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Integrating Media Education into ESP Acquisition: A Multimodal Case Study of *One Flew Over the Cuckoo's Nest*

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Abstract

This study integrates media education into English for Specific Purposes (ESP) acquisition by examining feature films' methodological potential for developing media literacy. Using *One Flew Over the Cuckoo's Nest* (Forman, 1975) as a multimodal case study, the research proposes a three-phase pedagogical framework – preparatory, demonstration, post-viewing – to optimise film-based language acquisition and critical media analysis. Grounded in Situational Language Teaching and media education theory, the framework fosters four media literacy competencies: access, analysis, evaluation, and creation of media content. Empirical data were collected from 16 second-year university students across three disciplines (psychology, philosophy, philology). Findings indicate that integrating feature films into ESP curricula enhances media education by fostering learners' ability to decode, evaluate, and create multimodal professional discourse. The framework supports holistic ESP acquisition while promoting critical engagement with institutional power dynamics, narrative strategies, and ideological subtexts. Film-based learning offers motivational benefits, simulating authentic professional interactions in a dynamic, multimodal environment. Feature films catalyse both linguistic competence and media literacy, bridging theoretical knowledge and real-world communicative demands. These results contribute to media education by offering a replicable model for integrating audiovisual media into ESP acquisition in higher education.

Keywords: media education, media literacy, media competence, film pedagogy, multimodal learning, English for Specific Purposes (ESP), feature films, interdisciplinary education.

1. Introduction

Film pedagogy aligns with media education objectives and plays an increasing role in ESP acquisition. UNESCO (UNESCO, 2021) defines ESP as competencies for critically engaging with communications content and its institutions. Traditional ESP research focused on lexical and grammatical outcomes, but feature films inherently foster media literacy – accessing, analysing, evaluating, and creating messages across contexts.

Media literacy education, as conceptualised by R. Hobbs (Hobbs, 2011; Hobbs, 2021), transforms passive consumers into active, critical practitioners capable of deconstructing ideological subtexts and audiovisual codes. According to A. Fedorov, whose scientific school has significantly advanced media education in Russia, the development of media competence involves not only technical skills but also critical thinking regarding media texts' ideological and aesthetic dimensions (Fedorov, 2008; Fedorov, Mikhaleva, 2020). Building on these theoretical

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foundations, the current study aims to demonstrate how a carefully selected feature film can serve as a dynamic pedagogical resource that bridges ESP instruction and media education.

The use of feature films in language pedagogy is well documented. Films provide authentic sociolinguistic contexts that mirror real-world communication (Mu, 2018), combine multiple input modalities (Jewitt, 2014), and enhance learner motivation (Dörnyei, 2014). Empirical studies confirm that films facilitate the acquisition of pragmatic competence, discipline-specific terminology, and cultural norms (Champoux, 1999; Lee et al., 2009). Beyond general language teaching, films have proven effective across various educational fields. T. Brown (Brown, 2011) and A. Marcus et al. (Marcus et al., 2018) demonstrated how cinema enhances critical awareness and historical literacy. J.E. Champoux (Champoux, 1999) identified films as conceptual anchors, behavioural models, and catalysts for reflection. In therapeutic education, G. Koch and C.T. Dollarhide (Koch, Dollarhide, 2000) found that 78 % of counselling students improved their comprehension of theoretical ideas after film-based activities, supporting J.S. Beck's (Beck, 2002) claim that films serve as behavioural models. P.G. Blasco et al. (Blasco et al., 2015) reported attitude shifts among education students through film-based reflection. K. Donaghy (Donaghy, 2014) emphasised that visual context enables learners to understand language more effectively.

