

Authentic Italian Film as a Resource for Developing Lexical Comprehension: A Study of Malaysian University Students

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ABSTRACT

Films can provide authentic linguistic and cultural input while supporting foreign language learning through engaging audiovisual contexts. This study investigates the use of the Italian film *Tutti Dentro*, directed by and starring Alberto Sordi, as a pedagogical resource for developing lexical comprehension among Malaysian university students learning Italian. The study employed a quantitative, questionnaire-based descriptive approach involving 27 students enrolled in the third and final level of an Italian language course at the Faculty of Theater and Animation, Universiti Teknologi MARA (UiTM), Shah Alam, Malaysia, during the second semester of 2025. Two online questionnaires were administered via Google Forms: the first before the screening to examine students' perceptions of using an Italian film for language learning, and the second after the screening to assess their comprehension of selected words, expressions, and idiomatic language encountered in the film, as well as their perceptions of the learning experience. The film was screened in Italian without subtitles to encourage students to interpret meaning through spoken language, visual and contextual cues, and the actors' performances. Questionnaire data were analyzed using descriptive statistics, specifically frequencies and percentages, while responses to open-ended questions were examined descriptively. The findings indicate that most students successfully identified the contextual meanings of the selected lexical items and expressions. In particular, between 70.4% and 85.2% of participants correctly interpreted the seven selected items involving homophones, polysemy, contextual meaning, and idiomatic expressions. In addition, all 27 students reported that viewing *Tutti Dentro* had contributed positively to their Italian language learning. The findings suggest that authentic Italian films can provide a meaningful and engaging resource for developing students' lexical comprehension and awareness of contextual language use. The study also highlights the potential of film-based instruction as a complementary approach to conventional language-learning materials.

Keywords: Italian Language, Lexical Comprehension, Malaysian Students, Film-Based Language Learning

INTRODUCTION

Foreign language acquisition is a complex process that extends beyond the development of grammatical knowledge and requires learners to engage with vocabulary, pronunciation, meaning, communicative conventions, and cultural contexts. In an increasingly interconnected world, proficiency in a foreign language has become an important academic and professional skill. For university students learning Italian as a foreign language, effective instruction requires approaches that not only provide linguistic knowledge but also sustain learners' interest and motivation. Although conventional instructional methods provide an essential foundation

for language learning, complementary approaches that expose students to authentic language use may contribute to a more engaging and meaningful learning experience.

One such approach is the use of films in their original language. Audiovisual materials combine spoken language with visual and contextual information, providing learners with opportunities to encounter pronunciation, intonation, vocabulary, colloquial expressions, and language used in realistic communicative situations. Films can therefore expose learners to forms of language that may be difficult to reproduce through textbooks or decontextualized classroom exercises. In addition to linguistic input, films provide cultural information, allowing students to observe social interactions, behaviors, values, and references that are embedded in the language. Previous research has highlighted the pedagogical potential of films and other audiovisual resources in foreign language education (Liando et al., 2018; Munawwaroh, 2022; Mokhtar & Othman, 2022).

The present study focuses specifically on the potential of an Italian film to support students' lexical comprehension. Vocabulary acquisition involves more than learning isolated word meanings; learners must also recognize how words acquire different meanings according to their grammatical function, linguistic context, and communicative situation. Audiovisual materials can be particularly valuable in this respect because visual information, intonation, gestures, and the surrounding context can assist learners in interpreting words and expressions whose meanings may not be immediately apparent from their dictionary definitions. Authentic films may therefore provide opportunities for students to encounter lexical ambiguity, polysemy, common expressions, and idiomatic language in meaningful contexts.

Against this background, *Tutti Dentro*, a 1984 Italian comedy directed by and starring Alberto Sordi, was selected as the central audiovisual resource for this study. The film was chosen for several reasons. First, the actors use grammatically accurate Italian and a range of vocabulary and expressions that can be examined in a language-learning context. Second, its humorous plot provides an engaging narrative that can help sustain students' attention. Third, the film addresses corruption, a social phenomenon that has affected numerous societies and has particular relevance to the Italian political and judicial context.

The film also has a significant connection with the period of political and judicial transformation that Italy experienced in the 1990s. Between 1992 and 1996, the *Mani Pulite* (Clean Hands) investigations exposed an extensive system of political corruption involving bribery, extortion, and other forms of white-collar crime. More than 2,000 people were investigated for corruption, extortion, or related offenses during the investigations. *Mani Pulite* contributed to the collapse of several of the major political parties that had dominated Italy's First Republic and led to profound changes in the country's political landscape. Although the investigations brought an end to the system of public financing of political parties, corruption was not completely eradicated and subsequently assumed different forms (De Luca, 2022). The relevance of this historical context enhances the cultural dimension of *Tutti Dentro* and provides students with an opportunity to encounter Italian language within a broader social and cultural framework.

Directed and performed by Alberto Sordi, *Tutti Dentro* tells the story of a highly zealous magistrate who leads an investigation into corruption and orders the arrest of politicians, intermediaries, businesspeople, Freemasons, members of the clergy, and figures from the entertainment industry. His approach, based largely on a culture of suspicion, eventually turns against him when he is discovered having dinner with two individuals under investigation and is himself arrested. Although the film addresses a serious social and institutional issue, Sordi presents the story through comedy, creating an engaging narrative that can facilitate students' involvement with the language and situations portrayed on screen (Onori, 2022).

The use of *Tutti Dentro* in the present study was therefore intended to provide Malaysian students learning Italian with exposure to authentic spoken Italian while encouraging them to interpret words and expressions through their immediate linguistic and visual contexts. Particular attention was given to lexical items whose meanings could be misunderstood when considered in isolation, as well as to idiomatic expressions that require contextual interpretation. By examining students' responses to selected linguistic items after viewing the film, this study explores the potential of an authentic Italian film as a complementary resource for developing lexical comprehension.

The study was conducted with students enrolled in the third and final level of an Italian language course at the Faculty of Theater and Animation, Universiti Teknologi MARA (UiTM), Shah Alam campus, Malaysia. As a case study, the research investigates students' perceptions of film-based Italian language learning and their ability to interpret selected words and expressions presented in *Tutti Dentro*. In doing so, it seeks to contribute to the growing discussion of audiovisual materials as complementary resources in foreign language education and, more specifically, to the use of authentic Italian cinema to support lexical learning among Malaysian university students.

