
Syntactic agreement in authentic audio-visual input: Implications for ELT grammar instruction from an Indonesian EFL film

Dinar Dipta^{1*}, Zeny Luthvia², Eta Lica Hanan Nadifa³, Norhayati binti Haji Abd Karim⁴

^{1,2,3}Universitas Darussalam Gontor, Indonesia

⁴Universiti Islam Sultan Sharif Ali, Brunei Darussalam

e-mail: ^{1*}dinardipta@unida.gontor.ac.id, ²zenyluthvia@unida.gontor.ac.id, ³etalicaa@gmail.com,

⁴norhayati.abdkarim@unissa.edu.bn

*corresponding author

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ABSTRACT

Syntactical agreement is a pivotal grammatical relation that ensures coherence between elements in a clause, particularly in terms of number, gender, and person. Failing to master it results in grammatical errors that undermine communication. Focusing on the *Inthiq! 2-Speak English!* film by Gontor TV, the research aims to identify the types of agreement employed by the characters and their appropriateness across different agreement structures. Employing a qualitative content analysis design, data were collected from the film's transcription and analyzed using established grammatical frameworks and relevant previous studies. The findings reveal two major agreement types: subject-verb agreement (55 occurrences) and pronoun-antecedent agreement (10 occurrences). Through a systematic analysis of these patterns, the researcher examines how accurately and consistently agreement forms are used in authentic dialogue and interprets how these naturally occurring examples can be transformed into pedagogical materials. The study highlights its relevance to EFL instruction by demonstrating that authentic media, particularly locally produced films, can serve as effective resources for teaching grammatical agreement, enhancing learners' syntactic awareness, and illustrating real-life language use. The findings suggest that agreement patterns are predominantly simple and consistent, reflecting simplified spoken input rather than full natural complexity. Overall, the results provide both linguistic insights and practical implications for integrating audio-visual materials into EFL teaching.

1. INTRODUCTION

English syntax poses a significant challenge for EFL learners, particularly when the structural patterns of English differ markedly from those of their native languages. Agreement, as a fundamental element of syntax, is vital for constructing clear, accurate, and meaningful sentences (Li & Akram, 2024). Failing to use the agreement rule results in a grammatical violation (Kusumawati, 2025). This includes subject-verb agreement and pronoun-antecedent agreement. Subject-verb agreement determines verb inflection based on the subject's number and person, including special cases with coordinated subjects, indefinite pronouns, collective nouns, and existential constructions (Pabillo & Cadiao, 2023). Properly identifying the subject, whether simple, compound, or complete, is essential for selecting the correct verb form. Meanwhile, pronoun-antecedent agreement determines how pronouns match antecedents in number and gender (Seriki & Chahur, 2023). Singular antecedents require singular pronouns, while plural

antecedents use plural pronouns; exceptions include indefinite pronouns, coordinated antecedents, and collective nouns. These rules ensure clarity, cohesion, and accuracy in both written and spoken language. Therefore, misuse of agreement can cause ambiguity and confusion, hindering effective communication (Su & Lu, 2022). Consequently, improving learners' grasp of syntactic agreement is a key teaching objective in EFL classrooms, especially in Indonesia, where exposure to English outside of school is limited (Sahiruddin, 2022).

In EFL instruction, besides the learning methods and strategies applied in the classroom, several other components must also be considered to improve students' understanding in the class (Istifadah & Badriyah, 2024). It needs explicit guidance on agreement significantly aids students in constructing grammatically correct sentences and enhances their comprehension of meaning (Hassanzadeh & Shahbazi, 2021). Nonetheless, research additionally emphasizes the importance of exposing learners to authentic language use (Hossain, 2024), enabling them to observe how syntactic rules function in natural spoken contexts. Films and audio-visual materials, including those produced locally, offer valuable input that accurately reflects real communicative environments (López et al., 2025), thereby supporting learners' syntactic development.

A substantial amount of research has studied syntactic agreement from both theoretical and practical viewpoints. Foundational linguistic works by Chomsky (1995), Corbett (2006), and Baker (2008) highlight agreement as a key mechanism in sentence structure, feature checking, and cross-linguistic differences. Furthermore, agreement features help maintain grammatical relations across different frameworks, including head-driven phrase-structure grammar and distributed morphology (Harley & Ritter, 2002; Hofherr, 2020; Pollard & Sag, 1994). In typology, agreement patterns vary across languages and influence broader syntactic generalizations (Haspelmath, 2018; Siemund, 2016).

