



ENHANCING ENGLISH COMPETENCE IN DESIGN STUDENTS: A MULTIPLE INTELLIGENCES FILM-PROJECT MODEL

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Abstract: This study investigates the effectiveness of integrating Project-Based Learning (PBL) with Multiple Intelligences (MI) through film production to improve English language competence among third-semester Design students. Fifteen students participated in the project, which was conducted under the 2025 Competitive Grant Program. Data were collected through pre- and post-test assessments on speaking and writing, MI questionnaires, classroom observations, film project evaluations, and student as well as lecturer interviews. The results revealed significant improvements in students' productive English skills, with mean speaking scores increasing from 64.5 to 79.1 and writing scores from 62.7 to 76.7. The MI questionnaire showed that most students demonstrated dominance in visual-spatial intelligence (33.3%), followed by musical and interpersonal intelligences (20% each). Observations and interviews highlighted that film production provided authentic opportunities for students to apply their dominant intelligences while collaborating in creative tasks. Film project assessments further confirmed that students successfully balanced linguistic competence, creativity, and technical aspects, with overall results rated from very good to excellent. These findings indicate that MI-integrated PBL through film production is an effective and meaningful approach to language learning, as it fosters not only linguistic proficiency but also collaboration, creativity, and critical thinking skills.

Keywords: Project-Based Learning; multiple intelligences; film production, design students.

INTRODUCTION

In today's digital and globalized era, English language proficiency has become a fundamental skill across various academic disciplines and professional domains. For students majoring in Visual Communication Design (VCD) as Design Students, mastering English is particularly crucial, not only as a means of global communication but also as a tool for expressing creative ideas, engaging with international audiences, and participating in the digital creative economy. However, despite its importance, English language learning among Design students often remains underemphasized. Many of these students find conventional language instruction dominated by textbook-based activities, decontextualized grammar drills, and teacher-centered delivery that is uninspiring and disconnected from their creative interests and professional aspirations.

Design students, who are typically more inclined toward visual, kinesthetic, and spatial learning styles, often struggle with traditional English learning models that rely heavily on linguistic intelligence alone. This mismatch between learning style and instructional approach results in low motivation, minimal engagement, and limited improvement in language proficiency. To address this issue, there is an urgent need for an innovative, contextual, and meaningful English learning model tailored to the characteristics and strengths of Design students.

Project-Based Learning (PBL) offers a promising alternative to conventional pedagogy. As an instructional approach rooted in constructivist theory, PBL positions students as active agents in their learning process. It involves real-world tasks, collaborative work, problem-solving, and the creation of tangible products that

hold relevance beyond the classroom. Through PBL, students engage more deeply with content as they navigate authentic challenges and apply their knowledge in practical settings. Numerous studies have shown that PBL can improve critical thinking, communication skills, creativity, and learner autonomy (Shi, 2021; Gómez & Valera, 2020; Khafah, Suprpto & Nuryadin, 2023; Satria et. al., 2025; Yudiana, Nirmayani & Sari, 2024; Habibah, Ibrohim & Susilo, 2025).

One particularly relevant and innovative application of PBL in the context of Design student is film production. Film-making is a multidisciplinary and collaborative process that naturally incorporates various English language skills, including listening (e.g., during collaboration and editing), speaking (e.g., script reading and acting), reading (e.g., script analysis), and writing (e.g., storyboarding and scriptwriting). Moreover, the process of creating a short film requires students to work in teams, communicate effectively, and express their ideas through both verbal and non-verbal channels. These elements make film production an ideal platform for project-based English learning in design education.

To further enhance the effectiveness of this model, the current study incorporates Howard Gardner's Multiple Intelligences (MI) theory. Gardner's theory asserts that intelligence is not a single, fixed capacity, but a collection of diverse abilities that individuals use to solve problems and create products in culturally valued ways. The MI framework identifies several forms of intelligence, including linguistic, visual-spatial, musical, kinesthetic, and interpersonal intelligences, all of which are highly relevant to Design students and the process of film-making. By aligning learning activities with these intelligences, students are more likely to feel competent, engaged, and empowered (Nawaz, Ahmad, & Muhammad, 2021; Fadhilaturrahmi, Tjahyadi & Pamadhi, 2024; Alcaraz et al., 2024; Park & Kim, 2021).

