



Exploring University Students' Perceptions of Watching Movies for English Listening Development

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Article Info	Abstract
Received: 2026-05-03 Revised: 2026-05-13 Accepted: 2026-06-19 Keywords: <i>English movies, listening comprehension, students' perception</i> DOI: 10.24256/ideas.v14i1.10410 Corresponding Author: Brilian Bagaskara lianbagas19@gmail.com Pendidikan Bahasa Inggris, Universitas Muhammadiyah Purworejo, Jawa Tengah	<i>This study aims to examine university students' perceptions of watching English-language movies for listening development, focusing on perceived impact, attitudes, and learning obstacles. Although audiovisual media are widely used in English language learning, limited research has examined learners' subjective experiences in listening development, especially within the Indonesian EFL context. A descriptive qualitative design was employed involving five undergraduate students from an English Education department at Muhammadiyah University of Purworejo. Participants were selected through purposive sampling based on their experience in using English-language movies as an educational tool. Data were collected through structured questionnaires and semi-structured interviews and analyzed using descriptive frequency analysis and thematic analysis. The findings show that students perceive English movies as beneficial for improving listening comprehension, increasing exposure to authentic spoken language, and enhancing familiarity with native speakers' accents and speech patterns. Students also demonstrate positive attitudes, reflected in increased motivation, enjoyment, and reduced anxiety during listening activities. However, they encounter several obstacles, including fast speech rate, background sounds, and limited vocabulary, which hinder comprehension. The study concludes that English movies serve as an effective supplementary medium for listening development, although pedagogical support such as subtitles, vocabulary preparation, and repeated viewing is required to optimize learning outcomes.</i>

1. Introduction

In the Indonesian EFL context, English functions as a foreign language with limited use in daily communication, making classroom instruction the primary avenue for language development. Among the four core language skills—listening, speaking, reading, and writing—listening is widely recognized as both foundational and particularly challenging to acquire (Maulina et al., 2022; Putera Jaya et al., 2021). As a receptive skill, listening requires learners to simultaneously process pronunciation, intonation, and varying accents in real time while constructing meaning from spoken input (Yunita et al., 2023). Its centrality in communication is underscored by the fact that listening accounts for more than 45% of daily language use (Rahayu & Rahayu, 2023). Despite this significance, appropriate instructional materials for listening remain comparatively limited, underscoring the need for effective supplementary resources to support listening development (Nguyen, 2020).

One promising supplementary resource is the use of English-language movies, which function as multimodal input by combining auditory and visual elements within authentic communicative contexts. From a cognitive perspective, multimedia learning theory posits that the simultaneous processing of verbal and visual information enhances meaning construction and comprehension. Audiovisual input provides richer contextual cues, including facial expressions, gestures, and situational contexts that enable learners to decode natural speech beyond linguistic knowledge alone.

Beyond cognition, movies also carry significant affective value by creating an engaging, low-anxiety environment that increases learner motivation and participation (Lokanita et al., 2020). The intersection of these cognitive and affective dimensions shapes how learners perceive movie-based learning, making perception a critical lens through which the effectiveness of this medium can be meaningfully understood.

Previous research has consistently highlighted three interrelated benefits of movie-based listening instruction: authenticity, motivation, and comprehension. In terms of authenticity, movies expose learners to natural speech features including varied accents, pronunciation, intonation, and colloquial expressions that are difficult to replicate through conventional materials (Al Jawad & Mansour, 2021; Liando et al., 2018; Rositasari et al., 2020). Regarding motivation, learners respond positively to movie-based activities due to their entertaining and immersive nature, which reduces boredom and fosters sustained engagement (Manurip & Katemba, 2023; Putri & Sinaga, 2020).

With respect to comprehension, consistent exposure to English-language films contributes to improved listening ability, particularly in understanding accents and diverse speech patterns (Chairuddin et al., 2023; Fidelia & Rohmah, 2023; Pamungkas & Adi, 2020). Taken together, these findings position movies as a multidimensional learning medium capable of supporting both cognitive

processing and affective engagement in EFL listening instruction.