Research on agreement in applied linguistics continues to expand. Some studies demonstrate that learners, especially EFL students whose L1 influences their grammar, often struggle with concord (Bureković et al., 2025; Handayani & Wardana, 2025). Several Indonesian and international studies (Corbett, 2022; Dinamika & Hanafiah, 2019; Haig & Forker, 2018; Rahayu et al., 2021; Saber et al., 2020; Webster et al., 2018) further explore error patterns, typological perspectives, and the role of agreement in referencing and coherence. While agreement has been widely studied, limited research has examined how it appears in pedagogically oriented authentic media, particularly locally produced EFL films. Additionally, limited focus has been placed on examining agreement through local media sources, which are culturally familiar and more accessible for EFL learners in Indonesia. Integrating this into classroom instruction is essential to learn grammatical accuracy.

Responding to these gaps, the present study investigates both subject-verb and pronoun-antecedent agreement in the *Inthiq! 2 – Speak English!* film by GontorTV. The film is treated as authentic linguistic input that reflects naturally occurring syntactic patterns. Using qualitative content analysis, this study examines how agreement is used in the characters' dialogues and discusses the pedagogical significance of these findings for EFL instruction. The novelty of this research lies in (1) its dual analysis of two agreement types within a single authentic text, (2) its use of a locally produced educational film as linguistic data, and (3) its combination of linguistic description with practical implications for Indonesian EFL teaching. This approach contributes to both understanding agreement phenomena and to developing effective grammar instruction based on authentic materials.

2. METHOD

2.1. Research Design

This study employs a content analysis research design to examine how agreement forms appear and function in authentic spoken language (Krippendorff, 2019), especially in locally produced films. Using content analysis is important because it not only uncovers the structure of agreement but also shows its teaching potential. The results directly support EFL instruction, illustrating how authentic audio-visual media can improve learners' understanding of syntax, provide clear examples of agreement in context, and enhance grammar-centered speaking activities. This approach bridges linguistic insights and classroom practices, offering practical ideas for incorporating films into EFL grammar teaching.

2.2. Data Source

The object of the study was *Inthiq! 2 - Speak English!*, a short film released by GontorTV. This was released on 15 January 2023, and premiered on GontorTV's YouTube channel (Humas, 2023). This film was selected due to its significant use in English learning, especially among EFL students in pesantren. This film highlights the importance of English as one of the official languages at Darussalam Gontor Modern Islamic Institution, serving as a symbol of science and global communication. Through its storyline and characters, the film aims to motivate viewers to value language learning while conveying essential life lessons about determination and perseverance, making it a significant medium for studying the role of educational films in promoting language acquisition and character development.

Besides, the primary data include the film transcript, which represents an authentic, locally produced medium that combines natural spoken English with culturally familiar contexts for Indonesian learners. Millions of EFL students, especially those in Pesantren, have watched the movie as their learning reference. As EFL pedagogy scholars argue, exposure to authentic audiovisual input enhances learners' grammatical awareness, supports speaking development, and provides models of meaningful language use. The dialogues in *Inthiq! 2 - Speak English!* feature spontaneous, conversational English that helps identify real patterns of subject-verb and pronoun-antecedent agreement, making it a relevant and pedagogically valuable resource for syntactic analysis. Furthermore, the secondary data include supporting literature such as textbooks, journal articles, prior studies on syntactic agreement, and references on EFL instruction and authentic materials. These sources are used to frame the analysis theoretically, validate the categorization of agreement types, and strengthen the pedagogical implications drawn from the findings.

2.3. Data Collection Technique

The data were collected through documentation of the audiovisual material and the film transcript. Additionally, data were gathered via a pre-research classroom observation, analyzing the real-life linguistic competence of EFL students in pesantren to inform appropriate classroom instruction. By systematically analyzing dialogues, scholarly articles, and previous studies on syntactic agreement, the research identifies patterns of accurate, consistent agreement use. This analytical approach enables the researcher to connect theoretical principles with real-world linguistic data and evaluate how naturally occurring examples can be integrated into teaching materials.