Recent scholarship reinforces these findings. D. Selmi (Selmi, 2025) showed that film viewing and analysis enhance critical thinking among ESP university students. Film as content material effectively engages students to analyse, interpret, and discuss professional topics. L. Schofield (Schofield, 2024) demonstrated that repurposing cinematic profession-based fiction in ESP courses fosters critical thinking skills, particularly when tasks incorporate ethically charged questions related to students' professional fields. N. Amgott and J. Gorham (Amgott, Gorham, 2023) established the benefits of using multiple semiotic modes – including image, sound, and text – in digital second language communication, highlighting how embodied modes augment students' metalinguistic awareness. Studies in the *Journal of Media Literacy Education* have examined how teachers perceive the value of media literacy skills (Gould et al., 2024), how critical media literacy is vital for navigating misinformation (Allen et al., 2022), and how game-based learning can tackle news literacy education (Literat et al., 2021). These studies collectively underscore the potential of film-based pedagogy to cultivate both linguistic and critical competencies, placing media education at the centre of ESP innovation.

In ESP contexts specifically, authentic video materials from students' subject areas alter classroom dynamics and foster professional communication. Multimodal materials such as films help students understand and retain information through visual cues (Canning-Wilson, 2020) and increase motivation (Lonergan, 2016), while the immersive quality of cinema bridges classroom learning and hands-on experience (Talaván, Rodríguez-Arancón, 2014). Potter's cognitive theory of media literacy emphasizes that meaning is actively constructed by the viewer through filtering and schema-matching processes (Potter, 2004). Similarly, R. Hobbs argues that media literacy education transforms passive consumers into active, critical practitioners (Hobbs, 2011). These theoretical perspectives underscore the potential of film-based pedagogy to cultivate both linguistic and critical competencies.

Russian research has also examined the use of films in foreign language teaching. Several scholars have developed practical frameworks: I. Pichugova (Pichugova, 2009) and E. Petrova (Petrova, 2010) propose three-stage models (pre-, while-, post-viewing) for integrating films into language lessons, while E. Sokolova (Sokolova, 2015) and I. Belyavtseva and E. Kukshinova (Belyavtseva, Kukshinova, 2022) apply similar stage-based approaches in online and railway transport education. E. Vyushkina (Vyushkina, 2016) and T. Dementieva (Dementieva, 2016) focus on professional communication, using films to teach legal English and foster intercultural dialogue. O. Rodionova (Rodionova, 2011) distinguishes between scripted course videos and authentic TV programmes, and O. Bobrikova (Bobrikova, 2011) emphasises sociolinguistic competence. I. Samokhin et al. (Samokhin et al., 2019) caution that films primarily add variety and pleasant memories, while traditional exercises should remain central. O. Khurmuz (Khurmuz, 2019) offers foundational models of professionally oriented teaching introducing a "variable textbook" for A2–B2 levels.

Few studies have systematically exploited a single film's linguistic and paralinguistic features within an ESP framework to enhance professional language skills and media competence. Existing Russian studies focus on general proficiency, isolated lexical or cultural aspects, or single-discipline communication (e.g., law, engineering). Key questions remain: How does the film encode

discipline-specific features? What pedagogical strategies optimise its multimodal elements? How does film-based learning facilitate pragmatic and intercultural competence? A framework integrating terminology from multiple fields (psychology, philosophy, philology) with multimodal analysis remains underexplored. This study addresses this gap by identifying the film's semiotic resources, proposing a pedagogical framework, and assessing its impact on pragmatic awareness, vocabulary retention, and critical disciplinary thinking – demonstrating how cinematic discourse catalyses linguistic competence and media literacy.

2. Materials and methods

This research employs a multimodal approach (Kress, van Leeuwen, 2001) to examine *One Flew Over the Cuckoo's Nest* (Forman, 1975) in ESP classrooms. The study integrates this perspective with Situational Language Teaching (Richards, Rodgers, 2014).

From the standpoint of language acquisition theory, multimodal input supports ESP acquisition by providing multiple semiotic channels (visual, auditory, linguistic) that reinforce meaning-making and retention (Mayer, 2009). To strengthen media pedagogy, the framework incorporates principles of critical media analysis (Buckingham, 2003; Hobbs, 2011), including deconstruction of media texts, analysis of ideological subtexts, and interpretation of audiovisual codes.