Despite this accumulated evidence, significant gaps remain in the literature. The majority of existing studies adopt experimental or quasi-experimental designs that prioritize measurable learning outcomes over learners' subjective experiences. Consequently, the qualitative dimensions of movie-based listening learning—specifically, students' perceived impact, attitudes, and obstacles have received insufficient attention. Furthermore, prior studies tend to address general listening improvement without integrating these dimensions into a coherent multidimensional analysis, leaving an incomplete picture of how learners engage with movies as a learning medium.

Research situated in higher education settings within the Indonesian EFL context is also limited, and qualitative explorations of university students lived experiences in movie-based listening activities remain scarce. This study addresses these gaps by investigating university students' perceptions of watching English-language movies for listening development, with a focus on three interconnected dimensions: perceived impact, attitudes, and learning obstacles.

Based on the identified gaps, this study aims to investigate university students' perspectives on watching English-language movies for listening development. Specifically, it seeks to: (1) describe students' perceived impact of watching movies on listening development, (2) explore their attitudes toward movie-based learning, and (3) identify the obstacles they encounter during the learning process. The findings are expected to contribute to a more comprehensive understanding of learners' experiences and to inform the development of more effective listening instruction strategies in EFL contexts.

2. Method

This study employed a descriptive qualitative design to investigate university students' perceptions of watching English-language movies for listening development. A qualitative approach was employed to gain a deeper understanding of students' experiences, perceptions, and interpretations of movie-based listening learning (Creswell & Creswell, 2017).

This approach is appropriate for examining subjective meanings related to perceived impact, attitudes, and learning obstacles. It is important to clarify that while percentage-based frequency data derived from the questionnaire are reported to illustrate the distribution of responses, these figures serve a descriptive-supportive function rather than a quantitative one. The primary mode of analysis and interpretation is grounded in qualitative data from the semi-structured interviews, ensuring that this study remains qualitative in its epistemological orientation.

The participants consisted of five undergraduate students from the English Education Program at Muhammadiyah University of Purworejo, selected through purposive sampling based on their prior experience in using English-language movies as a learning medium (Tambunsaribu et al., 2026). In qualitative inquiry, the adequacy of sample size is assessed not by numerical representativeness but by the depth and richness of information obtained.

Five participants were considered sufficient to achieve data saturation, as the study prioritized depth of understanding over breadth of generalization. Nevertheless, it is explicitly acknowledged that this small sample size constitutes a limitation of the present study, as it restricts the diversity of perspectives and prevents the findings from being generalized to broader EFL learner populations.

Data were collected through two complementary instruments: a structured questionnaire and semi-structured interviews. The questionnaire was distributed via Google Forms to obtain preliminary data regarding students' perceptions across three aspects: perceived impact, attitudes, and learning obstacles. It consisted of five-point Likert-scale items ranging from Strongly Agree (SA) to Strongly Disagree (SD). Representative questionnaire items included: "Watching English movies frequently can improve listening proficiency" (perceived impact); "Watching movies helps create a relaxed feeling and increases motivation in learning a foreign language" (attitude); and "The fast speed of speech in movies makes it difficult to understand the content" (obstacles).

Following the questionnaire, semi-structured interviews were conducted to elicit deeper and more nuanced insights into participants' responses. The interview guide consisted of open-ended questions aligned with the three research dimensions, including: "In what ways do you think watching English movies has affected your listening ability?" (perceived impact); "How do you feel when using English movies for listening practice —do you find it enjoyable, stressful, or motivating?" (attitude); and "What difficulties do you most frequently encounter when watching English movies for learning purposes?" (obstacles).