LITERATURE REVIEW

The use of films and other audiovisual materials in foreign language education has attracted considerable attention because of their ability to expose learners to authentic language while simultaneously providing visual and cultural context. Unlike decontextualized examples presented in conventional textbooks, films allow students to encounter language as it is naturally used in communicative situations. The combination of spoken dialogue, visual information, gestures, intonation, and situational context can support learners' understanding of linguistic forms and meanings while also increasing engagement with the learning process.

Johnson et al. (2010) examined the integration of films into language education and emphasized the pedagogical value of audiovisual materials in exposing learners to authentic linguistic expressions, cultural nuances, and real-life communicative situations. Similarly, Herrero (2019), in her discussion of the role of video, film, and audiovisual media in language teaching, highlights the contribution of films to vocabulary development, listening skills, and cultural awareness. These studies suggest that films can provide a richer form of linguistic input than isolated language exercises by presenting vocabulary and expressions within meaningful contexts.

The potential of films for vocabulary development is particularly relevant to the present study. Bostanci (2021) investigated the effect of subtitled films on vocabulary retention among learners of English as a second language and found that exposure to subtitled audiovisual content could contribute positively to vocabulary learning and retention. Roslim et al. (2021), in their exploration of movies as resources for language teaching and learning at the tertiary level, similarly emphasize the pedagogical value of films across different language-learning contexts. Their findings support the use of audiovisual materials as a complementary resource for university-level learners.

In addition to vocabulary development, films can contribute to learners' understanding of cultural and intercultural dimensions of language. Yue (2019), in examining the use of foreign films to cultivate intercultural communicative competence, argues that films provide learners with access to cultural practices, social relationships, and contextual meanings that are closely connected to language use. Such exposure can help learners understand that linguistic meaning is not always determined by individual words alone but can also depend on cultural and situational context.

The role of subtitles in foreign language learning remains an important consideration. While subtitles may facilitate comprehension and provide learners with written forms of unfamiliar vocabulary, they may also divert attention from spoken language and reduce learners' reliance on auditory and contextual cues. Hestiana (2022) discusses the potential benefits of subtitles for vocabulary development while also recognizing the possibility that excessive attention to written translations may interfere with listening comprehension. The literature therefore suggests that the pedagogical value of subtitles may depend on learners' proficiency levels, instructional objectives, and the way audiovisual materials are incorporated into the learning process.

The present study builds on this body of research while focusing specifically on lexical comprehension in the context of Italian language learning. Although previous studies have demonstrated the value of films for vocabulary development, listening, cultural awareness, and intercultural competence, fewer studies have examined how Malaysian university students learning Italian interpret words and expressions whose meanings depend strongly on linguistic and visual context. This study addresses this area by using Alberto Sordi's *Tutti Dentro* as an authentic Italian audiovisual resource and examining students' ability to interpret selected lexical items and idiomatic expressions presented in specific scenes from the film. The study therefore contributes to

the discussion of film-based language instruction by focusing on the potential of authentic Italian cinema to support contextualized lexical comprehension among Malaysian university students.

Research Objectives and Research Questions

This study aims to examine the potential of the original Italian film *Tutti Dentro* as a resource for developing lexical comprehension among Malaysian university students learning Italian at Universiti Teknologi MARA (UiTM), Shah Alam campus.

Research Objectives

The study has the following objectives

- 1.1 To examine students' comprehension of selected Italian vocabulary, expressions, and idiomatic language presented in *Tutti Dentro*.
- 1.2 To investigate students' ability to interpret Italian words and expressions according to their linguistic and situational contexts.
- 1.3 To examine students' perceptions of the usefulness of viewing an authentic Italian film as a complementary resource for learning Italian as a foreign language.

Research Questions

The study addresses the following research questions:

- 2.1 How does viewing *Tutti Dentro* support Malaysian students' comprehension of selected Italian vocabulary and expressions?
- 2.2 To what extent are students able to interpret Italian words and idiomatic expressions according to their contextual meanings after viewing the film?
- 2.3 What are Malaysian students' perceptions of using an authentic Italian film as a resource for learning Italian as a foreign language?

METHODOLOGY

A quantitative, questionnaire-based descriptive approach was adopted to investigate students' perceptions of and experiences with using an Italian film as a language-learning resource, with particular emphasis on lexical comprehension. The participants were 27 students enrolled in the third and final level of the Italian language course at the Faculty of Theater and Animation, Universiti Teknologi MARA (UiTM), Shah Alam, Malaysia, during the second semester of 2025.

Two questionnaires were administered online through Google Forms. The first, administered before the screening of *Tutti Dentro*, consisted of four questions written in Italian. It sought to determine students' willingness to watch an Italian-language film, their perceptions of the potential benefits of using a film to improve their Italian, and their views on the proposed selection of *Tutti Dentro*. The second questionnaire, administered after the screening, consisted of ten questions designed to assess students' comprehension of selected Italian words, expressions, and idiomatic language presented in the film, as well as their overall perceptions of the learning experience.

The film was screened in Italian without subtitles to encourage students to rely on spoken language, contextual cues, visual information, and the actors' tone and body language when interpreting meaning. Following the screening, students were asked to identify the meanings of selected words and expressions in specific scenes and to reflect on the film's usefulness for their Italian language learning. The questions focused on linguistic items whose meanings could be interpreted differently depending on the context, including homophones,