Data collection was carried out in several sequences. The initial stage involved observing EFL real-life linguistic competence in daily use at pesantren. This was crucial for later informing

suitable classroom instruction through film integration. Next, the data were gathered by observing the film to analyze the character's language. This stage was conducted multiple times to ensure that the analysis of the characters' language was accurate. Through data identification, the researchers identified the core and separated it from unnecessary data, allowing the study to be focused. This stage was required before the data analysis. At the end, the data analysis was carried out to find the answer to the previously formulated problem. This process was pivotal to ensuring the research met its aims.

2.4. Data Analysis Technique

The collected data were then analysed using the Creswell's (2017) qualitative content analysis model. First, the researcher organized and prepared the data by arranging the film transcript and secondary sources based on type, source, and linguistic features relevant to agreement. Second, the researcher reviewed all the data to gain a comprehensive understanding of the dialogues and identify utterances that potentially contained subject-verb or pronoun-antecedent agreement. Third, the researcher coded the data by grouping agreement instances into meaningful categories such as agreement type, structural pattern, and accuracy. This coding process helped identify recurring linguistic features within authentic dialogue. Finally, the researcher generated descriptions and themes from the coded data, synthesizing the patterns into analytical findings. Content analysis shows how agreement naturally occurs in real media and helps demonstrate how real-life language input can be used in EFL classrooms to improve learners' syntactic awareness and speaking accuracy.

2.5. Trustworthiness

To ensure the trustworthiness of the study, both methodological and source triangulation are used. Methodological triangulation combines multiple data collection and analysis methods (Creswell, 2017), including film content analysis, dialogue analysis, and review of relevant literature. Source triangulation involves examining different sources of information, such as the film itself, character dialogues, official releases from GontorTV, and supporting academic literature. By comparing and cross-verifying findings across methods and sources, the study reduces potential bias, identifies consistencies and discrepancies, and enhances the credibility, dependability, and confirmability of the results. This combined approach ensures that the study's findings are reliable and well-supported, providing a comprehensive understanding of the film's role in promoting English learning and character development.

3. RESULTS

In the *Intiq! 2 – Speak English!* film, a total of 64 instances of agreement were identified. Of these, 55 instances showed subject-verb agreement, while the remaining 10 demonstrated pronoun-antecedent agreement. The following are the detailed analysis along with the reference for EFL instructions.

3.1. Subject-Verb Agreement

There are three types of subjects: simple subjects, compound subjects, and complete subjects. However, the data did not include any compound subjects.

Table 1. The percentage of subject-verb agreement

Types of Subjects	Details	Occurrences	Percentage
Simple Subject	Personal pronoun	33	61.11 %
	Proper name	2	3.70 %
	Noun	4	7.41 %
Compound Subject	-	-	-
Complete Subject	Noun phrase	15	27.78%
	Noun clause	-	-
Total		55	100%

Table 1 shows that simple subjects overwhelmingly dominate the dialogue in *Inthiq! 2 – Speak English!*, accounting for 61.11% of all subject–verb agreement cases, with personal pronouns as the most frequent form. This dominance reflects the interactive and conversational nature of spoken English, where speakers tend to rely on pronouns to maintain fluency and reduce redundancy. The limited occurrence of proper names (3.70%) and common nouns (7.41%) further supports this pattern, indicating that characters prioritize efficiency and natural communication over lexical repetition. Notably, the absence of compound subjects suggests that the dialogue avoids syntactically complex constructions, favoring simple clause structures that are easier to process in real-time interaction.

Meanwhile, complete subjects appear in 27.78% of the data, exclusively in the form of noun phrases, with no instances of noun clause subjects. This indicates that although some structural expansion occurs, it remains within the bounds of moderate complexity, avoiding highly embedded or cognitively demanding forms. Such a pattern demonstrates that the film maintains a balance between linguistic simplicity and structural variation, which is essential for language learning contexts.

From a pedagogical perspective, this distribution highlights that the film provides authentic yet accessible input for EFL learners, particularly in understanding subject–verb agreement in natural spoken discourse. The predominance of simple subjects supports learners in grasping fundamental agreement rules, while the limited use of more complex structures prevents cognitive overload. Therefore, the film not only reflects realistic language use but also functions as an effective instructional medium, illustrating how grammatical agreement operates in real-life communicative situations.

