



Learning from the Movies: Towards Vocabulary-Building

DOI [10.5281/zenodo.13968589](https://doi.org/10.5281/zenodo.13968589)

Chuchie C. Dacillo

Western Colleges, Inc., Naic, Cavite, Philippines

Abstract:

The present study determined if learning vocabulary from movies is applicable to Filipino students. The researcher utilized documentary analysis. Theme analysis was used to analyze the data that has been gathered. The following movies utilized for vocabulary words which based on the learning plan: First, is the exploring natural calamities through the Movie "San Andres", Second is describing personal feelings and emotions from the Movie "The Lion King Third, is exploring vocabulary in the movie "Zootopia" and last is the understanding Context Clues and Word Meaning through the movie "The Jungle Book". Hence, San Andres Movie pertains fault triggers a devastating, magnitude 9 earthquake, the largest in recorded history. The Lion King Movie follows the adventures of the young lion Simba, the heir of his father, Mufasa. Zootopia Movie is from the largest elephant to the smallest shrew, the city of Zootopia is a mammal metropolis where various animals live and thrive and The Jungle Book Movie who raised by a family of wolves since birth, Mowgli (Neel Sethi) must leave the only home he's ever known when the fearsome tiger Shere Khan unleashes his mighty roar. Moreover, movies belonged to an easy category were Zootopia and The Lion King. Furthermore, The Jungle Book was in average category and Movie San Andres belonged to difficult category.

Keywords: learning, movies, vocabulary-building

Introduction:

Vocabulary is a fundamental aspect of language learning, with numerous linguists and language experts emphasizing its significance in achieving proficiency in a second language. Insufficient vocabulary development has been identified as a key factor contributing to underachievement in language acquisition (Deighton, 2020). Mastery of vocabulary is crucial, as it serves as the foundation linking essential language skills—speaking, reading, listening, and writing. A rich vocabulary enables learners to express their thoughts more accurately, enhancing their ability to communicate effectively in English (Renandya & Richard, 2020).

However, research indicates a troubling trend in declining English proficiency among Filipino learners. The World Bank reported a deterioration in learning outcomes, with as much as 90 percent of students experiencing learning poverty by August 2021, exacerbated by limited access to internet resources and the challenges of remote learning. In light of these findings, it becomes evident that vocabulary acquisition must be prioritized in English language instruction.

This study explores the integration of media technology in English language teaching, specifically the use of movies as a tool to improve students' vocabulary levels. Research in Second Language Acquisition (SLA) underscores that vocabulary is the cornerstone of language learning, advocating for its prominent role in second language education (Grabe & Stoller, 2019; Sökmen, 2019).

Effective vocabulary instruction not only aids in communication but also plays a critical role in reading comprehension and overall language proficiency (Harmon, 2019; Lin, 2020). While incidental learning has its place, it is insufficient for comprehensive vocabulary acquisition (Haynes & Baker, 2018; Nation, 2020; Schmitt, 2019; Sökmen, 2019; Zimmerman, 2019). Therefore, this study aims to provide students with opportunities for targeted vocabulary instruction through multimedia resources, particularly films and videos. By leveraging the multisensory nature of films—combining visual and auditory elements—educators can create engaging and effective learning experiences that enhance vocabulary retention and application.

Literature Review:

Numerous studies have highlighted the importance of multimedia resources in language learning, asserting their advantages in fostering vocabulary acquisition and language proficiency. Multimedia resources, which encompass a wide array of tools such as audio players, videos, and smart technologies, offer unique opportunities for creating interactive learning environments (Brinton, 2020). According to Delaska (2020), these resources facilitate the integration of text, sound, and visuals, enhancing the design of authentic and engaging learning materials that cater to diverse learning preferences.



Film and video are particularly potent forms of multimedia that convey information through both aural and visual channels, engaging learners on multiple levels. Mayer (2020) posits that this dual-channel approach allows for simultaneous processing of information, providing learners with varied entry points to comprehend complex concepts.

The richness of multimedia information—encompassing images, sound, and text—enables learners to engage deeply with content, facilitating language acquisition (Gardner, 2020). Studies by Guildea, Miller, and Wurttemberg (2018) have demonstrated that students exposed to video content produce higher-quality sentences when using difficult vocabulary compared to those relying solely on text. This reinforces the assertion that visual and auditory stimuli enhance vocabulary retention and application in real-world contexts.

The integration of video in language instruction has been further validated by research highlighting its effectiveness in promoting vocabulary acquisition. Aiex (2019) notes that videos can create awareness of the interplay between various modes of communication, such as visuals and sound. Kozma (2018) found that the combination of spoken language and visual elements results in higher learning gains than traditional media relying on singular modes. Similarly, Wetzell et al. (2018) concluded that incorporating sound with still or moving images significantly enhances learning outcomes. The excitement and anticipation generated by films in the classroom can captivate students' attention, making learning enjoyable and impactful (Danan, 2020).

Movies are classified as authentic materials, aligning with learners' interests and providing meaningful communication experiences (Koolstra & Beentjes, 2019). Gomathi (2017) argues that videos are superior to traditional textbooks in language teaching, as they present language in context and expose students to native speech patterns.

This exposure fosters familiarity with the language and its nuances, which enhances retention and comprehension (Ismaili, 2021). Furthermore, studies indicate that incorporating films in the curriculum can develop essential language skills, including reading, listening, speaking, and writing (Baratta & Jones, 2018; Martín & Jaén, 2019; Yaseen & Shakir, 2021).

Research by Seferoğlu (2018) supports the idea that films provide authentic language input and stimulate classroom discussions. Florence (2019) emphasizes the role of films in exposing students to the cultural contexts of native English speakers, thereby broadening their understanding of language use. Furthermore, movies can serve as motivational tools, enhancing students' engagement with the target language (Ruusunen, 2021; Tognozzi, 2021).

Despite the clear benefits of using films in language instruction, educators must carefully select content that aligns with educational objectives and student needs (Stephens et al., 2021). King (2020) stresses the importance of interactive viewing to counter the passive consumption of media often associated with entertainment. Effective integration of films requires pre-viewing activities and structured tasks that enhance engagement and ensure that students derive maximum educational value from the experience (Fisher & Frey, 2021).