Aligned with Krashen's Input Hypothesis (Krashen, 1982), the study incorporates TBLT principles (Nunan, 2004; Van den Branden, 2016) and a three-phase design (Mu, 2018; Talaván, 2013): *pre-viewing* (vocabulary activation), *while-viewing* (listening comprehension, paralinguistic analysis), and *post-viewing* (critical discussion, role-play, case studies). The post-viewing phase promotes pushed output (Swain, 2005), essential for moving from comprehension to productive ESP acquisition. Each phase includes explicit media literacy objectives: identifying narrative bias, evaluating audiovisual discourse, and creating media content (film reviews, research presentations).

One Flew Over the Cuckoo's Nest (Forman, 1975) was selected for its rich professional discourse, including medical jargon, power dynamics, and non-verbal communication. The design draws on both Kesey's novel (Kesey, 1962) and its film adaptation. The selection follows King's (King, 2002) criteria for ESP materials and Mayer's (Mayer, 2009) principles of multimedia learning. By integrating visual, auditory, and linguistic input, the film provides a rich environment for incidental vocabulary acquisition and pragmatic awareness – both central to ESP acquisition. From a media education perspective, the film offers complex representational strategies, including unreliable narration, dialectal power dynamics, and cinematic techniques that reinforce ideological themes – all of which are essential content for media literacy development.

The study involved 16 second-year students from Perm State University (psychology, n = 9; philosophy, n = 4; philology, n = 3). This interdisciplinary composition presented both opportunities and challenges for ESP instruction (Basturkmen, 2010). Data collection included pre- and post-tests for vocabulary retention (Boulahnane et al., 2025), discourse analysis of student-led discussions, evaluation of structured film reviews using media literacy rubrics (Hobbs, Frost, 2003), and self-reported engagement surveys.

Quantitative and qualitative methods were combined. Vocabulary gains were measured via repeated-measures ANOVA (Boulahnane et al., 2025). Discourse competence was evaluated using a rubric adapted from S. Webb (Webb, 2020). Media analysis competence was assessed using Potter's (Potter, 2004) cognitive dimensions: identification, deconstruction, evaluation, and integration of interdisciplinary perspectives. Inter-rater reliability was 73 % (substantial agreement). These analytical dimensions complement language acquisition assessment by capturing not only vocabulary gains but also learners' ability to process and produce discipline-specific discourse – a core indicator of successful ESP acquisition and media literacy.

3. Discussion

A preliminary needs analysis survey (Dudley-Evans, St John, 1998) identified three learner objectives: 1) discipline-specific terminology (M = 4.7); 2) professional discussion skills (M = 4.5); and 3) processing authentic academic texts (M = 4.3). These objectives reflect core media education competencies: access, analysis, evaluation, and creation of media content (UNESCO, 2021).

Eight ninety-minute sessions made up the instructional sequence, organised using the three-phase multimodal framework (Figure 1). This framework operationalises key principles of media pedagogy (Fedorov, 2008; Hobbs, 2011), moving students from passive viewing to active critical analysis.

Crucially, the framework is designed to scaffold ESP acquisition by progressively increasing cognitive and linguistic demands: from vocabulary recognition (preparatory stage) to comprehension and analysis (demonstration stage) to productive use and critical evaluation (post-viewing stage). Each stage explicitly targets media literacy skills: accessing relevant information (preparatory), deconstructing audiovisual codes (demonstration), and creating professional media content (post-viewing).

For intermediate-level learners, this scaffolded method accommodates Vygotsky's zone of proximal development (Vygotsky, 1978) while addressing Swales' concept of "discourse community socialisation" (Swales, 1990). At the same time, it aligns with Potter's cognitive model of media literacy (Potter, 2004), which requires structured knowledge construction.

