect to the characteristics that influence the movie choices, the largest proportion (50%) was for original jokes and puns, indicating the great affinity of the students for smart wordplay and clever humour. *Oppenheimer* was the most recommended film with 30%, revealing that more advanced learners tend to prefer complex and significant tales that introduce them to greater levels of vocabulary. The results reveal that the greatest scores in all categories highlight that students are drawn to films with accurate pronunciation models, snappy and funny dialogue, and profound and thought-provoking themes. These student trends assist us to choose the greatest films for our next step; to get the exact linguistic features we need to spice up the lectures in school. Finally, the poll results show that students consider films not only as an enjoyable distraction, but also as a terrific tool to learn the language spontaneously. These takeaways offer an excellent beginning point for the theme and linguistic analysis to be conducted in the next stages of the study.

## *Content Analysis of Linguistic Features in Movies*

This section focuses on the language patterns used in four different films that were reviewed in the content analysis stage: *Oppenheimer* (formal register, conciseness, precision, politeness), *Avengers: Endgame* and *Spider-Man: No Way Home* (witty banter, wordplay, emotional language, meta-references), and *Wicked* (pronunciation, formal and informal register, idiomatic expressions) (Chu, 2024; Nolan, 2023; Russo & Russo, 2019; Watts, 2021). The debate demonstrates that these qualities enrich the plot, represent the characters' environment, and are good tools for learning English.

### *Oppenheimer*

*Oppenheimer's* language is always formal, which is fitting for the film's serious political, scholarly and military contexts. The language of the protagonists is significantly flavoured by their professional environments—security hearings and enquiries in the Senate, scientific arguments, and high-level strategy meetings—where the language of precision and dignity is the language of the day. *Oppenheimer* begins his address to the Atomic Energy Commission with, “Members of the Security Board, the so-called derogatory information in your indictment of me cannot be fairly understood except in the context of my life and work.” This opening contains many signs of eloquent speech: addressing people by their professional titles (“Members of the Security Board”), avoiding colloquialisms like contractions, and constructing longer, carefully crafted sentences. The phraseology is just as detached, making *Oppenheimer* sound like a professional dealing with an official problem rather than a buddy talking informally. This technique is consistent throughout the movie even when the scenes on screen become extremely stressful or traumatic. And when Strauss is offered a job at the Institute for Advanced Study, he says: “The purpose of this Institute is to provide a haven for independent minds. “You're the man for the job.” The organization's big-picture objectives take precedence, emphasising how a person's professional role is closely connected to a broader cause.

The dialogue is often astonishingly sparse as well, with the characters trimming out the fat and leaving their sentences packed with significance. It is reminiscent of real-life communication in the scientific and political spheres, where specialists need to be direct and not waste time. For example, when *Oppenheimer* says, “Times change, Mr Strauss”, he brings up a complicated notion about changing political alliances and personal ties in four words. In the same way, Bohr's remark, “Not good enough for the physicist he wants to be,” is a blunt, plain professional opinion and nothing else. Another example is *Oppenheimer's* answer to an appeal to take part in an experiment: “Build it? No. But I'm working on theories I'd like to test with it.” The fast rejection (“Build it? No.”) is immediately followed by a clear reason, showing how short statements can still move the discussion forward.

### *Avengers: Endgame and Spider-Man: No Way Home*

A major repeating feature is the humorous discourse that blends sarcasm, idiomatic language and natural pacing to make people laugh. In *Endgame*, Tony Stark mocks Scott Lang: “Stop, Scott. Stop. Are you telling me your plan to save the universe is more than loosely based on *Back to the Future?*” The broken sentence structure (“Stop...Stop...”) establishes funny timing, and the pop-culture allusion allows the spectator to get the humour. Likewise, Rocket's remark to Thor, “You look like melted ice cream,” is a funny metaphor that mixes a powerful

mental image with ordinary speech. Another example: Rhodey's list of pop culture, "Star Trek. Terminator. Bill & Ted's..." which utilises ellipsis-style delivery for a catchy conversational beat, only to be broken up by Smart Hulk's all caps outburst, "WHY DOES EVERYONE THINK THIS?!" These moments are right out of the lighter moments in *No Way Home*, like the exchange between Wong and Doctor Strange, which shows how clever back-and-forths can provide necessary background facts without sacrificing the humour. "We've used it for a lot less. Do you remember the full moon party at Kamar-Taj?" Wong's blunt response, "No..." is instantly cancelled out by Strange's clever comeback, "Exactly." This short discussion demonstrates how humour can be a useful tool for communication and narrative. The memory-wiping spell truly works, as Strange's rapid rejoinder shows in a funny way, Wong's denial being unexpected proof. The encounter also highlights the pleasant, lively friendship between the two, providing a humorous break from the anxiety of a high-stakes magical decision. This scene shows how wit may be deliberately utilised to explain complex issues in a simple way while engaging viewers.