Moreover, the use of subtitled videos has garnered attention for its positive impact on vocabulary acquisition. Studies indicate that both interlingual and intralingual subtitles facilitate comprehension and vocabulary retention (Chang, 2020; Danan, 2020; Zanon, 2020).

Subtitled content provides learners with visual and textual cues that reinforce their understanding of new vocabulary in context (Huang & Eskey, 2019; Kothari et al., 2020). This dual exposure aids in bridging the gap between spoken and written language, enhancing overall language proficiency.

The integration of multimedia resources, particularly films and videos, into language instruction represents a promising avenue for enhancing vocabulary acquisition among learners. By leveraging the multisensory nature of films and incorporating effective instructional strategies, educators can create engaging learning environments that foster language proficiency and student motivation. This study aims to explore these dynamics further, contributing to the growing body of literature on effective language teaching methodologies.

Methodology:

The researcher after her long contemplation, meditation and a lot of reading has considered documentary analysis research design which she considered the best method in finishing the paper and to be able to coming out the best output the paper is asking for.

Documentary research, serving as both a complement to and extension of biographical inquiry, takes on different meanings in the field of education. In one sense, documentary research becomes synonymous with archival research and addresses issues related to the role and use of documents and public and private records. In another



sense, documentary research produces artifacts and material culture through artistic representation, moving and still imagery, and sound recordings.

The documentary milieu as a form of archival inquiry seems most pronounced in the area of history with many curriculum historians working extensively with primary documents. Ironically, within the tradition of the social sciences and the field of qualitative research, with its emphasis upon generating data through various means of inquiry, the use of extant documents from the past and present seem somewhat overshadowed. Yet, the field of sociology maintains a longstanding and popular tradition of documentary inquiry and, with continual evolution of hybrid and virtual documentary sources from the internet and email, this form of data, evidence, and documentation will become more commonplace as qualitative and quantitative researchers recognize that they must appraise and ascertain the provenance of information (McCulloch, 2020). From this perspective, material culture takes the form of documentation, falling into basic categories of personal, public, and official documents (Hill, 2018). Personal documents include correspondence, journals, autobiographical writings and memoir. Public documents typically comprise published and publicly presented documents including newspapers-magazines, flyers, books, etc. Official documentation includes administrative documents representing agencies and organizations.

With the use of primary and secondary materials, the researcher must assess and analyze the documents themselves before extracting content. Appraising documents typically includes four criteria: authenticity, credibility, representativeness, and meaning (Scott, 2020). Authenticity addresses whether the materials are genuine or of questionable origin, and whether their production is original and reliable and has not been subsequently altered. If the document has been transformed, through textual editing, marginalia, or other means, the researcher seeks to clearly identify those alterations. Authenticity is typically viewed as the most fundamental criterion for all documentary research in education since the confirmation of authorship, place, and date are typically determined before any researcher continues working with the document. Once determined that the document is "genuine and of unquestionable origin," the material becomes "valid" as an artifact, although its content may still be questionable or subsequently found to be "incorrect."

While a narrative account or any form of qualitative data may be original and genuine—authentic—the content may still be distorted in some manner. Thus, a second criterion in appraising materials is determining credibility and whether the document's information is honest and accurate. Such a rendering was much easier before our post-modern era and the recognition of constructed truths. At times, classroom descriptions and narratives suggest that the author may not have been in a position to formulate a faithful explanation or that the description was intentionally made to alter the record for dubious motives or unintentionally made merely by witlessness or inexperience. All accounts become biased in some manner, and the documentary researcher is constantly ascertaining motives similar to the biographer as a way to detect distortion of the material.

A third criterion, representativeness, seeks to determine whether the document is typical of such accounts—perhaps described as "reliable"—and whether the material represents a collection of produced materials rather than an idiosyncratic portrayal. A document's representativeness may be distorted with the passing of time as the survival rate of certain materials becomes greater since the items may have been viewed as less valuable and, thus, stored away, rarely seen after their point of origination, and thus preserved. The acquisitions process—archival staff members "weeding" the collection (eliminating what are considered non-essential items)—may also distort provenance and representativeness. Similarly, some important documents do not survive because their great significance caused them to become used and worn and, subsequently, discarded while less important documents survive because they are so little used. Matters of generalizability and reliability are constantly hovering above documentary researchers as they examine materials and decide what items should be drawn upon in their work. Interestingly, Scott (2020) recognizes that determining whether documents are fully authentic, credible, and representative may never be able to be confirmed by the researcher; thus, he reverses the process and asks whether the materials may be deemed as inauthentic, non-credible, or unrepresentative. This has led to a perspective described as "methodological distrust" where researchers take a general approach of questioning all materials and demanding that documents must prove their own authenticity, credibility, and representativeness before being used.

A final criterion—meaning—represents the textual analysis of the document and whether the evidence is clear and comprehensible. Coupled with this semiotic and intertextual examination is whether the document's content is appropriately situated within its historical context; this is ascertained, in part, by the method in which meaning is constructed and perceived by its originally intended audience. While these four criteria are fundamental, McCullough (2020) underscores a fifth criterion of document analysis: theorization—the anticipated theoretical, hermeneutic framework for interpreting the material. Such theoretical perspectives are commonplace for those in the field of curriculum studies. Documentary research, however, underscores an important dimension to theorization and the construction of meaning of a document: the reconstruction of a text's meaning as it moves from author to audience. Scott (2020) notes the transition of intended content (the author's intended meaning), the received content (meaning as constructed by the reader/perceiver), and internal meaning (transactional understandings derived from the intended and received meanings).



Related analysis and assessment of documents occurs as materials are ascertained as being public or private, primary or secondary (noting that a primary source need not be the sole original document; primary materials are first-hand documents), and whether the researcher has direct-proximate contact (being able to examine the original or primary document) or indirect-mediate access (facsimile or scanned e-version).

In this study, the document which was analyzed was the Third Quarter, SY 2022-2023, Learning Plan. It was analyzed to investigate whether teachers utilized movies for vocabulary building. It also determined what words were taken from each of the movies and the level of difficulty of these words. The said movies were described briefly as to their utilization in vocabulary building.

