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Using Feature Films in the ESP Classroom to Improve Speaking Communication Criteria: A Pretest-Posttest Design

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Abstract

Teaching through analysis of feature films is key in bolstering productive and receptive communication skills, particularly listening and speaking. This article investigates the extent to which exposure to feature films can improve ESP students' speaking performance, focusing on four criteria: discourse management, pronunciation, grammar and vocabulary, and interactive communication. The study uses the Cambridge Speaking Assessment Rubric as a reference. Data were collected from psychology and philosophy students at Perm University using a pretest–posttest experimental design. The treatment consisted of five intensive classes integrating feature films through structured activities divided into three parts: scaffolding, listening, and speaking. The control group, in contrast, did not receive the treatment. Findings reveal a significant improvement in the experimental group's speaking skills compared to the control group. The p-value obtained from the t-test administered upon completion of the treatment indicates statistically significant differences in the mean scores of the two groups. The article concludes that using feature films in teaching speaking and listening is effective in developing learners' communicative competence. It recommends adopting this approach—particularly the scaffolded activities implemented in this study—as a pedagogical tool to enhance students' discourse management, interactive communication, pronunciation, grammar, and vocabulary.

Keywords: Feature film, ESP, oracy skills, pretest-posttest design, speaking skills, listening skills
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Introduction

One of the challenges facing the myriad of methodologies of teaching foreign languages is the choice of the materials employed to help effectively teach the skills needed for work and studies in a foreign language. Among alternative solutions to the aforementioned problems may be the use of feature films in a foreign language. This article particularly focuses on students' speaking and listening skills. The term 'oracy' was coined in the 1960s. In response to the absence of a term that would parallel the existing term for literacy, which in turn denotes both reading and writing skills, 'oracy' combines both speaking and listening skills. The coinage of the term has also been an unequivocal proposition that the latter skills are just as essential in language, communication, and the field that places both under the spotlight: education. Combining both listening and speaking, oracy emphasizes both receptive and productive skills (Wilkinson, 1968).

This study examines the impact feature films have on oral communication and how they improve psychology and philosophy students' oracy skills. It focuses on four speaking areas from the Cambridge Speaking Exam, namely: vocabulary, discourse management, pronunciation, and interactive communication. The significance of this study lies in its potential to offer discipline-specific strategies for improving oral proficiency using a medium that exemplifies daily, authentic language. The study addresses a gap in current ESP pedagogy by providing empirical evidence and classroom-tested practices suited to learners outside traditional language majors.

To guide this investigation, the following research questions are addressed:

1- To what extent can the integration of feature films in oral communication help improve students' oracy skills, i.e., vocabulary, discourse management, pronunciation, and interactive communication?
2- To what extent do the students think integrating feature films in the oral communication class helped them improve their language skills, i.e., vocabulary, 2) discourse management, 3) pronunciation, and 4) interactive communication?
3- To what extent do students' disciplinary backgrounds (psychology vs. philosophy) influence the outcomes of using feature films in oral communication instruction?

Literature Review

The work of educators entails the incessant pursuit of new materials as well as methods to render teaching more efficient, diverse, and pleasurable. Both conventional and other rather unorthodox methods are employed in the teaching process. Amongst these methods are games, visuals, audio files, and the increasing importance of websites. Displaying videos and other visual materials in language learning classrooms has proven triumphant for several reasons regarding how realistic videos, the language used, and the global understanding of the context are. Studies have been conducted on the use of films and other similar visual media in support of the teaching process. In this context, several issues arise during the teaching and learning process. Speaking difficulties frequently include anxiety while speaking in front of a group of people, a lack of vocabulary, and a fear of making mistakes. According to Wulandari et al. (2022), students' inability to communicate successfully at the medium level might be partly due to their low levels of vocabulary, grammar, and pronunciation competency. Meanwhile, the psychological factors that contributed to the students' speaking difficulties included nervousness, lack of practice, and lack of confidence. Islam and Stapa (2021) pointed out that learners' fluency atrophies as they are deprived of the opportunity to use appropriate language skills for speaking naturally in class.