Both films also shine in their lines and brilliant word games that make the conversation memorable. Tony Stark's line to Rocket in *Endgame* "Until this second I literally thought you were a Build-a-Bear," uses a brand name as a figurative insult, playing off Rocket's appearance for comedic effect. Similarly, the made-up word "Time Heist" — a phrase that Scott Lang originally used in the film — blends sci-fi terminology with heist-movie lingo to come up with a fun, memorable mission title. This whimsical formulation echoes *No Way Home*'s J. Jonah Jameson dubbing Peter Parker "the vile vigilante villain Spider-Man", an alliterative phrase that makes things sound a lot more dramatic while working as persuasive rhetoric. In both films, this kind of inventiveness encourages language students to look at how words can be stretched, mashed up, or stylised to make speech feel really personal and playful.

### *Wicked*

One of the most common linguistic patterns in *Wicked* is the meticulous and crisp enunciation of proper nouns, character names and distinctive vocabulary from the imaginary world of Oz. But this very precise articulation is more than plain speech. It is part of the narrative, it defines the character, it builds the universe, it holds the viewer. From the get-go, conversations are constructed with phonetic uniqueness in mind, pariyso made-up names and places are pronounced consistently. A good example is the introduction of Munchkinland, and the repeated enunciation of Glinda (and originally, Galinda) as pronunciation anchors. Glinda welcomes the crowd with, "It's good to see me, isn't it?" the loud and theatrical way her name was shouted, and as a definite statement to the viewer, affirming her persona. Later, as she arrives at Shiz University, she corrects the misreading of her name through social performance — embracing the attention while discreetly imitating the correct pronunciation for bystanders.

The same attention to accurate pronunciation can be seen in the humorous exchange between Galinda and Boq, when she incorrectly calls him "Bick" and he immediately corrects her, saying "Boq." This short dialogue shows how important names are in everyday speech. It also gives us a quick glance into who they are as people, Galinda's confident and nonchalant attitude towards social exchanges and Boq's courteous but stern stand of defending his real name. This nifty dynamic adds a little of comedy, while also hammering home the significance of saying words correctly, making sure that distinctive character names are firmly entrenched in the audience's mind. In addition to this focus on pronunciation, *Wicked* incorporates a diverse set of idiomatic figures of speech that add flavour to the language and make it more emotionally

powerful. These phrases sound appealing on the surface but hold a deeper meaning underneath. Key words such as “Unlimited” and “Defying gravity” are used metaphorically as symbols of Elphaba’s unlimited talents and her strong desire to fight back social restrictions. Lines such as “I’m through with playing by the rules of someone else’s game” emphasise the reluctance to conform to the crowd, furthering the concept of self-advocacy. Fiyero's "Dancing through life" is a metaphor for carefree living and it dramatically contrasts with the gravity and duty of Elphaba. Other idioms such as "I'll stand by you" express loyalty and sticking together, and insightful phrases such as "A heart is not judged by how much you love, but by how much you are loved by others" share fundamental life truths that everyone can connect with. Even a shortcut such as "the green girl" is idiomatic and reduces Elphaba's identity to a cliché.

### Recommendation List of Linguistic Features from Films for Learning

In this part of the article attention is paid to certain language elements from four films: *Oppenheimer*, *Avengers: Endgame*, and *Spider-Man: No Way Home*, and *Wicked*, showing how they might be employed in classroom applications. The films demonstrate a variety of communication styles by characters: formal register, conciseness, witty banter, emotional expression, clear spoken delivery and rich expressions. The qualities are discussed not only for their function in the story but also for their pedagogical worth, with practical suggestions for classroom activities designed to increase students’ linguistic correctness, flexibility and cross-cultural comprehension in English. These elements are summarised in Table 1, which provides a clear connection between cinematic language and focused classroom activity.

**Table 1: Recommendation List of Linguistic Features from Films for Learning**

Movie	Linguistic Feature	Explanation / Example	Classroom Application
<b>Oppenheimer</b>	Formal Register	Sustained use of a formal register throughout the dialogue. Respectful use of titles, e.g., “Members of the Security Board.” Absence of contractions. Carefully structured, impersonal sentences. Example: “Members of the Security Board, the so-called derogatory information in your indictment of me cannot be fairly understood except in the context of my life and work.”	Identify linguistic markers of formality (nominalisation, complex sentences, impersonal phrasing). Role-play activities: academic conferences, courtroom trials, governmental hearings to practise vocabulary and structural awareness for formal interactions.

	Concise and Precise Language	Short, impactful statements convey meaning efficiently. Examples: "Times change, Mr Strauss" and "Not good enough for the physicist he wants to be." Reflects urgency in political and scientific environments.	Teaching summarisation, paraphrasing, and precision. Condense long passages into short, impactful statements. Practise responding in ≤10 words to sharpen vocabulary choice and critical thinking.
<b>Avengers: Endgame &amp; Spider-Man: No Way Home</b>	Creative Language and Wordplay	Use of witty banter, puns, metaphors. Examples: "You look like melted ice cream," "Until this second, I literally thought you were a Build-a-Bear." Alliteration: "the vile vigilante villain Spider-Man." Language engages the audience, reveals personality, and establishes relationships.	Analyse comedic timing in scenes. Identify idiomatic expressions. Create humorous exchanges using metaphors/puns relevant to cultural context. Improves linguistic flexibility and cross-cultural awareness.
	Emotionally Charged Language	Simple vocabulary conveys strong emotions. Examples: "I love you 3000," "I'm so sorry." Emotional impact comes from repetition, intonation, narrative context.	Examine how tone, pacing, and non-verbal cues enhance emotion. Rewrite neutral sentences into emotionally resonant ones. Develops communicative competence beyond grammar.
<b>Wicked</b>	Pronunciation of Proper Nouns	Precise pronunciation of character names and locations, e.g., "Munchkinland," "Glinda/Galinda." Supports character identity, world-building, and audience immersion.	Practise pronunciation skills: stress patterns, vowels, consonants. Rehearse for accuracy. Raises awareness of phonological consistency in communication.