The locale was chosen because the researcher observed a need to develop more the vocabulary of the learners and explore movies as effective tools to aid vocabulary building or source of vocabulary. Learners prefer to watch and are more attentive with movies that are interesting and according to their level.

Results:

The findings were systematically presented, analyzed and interpreted following the sequence of the research questions as enumerated and explained in the first chapter).

1. What is the profile of the school in terms of grade levels offer?

Table 1
Profile of the school in terms of grade levels offer

SCHOOL	GRADE LEVELS OFFER
Gukeng Elementary and Junior High School	Grades 1-6, 7-9 (Junior HS)
Padoongradsa School - Anuban Prathom	(KG), 1-6 (Elem), Mathayom 1-6 (Junior & Senior HS)
Lamai International High School	FS 1-2 (Nursery, KG), Year 1-5 (Primary), Year 6-9 (Secondary)
Satit International Bilingual School	KG, Year 1-5 (Primary), Year 6-13 (Secondary)

Table 1 shows the following grade levels offered by various schools: Gukeng Elementary and Junior High School offered Grades 1 to 6 and 7 to 9 Junior High School; then, Padoongradsa School - Anuban Prathom offered kindergarten, Grades 1 to 6 (Elem); Mathayom School offered Grades 1 to 6, Junior and Senior High School; the Lamai International High School offered Prep/FS 1 and 2, Nursery, Kindergarten, Grades 1 to 5 (Primary), and Grade year 6 to 9 (Secondary). While Satit International Bilingual School also offered kindergarten or KG, Year 1-5 (Primary) and Year 6-13 (Secondary).

2. What and how movies were utilized for vocabulary building based on daily lesson plan?

Table 2
Movies utilized for vocabulary building

RAW DATA	CODE	THEME
Grade 4- Health Gukeng Elem and Junior High School Exploring Natural Calamities through the Movie "San Andres" The movie used scaffolding to introduce natural calamities vocabulary in English. Chinese speakers' students familiarize themselves of the vocabulary in English and the use of the movie helped in building the target vocabulary by providing exposure and experience to students. Movie Viewing and Discussion Show selected scenes from the movie "San Andreas" that depict different natural calamities such as earthquakes and tsunamis. Pause the movie after each scene and engage students in a discussion about what they observed.	Exploring Natural Calamities through the Movie "San Andres" The movie used scaffolding to introduce natural calamities vocabulary in English.	Movies utilized for vocabulary building



<p>Discussion and Safety Measures (15 minutes) The Chinese Teacher will lead the class discussion on the importance of safety during natural calamities.</p> <ul style="list-style-type: none"> ➤ Ask students to share their ideas about what they should do during an earthquake, flood, or other natural calamities they learned about. ➤ Emphasize simple safety measures such as staying calm, finding safe spots, listening to adults or teachers, and having emergency kits at home. ➤ Discuss how students can help their families prepare for and respond to natural calamities. <p>Practice Activity</p> <ul style="list-style-type: none"> ➤ Divide the class into pairs or small groups to play Charade Game ➤ Provide each group with a set of picture cards representing different natural calamities ➤ Ask students to take turns describing the calamity on their card while their partner/group members guess the correct term. ➤ Rotate the picture cards within the groups until all the words have been practiced. 		
<p><u>Prathom 4 - English Program Class Padoongradsa School</u> Describing Personal Feelings and Emotions from the Movie "The Lion King"</p> <p>Direct Instruction (10 minutes)</p> <ul style="list-style-type: none"> ● Have a Gallery Walk in the classroom. Ask the students to pick pictures of people with different feelings and emotions to learn today and find out if they can name it. ● Play the movie scene showing The Lion Kings' characters expressing these emotions and feelings.3eA ● Model how to describe a person's feeling and emotions using appropriate adjectives. ● Introduce new vocabulary words related to feelings and emotion using vocabulary cards flash on the smartboard. <p>Guided Practice (10 minutes)</p> <ul style="list-style-type: none"> ● Pair students up and give them pictures of different animals in the movie The Lion King depicting feelings and emotions vocabulary words. Use the following everyday conversation prompt; "How are you feeling today? I'm feeling _____. And you?" ● Circulate around the room and provide feedback and assistance as needed 	<p>Describing Personal Feelings and Emotions from the Movie "The Lion King"</p> <p>Model how to describe a person's feeling and emotions using appropriate adjectives.</p> <p>Introduce new vocabulary words related to feelings and emotion using vocabulary cards flash on the smartboard</p>	
<p><u>Year 4- ESL Class Lamai International School</u> Exploring Vocabulary in the Movie "Zootopia"</p> <p>Direct Instruction</p> <p>Pre-movie Vocabulary Introduction (10 minutes):</p> <ul style="list-style-type: none"> ● Introduce a set of vocabulary words related to animals, professions, and descriptive adjectives that students will encounter in the movie. ● Write the vocabulary words on the whiteboard and 	<p>Exploring Vocabulary in the Movie "Zootopia"</p> <p>Introduce a set of vocabulary words related to animals, professions, and</p>	