In the context of English language teaching, MI-based approaches have been shown to positively affect learners' speaking (Maulida, 2021; Xu, 2021; Bakhshayesh, Jafarpour & Hashemian, 2026;), writing (Hasbullah et al., 2022; Ahmad, 2022; Tiansoodeenon & Sitthitikul, 2024), and overall engagement. Specifically, when learners are supported through multimodal and MI-aligned activities such as film-making, they are more motivated and demonstrate improved language retention and confidence (Shi, 2021; Gómez & Valera, 2020; Alcaraz et al., 2024; Sert & Amri, 2021).

Despite the theoretical compatibility between PBL, MI, and film production, there is a noticeable gap in the existing literature regarding the integration of these three elements within English language instruction for design students. Previous studies have explored PBL in general education settings or examined MI theory in isolation, but few have developed or evaluated a comprehensive model that brings together PBL, MI, and film production in English learning for creative disciplines. This study addresses that gap by designing and testing an innovative PBL model through film production based on Multiple Intelligences aimed at improving English language skills in Design students. This model ensures that each student can engage with the material in ways that align with their natural intelligences. MI theory consists of Linguistic intelligence (scriptwriting, narration, and dialogue development); Visual-spatial intelligence (storyboarding, camera composition, set design, and editing); Musical intelligence (sound design, soundtrack selection, and rhythm of scenes); Bodily-kinesthetic intelligence (acting, movement choreography, and physical expression); Interpersonal intelligence (collaborative planning, directing, and group feedback); Intrapersonal intelligence (journaling, self-assessment, and character interpretation).

The urgency of this study stems from both the pedagogical and practical demands faced by English lecturer in design faculties. There is a growing expectation for English learning to be relevant, engaging, and directly applicable to students' future careers. In the creative industries, particularly those involving design and multimedia, professionals are expected to articulate their concepts, pitch ideas, and collaborate on international projects to all of which require proficient English communication. Therefore, this study not only contributes to the academic discussion on effective English teaching strategies but also responds to the real-world demands of the digital creative sector.

Numerous studies have investigated the application of Project-Based Learning (PBL) and film production in education, particularly in improving student engagement and cognitive skills. However, the integration of Multiple Intelligences (MI) within a PBL framework through film production, specifically in the context of English language learning for Design students.

For example, Hoe, Chuan, and Husin (2019) developed a framework of PBL aimed at enhancing student competencies through digital video

production in secondary education settings. While this study demonstrated the value of digital storytelling in project-based environments, it lacked integration with the MI framework and did not address higher education contexts, especially those involving English for Specific Purposes (ESP). Similarly, Nushur and Astutie (2021) examined the use of documentary film production as a PBL method to improve critical thinking among university students. Their findings emphasized the cognitive benefits of project work but did not focus on English language development or the adaptation of instruction to different intelligence types as proposed by Gardner's MI theory. A more localized study by Mokaluk et al. (2024) introduced a PBL model for enhancing scientific literacy in Bahasa Indonesia through student-created films. While innovative in design, the study was subject-specific and did not explore the application of film-based PBL for English language acquisition nor address the learning diversity presented by MI theory. In contrast, studies focusing on MI theory, such as those by Hasbullah et al. (2022) and Maulida (2021), have demonstrated positive impacts on students' writing and speaking skills in English. Yet, these studies implemented MI in more traditional classroom settings and did not combine it with project-based methodologies or media production tasks.

This study presents a novel instructional model by uniting Project-Based Learning, film production, and Multiple Intelligences into one cohesive framework for English language instruction. The proposed model allows students to work collaboratively on English-language short film projects, with each stage of production mapped to different intelligences. This innovation responds directly to the needs of English lecturers, creative faculty instructors, and curriculum developers seeking more meaningful, engaging, and skills-oriented approaches to English language teaching in higher education. This layered approach ensures that students are not only learning English but doing so in ways that validate and optimize their intellectual diversity. Research shows that MI-based instruction leads to greater student engagement and better academic outcomes in English language learning (Nawaz et al., 2021; Hasbullah et al., 2022). Based on the introduction above, the research questions of this study are: (1) How is the Framework of Project-Based Learning Model designed to integrate the concept of Multiple Intelligences through film production to improve the English language skills of Design students? (2) How effective is the Project-Based

Learning model through film production based on Multiple Intelligences in enhancing the English language skills of Design students?

METHOD

This study implements a Research and Development (R&D) design using the ADDIE model (Mulyatiningsih, 2016). The R&D method using ADDIE model (Analysis, Design, Development, Implementation, Evaluation) is appropriate for the purpose of designing, developing, and evaluating an innovative instructional model that integrates Project-Based Learning (PBL), film production, and Multiple Intelligences (MI) to enhance English language proficiency among Design students.

Each phase in the ADDIE framework is described below.