This approach is consistent with qualitative research methodology, in which structured questionnaires provide comparable preliminary data, while semi-structured interviews allow for flexible and in-depth exploration of participants' experiences (Buschle et al., 2022; Ruslin et al., 2022).

The data were analyzed through thematic analysis following Braun and Clarke's framework as cited in (Suryobroto et al., 2022), which involves a systematic process of identifying, organizing, and interpreting patterns within the data. The analysis proceeded through three stages. In the first stage, interview transcripts were read repeatedly to generate initial codes capturing meaningful units of data. For instance, participant statements about feeling relaxed and motivated during movie-watching were coded as "positive affective response," while remarks about difficulty following rapid dialogue were coded as "speech rate as comprehension barrier."

In the second stage, related initial codes were grouped and refined into focused codes that reflected recurring patterns across participants, such as “authenticity of language input” and “reduced learning anxiety.” In the third stage, focused codes were clustered into three overarching themes aligned with the research objectives: perceived impact, attitudes, and obstacles. Concurrently, the questionnaire data were analyzed through descriptive frequency analysis to calculate the percentage distribution of responses per item, which were then used to contextualize and triangulate the thematic findings from the interviews.

To ensure the trustworthiness of the study, two strategies were employed. First, data source triangulation was applied by systematically cross-referencing the questionnaire data with the interview data to verify the consistency and convergence of participants’ responses across instruments. When questionnaire responses indicated general agreement on a given item, the corresponding interview data were examined to confirm, deepen, or qualify those findings. Second, member checking was conducted by sharing a summary of the preliminary analytical findings with the participants and inviting them to review the accuracy and representativeness of the interpretations. Discrepancies identified during this process were discussed and resolved collaboratively with the participants, thereby enhancing the credibility and dependability of the findings.

3. Result

This section presents the findings regarding university students’ perceptions of watching English-language movies for listening development, organized into three thematic areas: perceived impact, attitudes, and obstacles. Questionnaire data (n = 5) are presented in tabular form and supplemented by interview excerpts. The results are presented through questionnaire data in tabular form to illustrate the distribution of responses and are supported by interview data to provide deeper insights.

Table 1. Perceived Impact of Watching Movies

No.	Statements	SA	A	N	D	SD
1.	Watching English movies frequently can improve listening proficiency.	2	3	0	0	0
2.	Watching movies helps improve understanding of spoken English.	2	2	0	1	0
3.	Watching English movies helps develop familiarity with native speakers’ accents and speech patterns.	1	4	0	0	0

Regarding the first statement, all five students agreed that regular exposure to English-language movies can improve listening proficiency (2 strongly agreed, 3 agreed). This unanimous agreement suggests that students perceive movies as a meaningful source of authentic input for listening development. Consistent with theories of authentic input in second language acquisition, interview data further indicate that sustained engagement with English movies enables students to internalize natural pronunciation patterns and develop listening acuity over time.

“Watching movies helps in recognizing how native speakers pronounce words in real conversations, making it easier to become familiar with natural pronunciation, intonation patterns, and authentic language use in everyday communication.” (P1)

For the second statement, four out of five students agreed that watching movies improves understanding of spoken English (2 strongly agreed, 2 agreed), while one student disagreed. The single dissenting response is noteworthy: it points to individual variation in proficiency levels and suggests that movie-based listening is not uniformly effective without appropriate scaffolding. Students confirmed in the interviews that comprehension was most challenging when speech was fast-paced or when expressions were culturally unfamiliar.

“It helps improve understanding of spoken English, especially in real communication contexts, where different accents, speech speeds, and expressions are commonly used.” (P2)

For the third statement, all five students agreed that English movies help develop familiarity with native speakers’ accents and speech patterns (1 strongly agreed, 4 agreed). This unanimous agreement highlights a key advantage of authentic audiovisual input: its capacity to expose learners to the natural variation of spoken language—including regional accents, connected speech, and intonation patterns—that conventional classroom materials rarely replicate. Interview data confirmed that sustained exposure to this variation is perceived as progressively expanding students’ listening range and comprehension capacity.