<p>provide simple definitions or explanations.</p> <ul style="list-style-type: none"> • Show visual aids, such as pictures or illustrations, to reinforce understanding of the vocabulary words. <p>Movie Viewing and Vocabulary Identification (10 minutes):</p> <ul style="list-style-type: none"> • Play selected scenes from "Zootopia" that feature the introduced vocabulary words. • Instruct students to listen for and identify the vocabulary words as they appear in the movie. • Pause the movie after each identified word and discuss its meaning, context, and usage. <p><u>Guided Practice (10 minutes)</u></p> <ul style="list-style-type: none"> • Ask students to write the identified vocabulary words and pick out the related words or graphics to the target vocabulary (animals, professions, and descriptive adjectives) from the movie they previously watched. 	<p>descriptive adjectives that students will encounter in the movie.</p> <p>Movie Viewing and Vocabulary Identification</p> <p>Ask students to write the identified vocabulary words and pick out the related words or graphics to the target vocabulary (animals, professions, and descriptive adjectives) from the movie they previously watched.</p>	
<p>Understanding Context Clues and Word Meaning through the Movie "The Jungle Book"</p> <p>Learning Context</p> <p>Use movies to expand students' vocabulary by decoding the meaning of unfamiliar words from a movie dialogue through context clues</p> <p>Pick out unfamiliar words from a movie dialogue and guess its meaning.</p> <p>Here are 10 dialogues from the movie "The Jungle Book" that provide context clues for unfamiliar words:</p> <ol style="list-style-type: none"> 1. "Look for the bare necessities, the simple bare necessities. Forget about your worries and your strife." (Bare necessities - through the context of the song, it can be inferred that it means basic or essential things) 2. "You've got to accentuate the positive, eliminate the negative, latch on to the affirmative, don't mess with Mister In-Between." (Accentuate - from the positive and negative context, it can be inferred that it means to emphasize or highlight) 3. "Trust in me, just in me. Shut your eyes and trust in me." (Trust - the speaker is asking for reliance or belief in their intentions) 4. "I'm the king of the swingers, oh, the jungle VIP." (Swingers - from the context of being the "king" and the reference to the jungle, it can be inferred to mean agile creatures who move from branch to branch) 5. "It's a beat-up old thing. But I'm sort of attached to it." (Beat-up - from the context of describing the condition of something, it implies being in poor or worn-out shape) 6. "Oh, oobee doo, I wanna be like you. I wanna walk like you, talk like you, too." (Oobee doo - this phrase doesn't have a specific meaning, but from the context of the song, it represents a joyful exclamation or sound) 7. "Hey, man-cub, I wouldn't pick on those two. They've got a mean streak." (Mean streak - from the context of cautioning about someone's behavior, it suggests a tendency or 	<p>Understanding Context Clues and Word Meaning through the Movie "The Jungle Book"</p> <p>Model the process of using the context clues to make an educated guess about the Unfamiliar word's meaning in a movie dialogue.</p>	



inclination towards being aggressive or hostile)
 8. "We're your friends. We're your pals. We're the bees and the honey, boys." (Pals - through the context of friendship and camaraderie, it implies close friends or companions)
 9. "Now, I'm the king of the swingers, oh, the jungle VIP. I've reached the top and had to stop." (Reached the top - from the context of achieving a high position or success)
 10. "Red flower, red flower. Don't you know that's a man's red flower?" (Red flower - from the context of contrasting it with the animal world, it is a metaphor for fire, a tool created by humans)

easy

Pals
Red flower
Trust in me

intermediate

Bare necessities
Accentuate
Oh, oobee doo

difficult

Main streak
Swingers
Reached the top
Beat up

These dialogues provide opportunities for students to infer the meaning of unfamiliar words based on the surrounding context and the characters' actions and intentions

Direct Instruction (10 minutes)

- Explain that context clues are words or phrases surrounding an unfamiliar word that can provide hints about its meaning.
- Write the term "context clues" on the board and discuss its definition with the class.
- Give examples of different types of context clues (synonyms, antonyms, definitions, examples) and explain how they can help determine word meaning.

Guided Practice (10 minutes)

- Provide students with a short dialogue from the movie "The Jungle Book" to listen to containing an unfamiliar word.
- Watch, listen, and read the English subtitle of the selected scene from movie "The Jungle Book" with the unfamiliar word.
- Discuss the context of the dialogue and ask students to identify any context clues that could help them determine the meaning of the unfamiliar word.
- Model the process of using the context clues to make an educated guess about the word's meaning in a movie dialogue.
- Invite students to share their interpretations and reasoning.

Table 2 presents the following movies utilized for vocabulary words which based on the learning plan: First, is the exploring natural calamities through the Movie "San Andres". The movie used scaffolding to introduce natural calamities vocabulary in English.

Second is describing personal feelings and emotions from the Movie "The Lion King". It models how to describe a person's feeling and emotions using appropriate adjectives and introduce new vocabulary words related to feelings and emotion using vocabulary cards flash on the smartboard.

Third, is exploring vocabulary in the movie "Zootopia" which introduce a set of vocabulary words related to animals, professions, and descriptive adjectives that students will encounter in the movie. Thus, it used movie viewing and vocabulary identification and ask students to write the identified vocabulary words and pick out the related words or graphics to the target vocabulary (animals, professions, and descriptive adjectives) from the movie they previously watched.

Last is the understanding Context Clues and Word Meaning through the movie "The Jungle Book" which models the process of using the context clues to make an educated guess about the unfamiliar word's meaning in a movie dialogue.

3. Give brief background of the movies used.

Table 3
Brief background of the movies used

RAW DATA	CODE	THEME
<p>San Andres Movie Background: San Andreas is a 2015 American disaster film directed by Brad Peyton and written by Carlton Cuse, with Andre Fabrizio and Jeremy Passmore receiving story credit. The film stars Dwayne Johnson, in the lead role, Carla Gugino, Alexandra Daddario, Ioan Gruffudd, Archie Panjabi and Paul Giamatti. Its plot centers on a massive earthquake caused by the San Andreas Fault, devastating the West Coast of the United States. Caltech seismologist Dr. Lawrence Hayes and his colleague Dr. Kim Park are at Hoover Dam testing a new earthquake prediction model when a nearby and previously unknown fault ruptures, triggering a 7.1 magnitude earthquake that collapses the dam; Park sacrifices himself to save a young girl. Hayes discovers that the entire San Andreas Fault is shifting and will soon cause a series of major earthquakes, potentially destroying cities along the fault line. He begins racing to warn the population of California along with his students Alexi and Phoebe and reporter Serena Johnson. When a 9.1 magnitude earthquake devastates Los Angeles and San Francisco, Ray Gaines, a Los Angeles Fire Department helicopter-rescue pilot going through a divorce from his wife Emma, finds himself rescuing her from a skyscraper in Los Angeles. Meanwhile, their daughter Blake has been visiting San Francisco with Emma's new boyfriend Daniel when an earthquake strikes the city. Rubble from the collapsing parking garage pins her in Daniel's car. Panicking, Daniel leaves Blake in an act of cowardice. Ben Taylor, a British engineer seeking employment at Daniel's firm, and his younger brother Ollie rescue Blake and they reach Chinatown, successfully calling her parents for help. Ray and Emma attempt to reach San Francisco in Ray's helicopter until it suffers a gearbox failure, forcing them to make an emergency landing at a shopping mall in Bakersfield. Amid</p>	<p>A seemingly ideal day turns disastrous when California's notorious San Andreas fault triggers a devastating, magnitude 9 earthquake, the largest in recorded history. As the Earth cracks open and buildings start to crumble, Ray Gaines (Dwayne Johnson), an LAFD search-and-rescue helicopter pilot, must navigate the destruction from Los Angeles to San Francisco to bring his estranged wife (Carla Gugino) and their only daughter (Alexandra Daddario) to safety.</p>	<p>Brief background of the movies used</p>