3.1.1 Simple Subject-Verb Agreement

Simple subject covers three types, personal pronoun, proper name, and noun. Personal pronouns are divided into five types: first person singular, first person plural, second person singular, third person singular/neuter, and third person singular/male. Examples of these expressions are shown in the following table.

Table 2. An example of personal pronouns as simple subject expressions

Types of personal pronoun	Sentences from the film
First person singular	<i>I also have a friend from my senior.</i> (1)
First person plural	<i>But we are in English Week now!</i> (2)
Second person singular	<i>You know, every time I try to think of an idea,</i> (3)
Third person singular/neuter	<i>It doesn't happen overnight, Ihya.</i> (4)
Third person singular/male	<i>Besides loving language, he also loves books so much.</i> (5)

Table 2 shows personal pronouns from *Inthiq! 2 – Speak English!* and how they interact with verb forms in spoken English. These examples are useful for EFL learners because they reveal natural agreement patterns necessary for accurate speech. The first-person singular pronoun 'I' correctly uses 'have', not 'has', reinforcing an agreement rule learner often confuse due to L1 interference. The film shows that past-tense verbs don't change with the subject, helping learners avoid overgeneralization when speaking. The first-person plural 'we' uses the plural verb 'are'. This example is helpful for EFL learners because understanding plural agreement is essential for forming collaborative or group-based statements in speaking tasks, which often happen in pair or group discussions.

With the second-person singular pronoun 'you', the verb 'know' remains in its base form. This example helps EFL learners understand that the third-person singular and plural forms of 'you' do not require the -s suffix. This is a common mistake in spoken English, and exposure to natural dialogue helps reinforce correct usage.

The third-person singular (neuter) pronoun 'it' appears with 'does', demonstrating the mandatory -s ending in the simple present tense. Since 'it' + 'verb-s' is one of the most common but also most mistake-prone patterns among EFL learners, these examples are very instructive. They can be used effectively to illustrate how English shows agreement through morphology, something many learners may not have in their first language.

Finally, the third-person singular male pronoun 'he' is used with 'loves.' This example demonstrates present tense agreement, which helps in EFL lessons by highlighting how English distinguishes tense and agreement at the same time. Since learners often forget to add '-s' to 'he loves,' these real examples serve well as models in classroom lessons or speaking practice. The pronoun-verb pairings in the film provide rich, contextual material that helps EFL learners internalize agreement rules. Using these excerpts allows instructors to shift from abstract grammar explanations to concrete, meaningful examples from natural speech, improving both accuracy and fluency.

Meanwhile, the proper name, which is the second simple subject, is derived from the movie in some expressions; here are some examples.

Table 3. The example of proper name expressions

Types of simple subject	Sentences from the film
Proper name	<i>Ihya, do you know why <u>Gontor</u> asks us to speak Arabic in the first two weeks and English in the other two weeks? (6)</i> <i>... just like <u>Gontor</u> maintains the harmony of religion and science. (7)</i>

Table 3 shows proper names as simple subjects in *Inthiq! 2 – Speak English!*, as the subject, requires the verb to end with -s in present tense, like he, she, or it. So, ask becomes asks, and maintain becomes maintains. For EFL learners, these examples are educational because students often forget the third-person singular -s rule, especially with proper nouns instead of pronouns. Using familiar names like Gontor helps students see that proper nouns follow the same agreement rules as third-person singular pronouns, supporting accurate spoken and written communication. The third type of simple subject, noun, is found in some expressions in the movie, as shown in the following table.

Table 4. The example of noun expressions

Types of simple subject	Sentences from the film
Noun	<i><u>People</u> are not going to roll out the red carpet for you. (8)</i> <i>Remember... <u>practice</u> makes perfect. (9)</i>

Table 4 highlights noun subjects in the film, illustrating how agreement operates with both plural and singular nouns. In datum (8), 'people' functions as a plural noun, requiring the plural form of 'to be' ('are') in the present continuous tense ('are not going'). In datum (9), the abstract noun 'practice' acts as a singular third-person subject, so the verb takes the -s inflection ('makes') in the simple present tense.