“It enhances the ability to understand various accents and speech patterns used by native speakers, which gradually improves listening comprehension and overall understanding of spoken English.” (P3)

Table 2. Students’ Attitudes toward Watching Movies

No.	Statements	SA	A	N	D	SD
4.	Feel happy and enthusiastic when watching movies to improve listening proficiency.	3	2	0	0	0
5.	Watching movies helps create a relaxed feeling and increases motivation in learning a foreign language.	2	3	0	0	0
6.	Feel easily bored when watching foreign language movies.	0	2	0	3	0

Regarding the fourth statement, all five students reported feeling happy and enthusiastic when using movies for listening practice (3 strongly agreed, 2 agreed). This unanimous positive response signals that movies create strong affective engagement in language learning, associating practice with entertainment rather than academic obligation. Interview data reinforced this pattern: students reported that the informal nature of movie-watching sustains voluntary engagement and keeps them motivated beyond the classroom. As some of the students stated:

"Watching movies makes the learning process more enjoyable, and it helps me stay enthusiastic because I can learn English in a more interesting way without feeling pressured." (P1)

"I feel more excited when learning listening through movies because it does not feel like a formal classroom activity, but more like entertainment that still has learning value." (P2)

For the fifth statement, all five students agreed that movies create a relaxed learning atmosphere and increase motivation (2 strongly agreed, 3 agreed). The consistency of this finding across all participants points to a stable affective benefit: movie-based learning reduces the anxiety typically associated with formal listening tasks and fosters greater learner autonomy. Interview data further revealed that this relaxed affective state encourages independent English practice outside formal class settings. As some students stated:

"Watching movies helps me feel more relaxed while learning English, and it also motivates me to continue improving my listening skill because it feels less stressful compared to traditional learning." (P3)

"It makes learning English more enjoyable and less stressful, so I feel more motivated to keep practicing listening even outside the classroom." (P4)

For the sixth statement, three out of five students disagreed that they feel easily bored during movie-based listening practice, while two agreed. This divergence indicates that affective engagement is moderated by comprehension difficulty rather than content interest per se. Interview data reveal that boredom in this context is comprehension-driven: students who reported feeling bored attributed it to linguistic barriers—fast speech and unfamiliar vocabulary—rather than disinterest in the film. This implies that boredom reduction in movie-based learning depends primarily on addressing comprehension obstacles. As some of the students stated:

"Sometimes I do not feel bored because the movie is interesting, but when the dialogue is too fast or difficult to understand, I start to lose focus and feel less interested." (P2)

"I usually enjoy watching English movies, but I can feel bored if I cannot understand the vocabulary or the story is too complicated." (P5)

Table 3. Obstacles in Watching Movies for English Listening Development

No.	Statements	SA	A	N	D	SD
7.	Feeling that there is no significant progress in listening proficiency after watching movies.	1	1	0	1	2
8.	The presence of background sounds (e.g. music and sound effects) in movies distracts attention from understanding the dialogue.	3	1	0	0	1
9.	The fast speed of speech in movies makes it difficult to understand the content.	1	4	0	0	0
10.	Limited vocabulary causes difficulty in understanding dialogue or narration.	1	4	0	0	0

The seventh statement was negatively framed “no significant progress in listening proficiency”. Three out of five students disagreed with this statement (1 disagreed, 2 strongly disagreed), indicating that they do perceive meaningful improvement through movie-watching. Two students agreed with the negative framing, suggesting perceived limited progress. This split reveals that perceived effectiveness is not uniform across learners. Individual factors, including proficiency level, viewing habits, and active use of comprehension strategies, likely mediate the degree of perceived improvement. This result was reinforced by the interview data. As one student stated:

“Even though the improvement is not very fast or immediately noticeable, I still feel that my listening ability gradually develops over time after consistently watching English movies, especially in understanding dialogues and getting used to natural speech.” (P1)