<p>the chaos of looting, Ray steals a truck to continue the journey. The pair encounter a couple broken down on the side of the road, shortly before the San Andreas Fault, which has torn a large fissure through the highway and extends for the perceivable length of the fault in either direction. Ray and Emma exchange the truck for an airplane the couple owns. As Blake, Ben, and Ollie attempt to reach Nob Hill to signal the pair after finding their previous meeting point at Coit Tower engulfed in flames, Ray and Emma are forced to parachute into AT&T Park just before a 9.6 magnitude quake hits, becoming the largest recorded earthquake in history. As the quake subsides, having destroyed much of the city, Ray and Emma commandeer a boat to reach the group, only to realize a tsunami is approaching San Francisco Bay. Alongside a handful of other survivors in small boats, the two manage to cross the wave before it crests, barely avoiding a container ship caught up in the wave. The ship severs the Golden Gate Bridge's center span, killing everyone on the bridge, including Daniel, who is crushed by a falling shipping container. The tsunami proceeds to strike the ruined city, capsizing a cruise ship in the process and killing thousands more. Blake, Ben, and Ollie enter the Gate, a building whose construction Daniel had been overseeing, but are still caught by the wave. As the building begins to collapse, trapping Blake underwater, Ray dives in, rescues her, and begins performing CPR. Emma crashes the boat through a window and drives the five of them out of the collapsing building as Ray resuscitates Blake. The survivors regroup at a relief camp on the other side of the bay, where the reconciled Ray and Emma talk about their future. On the remains of the Golden Gate Bridge an American flag unfolds, giving hope that the city will recover and rebuild, as rescue vehicles descend on the radically altered landscape of the San Francisco Bay Area, which now extends from San Jose to Santa Cruz, turning the San Francisco Peninsula into an island.</p>		
<p>The Lion King Movie Background The Lion King is a 1994 American animated musical drama film produced by Walt Disney Feature Animation and released by Walt Disney Pictures. The 32nd Disney animated feature film and the fifth produced during the Disney Renaissance. The Lion King was released on June 15, 1994, receiving critical acclaim for its music, story, themes, and animation. PLOT In the Pride Lands of Africa, a pride of lion's rule over the kingdom from Pride Rock. King Mufasa and Queen Sarabi's newborn son, Simba, is presented to the gathering animals by Rafiki the mandrill, the kingdom's shaman and advisor. Mufasa's younger brother, Scar, covets the throne. After Simba grows into a cub, Mufasa shows him the Pride</p>	<p>This Disney animated feature follows the adventures of the young lion Simba (Jonathan Taylor Thomas), the heir of his father, Mufasa (James Earl Jones). Simba's wicked uncle, Scar (Jeremy Irons), plots to usurp Mufasa's throne by luring father and son into a stampede of wildebeests. But Simba escapes, and only Mufasa is killed. Simba returns as an adult (Matthew Broderick) to take back his homeland from Scar with the help of his friends Timon (Nathan Lane) and Pumbaa (Ernie Sabella).</p>	



Lands and explains the responsibilities of kingship and the "circle of life," which connects all living things. One day, Simba and his best friend Nala explore an elephant graveyard, where the two are chased by three spotted hyenas named Shenzi, Banzai, and Ed. Mufasa is alerted by his majordomo, the hornbill Zazu, and rescues the cubs. Though disappointed with Simba for disobeying him and putting himself and Nala in danger, Mufasa forgives him and explains that the great kings of the past watch over them from the night sky, from which he will one day watch over Simba. Scar, having planned the attack, visits the hyenas and convinces them to help him kill both Mufasa and Simba in exchange for hunting rights in the Pride Lands. Scar sets a trap for Simba and Mufasa, luring Simba into a gorge and having the hyenas drive a large herd of wildebeest into a stampede to trample him. Mufasa saves Simba but winds up hanging perilously from the gorge's edge; he begs for Scar's help, but Scar throws Mufasa back into the stampede to his death. Scar tricks Simba into believing that the event was his fault and tells him to leave the kingdom and never return. Once Simba flees, Scar orders the hyenas to kill Simba, who manages to escape. Unaware of Simba's survival, Scar tells the pride that the stampede killed both Mufasa and Simba and steps forward as the new king, allowing the hyenas into the Pride Lands. After he collapses in a desert, Simba is rescued by two outcasts, a meerkat and warthog named Timon and Pumbaa. Simba grows up with his two new friends in their oasis, living a carefree life under their motto "hakuna matata" ("no worries" in Swahili). Years later, an adult Simba rescues Timon and Pumbaa from a hungry lioness, who turns out to be Nala. Simba and Nala fall in love, and she urges him to return home, telling him that the Pride Lands have become drought-stricken under Scar's reign. Still feeling guilty over Mufasa's death, Simba refuses and storms off. He encounters Rafiki, who tells Simba that Mufasa's spirit lives on in him. Simba is visited by the spirit of Mufasa in the night sky, who tells him that he must take his place as king. After Rafiki advises him to learn from the past instead of running from it, Simba decides to return to the Pride Lands. Aided by his friends, Simba sneaks past the hyenas at Pride Rock and confronts Scar. Scar taunts Simba over his supposed role in Mufasa's death and backs him to the edge of the rock, where he reveals to Simba that he is the one who killed Mufasa. Shattered by the revelation, an enraged Simba retaliates and forces Scar to reveal the truth to the rest of the pride. A battle breaks out, and Timon, Pumbaa, Rafiki, Zazu, and the lionesses fend off the hyenas. Scar attempts to escape, but is cornered by Simba at a ledge near the top of Pride Rock. Scar begs for mercy and blames his actions on the hyenas; Simba spares Scar's life but, quoting what Scar told him long ago, orders Scar to leave the Pride Lands forever. Scar refuses