For EFL learners, these examples highlight two common problem areas: distinguishing between singular and plural nouns and using the correct verb form accordingly. Learners often misinterpret collective nouns like 'people' or overlook the third-person singular -s with abstract nouns such as 'practice'. Using film dialogue as real-life input helps students see how noun subjects function in context, reinforcing accurate verb choice, especially in speaking.

3.1.2 Complete Subject-Verb Agreement

As previously mentioned, the compound subject did not appear in the film; therefore, the analysis proceeds to the last type of subject-verb agreement: complete subject-verb agreement. The complete subject that appears in the film is identified as a noun phrase. A noun phrase can serve in five functions: as the subject of a sentence, the object of a sentence, the object of a preposition, the subject complement, and the object complement. It occurs in 15 expressions, some of which are shown in the following example.

Table 5. The example of noun phrase expressions

Types of personal pronoun	Sentences from the film
Subject of sentence	<i>This dream keeps me growing, and motivates me to never ever surrender to any obstacles. (10)</i>
Object of sentence	<i>This boarding school would not let <u>any second of our life</u> here go without learning new things. (11)</i>
Object of preposition	<i>Speaking Arabic is good <u>as it is one of our formal languages</u>. (12)</i>
Subject complement	<i>My days were <u>now all about learning English</u>. (13)</i>
Object complement	<i>... and I had no single idea <u>what he was talking about</u>. (14)</i>

The table illustrates how noun phrases can serve various grammatical roles, knowledge that is vital for EFL learners as they develop more accurate and sophisticated sentence construction. In (10), the noun phrase 'this dream' functions as the subject followed by the verb + -s, 'keeps', demonstrating to students that subjects are not limited to single nouns but can take complete, more meaningful forms.

In (11), 'any second of our life' appears as the object, showing how noun phrases receive the verb's action 'let' and help complete the sentence's meaning. In (12), 'one of our formal languages' functions as the object of a preposition, emphasising how prepositional phrases require a noun phrase to complete their structure. In (13), 'all about learning English' acts as the subject complement, helping learners understand how noun phrases are used to describe or refine the subject after a linking verb.

Finally, in (14), the complex noun phrase 'what he was talking about' functions as an object complement, illustrating how more advanced noun phrase structures can clarify the meaning of an object. Collectively, these examples assist EFL learners in recognising the flexibility and importance of noun phrases in expressing clearer and more precise ideas in English.

3.2. Pronoun-Antecedent Agreement

In the Findings section, summarize the collected data and the analysis performed on those data relevant to the issue that is to follow. The Findings should be clear and concise. It should be written objectively and factually, and without expressing personal opinion. It includes numbers, tables, and figures (e.g., charts and graphs). Number tables and figures consecutively in accordance with their appearance in the text.

The second type of agreement is pronoun-antecedent agreement. There are seven types of pronouns, including relative, possessive, reflexive, demonstrative, interrogative, indefinite, and personal. However, only three types are present in the movie, as shown in the following table.

Table 1. The percentage of pronoun-antecedent agreement

Types of pronoun	Occurrences	Percentage
Personal pronoun	7	70.00 %
Reflexive pronoun	2	20.00 %
Possessive pronoun	1	10.00 %
Total	10	100%

The table shows that personal pronouns make up the largest portion of the data (70%), followed by reflexive pronouns (20%) and possessive pronouns (10%). This distribution emphasises that personal pronoun-antecedent agreement is the most common and important pattern learners encounter. For EFL teaching, this finding highlights the significance of stressing how personal pronouns match their antecedents in number and gender, as these forms are the most frequent in real language use. Although less common, the presence of reflexive and possessive pronouns also emphasises the need to introduce learners to more complex pronoun forms and help them recognise how each type maintains clarity and cohesion within sentences.

3.2.1. Personal Pronoun-Antecedent Agreement

To clarify, some examples of personal pronoun-antecedent appear in the film as follows.