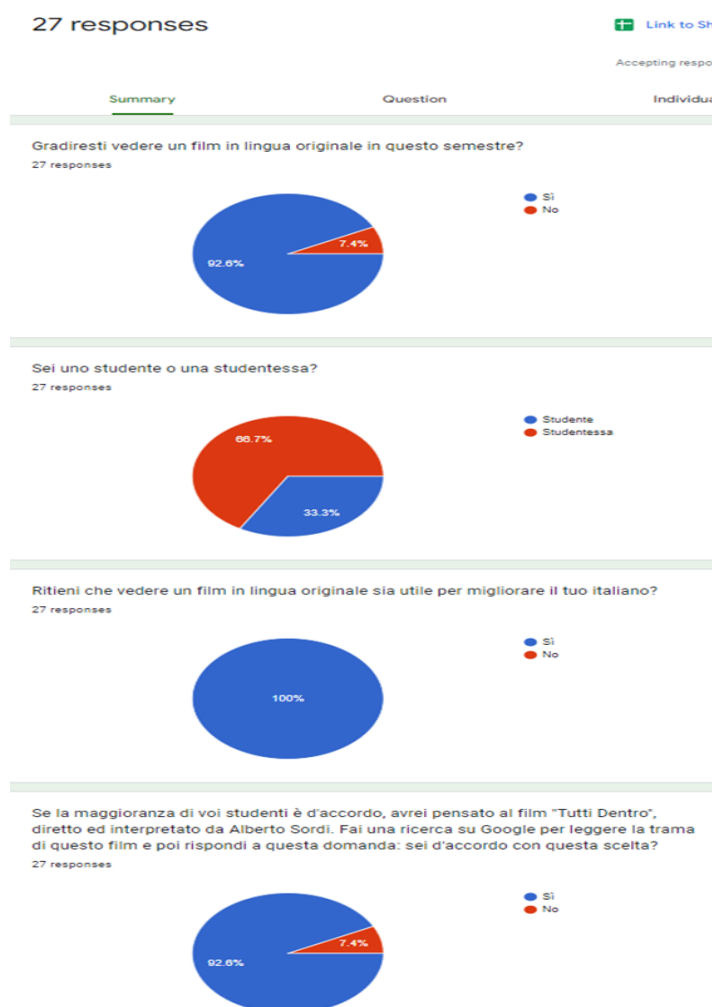
polysemous words, and idiomatic expressions. This approach allowed students' comprehension to be examined in relation to the visual and situational context provided by the film. No personally identifiable data were collected, and confidentiality was maintained throughout the study. The questionnaires were originally administered as part of a regular classroom activity and were not initially designed or administered as research instruments. The decision to analyze the anonymized questionnaire responses for research purposes was made subsequently.

The questionnaire responses were analyzed using descriptive statistics, specifically frequencies and percentages. The results were presented in tables and graphs to summarize students' responses to the pre-screening and post-screening questionnaires. Qualitative comments provided in response to open-ended questions were also examined descriptively to identify recurring perceptions concerning the film's usefulness, appeal, and contribution to students' Italian language learning. Because the study was descriptive in nature, no inferential statistical tests were conducted.

Limitations

The study has several limitations that should be considered when interpreting its findings. First, the sample consisted of only 27 students, which limits the generalizability of the results. Second, the participants were all students from the Faculty of Theater and Animation, where exposure to films and film analysis forms part of their broader academic context. Their familiarity with audiovisual material may therefore have influenced their responses. Nevertheless, the findings provide useful preliminary evidence concerning the potential of Italian-language films as a resource for developing lexical comprehension among Malaysian university students and may inform future research involving students from other academic disciplines.

RESULTS AND DISCUSSION



Before selecting *Tutti Dentro*, the 27 students enrolled in the third and final level of the Italian language course were asked to express their opinions by answering four questions written in Italian. The responses indicate a strong interest in incorporating an Italian-language film into the course. Of the 27 students, 25 (92.6%) expressed a desire to watch an Italian film during the semester, while 2 (7.4%) responded negatively. The class consisted of 18 female students (66.7%) and 9 male students (33.3%). All 27 students (100%) agreed that watching a film in Italian could help improve their lexical comprehension. Finally, after reading the plot of *Tutti Dentro*, 25 students (92.6%) agreed with the proposed choice of film, while 2 (7.4%) disagreed. 27 students answered.

Would you like to watch a film in its original language this semester?

Are you a male or female student?

Do you think that watching a film in its original language can help improve your Italian?

If the majority of you agree, I would choose the Italian film *Tutti Dentro*, directed by and starring Alberto Sordi. Search online for the plot of the film and then indicate whether you agree with the choice of this film.

The use of films as pedagogical resources can support the development of several aspects of foreign language proficiency, including speaking, listening comprehension, vocabulary, and cultural awareness (Liando et al., 2018; Munawwaroh, 2022; Mokhtar & Othman, 2022). However, the present study focuses specifically on lexical comprehension.

In particular, *Tutti Dentro* was used to expose Malaysian students in the Faculty of Theater and Animation to Italian vocabulary, commonly used expressions, and context-dependent meanings. This focus is consistent with previous research highlighting the potential of authentic audiovisual materials to support vocabulary development and contextualized language learning (Labus, 2023).

Tutti Dentro was shown without subtitles. By omitting them, we aimed to immerse the 27 students fully in the linguistic and cultural experience. This approach encouraged active listening and comprehension, requiring students to rely on contextual cues, tone, and body language to understand the dialogue.

Removing the support provided by subtitles challenged students to engage more directly with the Italian language, encouraging greater attention to its nuances. It also enabled them to appreciate the subtleties of the language as it was spoken authentically in the film, contributing to a more immersive and enriching learning environment (Bruti, 2021).

The decision to exclude subtitles was based on the recognition that translations, especially in subtitles, can be prone to inaccuracies and subjectivity. Subtitles often condense complex dialogues into shorter, simplified versions, potentially resulting in the loss of nuances, cultural references, and linguistic intricacies present in the original language.

By opting not to use subtitles, we aimed to present the film in its original linguistic form, allowing students to interpret the meaning and cultural context without the mediation of translation. This approach not only promoted a more authentic language-learning experience but also encouraged a critical understanding of how language is used in different cultural settings. It empowered students to engage directly with the source material, fostering a deeper appreciation of the intricacies and richness of the Italian language as expressed in the film.

When a movie includes subtitles, students may unintentionally shift their focus from the original voices of the actors to the written translations at the bottom of the screen. This phenomenon can lead to a division of attention, as students attempt to understand the spoken language while simultaneously relying on the translated text.