Analysis. A needs analysis was conducted to identify the English language competency requirements of Design students as well as the potential integration of film production and Multiple Intelligences into the learning process. Data were collected through literature review and student needs assessment.

Design. Based on the analysis results, a PBL model integrating film production and Multiple Intelligences concepts was designed. At this stage, the PBL framework was developed, including lesson plans, guidelines for film production based on Multiple Intelligences, and evaluation instruments (pre-test and post-test, questionnaires, field observations, and interviews).

Development. The lesson plans, film production guidelines, and instruments that had been designed were then developed further and validated by experts in education and film practitioners.

Implementation. The validated innovative PBL model was implemented in the film production process by integrating Multiple Intelligences into student activities.

Evaluation. Evaluation was conducted to analyze the effectiveness of the innovative PBL model in improving the English language competence of Design students. Data were obtained from pre-tests and post-tests, field observation questionnaires, expert validation, and feedback from students and lecturers.

The participants were 15 students from the Visual Communication Design program of Catur Insan Cendekia University, third semester, taking the ESP (English for Specific Purposes) course. These students were selected due to their active involvement in creative coursework and their

limited prior exposure to contextual English language practice. All participants provided informed consent. The informed consent was obtained from all participants prior to data collection. Students were informed about the purpose of the study, research procedures, voluntary participation, confidentiality of their responses, and their right to withdraw at any time without academic consequences. All data were anonymized and used solely for research purposes.

The study utilized the following instruments: (1) Pre-test and post-test in English (focused on speaking and writing components). Rubrics for Speaking and Writing are adapted from CEFR (2020). (2) Multiple Intelligences self-assessment questionnaire adapted from Gardner's MI framework. The questionnaires were assessed the validity test by two experts before the questionnaires were distributed. The validation result showed that there are 15 statements of MI questionnaire that considered as the students' Multiple Intelligence in this study. (3) Observation

checklist for class activities. (4) Rubrics for assessing film projects and language use. (5) Interview guides for student and lecturer feedback.

Quantitative data from tests and questionnaires were analyzed using descriptive statistics (mean, percentage, and gain score). Qualitative data from interviews and observations were coded and thematically analyzed to extract patterns of student engagement, learning experience, and the relevance of the model to their creative discipline.

RESULTS AND DISCUSSION

The framework of project-based learning model through film production with multiple intelligences
 The framework is designed to innovate Project-based Learning with integrated Multiple Intelligences in each film production stage. This model followed three integrated pillars: Project-Based Learning (Larmer & Mergendoller, 2015), Multiple Intelligences (Gardner, 2008), and Film Production (Honthaner, 2001).

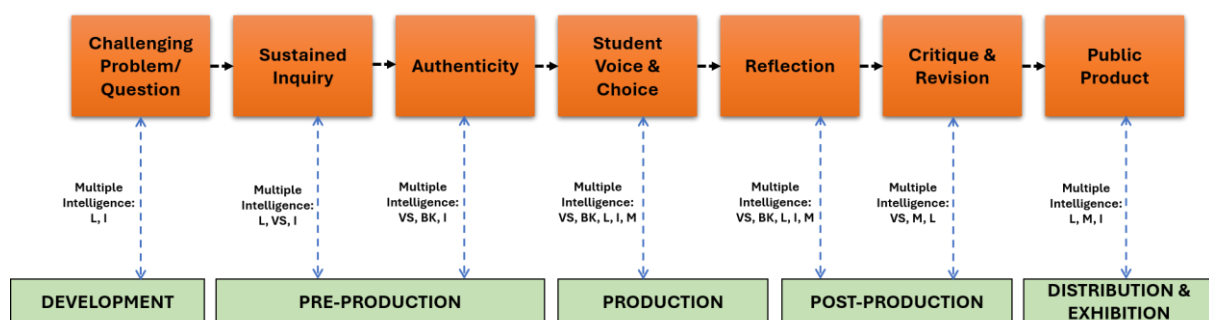


Figure 1. Framework Integration

In the Development stage, the PBL element of a challenging problem or question engages linguistic and interpersonal intelligences, as students formulate story ideas and film themes through brainstorming and group discussions. Moving into Pre-Production, the element of sustained inquiry is reflected in scriptwriting, research, and planning activities, which demand linguistic intelligence for writing, visual-spatial intelligence for storyboarding, and interpersonal intelligence for collaborative decision-making. Similarly, the principle of authenticity becomes visible during pre-production and production, where visual-spatial and bodily-kinesthetic intelligences are activated through designing scenes, selecting locations, and performing roles, while interpersonal intelligence ensures teamwork throughout the process.