For the eighth statement, four out of five students agreed that background sounds (e.g., music and sound effects) distract attention from dialogue comprehension (3 strongly agreed, 1 agreed), while one student strongly disagreed. Background audio elements emerged as a significant environmental obstacle. The finding highlights a productive tension inherent in authentic cinematic input: the production qualities that make movies immersive—music, sound effects, ambient noise simultaneously increase cognitive load during listening comprehension. As one student stated:

“Sometimes the background music and sound effects are very strong, and this makes it difficult to focus on the dialogue because my attention is divided between the sound effects and what the characters are saying in the movie.” (P2)

For the ninth statement, all five students agreed that fast speech rate makes movie dialogue difficult to understand (1 strongly agreed, 4 agreed). This unanimous finding identifies speech rate as the most consistent cognitive challenge in movie-based listening. The result is particularly significant in the Indonesian

EFL context, where learners typically have limited out-of-class exposure to natural spoken English and may be unaccustomed to the pace, rhythm, and reduction patterns of native speech. As one participant stated:

"The rapid pace of speech in movies often makes it difficult for me to comprehend every word; therefore, I sometimes need to pause, replay, or repeat certain scenes to fully understand the meaning of the conversation." (P3)

For the tenth statement, all five students agreed that limited vocabulary hinders comprehension of dialogue or narration (1 strongly agreed, 4 agreed). This obstacle is closely interrelated with speech rate difficulty: unfamiliar words become considerably harder to identify and process when speech is fast, creating a compounding comprehension barrier. The co-occurrence of these two obstacles—rapid speech and vocabulary gaps—suggests that they function as mutually reinforcing challenges, making them especially difficult for learners to manage independently without structured instructional support. As one participant stated:

"When I encounter unfamiliar vocabulary, it becomes very difficult to understand the overall meaning of the dialogue or narration, even though I may understand some parts of the conversation." (P4)

Taken together, the findings across the three thematic areas reveal a coherent and interconnected pattern of learner experience. Regarding perceived impact, students consistently view English-language movies as a beneficial source of authentic linguistic input, particularly for developing familiarity with native accents, natural pronunciation, and diverse speech patterns. Regarding attitudes, affective responses are uniformly positive: all five participants reported enhanced motivation, enjoyment, and reduced anxiety, suggesting that movies serve not only as linguistic input sources but as affective mediators that lower psychological barriers to listening practice.

Regarding obstacles, fast speech rate and limited vocabulary were identified as the most pervasive comprehension challenges, with background sounds emerging as an additional environmental barrier. Importantly, these three dimensions are interrelated rather than independent. Comprehension obstacles were found to directly affect affective engagement: students who struggled to follow fast-paced or lexically dense dialogue reported reduced interest and increased frustration, suggesting that the motivational benefits of movie-based learning are contingent on adequate comprehension. When comprehension repeatedly breaks down, the affective advantages diminish alongside it.

These interconnected patterns collectively indicate that while English-language movies hold substantial pedagogical potential as a supplementary listening medium, their effectiveness is mediated by learner proficiency level and the systematic availability of instructional support strategies such as vocabulary preparation, subtitles, and guided listening tasks.

4. Discussion

The findings of this study can be understood through an integrated conceptual framework in which English-language movies function as multimodal input that simultaneously engages learners' auditory, visual, and contextual processing channels. This framework clarifies not only the benefits students perceived but also the obstacles they encountered, and positions student perception as a meaningful mediator between input quality and learning outcomes.

The central argument emerging from the data is that the effectiveness of movie-based listening instruction is not a product of exposure alone, but of the dynamic interaction among cognitive processing affordances, affective conditions, and the availability of instructional support—three dimensions that are mutually constitutive rather than independent.