As a result, their attention may be disproportionately drawn to the subtitles, potentially hindering the development of listening skills and making it more challenging to connect spoken words with their corresponding meanings. By eliminating subtitles, students were encouraged to engage fully with the auditory aspect of the language, allowing them to practice comprehending spoken Italian in real time without relying on written translations. This approach promoted a more holistic language-learning experience, fostering both auditory and contextual understanding (Menegaldo, 2024).

Figure 1: In one scene of the film, Judge Salvemini says: Ho tutte le prove che dimostrano che la corruzione è avvenuta (I have all the evidence proving that corruption has occurred). What does ho mean?

In una scena del film il giudice Salvemini dice: Ho tutte le carte che dimostrano che c'è stata corruzione. Ho significa

27 responses

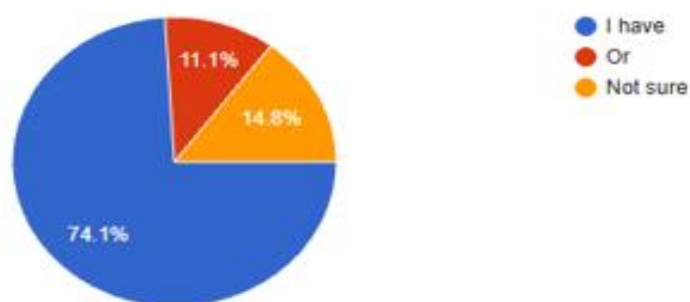
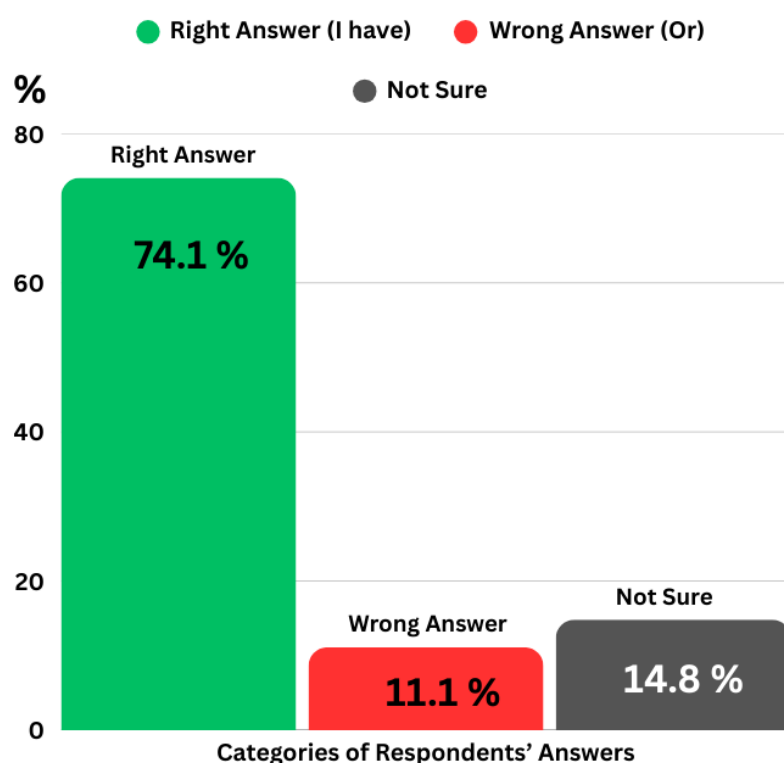


Table 1. First question: I have / Or

ITALIAN	ENGLISH	RIGHT ANSWER	WRONG ANSWER	NOT SURE
Ho	I have	I have	Or	
		20 (74.1%)	3 (11.1%)	4 (14.8%)

First question: I have / Or



In Italian, the pronunciation of *ho* (I have) and *o* (or) is the same because the form of the verb *avere* (to have) requires the letter “h”, which is silent. By listening to the audio alone, it is quite difficult to understand whether someone is using the present tense of the verb *avere* or the conjunction *o*. By viewing the scene, 20 students out of 27 were able to understand what the actor was saying.

Figure 2: In another scene, Judge Salvemini says: *A Dubai pensa di stare al sicuro* (In Dubai, he thinks he is safe). What does *a* mean?

In un'altra scena il giudice Salvemini dice: *A Dubai pensa di stare al sicuro*. *A* significa

27 responses

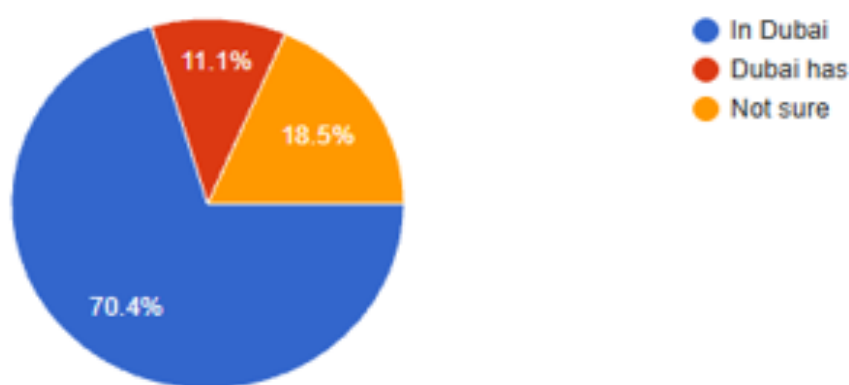
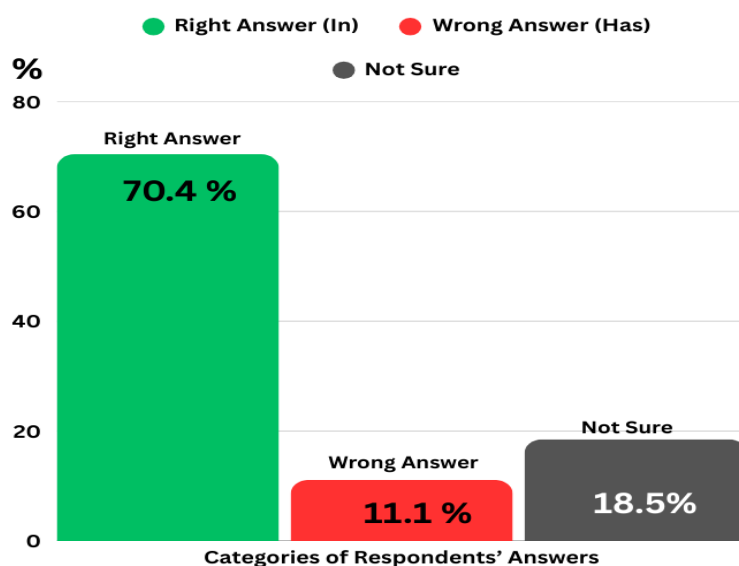