In the Production stage, the element of student voice and choice is maximized as students select roles—director, actor, scriptwriter, or editor—

according to their dominant intelligences, allowing all MI domains to be meaningfully applied. The Post-Production phase incorporates reflection and critique & revision, activating intrapersonal and linguistic intelligences as students evaluate their own contributions, discuss language use, and refine film quality through feedback and revisions involving interpersonal and visual-spatial intelligences. Finally, in the Distribution & Exhibition stage, the element of public product requires students to present their films to a wider audience, drawing on linguistic intelligence for presentation, musical intelligence for sound and soundtrack integration, and interpersonal intelligence for effective audience engagement. Altogether, this framework shows that PBL and film production are mutually reinforcing, offering students authentic opportunities to apply their multiple intelligences while mastering both language and creative collaboration.

This framework was successfully implemented through collaborative group projects involving 15 third-semester Design students. Group roles and responsibilities were assigned based on individual intelligence profiles collected from the Multiple Intelligences Self-Assessment questionnaire. Task alignment ensured that each student contributed in ways that suited their cognitive strengths, promoting deeper engagement and more meaningful English use. This is supported by findings from Gómez and Valera (2020), who observed that integrating Multiple Intelligences (MI) into Project-Based Learning (PBL) promotes learner motivation and creative performance. Similarly, Xu (2021) found that task-based teaching practices incorporating MI features contributed to improvements in students' speaking abilities, particularly in terms of complexity, accuracy, and fluency. In addition, Shi (2024) reported that MI-supported project-based learning helped learners engage more actively in the learning process by allowing them to utilize their cognitive strengths, which in turn enhanced language development and meaningful participation.

This framework also incorporated reflective practices, where students wrote script in English. This supported both linguistic development and intrapersonal intelligence, aligning with the MI theory's emphasis on self-awareness as part of personalized learning (Nawaz, Ahmad & Muhammad, 2021; DeMink-Carthew, Netcoh & Farber, 2020; Chung, Chen, Olson, 2021; Suraworachet, Zhou & Cukurova, 2023). This was proved feasible and appropriate for creative learners. Students reported that the MI-integrated PBL model made English learning more relevant, less intimidating, and more connected to their identity as designers and storytellers as an experience also echoed in previous MI-integrated media-based studies (Shi, 2021; Xu, 2021; Sánchez-Auñón, Férrez-Mora & Monroy-Hernández, F, 2023).

The effectiveness of project-based learning model through film production with multiple intelligences

The effectiveness of the MI-integrated Project-Based Learning (PBL) model through film production was measured through a combination of pre-test and post-test assessments, questionnaire, observations, film project assessment, and interviews. A total of 15 third-semester Design students participated in the implementation phase.

Pre-test and post-test assessments

The assessments focused on two productive English skills: speaking and writing. The assessments focused on speaking and writing because these are productive skills that directly measure students' ability to actively use English in real communicative contexts. Assessing speaking and writing directly measures how effectively students apply English in meaningful tasks within PBL and film production, showing that language learning is embedded in authentic, creative, and collaborative experiences.

Pre-test and post-test in speaking skill

The students' pretest and posttest in speaking skills were assessed using Rubric of Speaking Skill adapted from CEFR (2020). In the pre-test, students were asked two questions: (1) 'Think of a film you like. Describe one scene from the film in English. Tell me who the characters are, what happens in the scene, and why you like it?' (2) 'Imagine you are in a group making a film. What role would you like to take (director, actor/actress, scriptwriter, or editor)? Explain your choice and what responsibilities you would have.'

Meanwhile, in the post-test, the students were asked two questions as follows: (1) "Please present short film project in English. Explain the title, the story or message, the roles of the team members, and your own contribution to the project." (2) "Reflect on your experience of learning English through film production. What skills did you improve the most (speaking, writing, vocabulary, teamwork, etc.)? Please explain with at least two examples"

Table 1. *Pretest and posttest in speaking assessment*

Student	Pre-Test	Post-Test
1	64	78
2	66	81
3	63	77
4	67	82
5	65	80
6	64	79
7	62	75
8	66	80
9	65	78
10	63	77
11	64	79
12	62	76
13	67	82
14	65	79
15	63	77
Mean	64.5	79.1

Based on table 1, the pre-test and post-test results showed notable improvements. On average, students' speaking scores increased from 62 to 82. The paired-samples t-test revealed a statistically significant improvement in students' speaking performance following the intervention. The mean speaking score increased from 64.5 (pre-test) to 79.1 (post-test). The analysis confirmed that this improvement was statistically significant, $t(14) = 78.52$, $p < .001$. This result indicates that the Multiple Intelligences-based film-project model had a strong positive effect on students' speaking skills.