From a cognitive standpoint, the perceived improvement in listening comprehension can be explained by the synergistic processing of verbal and visual information during movie viewing. Multimedia learning theory posits that learning is most effective when both auditory and visual channels are engaged simultaneously to construct coherent mental representations of meaning (Winiharti & Herlina, 2017). In the context of listening development, this means that visual cues such as facial expressions, lip movements, gestures, and scene contexts function as comprehension scaffolds that reduce the cognitive load placed on the auditory channel alone.

When a learner encounters unfamiliar pronunciation or rapid speech, these visual cues provide contextual anchoring that enables meaning inference beyond purely linguistic decoding. This processing mechanism explains why all five students in this study unanimously reported developing greater familiarity with native accents and speech patterns: repeated exposure to multimodal input enables learners to build richer phonological schemata that facilitate real-time speech processing over time. Shaojie et al., (2022) confirm that this multimodal richness generates comprehension contexts that are qualitatively superior to audio-only input, supporting faster and deeper comprehension development in listening learners.

Beyond the cognitive dimension, the affective dynamics of movie-based learning deserve careful analytical attention. The consistent finding that all five participants reported enhanced motivation, enjoyment, and reduced anxiety aligns with the affective filter hypothesis, which holds that lowering psychological barrier to language input, particularly anxiety—creates conditions more conducive to acquisition (Zheng et al., 2022).

Movies achieve this affective reduction through their narrative engagement: immersion in a movie's story shifts learners' attention from self-conscious language monitoring to meaning-focused comprehension, thereby weakening the evaluative anxiety that formal listening tasks typically produce.

However, a critical insight from this study extends this argument: the affective benefits of movie-based learning are not unconditional. As the findings reveal, students who regularly encountered comprehension obstacles, particularly rapid speech and dense vocabulary, reported increased frustration and diminished engagement.

This indicates that the motivational advantages of movies are contingent on achieving a functional threshold of comprehension. When that threshold is not met, the affective filter is reinstated rather than lowered, and the medium's pedagogical value diminishes accordingly. This finding qualifies optimistic accounts of movie-based learning by demonstrating that affective benefits and comprehension capacity are interdependent rather than parallel.

The comprehension obstacles identified in this study—fast speech rate, background sounds, and limited vocabulary should not be interpreted as failures of the movie medium, but rather as inherent features of authentic language input that reveal a fundamental pedagogical tension. Natural spoken language is characterized by connected speech, reduced forms, prosodic variability, and acoustic complexity that learners trained primarily on controlled classroom materials are rarely equipped to process in real time (Tuanany, 2019).

From this perspective, the obstacles reported by participants reflect the productive difficulty of encountering genuine linguistic input—a difficulty that, if appropriately mediated, can drive acquisition rather than impede it. The key pedagogical distinction is therefore not between easier and more difficult material, but between scaffolded and unscaffolded authentic input. As (Ekawati & Yusuf, 2019) argue, learners require structured support, such as strategic subtitle use, pre-teaching of lexical items, and guided listening tasks to convert the productive challenge of authentic material into comprehensible and learnable input. Without such scaffolding, the very authenticity that makes movies valuable also makes them inaccessible, particularly for lower-proficiency learners.

A critical dimension of these findings that warrants transparent discussion is the epistemological limitation of self-reported perception as the primary data source. While a perception-based qualitative design is methodologically appropriate for investigating subjective learning experiences, it carries an inherent risk: students' perceptions of improvement do not necessarily correspond to measurable gains in listening proficiency. The positive evaluations reported in this study may partly reflect the novelty and enjoyment of movie-based learning, the social desirability of providing affirmative responses to a researcher, or aspirational self-assessments rather than verified linguistic development.

This interpretive caution is particularly important given the small sample size ($n = 5$), which further limits the representativeness of the findings. These considerations do not undermine the validity of the study's qualitative insights, but they underscore the importance of distinguishing between perceived and

demonstrated effectiveness. Future research that combines perception-based instruments with objective proficiency measures such as pre- and post-listening assessments, would provide a more complete and empirically grounded picture of how movie-based instruction affects actual listening development in EFL contexts.