In this context, viewing movies can help gain exposure to authentic language. The production process of this organic language takes place in the context of a real-life situation. Because authentic language uses characteristics of language produced by a native speaker, the use of these qualities can significantly contribute to the improvement of speaking skills (Kanellopoulou, 2019). In the same vein, Mu (2018) adds that the language used in English films is frequently accurate to real-life situations. Movies can give authentic conversations that serve as a resource for language development, allowing learners to improve interactional abilities (Sert, 2009). Research in this context has found that learners consider films to be useful for acquiring idiomatic expressions and extending their vocabulary (Tuncay, 2014; Iranmanesh & Darani, 2018). Hoinbala (2022) conducted an empirical study applying a Dynamic Usage-Based (DUB) approach to teaching speaking in an Indonesian EFL context and found that movies provided authentic language input that naturally stimulated classroom interaction and conversational practice. The use of films significantly improved students' speaking competence compared to conventional methods, confirming that authentic audiovisual materials like movies are crucial for meaningful language acquisition and real-life communication skills development. "Movies or videos as authentic input often provide a natural context for conversations to emerge among the students and teacher" (Hoinbala, 2022, p. 5). Sánchez-Auñón et al.'s (2023) comprehensive systematic review analyzed 44 studies on feature films in EFL teaching and highlighted films' role in providing authentic linguistic and cultural input. The authors emphasize that films expose learners to natural speech, idiomatic expressions, and cultural contexts, which textbooks often lack. The review also stresses the motivational benefits of films and calls for more pedagogical frameworks to maximize their use.

Similarly, Pandey (2022) found that films enhance learners' vocabulary, pronunciation, and pragmatic skills due to their authentic, multimodal nature. The study shows that cultural references and authentic dialogues in films help learners build a more natural command of English, thereby narrowing the gap between classroom learning and real-life communication. Along similar lines, Alluri (2018) examines the use of films in General Foundation Programs in Oman and notes that films provide learners with authentic language input and multi-sensory engagement through rich visual imagery and cultural contexts. This authentic exposure helps learners understand how language operates in real-life situations, fostering both linguistic competence and learner autonomy. The paper argues that incorporating judiciously selected films and related learner-friendly tasks into ELT syllabi can significantly improve students' oral and written skills, critical thinking, and motivation.

Further studies featured specific movies as material portraying counselling relationships. *Good Will Hunting* is referenced in Koch and Dollarhide's (2000) study. It serves as an effective tool facilitating the teaching of counselling theories, documenting students' improved comprehension of the taught concepts, and improving the instructor's rapport with the class. In the same vein, Beck (2002) concurred that movies are instrumental in moulding our actions as students learn to follow movie characters, seen as models, to know how to deal with certain situations. The added value of films lies in how this instructional method affixes an added dimension to the educational process. Using films complements courses in various forms when the course content and the desired learning objectives do not conflict with those of the film (Lee et al., 2009). Films are such a substantial resource that language teachers have been using in their classes for decades, and there are several reasons why films are an excellent teaching tool.

Films as a Source of the Target Language

The use of movies for language development has a problem in that individuals frequently regard movies as nothing more than entertainment, resulting in the risk of passive consumption. As a result, according to Tuncay (2014), instructors prefer avoiding utilizing that sort of technology in their classrooms. According to Mu (2018), the instructor should prepare assignments that include before-watching, while-watching, and after-watching activities to minimize passive viewing and create student activity. Discussions on the narrative and characters might be part of the activities before watching. Students can write down phrases that they find challenging during the movie's showing and then debate those concepts and words in class afterwards. Finally, after seeing the films, students should engage in language creation, such as writing a movie analysis or discussing key topics raised in the film. Pandey (2012) adds to this by noting that seeing the film should lead to discussions in which students can utilize the target language (Björnsson & Andersson, 2019).

Language teachers have availed themselves of films in their classes for decades, and a number of reasons underpin the efficient application of feature films as a learning tool (Champoux 1999a; Dollarhide 2000; Beck 2002; Lee, Kane, Drane & Kane 2009). First, films and TV shows are an integral part of students' lives as they represent real-life situations that students can identify with. Therefore, bringing these tools back into the language classroom is deemed substantial in the teaching process. Second, films provide students with examples of situational English direly needed outside the classroom, in the case of English as a Second Language (ESL), particularly interactive language and, hence, real-life conversations. This tool is of equal importance in English as a Foreign Language (EFL). Film watching offers students exposure to common expressions and a natural speaking pace. Another benefit resulting from the utilization of feature films as a pedagogical tool is that the language teaching process becomes more entertaining and enjoyable for the students; motivation is one of the key factors in determining successful second-language acquisition.