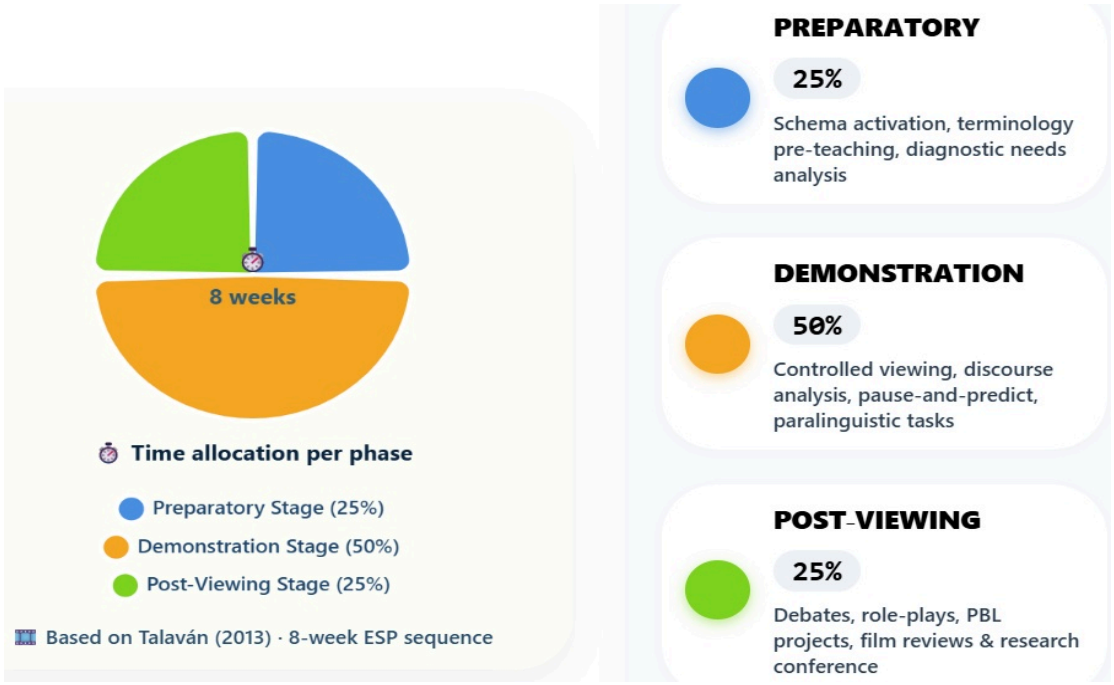


Fig. 1. Multimodal instructional sequence (8 weeks)

I. Preparatory Stage: Multimodal Pre-Viewing Framework

The preparatory stage is crucial for developing students' receptive skills in processing authentic speech patterns, including prosodic aspects and paralinguistic variables. From a media education perspective, this stage builds the foundational skill of accessing and identifying relevant media content (UNESCO, 2021).

Prior to viewing, instructors perform a diagnostic needs analysis to identify complex structures, culture-bound references, and specialised vocabulary. Students compile a glossary according to their major: philology majors list literary terms, while psychology majors compile psychological terminology. This assignment immerses students in search activities. They then upload terms on Vkontakte, where the instructor forms a public group for exchanging materials, allowing students to familiarise themselves with professional terminology both within and outside their major before viewing the film.

During class discussions and online collaboration, each major clarified terms from their own and other fields, reflected in the glossaries they created. Psychology students compiled terms such as *chronic, mental disorder, depression, treatment, phobia, obsession, verbal behaviour, consciousness*, etc.; philosophy students focused on e*xistentialism, subjectivity, ethics, biopower, human values, law and order*, etc.; and philology students listed literary concepts such as *metaphor, discourse, characterization, narrative, irony, hyperbole, speech characterization, body language, imagery, subtext, intertextuality*, and many others.

The goal is to introduce key terms and have students explain them using their academic knowledge. As students deepen their expertise, they engage in stimulating conversations and gain alternative viewpoints on the film's discourse. The exercise emphasises horizontal peer contact and

multidisciplinary dialogue. And pair work and discussion "motivate communication in a foreign language, allow students to form their own point of view ... promote the development of cognitive activities, and help to show intellectual and creative activity" (Abramova, Boulahnane, 2019). This collaborative approach mirrors the social construction of meaning central to media literacy education (Hobbs, 2011).