*Compose an English essay! And hand **it** to me as soon as possible. (15)*

*I saw him again inside the language library when Fadhil asked **me** to join **him** there. (16)*

In sentence (15), the pronoun 'it' correctly refers back to the antecedent 'an English essay'. This illustrates how personal pronouns replace a noun to avoid repetition while maintaining fluency, an essential skill for EFL learners, especially in speaking competence. Meanwhile, sentence (16) contains two cases of agreement. The pronoun 'me' refers to the speaker 'I', while 'him' refers to 'Fadhil'. The selection of 'him' is appropriate because the antecedent is male. These examples help EFL learners understand how personal pronouns must match their antecedents in person, number, and sometimes gender, reinforcing accuracy and coherence in communication.

3.2.2. Reflexive Pronoun-Antecedent Agreement

The next example illustrates the use of reflexive pronoun antecedent as it appears in the film.

*Therefore, it pushes us to immerse **ourselves** in Arabic for a fortnight, and English for another fortnight. (17)*

*I challenged **myself** to learn English more than anyone else. (18)*

In sentence (17), the reflexive pronoun 'ourselves' refers back to its antecedent 'us', demonstrating correct plural agreement. In sentence (18), 'myself' relates to the antecedent 'I', illustrating singular first-person agreement. These examples are useful for EFL instruction because learners often become confused about when to use reflexive pronouns or tend to substitute them with object pronouns. By observing how 'ourselves' and 'myself' *accurately* mirror their subjects, students develop a clearer understanding of how reflexive pronouns function to show that the subject and the object are the same entity, which enhances both grammatical accuracy and communicative clarity.

3.2.3. Possessive Pronoun-Antecedent Agreement

Finally, the following is an example of a possessive pronoun-antecedent that appears in the film.

... like what the Founding fathers of this boarding school saw in **their** vision. (15)

In sentence (15), the possessive pronoun 'their' refers back to the antecedent 'the Founding fathers of this boarding school', which denotes the three founders of PMDG: KH. Ahmad Sahal, KH. Imam Zarkasyi, and KH. Zainudin Fananie. Because the antecedent is plural, the pronoun 'their' is the appropriate form to show plural possession. This example demonstrates to EFL learners how possessive pronouns must agree in number with their antecedents to maintain clarity and grammatical accuracy, especially when the antecedent refers to a group or collective entity.

In all examples, pronouns correctly refer back to their antecedents in terms of number, person, and gender. Possessive pronouns (e.g., their) match plural antecedents, reflexive pronouns (e.g., ourselves, myself) reflect their subjects, and personal pronouns (e.g., it, me, him) align with their antecedents' grammatical and contextual features. The data emphasises consistent, accurate pronoun-antecedent agreement throughout the film, demonstrating how clear referential connections support a coherent discourse, which is vital for EFL learners.

4. DISCUSSIONS

The analysis of *Inthiq! 2 – Speak English!* emphasizes two key grammatical features crucial for EFL learners: subject-verb agreement and pronoun-antecedent agreement. Both are consistently demonstrated through simple, well-structured sentence patterns. This approach indicates that the film not only depicts authentic language use but also intentionally simplifies linguistic input, enhancing its pedagogical value. Such simplification reflects the idea of graded authenticity, where real-life language is adjusted to be understandable without sacrificing its communicative purpose.

The frequency distribution indicates that simple subjects (61.11%) are the most common throughout the dialogue, particularly personal pronouns. The prominence of pronoun subjects reflects natural spoken English, aligning with Moges et al. (2025) view that conversational interaction depends heavily on personal reference to sustain engagement. This prevalence benefits EFL learners, who often find subject-verb agreement challenging in personal pronoun contexts, especially with the third-person singular -s inflection.

Meanwhile, complete subjects in the form of noun phrases (27.78%) show a level of complexity that improves learners' understanding of extended subject structures. Their presence matches authentic discourse patterns where meaning is often expanded through modifiers (Gumbaridze & Popkhadze, 2025). However, the lack of compound subjects indicates that the film prioritises clarity, reducing syntactic load for viewers.

Instructionally, this supports the idea that exposure to comprehensible input (Pollard & Sag, 1994) helps learners internalise grammar rules more naturally than decontextualised drills. The correct and consistent use of subject-verb agreement throughout the film models proper usage that learners can imitate in communicative practice. Teachers may exploit these examples to demonstrate rules such as: the distinction between singular and plural subjects; agreement with abstract or collective nouns; and morphological marking in the present tense. Thus, these findings offer both theoretical support for input-based learning and practical classroom benefits for teaching accurate spoken grammar.