To better frame the pedagogical strategies employed, this study draws on Krashen's Input Hypothesis and Vygotsky's Sociocultural Theory. The outcomes of this study can be understood through the lens of Krashen's Input Hypothesis and Vygotsky's Sociocultural Theory. Krashen (1982) argues that language acquisition occurs when learners are exposed to comprehensible input slightly above their current level (i+1). Feature films, with their rich dialogues and visual context, provide such input engagingly and authentically. The film-based activities in this study, particularly the use of subtitles and structured scaffolding before and after viewing, ensured accessibility while still challenging learners to process higher-level input. This aligns with the observed gains in discourse management and interactive communication. Additionally, Vygotsky's (1978) concept of scaffolding and the Zone of Proximal Development (ZPD) is relevant to instructional design. Through pre-viewing tasks, note-taking, group discussions, and instructor mediation, students were supported in progressively mastering new linguistic structures and communicative functions. These socially mediated, scaffolded tasks fostered learner interaction and co-construction of meaning, which likely contributed to the improvements in oracy skills, especially in collaborative speaking tasks like debates and presentations.

Methodology

Participants

This study involved all students enrolled in two English for Specific Purposes (ESP) courses offered at Perm State University. These courses were part of the standard curriculum for students majoring in Psychology and Philosophy. A total of 42 students participated in the study: 22 psychology majors (including 11 females) and 20 philosophy majors (including 12 females). As all students enrolled in these specific ESP classes took part in the research, the sampling approach is best described as total population sampling within a defined classroom setting. This method ensured full participation and allowed for a naturalistic investigation of the intervention in an authentic educational context.

Permissions and Consent

Prior to the teaching lesson, the students were requested to sign a consent form, in which they agreed to take part in the teaching lesson as well as the questionnaire distributed after the class. The questionnaire featured a few questions eliciting data on the students' attitudes towards the method used in learning oracy.

Pretest-Posttest Instrument

To assess students' improvement and self-assessment of their speaking skills, this study adopted a pretest-posttest instrument. This current experiment will apply a randomized control group pretest-posttest design, in which participants are randomly assigned to receive treatment. The experiment group in this study will be pretested, receive treatment (described in the test-treatment part), and 'posttested' at the end to elicit data regarding the progress made. The control group will complete the two tests but will not receive treatment. The results will be assessed to identify differences between the groups. Statistical analysis will subsequently be deployed in the findings section to determine if the effects of the treatment were significant (Dimitrov & Rumrill, 2003). Since the total number of students is 42 from two different majors (psychology, 22 and philosophy, 20), the result of the division was 21 students from both majors constituting the control group and the other 21 made up the experimental group.

Table 1. *Design of the study: group assignments and procedures*

Groups (randomized)	*Pretest*	*Treatment*	*Posttest*
Experiment group	X	x	x
Control group	X	–	x

Assessment

The pretest-posttest instrument will address two components: the first is the students' speaking competence improvement, which is verifiable at the end, and the second is the students' self-evaluation of their improvement. To avert bias in pretest and posttest assessment, a certified Cambridge speaking (SE) under the Cambridge ID AA48JF**,** performed the role of assessor in the two tests. As described below, the scale is broken into six bands from 0 to 5, with 0 representing the lowest level and 5, the highest. Key descriptors for each criterion are shown in bands 1, 3 and 5 and indicate candidates' expected performance criteria. B2 First is placed within Level B2 on the Common European Framework of Reference (CEFR). Descriptors for band 3 and above generally indicate accepted performance within B2 level. The 4 criteria of speaking examination

are: grammar and vocabulary, discourse management, pronunciation, and interactive communication. The scale below was used in both the pretest and posttest.