	Formal and Informal Registers	Shifts in register depending on context. Formal: public speeches, e.g., Glinda's pronunciation of 'Wizard of Oz' and musical numbers ( <i>No One Mourns the Wicked, Good News</i> ). Informal: private interactions, e.g., "You know, Elphie, now that we're friends, I've decided to make you my new project!"	Analyse formal vs informal scene pairs for differences in vocabulary, sentence length, intonation. Re-enact and deliberately switch registers. Enhances pragmatic competence.
	Idiomatic Expressions	Use of idioms with figurative richness and emotional depth. Examples: "Defying gravity," "No good deed goes unpunished," "Something has changed within me." Musical theatre supports retention through repetition and emotional engagement.	Unpack literal vs figurative meaning. Link idioms to character development. Rephrase in everyday English. Develops multimodal literacy and appreciation of cultural/expression functions.

### Summary of Findings

This study explores the movie preferences of English proficient students of Tunku Abdul Rahman University of Management and Technology (TARUMT), analyses the linguistic aspects from their selected films and how these features might be incorporated into classroom practices. Data was obtained from 20 students using a mixed-methods methodology including survey and thematic analysis. The top four films in order were: *Oppenheimer* (1st), *Avengers: Endgame* and *Wicked* (tied for 2nd), *Spider-Man: No Way Home* (4th). The results showed that all students, more than 90%, found English films useful for language acquisition such as pronunciation, idiom, and pragmatic consequences. The most frequently mentioned benefit was pronunciation, followed by social expressions, rare vocabulary, and combination of these variables, whereas the most influential reason for students' choice of a movie to watch was inventive lines in jokes and puns, followed by clever dialogue and emotive language. The linguistic features of these films are diverse – *Oppenheimer's* formal, precise register contrasts with the humour and idiomatic richness of the Marvel films; and *Wicked's* clean pronunciation and shifting registers throughout the film elicit different responses.

Thematic analysis showed many language features in the movie. *Oppenheimer* was always formal in style, precise in diction, and careful in his regard for language. Marvel movies increased humour, sarcasm, overt expression and emotional tragedy to a different level; *Wicked* brought precise articulation with layers of idiomatic flare and contemporary usage of phrases and big variations in register. Such patterns of repetition suggest the possibility of subsequent viewing of the videos as authentic language input in a pedagogical sense. In general, the study indicates a close correlation between the kind of films students choose and the linguistic qualities that they value and internalise. Thus, the study provides evidence-based

recommendations for educators regarding the intentional use of films in English education. Films can be inspiring, entertaining, and can provide linguistically rich resources for language acquisition in the university setting by linking popular and critically renowned media with academic aims. The results provide support for the role of real media, in particular mainstream movies, on engagement and language learning in schooling. Teachers use humour, idioms, exciting dialogue to engage their students and help them learn; curriculum designers can use these same attributes when incorporating film-based materials as a bridge from traditional forms of instruction to more modern-day resources representative of the interests of the learners. The study is not only a benefit for education but also provides significant lessons to media and entertainment sector since English speaking consumers like linguistic innovation such as puns, jokes, idiomatic richness and, emotionally weighted speech. This knowledge can support screenwriters, producers and content creators to craft internationally focused stories while maintaining the language richness.

## Conclusion

The study indicates that English films are much more than entertainment. They are valid social, pedagogical and linguistic resources that can contribute significantly to language teaching. The present research has illustrated how active learners actively draw upon humour, idiomatic expressions, witty dialogue and emotionally charged language when watching films and how these preferences relate to their overall language acquisition needs, drawing on the experiences of TARUMT students who are proficient in English.

Sampling was difficult, but it afforded the chance to record the views of a minority population that has been historically under-represented in language research. This perspective makes another important contribution to the discourse of English teaching in Malaysia. It is a voice that calls for inclusivity, contextualisation, and responsiveness to the reality of the learner. What is important is to choose English films carefully in the English classroom, and not randomly or in a broad-brush way. Not all films are made equal: some, like many blockbuster hits, serve well as entertainment while others have excellent educational value--especially with respect to language acquisition advantage making them ideal for classroom settings. Film integration is more relevant and feasible when films are selected with specific purpose and defined objectives. Film selection is aligned with the goals of both learner interest and pedagogy.

*Declaration: AI tools, including ChatGPT and Grammarly, were used only for language enhancement and checking to ensure grammatical and lexical accuracy.*

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