The analysis also shows that personal pronouns make up 70% of pronoun-antecedent cases, highlighting their vital role in maintaining cohesion in natural dialogue. This supports Li & Akram's (2024) assertion that pronoun use is essential to interpersonal interaction. The film effectively demonstrates how personal pronouns agree with antecedents in number, person, and gender, which is a common challenge in Indonesian EFL contexts where English pronominal distinctions are not always present in learners' L1.

Although less common, reflexive pronouns (20%) and possessive pronouns (10%) provide valuable examples of more advanced forms of agreement. Reflexive usage, in particular, helps learners understand when subjects and objects refer to the same entity, an area often misused in learner speech due to direct L1 transfer. These findings align with previous empirical research indicating that authentic input improves learners' grammatical cohesion and referential clarity (López et al., 2025).

From a pedagogical perspective, correct pronoun-antecedent agreement in the film enhances discourse coherence and diminishes ambiguity, strengthening communicative competence (Li & Akram, 2024). Teachers can utilise these examples to guide learners in producing well-structured spoken and written texts. By observing how pronouns function across turns in dialogue, learners can better understand how meaning is constructed and maintained in interaction.

The findings suggest that the language used in the film occupies a position between fully natural discourse and pedagogically simplified input. On the one hand, the dialogue reflects features of spoken interaction, such as frequent use of pronouns and conversational structures. On the other hand, the limited syntactic complexity and consistent accuracy indicate that the input may be intentionally or unintentionally simplified.

This type of input can be understood as graded authenticity, where language retains communicative purpose but is moderated in complexity. Such input may be particularly relevant in EFL contexts where learners benefit from exposure to language that is both meaningful and accessible. The patterns identified in this study illustrate how agreement operates within this type of discourse, providing insight into the kinds of structures learners are likely to encounter in similar media.

However, it is important to note that simplified input may not fully represent the variability and complexity of naturally occurring language. The absence of compound subjects and the limited range of syntactic variation suggest that learners relying exclusively on such input may have reduced exposure to more complex agreement structures.

Overall, the findings demonstrate that *Inthiq! 2 – Speak English!* offers rich, contextualised, and pedagogically appropriate input for EFL learners. The film balances authenticity and simplicity, providing frequent exposure to core grammatical structures while avoiding unnecessary complexity. It supports both the development of fluency and accuracy, as learners are exposed to natural language use that remains accessible and systematically patterned. These results reinforce the value of authentic audio-visual media in language teaching, particularly

within communicative language teaching (CLT) and interactionist frameworks, where learning is viewed as a process of meaning-making through interaction. Consequently, the film can be considered not only as a source of linguistic input but also as a strategic instructional resource that facilitates grammar acquisition in meaningful and engaging ways.

5. CONCLUSIONS

This study shows that the *Inthiq! 2 – Speak English!* film consistently applies subject-verb agreement with simple and complete subjects, as well as pronoun-antecedent agreement with possessive, reflexive, and personal pronouns, with personal pronouns being the most frequent. The correct and contextually appropriate use of these pronouns underscores the film's linguistic accuracy and provides authentic examples useful for EFL learners, especially for distinguishing number, person, and gender. The findings also indicate that naturally occurring input, such as film dialogue, can effectively support learners' understanding of syntactic agreement by providing meaningful, context-rich models. The study contributes to EFL instruction by demonstrating the pedagogical value of audiovisual media for implicitly teaching grammar, and by highlighting how authentic materials can enhance learners' grammatical awareness and promote accurate pronoun use in real communication.

Future researchers might extend this study by analysing a larger corpus of films, series, or digital media to explore wider patterns of syntactic agreement in authentic materials. Comparative studies across genres, proficiency levels, or cultural contexts could provide deeper insights into how different types of exposure influence learners' grammatical awareness. Researchers could also examine the impact of using such media in classroom interventions to assess its direct effects on learners' mastery of pronoun-antecedent agreement and overall syntactic development. Furthermore, incorporating multimodal analysis such as gestures, visuals, and discourse features could offer a more comprehensive understanding of how authentic input supports grammar acquisition in EFL settings.

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