Pre-test data reveal baseline accuracy of 62 % (Table 2). Psychology students (62 %) showed stronger retention due to overlapping clinical ideas. Philosophy students (58 %) struggled with abstract concepts like *subjectivity*, indicating a need for contextual support. Philology students (65 %) performed best – literary concepts are more common in general language instruction. These discrepancies confirm the need for *customised scaffolding*, a key principle of both ESP and media pedagogy (Buckingham, 2003).

Table 2. Pre-test results for specialized vocabulary retention (psychological/philological/philosophical terminology)

Discipline	Number of Students	Average Accuracy (%)	Key Terminology Examples
Psychology (including Clinical Psychology)	9	62	chronic, mental disorder, depression, therapy, DSM-5 terms
Philosophy	4	58	existentialism, materialism, ethics, subjectivity
Philology	3	65	metaphor, discourse, characterization, narrative
Overall	16	62	Baseline before film-based intervention

II. Demonstration Stage: Multimodal Film Analysis in ESP Instruction

The demonstration stage employs controlled viewing (Sherman, 2003) of *One Flew Over the Cuckoo's Nest* (Forman, 1975). The 133-minute film screens without subtitles – in class and as homework – to strengthen auditory decoding, a fundamental ESP input skill. This design serves three purposes: (1) helps learners identify discipline-specific concepts with authentic materials; (2) trains critical film analysis skills (cognitive load theory, Sweller, 2011); (3) guides recognition of linguistic and discourse patterns through structured questioning. This stage applies media education practice – deconstructing audiovisual texts (Fedorov, Mikhaleva, 2020) – while exposing learners to multimodal input that mirrors authentic professional communication.

Prior to viewing, students receive a contextualised summary. *One Flew Over the Cuckoo's Nest* (1975) is an American drama directed by Miloš Forman, based on Ken Kesey's 1962 novel. Jack Nicholson stars as Randle McMurphy, a prisoner transferred to a mental institution for evaluation, hoping to avoid hard labour, though he shows no signs of mental illness. He encounters Nurse Mildred Ratched, who humiliates patients and enforces a dull daily routine.

The film was only the second to win all five major Academy Awards (Best Picture, Actor, Actress, Director, Screenplay). Regarded as one of the greatest American films, the Library of Congress (1993) deemed it culturally, historically, and aesthetically significant. It screened in Swedish theatres for almost 11 years (1976–1987), a record.

D. Buckingham (Buckingham, 2021) argues that effective media education must move from familiar texts to critical analysis. Our preparatory stage operationalizes this principle. R. Hobbs (Hobbs, 2023) emphasizes integrating analysis and creation, which our post-viewing stage achieves through project-based learning. Our structured viewing guide incorporates Hobbs' key questions for critical media analysis, transforming students into active interrogators of media discourse.

To enhance the meaningfulness of the video viewing experience – and to promote selective attention to features relevant to ESP acquisition and media literacy – students respond to the guiding questions presented in Table 3. These questions are structured to guide learners through successive levels of cognitive engagement, from literal comprehension to critical analysis, thereby scaffolding the progression from input to intake to output. Each question is designed to develop specific media literacy competencies: identification (literal), deconstruction (interpretive and clinical), evaluation (philosophical), and creation (cinematic literacy).

General psychology and *clinical psychology* students applied *DSM-5* criteria to character diagnoses (American Psychiatric Association, 2013) and examined therapeutic modalities such as electroconvulsive therapy (ECT) and group therapy.

Philosophy students framed the core opposition as McMurphy's existential protest versus institutional biopower (Foucault, 2006), contrasting freedom and control in *One Flew Over the Cuckoo's Nest*.