Pre-test and post-test in writing skill

The students' pretest and posttest in speaking skills were assessed using Rubric of Writing Skill adapted from CEFR (2020). In the pre-test, students were asked a question: "Write a simple script for a short film scene (around 150–200 words). Your script should include: (1) The setting (where the scene takes place). (2) The characters (who is in the scene). (3) At least 6 lines of dialogue in English."

In the post test, the students were asked a question as follows: "Write a report (200–250 words) about your group's short film project. Your report should include: (1) The title and story of the film. (2) The message or theme of the film. (3) Your role and contribution in the project. (4) How your team used English during the process."

Table 2. Pretest and posttest in writing assessment

Student	Pre-Test	Post-Test
1	62	76
2	64	78
3	61	75
4	66	80
5	63	77
6	62	76
7	60	74
8	65	79
9	63	77
10	61	75
11	62	76
12	60	74
13	66	80
14	64	78
15	61	75
Mean	62.7	76.7

Based on table 2, the pre-test and post-test results showed notable improvements. On average, students' writing scores increased from 60 to 80. A paired-samples t-test was also applied to analyze students' writing performance before and after the intervention. The results demonstrated a

statistically significant increase in writing scores, with the mean score rising from 62.7 (pre-test) to 76.7 (post-test). The test indicated that the improvement was statistically significant ($p < .001$), confirming the effectiveness of the intervention in enhancing students' writing skills.

The pre-test and post-test results showed notable improvements in both areas. These gains indicate that the model effectively supported students in applying English meaningfully in context-rich, creative tasks. This aligns with findings from Nugroho & Anugerahwati (2019), who noted significant speaking gains through vlog-based PBL, and with Hasbullah et al. (2022), who reported increased writing proficiency through MI-based instruction. Overall, the pre-test and post-test results suggest that the MI-integrated PBL model effectively enhanced students' speaking and writing performance by providing meaningful opportunities to use English in contextualized and creative tasks, a finding consistent with previous studies showing that project-based and MI-informed instruction can strengthen language performance, learner engagement, and communicative competence (Benlaghrissi & Ouahidi, 2024), 2024; Xu, 2021; Sabry Abdel-Hamid Ahmed Helwa, 2021).

Multiple intelligence questionnaire

The Multiple Intelligence (MI) questionnaire was administered to 15 Design students to identify their dominant intelligences and understand how strengths influenced their participation in the film production. This questionnaire is adapted from Gardner's MI framework (2008). The Multiple Intelligences (MI) questionnaire was validated by two experts prior to data collection, and the validated instrument was administered to 15 students participating in the study.

Table 3. MI questionnaire

Intelligence Type	Statement
Linguistic	I enjoy writing scripts or dialogues for our film projects.
Linguistic	I can clearly express my ideas in English during team discussions.
Linguistic	I like telling stories or explaining scenes creatively.
Visual-Spatial	I can visualize how a scene will look before filming.
Visual-Spatial	I enjoy designing sets, costumes, or props creatively.
Visual-Spatial	I can imagine camera angles, movements, and shot compositions in my mind.

Musical	I can choose or create suitable music or sound effects for scenes.
Musical	I notice patterns, rhythm, or tone in film soundtracks.
Musical	I enjoy integrating music creatively into the film.
Bodily-Kinesthetic	I am confident performing actions or movements for acting or directing scenes.
Bodily-Kinesthetic	I can handle props, equipment, or movements effectively during filming.
Bodily-Kinesthetic	I learn better through hands-on activities like acting, directing, or editing.
Interpersonal	I can work well with others during group discussions or filming.
Interpersonal	I understand and respect the feelings and motivations of team members.
Interpersonal	I can lead or collaborate effectively to achieve team goals.

According to table 3, it can be concluded that the students had the dominant intelligence to produce the film.

Table 4. *Dominant intelligence type based on mi questionnaire*

Intelligence Type	Number of Students	Percentage
Visual-Spatial	5	33%
Linguistics	2	13.3%
Bodily-Kinesthetic	2	13.3%
Musical	3	20%
Interpersonal	3	20%

Based on the assessment of 15 students, the most dominant intelligence is Visual-Spatial (33.3%), followed by Musical and Interpersonal (each 20%), Linguistic (13.3%), and Bodily-Kinesthetic (13.3%). This indicates that most students have strong abilities in visualizing, designing, and creating, while others excel in teamwork, communication, or hands-on activities. Such diversity reflects Howard Gardner's Multiple Intelligences theory, which emphasizes that learners have varied strengths beyond traditional linguistic and logical skills (Gardner, 2011). Recognizing these differences can help in assigning roles in projects, such as film production, according to each student's strengths.