Table 2. Second question. In / Has

ITALIAN	ENGLISH	RIGHT ANSWER	WRONG ANSWER	NOT SURE
A Dubai	In Dubai	In Dubai	Dubai has	
		19 (70.4%)	3 (11.1%)	5 (18.5%)

Second question: In / Has



In Italian, the pronunciation of the preposition of place *a* (in) and *ha* (he/she has) is exactly the same because the “h” used in the verb *avere* is silent. 19 out of 27 students understood that the Italian word *a* meant in and did not refer to the verb *avere*.

Figure 3: When the elderly judge says: Si deve usare la massima cautela (The utmost precaution must be exercised), what does si mean?

Quando il giudice anziano dice: si deve usare la massima cautela. Si significa



27 responses

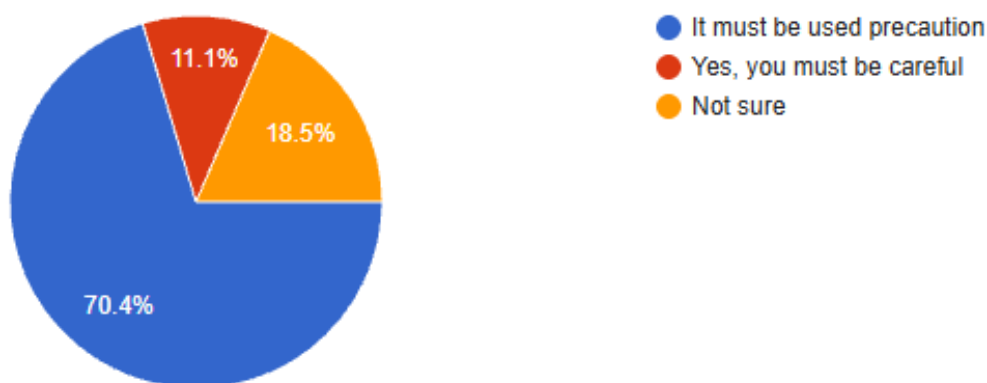
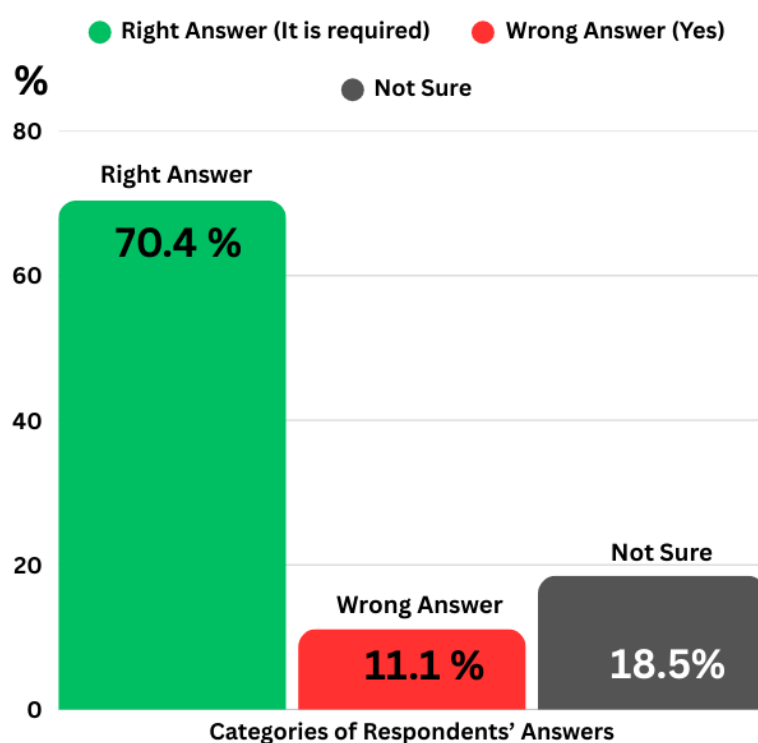


Table 3. Third question. Yes / It is required

ITALIAN	ENGLISH	RIGHT ANSWER	WRONG ANSWER	NOT SURE
Si	It is required	It is required	Yes	
		19 (70.4%)	3 (11.1%)	5 (18.5%)

Third question: Yes / It is required



19 of 27 students understood the meaning of si in this specific context. The first meaning listed in most Italian dictionaries for the word si is yes; however, in this particular scene, si is followed by a verb and functions as an impersonal pronoun, indicating that the action expressed by the verb is performed in a general or unspecified manner.

Figure 4: When Judge Salvemini says, Sei nei guai (You are in trouble), what does the word sei mean?

Quando il giudice Salvemini dice ad un indagato: sei nei guai. La parola sei significa