<p>and attacks his nephew, but after a brief battle, Simba throws him off the ledge to the ground below. Scar survives the fall, but the hyenas, who overheard him betraying them, attack and eat him.</p> <p>With Scar and the hyenas gone, Simba takes his place as king and Nala becomes his queen. With the Pride Lands restored, Rafiki presents Simba and Nala's newborn cub to the assembled animals, continuing the circle of life.</p>		
<p>Zootopia Zootopia (also known as Zootropolis in the UK and Ireland) is a computer-animated comedy film produced by Walt Disney Animation Studios and distributed by Walt Disney Pictures. It is directed by Byron Howard, co-director of Tangled, and Rich Moore, director of Wreck-It Ralph with Penn Zero: Part-Time Hero co-creator Jared Bush as co-director, and is the 55th animated feature in the Walt Disney Animated Classics series. It was released on March 4, 2016. It tells a story about a fast-talking fox, named Nick Wilde, who lives in an animal city of Zootopia, divided in neighborhoods like Tundratown, Sahara Square, Little Rodentia, and Bunnyburrow. Wilde "goes on the run when he's framed for a crime he didn't commit. Zootopia's top cop, a self-righteous rabbit, named Lt. Judy Hopps, is hot on his tail, but when both become targets of a conspiracy, they're forced to team up and discover even natural enemies can become best friends."</p>	<p>From the largest elephant to the smallest shrew, the city of Zootopia is a mammal metropolis where various animals live and thrive. When Judy Hopps (Ginnifer Goodwin) becomes the first rabbit to join the police force, she quickly learns how tough it is to enforce the law. Determined to prove herself, Judy jumps at the opportunity to solve a mysterious case. Unfortunately, that means working with Nick Wilde (Jason Bateman), a wily fox who makes her job even harder.</p>	
<p>The Jungle Book Movie Background The Jungle Book is a 2016 American adventure drama film directed and produced by Jon Favreau, written by Justin Marks and produced by Walt Disney Pictures. Based on Rudyard Kipling's eponymous collective works, the film is a live-action/CGI adaptation of Walt Disney's 1967 animated film of the same title. Neel Sethi plays Mowgli, an orphaned human boy who, guided by his animal guardians, sets out on a journey of self-discovery while evading the threatening Shere Khan.</p> <p>PLOT An epic adventure about Mowgli, a man-cub raised by a family of wolves. Mowgli finds he is no longer welcome in the jungle when fearsome tiger Shere Khan, who bears the scars of Man, promises to eliminate what he sees as a threat. Urged to abandon the only home he's ever known, Mowgli embarks on a captivating journey of self-discovery, guided by panther-turned-stern mentor Bagheera, and the free-spirited bear Baloo. Along the way, Mowgli encounters jungle creatures who don't exactly have his best interests at heart, including Kaa, a python whose seductive voice and gaze hypnotizes the man-cub, and the smooth-talking King Louie, who tries to coerce Mowgli into giving up the secret to the elusive and deadly red flower: fire.</p>	<p>Raised by a family of wolves since birth, Mowgli (Neel Sethi) must leave the only home he's ever known when the fearsome tiger Shere Khan (Idris Elba) unleashes his mighty roar. Guided by a no-nonsense panther (Ben Kingsley) and a free-spirited bear (Bill Murray), the young boy meets an array of jungle animals, including a slithery python and a smooth-talking ape. Along the way, Mowgli learns valuable life lessons as his epic journey of self-discovery leads to fun and adventure.</p>	

Table 3 reveals the brief background of the following movies used in this study:

San Andres Movie. A seemingly ideal day turns disastrous when California's notorious San Andreas fault triggers a devastating, magnitude 9 earthquake, the largest in recorded history. As the Earth cracks open and buildings start to crumble, Ray Gaines (Dwayne Johnson), an LAFD search-and-rescue helicopter pilot, must navigate the destruction from Los Angeles to San Francisco to bring his estranged wife (Carla Gugino) and their only daughter (Alexandra Daddario) to safety.

The Lion King Movie. This Disney animated feature follows the adventures of the young lion Simba (Jonathan Taylor Thomas), the heir of his father, Mufasa (James Earl Jones). Simba's wicked uncle, Scar (Jeremy Irons), plots to usurp Mufasa's throne by luring father and son into a stampede of wildebeests. But Simba escapes, and only Mufasa is killed. Simba returns as an adult (Matthew Broderick) to take back his homeland from Scar with the help of his friends Timon (Nathan Lane) and Pumbaa (Ernie Sabella).

Zootopia Movie. From the largest elephant to the smallest shrew, the city of Zootopia is a mammal metropolis where various animals live and thrive. When Judy Hopps (Ginnifer Goodwin) becomes the first rabbit to join the police force, she quickly learns how tough it is to enforce the law. Determined to prove herself, Judy jumps at the opportunity to solve a mysterious case. Unfortunately, that means working with Nick Wilde (Jason Bateman), a wily fox who makes her job even harder.

The Jungle Book Movie. Raised by a family of wolves since birth, Mowgli (Neel Sethi) must leave the only home he's ever known when the fearsome tiger Shere Khan (Idris Elba) unleashes his mighty roar. Guided by a no-nonsense panther (Ben Kingsley) and a free-spirited bear (Bill Murray), the young boy meets an array of jungle animals, including a slithery python and a smooth-talking ape. Along the way, Mowgli learns valuable life lessons as his epic journey of self-discovery leads to fun and adventure.

4. Categorize them (per movie) as to:

Table 4
Movie category based the level of difficulty

EASY	AVERAGE	DIFFICULT
Zootopia	The Jungle Book	San Andres
The Lion King		

Table 4 exhibits that movies belonged to an easy category were Zootopia and The Lion King. Thus, The Jungle Book was in average category and Movie San Andres belonged to difficult category.