Observation checklist for class activities

The observation checklist for class activities records how students perform tasks related to different intelligences, including Visual-Spatial, Linguistic, Bodily-Kinesthetic, Musical, and

Interpersonal. This checklist helps identify each student's strengths and learning preferences, allowing teachers to assign roles in project-based activities, such as film production, according to students' natural abilities (Gardner, 2011).

Table 5. *Observation checklist*

Indicator	Score 4 (S / %)	Score 3 (S / %)
Participates Actively (L/I)	5 / 33.3%	10 / 66.7%
Communicates in English (L)	5 / 33.3%	10 / 66.7%
Contributes in English (VK/BK)	13 / 86.7%	2 / 13.3%
Collaborates with Team (I)	7 / 46.7%	8 / 53.3%
Uses Visual/Design Skills (VS)	15 / 100%	0 / 0%
Follows Technical Instruction (BK)	12 / 80%	3 / 20%

Table 5 shows that students performed well across all observation indicators during the film-based project. The strongest result appears in Uses Visual/Design Skills, where all students (100%) achieved a score of 4, indicating excellent visual-spatial ability. A high percentage of students also scored 4 in Contributes Creative Ideas (86.7%) and Follows Technical Instruction (80%), showing strong creativity and practical, hands-on skills.

For Collaborates with Team, the scores were fairly balanced between 4 (46.7%) and 3 (53.3%), suggesting good collaboration with room for improvement. Meanwhile, Participates Actively and Communicates in English were mostly rated at score 3 (66.7%), indicating that students were generally active and able to use English, although their linguistic performance was not as strong as their visual and technical skills. Overall, the results highlight a balance of creative, technical, and interpersonal abilities, with visual-spatial intelligence being the most dominant. Overall, these results highlight a balance between creative, practical, and interpersonal skills among the students, which can inform task assignments and teaching strategies in project-based learning. Their confidence in speaking English also increased, particularly during group interaction and performance-based activities. This finding is consistent with previous studies showing that project-based learning strengthens interpersonal communication, collaborative participation, and speaking confidence through authentic group-oriented tasks (Menggo, Pramesti & Krismayani, 2023; Purnami & Widiadnya, 2024; Mayekti,

Faiza & Bestari, 2025; Purnami & Widiadnya, *Rubrics for assessing film projects and language use* (2024).

Table 6. *Film project assessment rubric (Prastiwi et al., 2022)*

Expert	Originality of Idea (0-20)	Clarity of Theme & Message (0-20)	Cinematography & Editing (0-20)	Teamwork & Film Presentation (0-20)	English Use & Appropriateness (0-20)	Total (0-100)
English Education (English Lecturer)	18	17	16	17	18	86
English Education (English Lecturer)	19	18	18	19	18	92
Film Expert/Practitioner	17	18	19	19	18	91

Based on table 6, the film project was evaluated across five main criteria: originality of idea, clarity of theme and message, cinematography and editing, teamwork and film presentation, and the use of English with appropriateness. Overall, the three assessments show that the film project successfully met the evaluation standards, with scores ranging from 86 to 92, placing it in the very good to excellent category. The average score indicates a strong balance between language use, creativity, and technical film-making aspects. Prastiwi, Martha, and Septiawan (2022) emphasized that film projects can foster creativity and teamwork among students, while at the same time enhancing their linguistic competence in English. The high scores given by the Film Expert also correlate with previous studies in media education, which emphasize that technical aspects such as cinematography and editing play a crucial role in shaping meaning and conveying messages effectively. Zhang and Weber (2021) argue that cinematography and editing form part of the visual grammar through which narrative information is structured and communicated to viewers. Similarly, Brennan and Pearlman (2023) show that editorial decisions regarding shot selection, timing, and sequencing significantly influence how audiences interpret character, emotion, and narrative meaning.

Interview guides for student and lecturer feedback
There were five questions to interview the students to obtain their perception about the film production with multiple intelligences in increasing students' English competences. The interview questions are as follows: (1) How did participating in the film production project help you improve your English skills? (2) Which part of the project did you enjoy the most, and why? (3) How did your role in the

project (director, actor, scriptwriter, or editor) match your strengths or Multiple Intelligences? (4) What challenges did you face during the project, and how did you overcome them? (5) Do you think this project-based learning approach is effective for learning English and teamwork? Why?