B2	Grammar and Vocabulary	Discourse Management	Pronunciation	Interactive Communication
5	• Shows a good degree of control of a range of simple and some complex grammatical forms. • Uses a range of appropriate vocabulary to give and exchange views on a wide range of familiar topics.	• Produces extended stretches of language with very little hesitation. • Contributions are relevant and there is a clear organisation of ideas. • Uses a range of cohesive devices and discourse markers.	• Is intelligible. • Intonation is appropriate. • Sentence and word stress is accurately placed. • Individual sounds are articulated clearly.	• Initiates and responds appropriately, linking contributions to those of other speakers. • Maintains and develops the interaction and negotiates towards an outcome.
4	*Performance shares features of Bands 3 and 5.*			
3	• Shows a good degree of control of simple grammatical forms, and attempts some complex grammatical forms. • Uses a range of appropriate vocabulary to give and exchange views on a range of familiar topics.	• Produces extended stretches of language despite some hesitation. • Contributions are relevant and there is very little repetition. • Uses a range of cohesive devices.	• Is intelligible. • Intonation is generally appropriate. • Sentence and word stress is generally accurately placed. • Individual sounds are generally articulated clearly.	• Initiates and responds appropriately. • Maintains and develops the interaction and negotiates towards an outcome with very little support.
2	*Performance shares features of Bands 1 and 3.*			
1	• Shows a good degree of control of simple grammatical forms. • Uses a range of appropriate vocabulary when talking about everyday situations.	• Produces responses which are extended beyond short phrases, despite hesitation. • Contributions are mostly relevant, despite some repetition. • Uses basic cohesive devices.	• Is mostly intelligible, and has some control of phonological features at both utterance and word levels.	• Initiates and responds appropriately. • Keeps the interaction going with very little prompting and support.
0	*Performance below Band 1.*			

The Test-treatment Procedure

Pretest

Students were randomly divided into two groups, the experimental group and the control group. Both groups were examined by a Certified Cambridge Speaking examiner. The non-certified interlocutor asked the questions and led the discussion, while the certified examiner functioned as the assessor, who requires training on assessment as opposed to monitoring the discussion and asking questions. Below are the average assessment results of the two groups separately.

Table 2. *Cambridge speaking assessment averages for experimental and control groups*

Grammar and vocabulary	0	0.5	1	1.5	2	2.5	3	3.5	4	4.5	5
Discourse management	0	0.5	1	1.5	2	2.5	3	3.5	4	4.5	5
Pronunciation	0	0.5	1	1.5	2	2.5	3	3.5	4	4.5	5
Interactive communication	0	0.5	1	1.5	2	2.5	3	3.5	4	4.5	5

Total: 20 (if 5 is received across criteria.)

One week before the proposed treatment, the pretest results of both groups showed a total of 294 (average score of 14 per candidate) for the control group and 298 for the experimental group (with an average of 14.19).

Following the treatment, which only the experiment group will receive, the two groups will sit for another test (posttest) to help compare the results of both groups, the control group and the group that received the treatment.

The film at hand was selected by drawing lots; the students opted for a few titles, but *One Flew Over the Cuckoo's Nest* emerged in the result as the winning film. The significance of the film lies in exemplifying an intersection for the majors in question to view and discuss, as it offers the possibility to be viewed from both the philosophical and the psychological perspectives. A link to the video had been sent via email for accessibility before the screening day; the students had been

assigned to watch the film at home with subtitles[1] so they could familiarize themselves with the vocabulary. During class, the two-hour-long film was cut into 7 9-minute-long clips for convenience based on scenes with verbal activity, since this research focuses on the linguistic part of the motion picture. The teaching process entailed three major parts: the scaffolding part, the listening part, and the speaking part, each with interactive activities.

The following activities will unfold during the treatment phase to test the hypothesis in question.

1- *Scaffolding*
2- *Listening activities*
a. *Notetaking activity*
b. *Listening comprehension activity*
c. *Post-listening activities*
d. *Comprehension activity*
3- *Speaking*
a. *Debates*
b. *Presentations*

This article seeks to address the research questions regarding whether exposure to film-driven activities can palpably improve speaking scores. Among the 2nd year students taking the English for Specific Purposes course are students of two different majors, namely psychology and philosophy. The challenge was how to form a teaching approach capable of combining the different study fields—psychology and philosophy—and what tasks to produce in order to generate the interest of the two aforementioned majors.