Discussion:

The Gukeng Elementary and Junior High School offered Grades 1 to 6 and 7 to 9 Junior High School; then, Padoongradsa School - Anuban Prathom offered kindergarten, Grades 1 to 6 (Elem); Mathayom School offered Grades 1 to 6, Junior and Senior High School; the Lamai International High School offered Prep/FS 1 and 2, Nursery, Kindergarten, Grades 1 to 5 (Primary), and Grade year 6 to 9 (Secondary). While Satit International Bilingual School also offered kindergarten or KG, Year 1-5 (Primary) and Year 6-13 (Secondary).

Moreover, the following movies utilized for vocabulary words which based on the learning plan: First, is the exploring natural calamities through the Movie "San Andres". The movie used scaffolding to introduce natural calamities vocabulary in English; Second is describing personal feelings and emotions from the Movie "The Lion King". It models how to describe a person's feeling and emotions using appropriate adjectives and introduce new vocabulary words related to feelings and emotion using vocabulary cards flash on the smartboard; Third, is exploring vocabulary in the movie "Zootopia" which introduce a set of vocabulary words related to animals, professions, and descriptive adjectives that students will encounter in the movie. Thus, it used movie viewing and vocabulary identification and ask students to write the identified vocabulary words and pick out the related words or graphics to the target vocabulary (animals, professions, and descriptive adjectives) from the movie they previously watched and last is the understanding Context Clues and Word Meaning through the movie "The Jungle Book" which models the process of using the context clues to make an educated guess about the unfamiliar word's meaning in a movie dialogue.

Furthermore, this study revealed the brief background of the following movies used in this study: San Andres Movie. A seemingly ideal day turns disastrous when California's notorious San Andreas fault triggers a devastating, magnitude 9 earthquake, the largest in recorded history. As the Earth cracks open and buildings start to crumble, Ray Gaines (Dwayne Johnson), an LAFD search-and-rescue helicopter pilot, must navigate the destruction from Los Angeles to San Francisco to bring his estranged wife (Carla Gugino) and their only daughter (Alexandra Daddario) to safety.



The Lion King Movie. This Disney animated feature follows the adventures of the young lion Simba (Jonathan Taylor Thomas), the heir of his father, Mufasa (James Earl Jones). Simba's wicked uncle, Scar (Jeremy Irons), plots to usurp Mufasa's throne by luring father and son into a stampede of wildebeests. But Simba escapes, and only Mufasa is killed. Simba returns as an adult (Matthew Broderick) to take back his homeland from Scar with the help of his friends Timon (Nathan Lane) and Pumbaa (Ernie Sabella). Zootopia Movie. From the largest elephant to the smallest shrew, the city of Zootopia is a mammal metropolis where various animals live and thrive. When Judy Hopps (Ginnifer Goodwin) becomes the first rabbit to join the police force, she quickly learns how tough it is to enforce the law. Determined to prove herself, Judy jumps at the opportunity to solve a mysterious case. Unfortunately, that means working with Nick Wilde (Jason Bateman), a wily fox who makes her job even harder and The Jungle Book Movie. Raised by a family of wolves since birth, Mowgli (Neel Sethi) must leave the only home he's ever known when the fearsome tiger Shere Khan (Idris Elba) unleashes his mighty roar. Guided by a no-nonsense panther (Ben Kingsley) and a free-spirited bear (Bill Murray), the young boy meets an array of jungle animals, including a slithery python and a smooth-talking ape. Along the way, Mowgli learns valuable life lessons as his epic journey of self-discovery leads to fun and adventure.

However, it exhibited in this study that movies belonged to an easy category were Zootopia and The Lion King. Thus, The Jungle Book was in average category and Movie San Andres belonged to difficult category.

Therefore, it is concluded that most of schools are offering preparatory, nursery, and kindergarten to Senior High School. Thus, the following movies utilized for vocabulary words which based on the learning plan: First, is the exploring natural calamities through the Movie "San Andres", Second is describing personal feelings and emotions from the Movie "The Lion King Third, is exploring vocabulary in the movie "Zootopia" and last is the understanding Context Clues and Word Meaning through the movie "The Jungle Book". Hence, San Andres Movie pertains fault triggers a devastating, magnitude 9 earthquake, the largest in recorded history. The Lion King Movie follows the adventures of the young lion Simba, the heir of his father, Mufasa. Zootopia Movie is from the largest elephant to the smallest shrew, the city of Zootopia is a mammal metropolis where various animals live and thrive and The Jungle Book Movie who raised by a family of wolves since birth, Mowgli (Neel Sethi) must leave the only home he's ever known when the fearsome tiger Shere Khan unleashes his mighty roar. Moreover, movies belonged to an easy category were Zootopia and The Lion King. Furthermore, The Jungle Book was in average category and Movie San Andres belonged to difficult category.

Anent to this, it is highly recommended that teachers may continue to use valuable and lesson driven movies to activate learners' interest in building vocabulary words. Besides, it is also recommended that repetition of words and writing vocabulary words and writing its meaning helps the memory to remember in the future, hence using the vocabulary word may use in daily conversation to become use to it.