The student interviews reveal that the film project significantly enhanced both English language skills and creative/interpersonal competences. Many students report improvements in speaking, vocabulary, and writing through active participation by creating dialogs, planning storyboards, and discussing ideas. The project also allowed students to leverage their dominant intelligences: visual-spatial learners thrived in activities like storyboarding, editing, and directing; bodily-kinesthetic learners enjoyed acting and movement; linguistic learners benefited from writing scripts and constructing dialog. Challenges surfaced mainly around technical skills (camera angles, editing tools), remembering lines, and translating conceptual ideas into English, but students overcame these through rehearsal, peer feedback, and resourcefulness. These outcomes align with findings in recent literature. For example, Euis Meinawati & Widia Yunita (2023) found that short movie-making projects significantly increase student interest and performance in writing. Also, Alif Karyawati & Ashadi (2022) showed that project-based learning in an English drama class significantly improved speaking skills, collaboration, and creativity among students. The data from the interviews complement these studies by adding that integrating intelligences like visual-spatial, bodily-kinesthetic, and interpersonal intensifies engagement, aligns with students' strengths, and helps them overcome language anxiety. The alignment with Gardner's Multiple Intelligences

theory is supported, as students feel more confident when working in ways that match their preferred intelligence modalities. The project thus facilitated meaningful English usage not just from textbooks but through authentic, creative, collaborative contexts which literature suggests is more effective for long-term retention and motivation. The findings of this study are consistent with previous research highlighting the pedagogical value of project-based and film-based learning. Ling, Liu, and Nechita (2024) found that film production as a project-based activity promotes authentic learning, creativity, and collaborative problem-solving. Similarly, Youyou and Kit (2025) reported that project-based learning in film and television production strengthens practical skills, teamwork, and critical thinking through sustained creative engagement. From a language learning perspective, Fikria, Setiawan, and Munir (2025) emphasized that carefully structured project design, peer interaction, rehearsal, and revision are essential elements that help learners manage both technical and linguistic challenges while improving confidence and learning outcomes. In a similar vein, Ampo et al. (2025) observed that students involved in transforming written stories into films experienced greater confidence, stronger collaboration, and more meaningful use of English. Widhiasih (2022) further noted that rehearsal and performance stages in project-based language learning create valuable opportunities for students to practice language authentically and develop communicative confidence. In addition, Alcaraz-Barriga et al. (2024) argued that film-making as a multimodal learning process encourages learner agency, creative expression, and deeper engagement by allowing students to combine linguistic, visual, auditory, and interpersonal resources. Taken together, these studies support the present finding that project-based film production, particularly when aligned with students' dominant intelligences, can meaningfully improve language skills, enhance collaboration, foster creativity, and build confidence.

The English lecturer's feedback on the film production project highlighted that students demonstrated significant improvement in their language performance, particularly in fluency, vocabulary use, and confidence when speaking in front of others. The lecturer noted that integrating creative tasks such as scriptwriting, directing, and acting allowed students to use English in authentic, meaningful contexts rather than in rote classroom exercises. This observation resonates with Meinawati and Yunita (2023), who found that short

movie projects in English writing courses enhanced student engagement and language mastery. Similarly, Karyawati and Ashadi (2022) emphasized that project-based learning in drama and performance-based tasks fosters communication skills and collaboration. Overall, the lecturer's reflections affirm that film production not only develops linguistic competence but also strengthens collaboration, creativity, and critical thinking, supporting recent literature on the effectiveness of project-based learning in language education. For instance, Pamuji et al. (2025) reported that video-based project work in higher education enhanced communicative competence, creativity, and collaborative engagement. Similarly, Sulistiyo et al. (2025) found that project-based learning consistently supports language development through authentic communicative tasks. In addition, Satria et al. (2025) demonstrated that project-based learning contributes significantly to students' critical thinking and overall learning outcomes. A comparable conclusion was drawn by Thio, Budiningsih, and Dewi (2025), who emphasized that project-based learning effectively promotes creativity, collaboration, communication, and critical thinking as interconnected learning outcomes. More specifically in film-based contexts, Ling, Liu, and Nechita (2024) showed that film production as a project-based activity encourages creative engagement and collaborative problem-solving, while Ampo et al. (2025) found that transforming written stories into films fosters meaningful language use, teamwork, creativity, and critical reflection. Taken together, these studies reinforce the lecturer's observation that film production provides a meaningful pedagogical space in which students can develop both linguistic competence and broader twenty-first-century skills.