For this course, the renowned American feature drama film *One Flew Over The Cuckoo's Nest* was chosen because of its two forms—Ken Kesey's 1962 novel and the adapted motion picture. The story tells about a psychiatric clinic in the 1960s and hammers upon issues related to the person and the system—law and order, freedom and necessity, madness and health, etc. The film was selected, among others, not only for its fame but also for the importance of the questions it raises and the presence of specific vocabulary and philosophical thoughts useful for humanities students. The film has the potential to be a successful teaching approach for teaching oracy skills.

Looking at the potential of using this film in teaching listening and speaking, it should be noted that the activities with the feature film are designed for students who speak the language at a level not lower than intermediate, a level equivalent to B1 according to the Common European Framework of Reference (CEFR). In total, working using the video material at hand should last five university classes, each being 90 minutes long, and is implemented in three stages: scaffolding (pre-viewing), listening activity, and speaking. Work in each stage is done in detail. The classes consist of several exercises based on oral comprehension of the film.

The scaffolding part

To prepare the students for the perception of native-speaking speech with its idiosyncratic intonations, places of emphasis, and other elements affecting the speech reception in the context of inverted classroom, the instructor needed to probe into the challenges related to the vocabulary and structure of the language, which are immediately associated with understanding the native speakers' speech. This was part of the scaffolding strategy to help students build knowledge

pertaining to the lesson prior to immediate immersion into the oracy skill learning activities. The students were handed a transcript of the film in a PDF format retrieved from a website that offers free full movie scripts. This was a make-shift solution to check vocabulary in case the viewing process was too fast for the students to look up the words mentioned in the film. In that case, students could go back to the script and locate in question using a simple command on their computer (Pressing Control + F on Windows or pressing Command + F on an IOS system).

The home viewing activity was meant 1) to help the students familiarize themselves with the components of the film e.g., the setting, the characters, the plot, and other conflict-resolution elements; 2) to allow the students to view the film with subtitles to ascertain that their understanding would not be hindered by potential complexity of the vocabulary or unusual accent.

The Listening part

Note taking

As a while-listening activity, the note-taking exercise offers three 7-minute audio tracks prepared for the students without a video clip; using a website among many that offered a video-to-mp3 file, the scenes were rendered into audio tracks for the students to focus solely on the listening skills without the help of moving lips and other non-verbal helpers. The students were informed that there were 10 questions to answer, but were not handed the questions. They were asked to take notes simultaneously as the audio tracks were playing. The activity was a two-way listening sitting. At the end of the second listening, the students were handed the set of questions to answer using the notes they had taken. Because the students did not have questions before their eyes, the listening exercise pushed them to take as many notes as they could; the absence of orientation intensified the atmosphere, leading to a conducive atmosphere where the students' receptive skill efforts almost doubled. Students' comments in the post-lesson questionnaire confirmed both the importance and intensity of the effort and its ensuing result.

While listening activity with questions

The while-listening activity entailed three other 3-5 audio tracks for the students to listen to as they read the questions. The while-listening questions were a different set; the students were handed out the questions prior to the listening activity. After two minutes of going through the questions to form a sense of orientation, the audio track started. Unlike the note-taking activity, the while-listening questions helped the students skim through the information needed; with the questions in mind, it was a different experience for the students as they could listen for the wanted item of information, leaving behind unwanted data.

The speaking part

Scene-locating activity

One of the most productive exercises during the post-listening stage is an activity in which students are asked to locate a scene in the film. Based on students' viewing of the film prior to attending class, this activity unfolds in three stages: describing the scene based on a 10-second soundless clip using the present progressive tense, discussing the events preceding the scene at hand using the past simple tense, and discussing subsequent events using the future tense. Since the students had already watched the film, the activity did not prove a daunting task; rather, the students recognized the terse clips, which were displayed using a projector, and engaged in an ample discussion. The students did not find it difficult to describe the scenes thoroughly. In their descriptions, even objects or people not directly shown in the frame were covered.

A further activity embedded during the post-listening stage is student discussions in pairs or groups, depending on the size of the class.