References:

- Altman, R. (2017). *The video connection: Integrating video into language teaching*. Boston: Houghton Mifflin.
- Baltova, I. (2018). The impact of video on the comprehension skills of core French students. *The Canadian Modern Language Review*, 50, 507-531. *Arab World English Journal (AWEJ) Volume 9. Number 3. September 2018* The Use of Subtitled Movies Bellalem, Neddar, Bouagada & Djelloul *Arab World English Journal* www.awej.org ISSN: 2229-9327 13
- Baltova, I. (2019). *The Effect of Subtitled and Staged Video Input on the Learning and Retention of Content and Vocabulary in a Second Language*. PhD dissertation. University of Toronto, Canada.
- Baratta, A., & Jones, S. (2018). Using film to introduce and develop academic writing skills among UK undergraduate students. *Journal of Educational Enquiry*, 8(2), 15-37.
- Bean, R., & Wilson, R. (2017). Using closed-subtitled television to teach reading to adults. *Reading Research Instruction*, 28(4), 27-37,
- Bianchi, F., & Ciabattoni, T. (2018). Captions and subtitles in EFL learning: an investigative study in a comprehensive computer environment. In Baldry, A., Pavesi, M., Taylor-Torsello, C., & Taylor, C. (Eds.). *From Didactas to Ecolingua: an Ongoing Research Project on Translation and Corpus Linguistics*. Trieste: E.U.T. Edizione Università di Trieste.
- Bravo, M. C. (2020). Foreign language learning made simpler by reading subtitles? <http://members.chello.pl/university/Language,%20Literature%20and%20Culture.pdf> [accessed 13/03/2016]



- Brinton, D. M. (2020). The Use of Media in Language Teaching. In Celce-Murcia, M. (Ed.), Teaching English as a Second or Foreign language (3rd ed.).
- Brown, H. D. (2021). Language Assessment Principles and Classroom Practice.: New York: Person Education.
- Caimi, A. (2020). Audiovisual translation and language learning: the promotion of intralingual subtitles. The Journal of Specialized Translation, 6, 85-97.
- Chang, J. Y. (2020). Captioned movies and vocabulary acquisition: Learning English through movies. MA dissertation, University of Southern California
- Ciccone, A. (2018). Teaching with authentic video: theory and practice In: Eckman, F.R., Highland, D.D., Lee, P.W., Milman, J., and Weber, R.R. (Eds.). Second Language Acquisition Theory and Pedagogy.
- Cummins, J. (2017). Empowering minority students. Sacramento, CA: CABE
- Danan, M. (2020). Captioning and subtitling: undervalued language learning strategies. Erudite, 49(1), 67-77.
- Deighton. (2020). Vocabulary development: A morphological analysis. Morphograph Society for research children.
- Delaska, A. (2020). Sites for Construction: Language Learning, Multimedia, and the International Engineer. Computers and Education, 39, 129-143.
- Draper, D. (2021). Comprehension Strategies, Visualising & Visual Literacy. DECS Curriculum Consultant, Northern
- Duquette, L., Renié, D., & Laurier, M. (2019). The evaluation of vocabulary acquisition when learning French as a second language in a multimedia environment. Computer Assisted Language Learning, 11, 3-34.
- Eken, A. N. (2020). "You've got a film": a film workshop. ELT journal, 57(1), 51-59.
- Fisher, D., & Frey, N. (2021). Using videos and film in the classroom: Engaging the adolescent mind. International Reading Association, 1-10.
- Florence, Y. (2019). Learning English through films : A case study of a Hong Kong class. University of Hong Kong.
- Garza, T. (2018). Evaluating the use of captioned video materials in advanced foreign language learning. Foreign Language Annals, 24, 239-258.
- Gass, S. M., & Selinker, L. (2018). Second language acquisition. Hillsdale, NJ: Lawrence Erlbaum.
- Grabe, W., and Stoller, F. L. (2019). Reading and vocabulary development in a second language: A case study. In J. Coady & T. Huckin (Eds.). Second language vocabulary acquisition. New York: Cambridge University Press.
- Haghverdi, H. R. & Vaezi, M. N. (2018). The Impact of English and Persian Movie Subtitle on the Listening Comprehension of Iranian EFL Learners. Islamic Azad University. www.tesolspain.org [13/03/2016]
- Hanley, J., Herron, C. & Cole, S. (2018). Using Video as an Advance Organizer to a Written Passage in the FLES Classroom. The Modern Language Journal, 79(1), 57-66.
- \
- Harji, M. B., Woods, P. C., & Alavi, Z. K. (2021). The Effects of Using Subtitled Videos on Vocabulary Learning. In Journal of College Teaching & Learning, 7, (9).
- Harmon, J. M. (19201998). Vocabulary Teaching and Learning in a Seventh-Grade Literature-Based Classroom. Journal of Adolescent and Adult Literacy, 41(7), 518-529.
- \
- Hayati, A., & Mohmedi, F. (2021). The effect of films with and without subtitles on listening comprehension of EFL learners. British Journal of Educational Technology, 42(1), 181-192. <http://dx.doi.org/10.1111/j.1467-8535.2019.01004.x>
- Haynes, M. & Baker, I. (2018). American and Chinese readers learning from lexical familiarization in English text. In T. Huckin, M. Haynes, & J. Coady (Eds.). Second language reading and vocabulary learning. Norwood, New Jersey: Ablex Publishing.



Herron, C., & Hanley, J. (2018). Using video to introduce children to a foreign culture. *Foreign Language Annals*, 25, 419-426.

Hossein Sabouri, Dr. Mohammad Zohrabi (2021). The Impact of Watching English Subtitled Movies in Vocabulary Learning in Different Genders of Iranian EFL Learners Volume 3, Issue 2, February 2015, PP 110-125

Huang, H., & Eskey, D. (2019). The effects of closed-captioned television on the listening comprehension of intermediate English as a second language students. *Educational Technology Systems*, 28, 75-96.

Iman Alizadeh (2021). Vocabulary teaching techniques: A review of common practices, *International Journal of Research in English Education* Vol. 1, No. 1; 22-29.

Ismaili, M. (2021). The effectiveness of using movies in the EFL classroom: A study conducted at South East European University. *Academic Journal of Interdisciplinary Studies*, 2(4), 121-132.
<http://dx.doi.org/10.5901/ajis.2021.v2n4p121>

Jones, L. (2020). Testing L2 vocabulary recognition and recall using pictorial and written test items. *Language Learning and Technology*, 8(3), 122-143.

Katchen, J. (2019). Can students learn English from the X-Files? In J.E. Katchen & Y.N. Leung (Eds.). *The proceedings of the fifth international symposium in English teaching*. Taipei: The Crane Publishing Company, Ltd.

Keene, M. D. (2020). Viewing video and DVD in the EFL classroom. *Bunkyo Gakuin University Journal*, 8(1), 217-234.

Khan, A. (2021). Using films in the ESL classroom to improve communication skills of non-native learners. *ELT Voices*, 5(4), 46-52.