The findings indicate that the implementation of MI-integrated Project-Based Learning (PBL) through film production was associated with meaningful improvements in students' speaking and writing performance. Rather than merely reflecting score gains, these improvements appear to be linked to how specific intelligences were activated during the learning process. Film production tasks required students to repeatedly use English in goal-oriented and collaborative contexts, which likely increased opportunities for meaningful output and negotiation of meaning—two key factors in language development.

The dominance of visual-spatial intelligence among Design students played a central role in

shaping learning engagement. Tasks such as storyboarding, cinematography, and editing allowed students to rely on their visual strengths while simultaneously embedding linguistic demands through scripting, directing, and peer discussion. This alignment may have reduced cognitive overload and language anxiety, enabling students to focus more on communicative intent rather than linguistic form alone. At the same time, students with interpersonal and bodily-kinesthetic intelligences contributed through collaboration, acting, and directing, which created frequent interactional opportunities that supported speaking development. Musical intelligence, though less dominant, facilitated engagement with rhythm, pacing, and mood, indirectly supporting pronunciation and expressive delivery.

Lecturer feedback and student interviews further suggest that language gains were not solely the result of increased practice, but of contextualized and role-based engagement. By assigning project roles that matched students' MI profiles, the learning process became more personalized, which may explain the observed increases in confidence and participation. Previous studies similarly suggest that when learning tasks are aligned with learners' cognitive strengths and individual profiles, students tend to show greater engagement, communicative confidence, and more active participation in project-based learning environments (DeMink-Carthew et al., 2020; Xu, 2021; Shi, 2024; Yuwana & Widjajanti, 2025). However, these outcomes should be interpreted cautiously. Given the small sample size and the absence of a control group, the findings indicate potential effectiveness rather than definitive causal impact.

Consistent with previous studies (Xu, 2021; Sabry Abdel-Hamid Ahmed Helwa, 2021; Ghaznavi et al., 2021; Shi, 2024; Ardani & Widjajanti, 2024; Yuwana & Widjajanti, 2025; Yeh & Fu, 2025), MI-oriented and multimodal project-based learning can effectively support language development by aligning learners' cognitive strengths with authentic communicative tasks. Across these studies, learning environments that incorporated multiple intelligences and multimodal project work were found to promote active participation, meaningful communication, stronger engagement, and improved language performance. They also suggest that when students are given opportunities to work through activities that reflect their dominant intelligences, such as collaborative interaction, visual representation, scriptwriting, and performance. The learning

process becomes more contextualized, personally relevant, and conducive to the development of communicative confidence and broader cognitive skills. Overall, the results indicate that MI-based film projects within PBL offer a promising pedagogical approach for enhancing English competence in design students, particularly when the goal is to balance linguistic development with creativity, collaboration, and learner engagement.

CONCLUSION

This study demonstrated that integrating Project-Based Learning (PBL) with Multiple Intelligences (MI) through film production effectively enhanced students' English language competence. The pre-test and post-test results revealed notable improvements in both speaking and writing skills, showing that students were able to apply English in authentic, creative, and collaborative contexts. These findings confirm that language learning becomes more meaningful when embedded in real-world tasks, aligning with contemporary research that emphasizes the value of contextualized and student-centered learning.

The results of the MI questionnaire highlighted that most students demonstrated dominance in visual-spatial intelligence, followed by musical and interpersonal intelligences, indicating that film production aligns well with the natural strengths of Visual Communication Design students. Observation checklists and interviews further revealed that students could utilize their dominant intelligences in different film stages, from storyboarding and editing to acting, directing, and soundtrack integration. This not only enhanced their English performance but also fostered creativity, teamwork, and self-confidence.

Overall, the integration of PBL, MI, and film production provided a holistic learning experience that bridged linguistic, creative, and collaborative competencies. By offering students opportunities to use English meaningfully while leveraging their diverse intelligences, this approach shows positive effect in promoting both language development and essential 21st-century skills. The findings suggest that incorporating MI-based PBL models into English language education can support learner diversity, increase motivation, and strengthen the relevance of language learning in higher education.

This study provides initial insights into the use of MI-integrated Project-Based Learning through film production in English instruction. While the findings are encouraging, the study involved a relatively small group of students from a single

program, which offers opportunities for future research to examine the model with larger and more diverse samples. The one-group pre-test–post-test design and the limited duration of implementation suggest that further studies using experimental and longitudinal approaches could deepen understanding of the model’s impact over time.

Future research may extend this approach by exploring its application to other language skills, academic contexts, and creative disciplines, as well as by incorporating more advanced digital and industry-based film projects to enhance its educational relevance.

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