27 responses

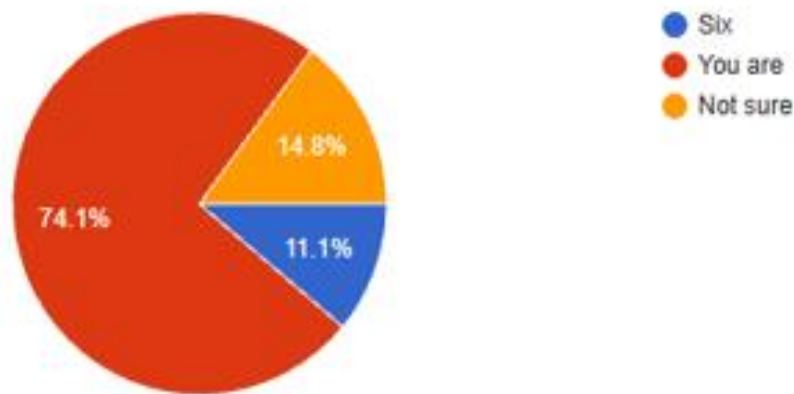
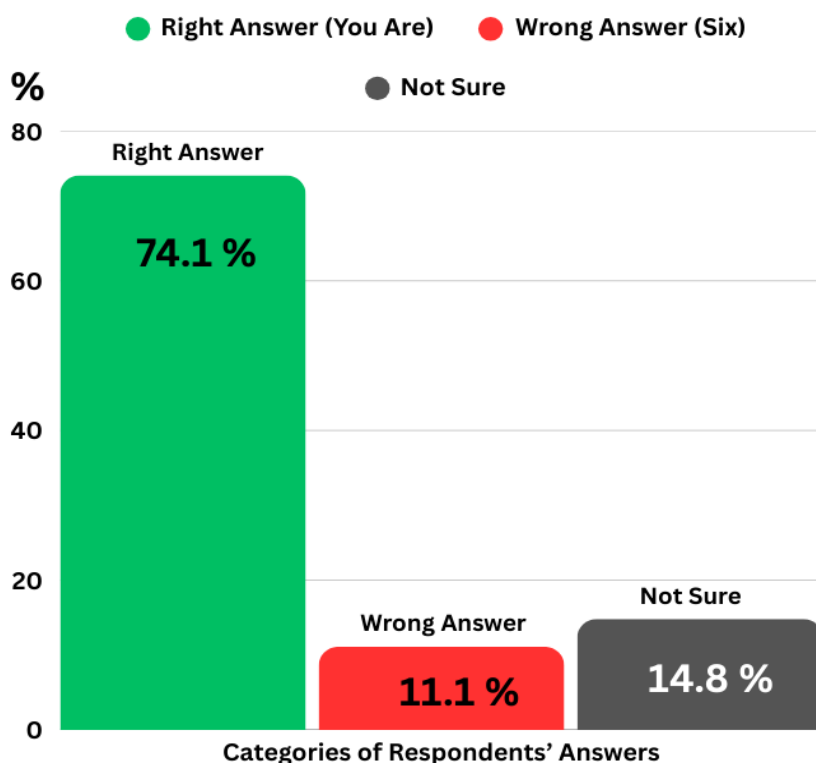


Table 4. Fourth question. Six / You Are

ITALIAN	ENGLISH	RIGHT ANSWER	WRONG ANSWER	NOT SURE
Sei	You are	You are	Six	
		20 (74.1%)	3 (11.1%)	4 (14.8%)

Fourth question. Six / You Are



In Italian, sei has two meanings. It can be used to say you are or it can indicate the number six. 20 out of 27 students identified the correct meaning while watching this particular scene from Tutti Dentro.

Figure 5: When Judge Salvemini says, *Qui gatta ci cova* (There is something fishy going on), does the word *gatta* refer to a female cat, or is this an idiomatic expression?

Quando il giudice Salvemini dice: *qui gatta ci cova*. La parola *gatta* si riferisce al gatto femmina oppure questa è un'espressione idiomatica?



27 responses

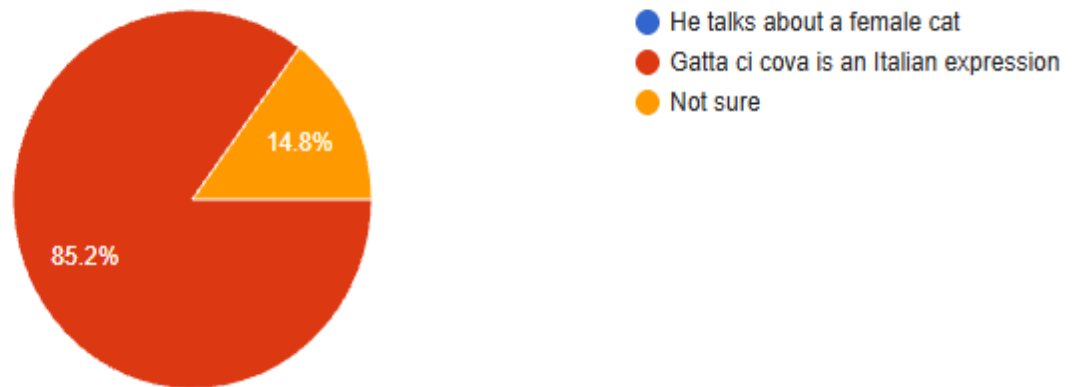
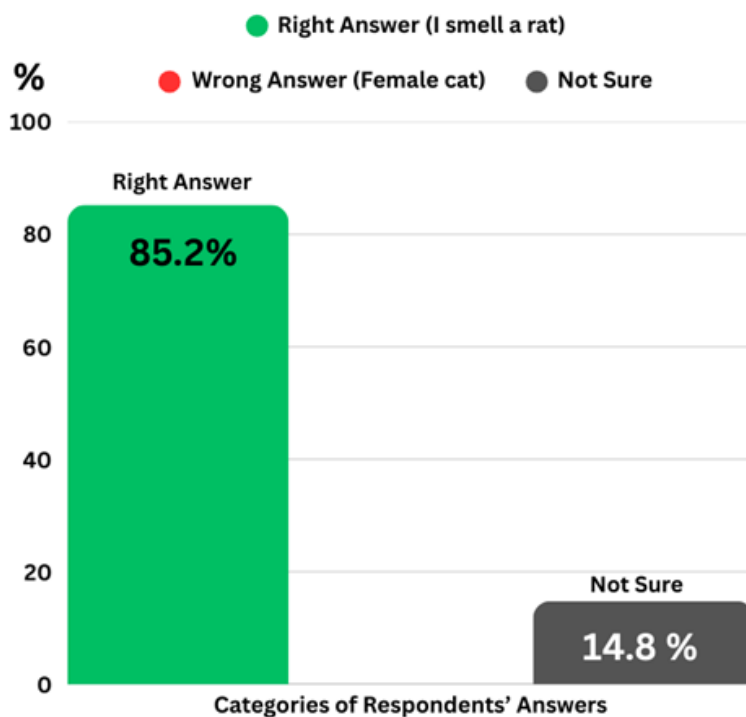


Table 5. Fifth question. Female cat / I smell a rat

ITALIAN	ENGLISH	RIGHT ANSWER	WRONG ANSWER	NOT SURE
Gatta	I smell a rat	I smell a rat	Female cat	
		23 (85.2%)		4 (14.8%)

Fifth question. Female cat / I smell a rat



The Italian word *gatta* means female cat, but, in this specific case, *qui gatta ci cova* is an idiomatic expression commonly used by native speakers. It means that there is something fishy going on or, alternatively, I smell a rat. 23 out of 27 students understood that the actor was not referring to a female cat. No student answered incorrectly, while only four were unsure.