Table 3. Structured viewing guide for *One Flew Over the Cuckoo's Nest*

Cognitive Level	Question Type	Sample Questions	Disciplinary Alignment
Literal Comprehension	Theme, Plot, and Conflict Analysis	1. What power dynamics or social criticisms may this story examine, given the title of the movie and its historical setting (1960s mental healthcare)? 2. In what ways do your cultural conceptions of "mental illness" and "institutional control" influence the way you anticipate this film?	All disciplines
Interpretive Analysis	Character Study	3. What psychological profiles emerge among patients? 4. Analyze McMurphy's leadership style.	Psychology Philosophy
Clinical Application	Therapeutic Evaluation	5. What *DSM-5* criteria might apply to Billy Bibbit? 6. Critique Nurse Ratched's behavior modification techniques.	Clinical Psychology
Philosophical Inquiry	Ideological Conflict	7. How does the film represent Foucault's concept of biopower? 8. What existential choices do patients face?	Philosophy
Cinematic Literacy	Artistic film analysis and interpretation	9. Conduct a formal stylistic analysis examining how the director's technical choices (cinematography, editing, sound design) and narrative techniques (symbolism, irony, perspective) collectively construct meaning and reinforce the film's central themes and conflict. 10. How does Forman use camera angles to convey power dynamics?	Philology

Philology students examined narrative unreliability and dialectal power dynamics. Regarding narrative unreliability, the film depicts Chief Bromden's perspective. The schizophrenic narrator's fragmented consciousness (e.g., mechanical fog hallucinations) results in a destabilised narrative. Philologists studied linguistic markers of unreliability (disjointed syntax, shifting tenses) and metaphor as subjective reality (hospital as "combine"), investigating how Forman employs this approach to criticise institutional "sanity" norms. Regarding dialectal power dynamics, the opposition between McMurphy's Appalachian vernacular (colloquialisms like "What the hell", grammatical reductions like "ain't", folksy idioms) and Nurse Ratched's institutional discourse (clinical passive voice: "Therapeutic measures will be continued ...", "Medications are to be taken ...", performative politeness) epitomises the film's linguistic conflict. This sociolinguistic clash embodies the central power struggle, where dialect serves as both cultural identity and ideological contestation. Philology major students analysed how dialectal strain is emphasised by cinematic devices like voiceover distortion and subtitles.

The film generated strong student involvement: learners developed thoughtful enquiries, sought domain-specific vocabulary, and participated in critical discussions. Students' comments revealed interdisciplinary perspectives and critical depth, reflecting the cohort's heterogeneous composition. Different interpretive frameworks – psychology (clinical readings), philosophy (power structures), philology (narrative devices) – operationalised collaborative knowledge construction (Table 4). This interdisciplinary dialogue exemplifies Potter's (Potter, 2004) "media literacy knowledge structure", where learners actively filter and integrate multiple perspectives.

Table 4. Discipline-specific performance (n = 16)

Metric	Psychology	Philosophy	Philology
Terminological Accuracy	92 %	85 %	88 %
Conceptual Depth	4.6/5	4.8/5	4.3/5
Interdisciplinary Links	73 %	81 %	67 %

III. Post-Viewing Stage: Multimodal Assessment and Professional Application

The post-viewing stage converges ESP acquisition and media education through productive output. Learners apply acquired vocabulary and discourse strategies in authentic scenarios – writing film reviews, debating, presenting research projects. This stage operationalises media pedagogy's core principle: balance critical consumption with creative production (Hobbs, 2011; Fedorov, 2008), while fostering pushed output (Swain, 2005) that consolidates ESP acquisition.

The post-viewing stage consolidates learning through three approaches: *Content Mastery Assessment*, *Critical Evaluation and Review Writing*, and *Project-Based Learning (PBL)*. Feature films encourage discussion of social and professional issues; 92 % of students linked the film's 1960s psychiatric care to current mental health stigma, citing specific scenes such as the electroshock therapy session. This reflective practice is a core outcome of media pedagogy: evaluating media content in light of real-world social issues (Hobbs, 2011; UNESCO, 2021).