Group discussions

One last post-listening activity entailed addressing a few questions about the characters, actions, and course of action. Using their imagination, the students discussed what they thought was missing in the film, what actions would have led to better results, and how specific actions should have been done. However, since the questions were tailor-made to the films in question, the following questions are the standard exercise to be used across the board:

1. What do you think is the main message of the movie?
2. Which character do you identify with most and why?
3. What scene in the film was the most powerful, and why?
4. If you were the screenplay writer of the film, what changes would you introduce?
5. If you were the protagonist, what action would have done to solve the predicament?
6. Was there something you didn't understand about the film? What was it?

These are general questions to address any film for a brief discussion; however, they need revisiting, so they match the context of the current film. For instance, question 5 could be made to fit the film at hand. The students were asked the following question: If you were the protagonist, what action would you have taken when you suspected that there was a pattern that people followed? The answers were numerous and complementary to one another.

The discussion was devoted to topics related to the students' major-related activities and scientific work, as well as daily, socio-political issues. Not only did psychology and philosophy majors learn oracy skills from these activities, but they were also allowed to speak from psychoanalytic perspectives on specific issues in the films. For instance, these are a few of the answers given by the students regarding the films.

The transcription of one of the students' answers is as follows:

1) I think the movie sends a strong message. The message is about society and the fact that people watch us everywhere we go and whatever we do. I can even compare this idea with the Soviet Union, where people had little freedom. Of course not like now (said jokingly).
2) I think the best character is Andy, but I cannot identify with him in his dramatic life. So, I cannot identify with any other character because all of them are…hmm…evil?
3) I think the most powerful scene is the last one because Andy will be set free and everyone cheers for him…the people of the bar and even us who watched.
4) Actually, I will not change anything, because the movie is well made.. I like it very much and I learned a lot.
5) Actually, if I saw people acting same way everyday , I will be suspicious of course but I'll know the truth before the age in the movie. There is a lot of ways to know the truth , maybe by using camera or microphone or even wondering why I've ever travel.
6) As I said, why has the protagonist never asks himself he has never been out of the city.. and another point, what about romantic relationships, were they never broadcasted.

Another student mentioned George Orwell's work 1984, in which the concept of *Big Brother watching people* prevails across the book.

Debates

The debatable question was:

Do you agree or disagree with the following statement I'd rather be in a prison than in a mental institution.

The debate yielded very interesting results—60% of the class agreed with the statement while 40% disagreed. The debate was ample with critical questions and comments on the differences between mental asylums and prisons, and associated ideas of deservingness and undeserving punishment and other ideas. It also engaged lofty thoughts instead of merely forming sentences spoken in response to simple messages. This part addresses the speaking objective related to argumentative speaking.

Presentations

The last activity in the three stages of speaking learning is presentations on students' preferred topics. As an assignment, students were asked to prepare PowerPoint presentations for the last lesson on the film. This form of work was of particular interest to the students, given that it motivated communication in a foreign language, allowed them to form their point of view on various pressing problems, helped develop cognitive activity, and enabled them to showcase their intellectual and creative capacities in expressing their personality and mentality. It also offered them plenty of time ahead to prepare presentations and the discourse following their preferences. The PowerPoint presentation was 10-15 minutes long, with a few more minutes on constructive criticism and questions. The topics of the presentations varied depending on students' perspectives, e.g., l*ikening mental institutions to prisons, white walls and creativity void, the medical making of uniform individuals, white walls and absence of thoughts, likening medical sedation to society conformism, non-conforming people as mavericks, etc. Not only were the presentations opportunities for the students to recycle the vocabulary reviewed in the scaffolding part but were also a form of output organized by discourse management, register, and level of thinking, all of which encompass characteristics of their major domain.* Being last in the listening and speaking lessons, the presentation part served as the closure of the lesson.

Findings

Upon finishing the treatment proposed, both groups, control and experiment, completed the posttest. The control group showed a result of 300, with an average of 14.28. Since the control group did not undergo any treatment, the scores were not expected to change. The experiment group, however, showed improvement, as the table shows below. The total score obtained by the 21 students is 325, which translates to 15.47—a significant rise from the pretest score of 294 (14 out of a scale of 20).