Figure 6: When Judge Salvemini says, *Mi faccia il piacere* (Do me a favor or let me do a favor), what does *faccia* mean in this context?

Quando il giudice Salvemini dice: *mi faccia il piacere*. La parola *faccia* significa

27 responses

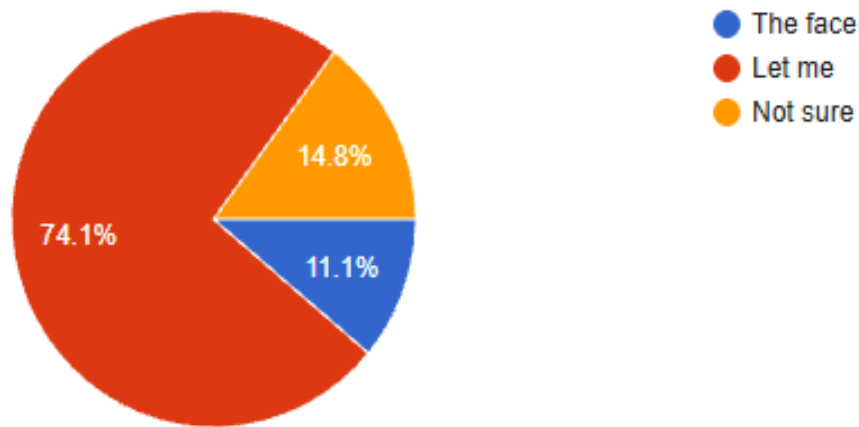
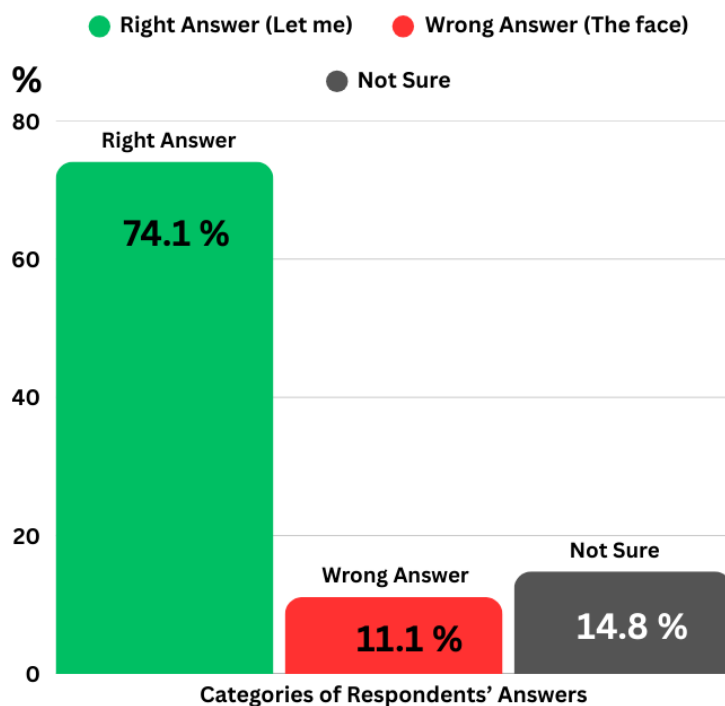


Table 6. Sixth question. Face / Let me – Do me

ITALIAN	ENGLISH	RIGHT ANSWER	WRONG ANSWER	NOT SURE
Faccia	Let me	Let me / Do me	The face	
		20 (74.1%)	3 (11.1%)	4 (14.8%)

Sixth question. Face / Let me



The Italian word *faccia* can mean face, but, in this context, it is a form of the verb *fare* (to do/make/let). When students watched the particular scene, 20 out of 27 understood that the actor was not referring to a face but was using the verb *fare*. Only four students were unsure about the exact meaning of the Italian expression *mi faccia*, while three were unable to distinguish between the noun *faccia* (face) and its verb form.

Figure 7: The title of the film is Tutti dentro. What does dentro mean in this context?

Il titolo del fim è "Tutti Dentro". Dentro, in questo caso, significa

27 responses

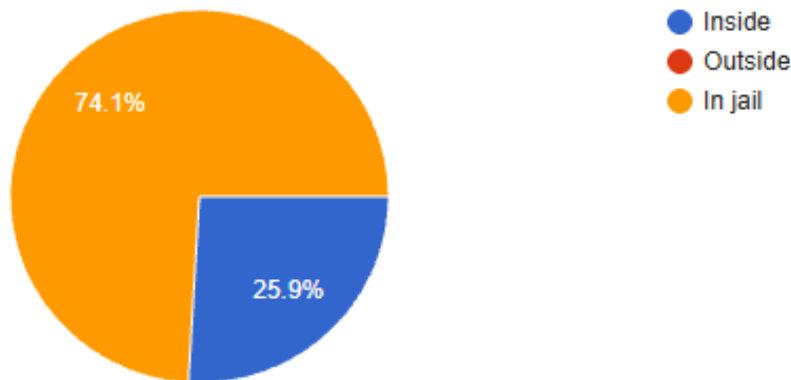


Table 7. Seventh question. Inside / In jail – in prison

ITALIAN	ENGLISH	RIGHT ANSWER	WRONG ANSWER
Dentro	Inside	In jail, in prison	Inside
		20 (74.1%)	7 (25.9%)

Seventh question. Inside / Prison



After watching Tutti Dentro, students were asked to answer the following question: What does dentro mean? 20 out of 27 students were able to understand that, in this context, dentro means in jail or in prison rather than inside. This was a trick question because tutti (all) dentro (inside) can also be interpreted as all inside. Students who watched the film carefully were able to give the correct answer. Only seven students answered that dentro means inside.