In *Project-Based Learning (PBL)*, students prepare research projects and specialised assignments related to their academic subjects. In the final conference session, participants share findings through ten-minute PowerPoint presentations followed by cross-disciplinary discussion. Assignments enable students to converse about professional subjects using discipline-specific terminology. Philology majors read Kesey's (Kesey, 1962) novel, selected a literary character, and contrasted depictions in book and film; one student identified 12 narrative divergences (e.g., Chief Bromden's perspective shift). Using Foucault's biopower theory (Foucault, 2006), philosophy majors discussed institutional power systems; 79 % connected *History of Madness* ideas to cinematic representations. Psychology students investigated one of five *DSM-5* disorders (American Psychiatric Association, 2013), namely: *Major Depressive Disorder, Bipolar and Related Disorders, Schizophrenia* and *Other Psychoses, Obsessive-Compulsive Disorder, Multiple Personality Disorder*. One student analysing schizophrenia examined worldwide prevalence rates (2.8 %), contrasted current CBT with 1960s institutionalisation, and applied positive/negative symptom criteria to diagnose Chief Bromden. Student research projects were assessed using four criteria: lexical accuracy (20 %), argument coherence (30 %), professional relevance (25 %), and engagement (25 %).

The task design yielded significant gains: professional terminology accuracy rose to 86 % (+24 % from pre-test), with 73 % inter-rater reliability. Peer-evaluated presentation quality averaged 4.2/5 (84 %), confirming improved knowledge and communication skills. These indicators demonstrate the framework's effectiveness in fostering specialised language competence (Table 5) and confirm that structured film-based learning advances both linguistic outcomes and media literacy competencies – the central claim of our article.

Table 5. Performance metrics

Evaluation Dimension	Performance	Benchmark
Professional Terminology Accuracy	86 %	+24 % from pre-test (62 %)
Inter-rater Reliability (Analysis from a professional perspective)	73 %	Substantial agreement (Landis & Koch scale)
Presentation Quality (Peer-evaluated)	4.2/5 (84 %)	Exceeds competency threshold (>4.0)

4. Results

This study confirms *One Flew Over the Cuckoo's Nest* as an effective multimodal resource for ESP acquisition, supporting prior work on multimodal learning and authentic materials. The findings address the central research problem: systematically exploiting a film's linguistic and paralinguistic features to enhance both professional language skills and media competence – integrating media education into ESP acquisition. Three main contributions emerge from the film-based pedagogy, each corresponding to the needs analysis objectives

First, the film provides authentic professional language input – specialized terminology, paralinguistic cues, and pragmatic strategies like power dynamics in clinical settings. Post-test results showed marked vocabulary improvement: overall accuracy reached 89 % (+27 % from baseline) (Table 6). Psychology students gained most (92 %, +30 %), likely due to the film's clinical setting reinforcing *DSM-5* terminology. Philosophy students progressed in abstract concepts like biopower (85 %, +27 %), confirming that film narratives scaffold complex disciplinary discourse. Philology students benefited from multimodal input (88 %, +23 %), particularly in analysing narrative devices and dialectal power dynamics. These gains demonstrate that systematic film integration enhances ESP learning through multimodal engagement, active application, and authentic contextualisation of specialised vocabulary.

Table 6. Post-test results for specialized vocabulary retention (psychological/philological/philosophical terminology)

Discipline	Number of Students	Average Accuracy (%)	Improvement (+ %)	Notable Gains
Psychology (including Clinical Psychology)	9	92	+30	DSM-5 terms, therapeutic modalities, ECT protocols
Philosophy	4	85	+27	Foucault's biopower, existentialism, institutional critique
Philology	3	88	+23	Cinematic narrative devices, dialectal power dynamics
Overall	16	89	+27	$p < .05$ (statistically significant)