Table 3. *Mean scores of experimental and control groups in pretest and posttest phases*

Groups (randomized)	*Pretest*	*Treatment*	*Posttest*
Experiment group	274.6	x	311.6
Control group	273.5	–	275.5

It is worth noting that the improvement targeted mostly the criteria about interactive communication, grammar and vocabulary, and discourse management. The band's pronunciation was not improved, as pronunciation targets a wider range of words than the film-based activities

did. This limited improvement may be attributed to the primary focus of the instructional intervention, which aimed at fluency, discourse management, and interactive communication rather than phonological accuracy. While the present activities supported oracy skills such as turn-taking, coherence, and vocabulary usage, little was done at the phonetic level of phonetic.

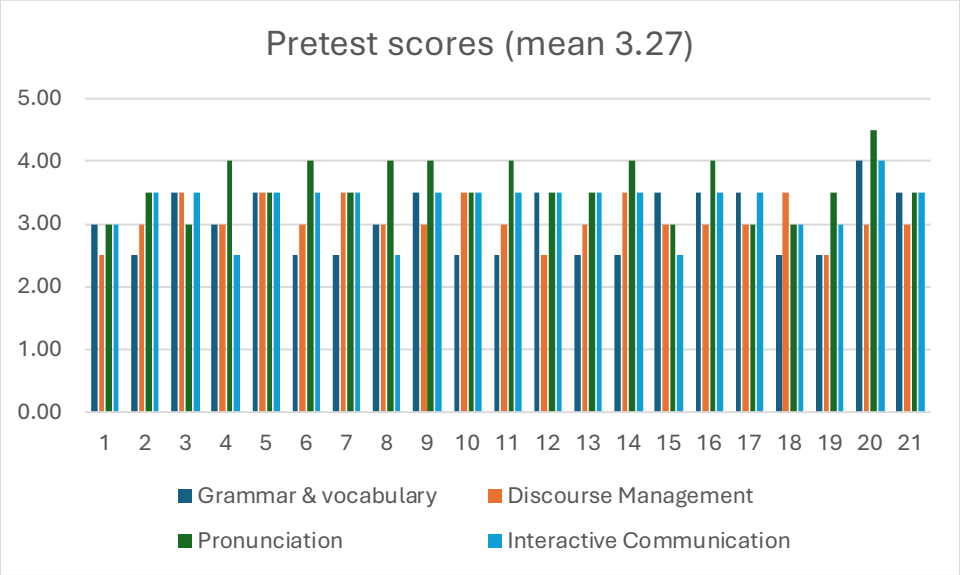


Figure 1. Pretest scores of experimental group across Cambridge Speaking Criteria (Mean Score = 3.27)

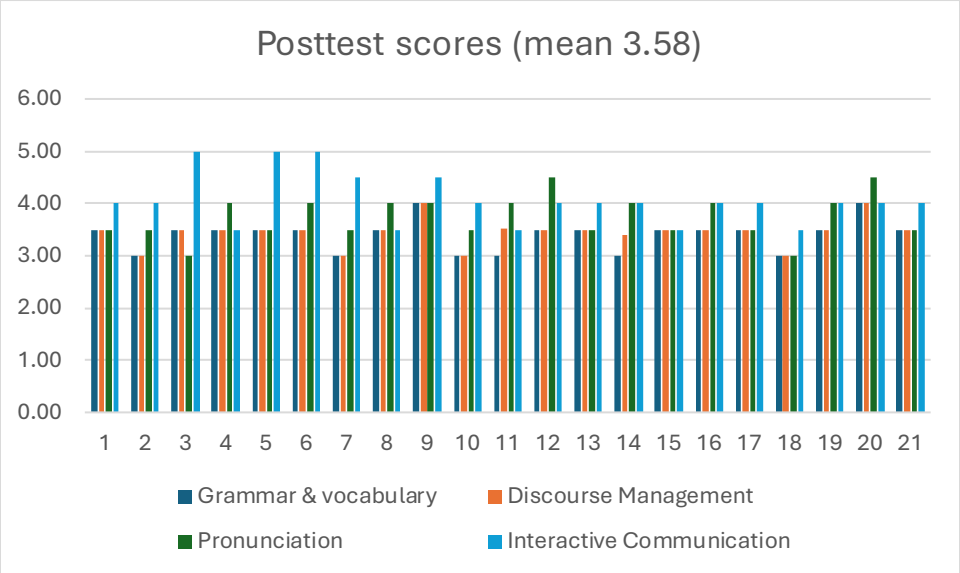


Figure 1 Experiment group posttest scores

The average score obtained from the pretest scores of the experiment group was 3.27, against that of the control group, which was 3.29. The posttest scores, however, show significant effects of the treatment obtained by the experimental group (3.58). The table below compares the averages obtained with the t-test p-value obtained from the calculation of pretest scores with the posttest scores