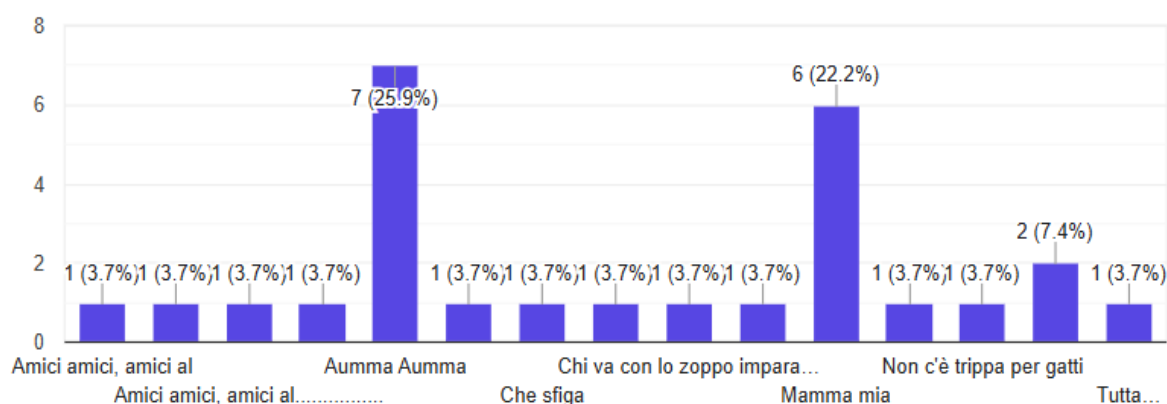
Figure 8: Which idiomatic expression you heard in the film made the strongest impression on you?

Quale espressione idiomatica sentita durante il film ti è rimasta più impressa?

 Copy chart

27 responses

◆ Summarize responses



As the eighth question, students were asked: Quale espressione idiomatica sentita nel film ti è rimasta più impressa? (Which idiomatic expression heard in the film made the strongest impression on you?) Nine students mentioned Aumma aumma (doing something secretly), seven mentioned Mamma mia (an expression used when we are surprised or shocked by something we hear or see), six mentioned Amici amici, amici puntini puntini (we cannot trust anyone, even our closest friends), three mentioned cavoli amari (we are in big trouble), and two mentioned che sfiga (bad luck).

Overall, the results indicate that exposure to authentic film material provided students with opportunities to identify and understand linguistic ambiguities and idiomatic expressions in Italian. Across the eight questions, most students were able to determine the intended meaning of words and expressions by using the visual and contextual information provided by the film. The final question also showed that several idiomatic expressions were particularly memorable to the students, suggesting that exposure to language in an authentic audiovisual context may support comprehension and retention. These findings support the use of films as a valuable resource for developing students' awareness of Italian vocabulary, grammar, and idiomatic language.

CONCLUSION

Our exploration of language enhancement through multimedia tools, particularly through the use of the Italian film Tutti Dentro in the classroom, has provided valuable insights into the potential of authentic audiovisual materials for Italian language instruction. The results indicate that exposure to the film provided students with meaningful visual, auditory, and contextual cues that helped them interpret ambiguous words and expressions that might have been difficult to understand through listening alone. The combination of spoken language, visual context, and situational meaning enabled most students to identify the intended meanings of the linguistic forms examined in the study.

The experiment also highlighted the value of exposing students to authentic conversations, colloquial expressions, and idiomatic language. Rather than encountering isolated vocabulary items or grammatical structures, students were able to observe how these linguistic elements functioned naturally within specific communicative situations. The findings suggest that film can therefore provide a stimulating and context-rich environment in which students can develop their awareness of Italian vocabulary, grammar, and idiomatic expressions. Overall, the findings support the use of films as a valuable complementary resource in Italian language teaching. Although a single film-based activity cannot replace systematic language instruction, authentic cinematic material can enrich traditional classroom practices by connecting linguistic forms with meaningful visual and cultural contexts. The positive results obtained in this study suggest that carefully

selected film scenes can contribute to a more engaging and context-sensitive approach to Italian language learning. As a case study involving a small group of students in a specific institutional and instructional context, the findings should be interpreted as preliminary rather than as definitive evidence of the effectiveness of film-based instruction.

Future Research

Building on the experience gained from the use of Tutti Dentro, future research could explore the potential of other multimedia resources, particularly Italian songs, as complementary tools for language instruction. While films provide students with visual and narrative contexts, songs offer distinctive opportunities for developing oral and auditory skills, including pronunciation, rhythm, intonation, and listening comprehension (Coveri, 2020).

Italian songs may also facilitate the acquisition and retention of vocabulary and grammatical structures through the repetition of lyrics and the combination of language and melody. In addition, the cultural content embedded in songs can expose students to different aspects of Italian society, regional varieties, historical references, and contemporary forms of linguistic expression (Schiattone, 2021; Mansonemi, 2022). A future experiment could therefore investigate whether the systematic integration of Italian songs alongside film-based activities produces additional benefits for students' oral and auditory development.

The aim would not be to replace the use of films but to examine how different multimedia resources can complement one another and address different dimensions of language learning. Such an approach could contribute to the development of a more varied and engaging multimedia-based methodology for Italian language instruction.

Conflict Of Interest

The authors declare that they have no known competing financial interests or personal relationships that could have appeared to influence the work reported in this paper.

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Ethical Statement

The questionnaires were originally administered as part of a regular classroom activity rather than as a research study. Participation in the activity was voluntary, and students were informed that they could decline to participate or withdraw. No personally identifiable information was collected, and confidentiality was maintained throughout the process.

The activity was non-invasive and involved no foreseeable physical or psychological risks to participants. The decision to use the anonymized questionnaire responses for research purposes was made subsequently. No formal ethical approval was obtained because the activity was originally conducted as a regular classroom activity and was only subsequently considered for research purposes.

Authors' Contributions

All authors contributed equally to the conception, development, analysis, and writing of this paper and approved the final version of the manuscript.

AI Use Declaration

The authors used AI solely for language refinement and stylistic improvement of the manuscript. No AI tools were used for data generation, analysis, or interpretation.

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