Second, the cinematic approach increases engagement and motivation (Table 7). Learners reported high levels of engagement across multiple dimensions: film analysis (M = 4.6), vocabulary retention (M = 4.7), role-plays (M = 4.5), and interdisciplinary debates (M = 4.4). Student feedback indicated that the film made vocabulary relevant to their fields, enabled confident practice of professional dialogues, and broadened their understanding of patient care through exposure to peers' disciplinary perspectives. These findings demonstrate how film stimulates narrative-driven learning outcomes, thereby enhancing ESP acquisition through affective and cognitive engagement (Dörnyei, 2014). Moreover, by engaging with *One Flew Over the Cuckoo's Nest*, students did not merely learn professional terminology; they participated in a structured process of media analysis that aligns with the UNESCO framework of Media and Information Literacy (MIL) (UNESCO, 2021), which includes critically evaluating media content and understanding its role in society. This integration of media literacy into ESP acquisition exemplifies the core mission of media education: to develop critical consumers and creative producers of professional discourse (Hobbs, 2011). In the context of Fedorov's models of media education (Fedorov, 2008; Fedorov, Mikhaleva, 2020), our three-phase framework operationalizes the synthesis of media criticism and pedagogical practice, moving students from passive viewing (literal comprehension) to active interpretation (ideological and structural analysis). P. Mihailidis (Mihailidis, 2023) argues that media literacy requires cultivating "critical autonomy" – the capacity to independently navigate and evaluate media content. Our three-phase framework fosters this autonomy: 89 % post-test vocabulary retention and interdisciplinary debates demonstrate active appropriation of professional discourse. S. Flores-Koulish (Flores-Koulish, 2022) similarly found that critical media

literacy practices enhance students' ability to identify ideological assumptions in professional texts, which our results corroborate.

Table 7. Student feedback (mean scores and qualitative comments)

Indicator	Mean Score (5-point Likert scale)	Notable Qualitative Comments
Engagement in film analysis	4.6	"The film made vocabulary feel relevant to my field."
Participation in role-plays	4.5	"Acting as McMurphy helped me practice medical dialogues confidently."
Interest in interdisciplinary debates	4.4	"Hearing philosophy students' perspectives changed how I view patient care."
Self-reported vocabulary retention	4.7	"Visual scenes helped me remember terms like 'cognitive behavioral therapy.'"

Third, the film bridges academic disciplines. Philosophy students applied Foucault's ideas on power (Foucault, 2006), psychology students used *DSM-5* criteria for diagnosis (American Psychiatric Association, 2013), and philology students analyzed narrative unreliability and dialectal conflict. This interdisciplinary approach strengthened language skills and critical thinking, demonstrating that ESP acquisition is a socially mediated construction of meaning across discourse communities (Swales, 1990; Vygotsky, 1978). This supports Potter's assertion that media literacy requires structured knowledge frameworks, exemplified by interdisciplinary debates comparing clinical diagnoses, Foucauldian critiques, and narrative analysis (Potter, 2004). This multidimensional analysis transformed the film from linguistic input into a complex text for critical inquiry. As Hobbs notes, effective media education bridges classroom and culture (Hobbs, 2011). Our data – high student engagement (M = 4.6) and improved interdisciplinary links – confirm that feature films catalyse the critical autonomy central to both ESP and media pedagogy in the digital age.

Thus, the proposed three-phase framework fosters discipline-specific language competence and critical media literacy. Significant vocabulary improvement ($p < .05$) and high interdisciplinary engagement confirm feature films as dynamic pedagogical catalysts, transforming passive learners into active practitioners. By bridging ESP acquisition and media education, this study offers a replicable model where language learning and media pedagogy mutually reinforce each other.

5. Conclusion

This study demonstrates that *One Flew Over the Cuckoo's Nest* serves as an effective multimodal resource for ESP acquisition, bridging language learning and media education. Feature films act as a pedagogical catalyst, transforming passive learners into active practitioners. Our framework operationalises media pedagogy's core principle – critical consumption and creative production of professional discourse are mutually reinforcing (Hobbs, 2011; Fedorov, 2008) – and aligns with principles articulated by (Buckingham, 2021), Hobbs (Hobbs, 2023-2024), Mihailidis (Mihailidis, 2023), and Flores-Koulish (Flores-Koulish, 2022), who argue media literacy is fundamental for professional discourse in the digital age. Future research should extend this model across disciplines, genres (documentaries, news broadcasts), and digital formats (streaming content, social media videos), grounding pedagogical innovation in media education theory.

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