Synthesizing the cognitive, affective, and obstacle-related findings, this study proposes an integrated interpretive model of movie-based listening development in EFL contexts. In this model, movies function as multimodal input sources that activate two interdependent learning pathways. The cognitive pathway operates through the dual-channel processing of visual and auditory information, which scaffolds comprehension of authentic speech features and accelerates phonological and lexical schema development. The affective pathway operates through narrative engagement and entertainment value, which reduce the anxiety and self-monitoring that inhibit language uptake in formal listening contexts. Both pathways, however, are moderated by two critical variables: learner proficiency level and the presence of pedagogical support.

When learner proficiency is insufficient to handle the density of authentic input, or when no scaffolding is provided, both cognitive comprehension and affective engagement are compromised—producing the frustration, reduced motivation, and perceived stagnation reported by some participants. This model advances beyond earlier accounts that treat cognitive and affective dimensions as parallel by demonstrating their interdependence: comprehension adequacy is a precondition for the sustained affective benefits that make movie-based learning pedagogically distinctive.

This study makes both theoretical and practical contributions to the field of EFL listening instruction. Theoretically, it extends the existing literature on multimedia learning and authentic input by foregrounding the role of learner perception and affective mediation—dimensions that experimental, outcome-focused studies have largely overlooked. It demonstrates that the effectiveness of audiovisual input in EFL contexts cannot be understood through cognitive processing mechanisms alone; the affective conditions under which learning occurs are equally consequential, and the two are dynamically interrelated. It further contributes a qualitative, multidimensional account of movie-based learning in an Indonesian higher education context, a setting that remains underrepresented in the international EFL literature.

Practically, the findings offer direct pedagogical implications for listening instruction in similar contexts. Educators are encouraged to integrate English-language movies not as standalone entertainment resources but as structured pedagogical tools: pre-teaching key vocabulary to reduce lexical obstacles, deploying subtitles strategically (for instance, transitioning from L1 to L2 subtitles as proficiency develops), designing guided viewing tasks that direct learner attention to specific phonological or pragmatic features, and using repeated viewing to reinforce comprehension of challenging sequences.

When implemented systematically, these scaffolding strategies hold the potential to optimize the cognitive and affective affordances of movie-based listening instruction while mitigating the comprehension barriers that currently constrain its effectiveness.

5. Conclusion

This study investigated university students' perceptions on watching English-language movies for listening development, focusing on perceived impact, attitudes, and learning obstacles. The results show that students generally perceive English movies as a beneficial supplementary medium for improving listening comprehension. Movies are considered effective in providing authentic spoken language exposure that helps learners become more familiar with pronunciation, accents, and natural speech patterns while also increasing motivation, enjoyment, and engagement during listening activities.

Despite these positive perceptions, students still encounter several obstacles, particularly fast speech rate, background sounds, and limited vocabulary, which may hinder comprehension. These findings suggest that the effectiveness of movie-based learning depends not only on the use of audiovisual materials themselves but also on appropriate instructional support, such as subtitles, vocabulary preparation, and repeated exposure.

This study contributes to the existing literature by providing a multidimensional qualitative perspective on movie-based listening learning in the Indonesian EFL higher education context. Unlike many previous studies that primarily focus on listening achievement through experimental approaches, this research highlights students' subjective experiences by integrating cognitive, affective, and linguistic dimensions of perception simultaneously.

However, this study has several limitations. The small number of participants and the focus on a single university context limit the generalizability of the findings. In addition, the data were based on self-reported perceptions rather than direct measurement of listening achievement. Therefore, future studies are recommended to involve larger and more diverse participants and to combine qualitative and quantitative approaches in order to obtain more comprehensive findings regarding the effectiveness of movie-based listening instruction.

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