Table 4 *Experiment group posttest scores*

Pretest/posttest		Grammar & vocabulary (average)	Discourse management (average)	Pronunciation (average)	Interactive communication (average)
Control group posttest scores		3.14	3.13	3.58	3.5
Experiment group pretest		3,02*	3,17*	3,6*	3,02*
Experiment group posttest		3,17*	3,45*	3,64*	4,45*
P-value – two-sample unequal variance		p= 0.159	p=0,0001	p=0.159.	p=0. 0001

P-values obtained from t-tests comparing the experimental group's pretest and posttest scores indicate statistically significant improvement in discourse management and interactive communication ($p < 0.005$ for both). Grammar and vocabulary showed a modest increase from 3.02 to 3.17, but the change was not statistically significant ($p = 0.159$). Similarly, pronunciation scores showed minimal change, with a p-value of 0.159.

Numerical differences between pretest and posttest scores were most notable in interactive communication and discourse management, followed by grammar and vocabulary. Pronunciation remained largely unchanged.

Discussion

The results of the posttest indicate that the treatment had a statistically significant impact, particularly on discourse management and interactive communication, as supported by the p-value < 0.005, which is accepted as an indicator of statistical significance. These outcomes therefore validate the effectiveness of the treatment administered to the experimental group.

While grammar and vocabulary also showed improvement, the p-value (0.159) suggests that the change was not statistically significant. The most notable gains were observed in interactive communication, which benefited from the dialogic and contextual nature of the film-based activities. Likewise, discourse management improved as students were exposed to natural language flow and turn-taking patterns portrayed in the film.

In contrast, pronunciation did not significantly improve, as shown by both the minimal score increase and the p-value of 0.159. This result may be attributed to the nature of pronunciation as a skill that develops over a longer period and often requires explicit phonetic instruction and repetitive practice, which the five-session treatment could not provide.

Overall, the treatment appears to be effective across most speaking criteria, except for pronunciation. These findings support the inclusion of feature films in ESP instruction to develop students' communicative competence, particularly in interactional and organizational aspects of spoken language.

Conclusion

The objective of this research study was to explore the effectiveness of using feature films in enhancing the oracy skills—exemplified in this context in discourse management and interactive communication—of ESP students in psychology and philosophy, with particular focus on the four Cambridge Speaking Assessment criteria: vocabulary, discourse management, pronunciation, and interactive communication. The lessons yielded significant results in terms of students' comfort in

listening and speech. On account of their exposure to the film in question and the several listening activities, improvement in intonation and pronunciation was palpable, as was observed by the instructor. It is worth mentioning that the higher-mean posttest results, which show significance in improvement, were obtained only after five classes of intensive exercises using a feature film. When requested to fill out a post-lesson questionnaire for this study, students returned positive results regarding attitudes towards the film screening. A total of 40 out of 42 agreed that the lesson was very motivating. Another finding was that 39 out of 42 stated they would utilize films and similar visual media as supplementary material for learning.

Overall, the use of feature films can bring variety into the language classroom by extending the range of teaching techniques and resources and by helping the students develop their oracy skills: listening and speaking. As a source and method of learning, feature films have proven capable of bringing flexibility into the language classroom. Using this method helps extend the range of teaching techniques and resources, which contributes to the development of students' oracy skills. Films and television series provide a valuable setting for students to venture into the professional world and learn the appropriate language in a virtual and natural setting. Learner engagement remains a priority for both teaching and a conducive environment, where both teaching and learning are a pleasure. It also simulates a natural speech environment, language immersion (Richards & Rodgers, 2001). A feature film can also unify students whose interests vary. In addition to the language skills mentioned above, skills related to creativity, communication, critical thinking—reinforced through making interpretations and providing alternative scenarios and endings—and cultural understanding should be acquired upon completing the tasks.

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