

**A CONTENT ANALYSIS OF MORAL VALUES IN
WICKED (2024) AND THEIR IMPLICATIONS FOR
CRITICAL LITERACY**

THESIS

*Submitted in fulfillment of requirements for the Bachelor degree of
English Language Education Program
Faculty of Teacher Training and Education
University of Widya Gama Mahakam*



By:

ONA YULITA

NPM. 2288203017

**ENGLISH LANGUAGE EDUCATION PROGRAM
FACULTY OF TEACHER TRAINING AND EDUCATION
UNIVERSITY OF WIDYA GAMA MAHAKAM SAMARINDA
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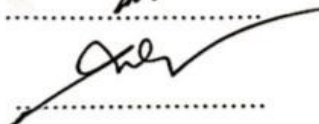
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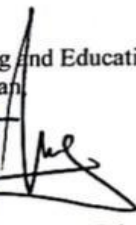
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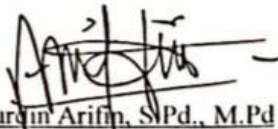
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Ona Yulita was born on October 20, 2002 in Mansalong, Nunukan. She is the fourth of five siblings in small family raised by Mr. Dwikora and Mrs. Luandarita. The researcher began her formal education at SDN Pegatasonn, Nunukan Regency, in 2008 and graduated in 2014. She then continued her education at SMPN 1 Lumbis and completed it in 2017. Her senior high school education was undertaken at SMAN 1 Lumbis, majoring in Natural Sciences, and she graduated in 2020. In 2022, the author continued her education at the university level at Widya Gama Mahakam University, Samarind, as a student in the English Language Education Study Program, Faculty of Teacher Training and Education. During her studies, the author was actively involved in the ESC (English Student Committee) organization, which is affiliated with the English Language Education Study Program. The researcher underwent her studies for more than three years, gaining memorable experiences and acquiring knowledge that proved highly valuable her personal development.

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Declare that:

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Ona Yulita

ABSTRACT

Yullita,Ona, 2026. “*A Content Analysis of Moral Values in Wicked (2024) and Their Implications for Critical Literacy*”. Bachelor Thesis English Education of English Departement, Widya Gama Mahakam Samarinda Yniversity. Advisor: (1) Dr. Dedi Rahman Nur, S.Pd., M.Pd. (2) Dr. Abdul Rohman, M.Pd.

This study aims to (1) identify and analyze the moral values represented in the film *Wicked* (2024) based on Eyre and Eyre’s (2010) theory, and (2) explain the implications of those moral values for the development of critical literacy in English language learning. This research employs a qualitative approach using Qualitative Content Analysis (QCA). The object of the study is the film *Wicked* (2024), with selected scenes as the unit of analysis. The researcher acts as the main instrument (human instrument) and applies purposive sampling to select scenes containing moral values and ethical issues. Data are collected through repeated viewing, scene selection, transcription of dialogues, and documentation of visual elements. The data are then analyzed using the Miles and Huberman model, including data reduction, data display, and conclusion drawing. The validity of the data is ensured through investigator triangulation supported by data and theory triangulation. The findings show that (1) all eleven moral value categories proposed by Eyre and Eyre (2010) are represented in *Wicked* (2024), reflected through characters’ actions, dialogues, and visual elements; and (2) these moral values contribute significantly to the development of critical literacy by encouraging students to interpret, evaluate, and reflect on social and ideological meanings in English language learning.

Keywords: *moral values, film analysis, critical literacy, English learning, QCA*

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PREFACE

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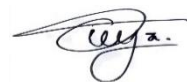
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Samarinda, 13 April 2026

The researcher



Ona Yulita

TABLE OF CONTENTS

DECLARATION OF AUTHORSHIP	v
ABSTRACT	vi
PREFACE	viii
TABLE OF CONTENTS.....	x
LIST OF TABLES	xii
CHAPTER I INTRODUCTION	1
1.1 Research Background	1
1.2 Research Question.....	4
1.3 Research Objectives	4
1.4 Significance of the Study.....	5
1.5 Scope and Limitation of the Study	5
1.6 Operational Definition of Key Terms.....	6
CHAPTER II LITERATURE REVIEW	9
2.1 Moral Values	9
2.2 Critical Literacy.....	14
2.3 Integration of Critical Literacy and Moral Value Analysis	16
2.4 Audiovisual Media	19
2.5 Dialogue and Scene-Based Analysis	24
2.6 Indicator of Scene-Based Analysis.....	26
2.7 English Language Skills Development through Film	30
2.8 Theoretical Framework.....	33

2.9	Previous Study	35
2.10	Research Design.....	42
CHAPTER III RESEARCH METHODOLOGY.....		47
3.1	Research Objects and Data Sources	47
3.2	Data Collection Techniques	48
3.3	Data Analysis Techniques	50
3.4	Triangulation.....	56
CHAPTER IV		59
FINDING AND DISCUSSION.....		59
4.1	Overview of Findings.....	59
4.2	Moral Values in Wicked (2024): Findings Based on Eyre and Eyre (2010)	59
4.3	Implications of Moral Values in Wicked (2024) for Critical Literacy in English Language Learning.....	68
CHAPTER V CONCLUSION AND SUGGESTIONS.....		74
5.1	Conclusion	74
5.2	Suggestions	76
BIBLIOGRAPHY		79
APPENDIX		85
VALIDATOR STATEMENT SHEET.....		102

LIST OF TABLES

Table 1. Previous Study	35
Table 2. Data Display	52
Table 3. Moral Value	60

CHAPTER I

INTRODUCTION

1.1 Research Background

In English language learning, students are expected not only to master language components such as vocabulary, grammar, and pronunciation, but also to understand meaning more critically. However, in practice, students often consume texts without analyzing the values and messages embedded within them. In fact, texts contain not only information but also perspectives, ideologies, and social values that shape meaning (Anuyahong et al., 2024). Therefore, English learning should emphasize not only linguistic competence but also students' ability to interpret and evaluate texts critically. In this context, critical literacy becomes important because it encourages students to question, understand, and reflect on the messages presented. Nevertheless, in many learning contexts, critical literacy is still underemphasized, as teaching tends to focus more on comprehension than critical interpretation (Tanga & Namang, 2025).

Film is one of the learning media that can support the development of critical literacy. As an audiovisual narrative, film functions not only as entertainment but also as a medium for conveying messages and values (Kexin, 2023). Through dialogue, visuals, music, and storyline, films provide contextualized language input that reflects real-life communication. This enables students to learn language through authentic situations, including

expressions, tone, and social interaction. In addition, films are closely related to students' daily lives, making them relevant and engaging learning resources (Aiello, 2020). Thus, film can serve as an effective bridge between language learning and real-world contexts.

In addition to supporting language learning, films also contain various moral and social values. Through characters, conflicts, and resolutions, films present values such as honesty, empathy, justice, and responsibility. These values are often conveyed implicitly through characters' actions and interactions. Therefore, analyzing films can help students understand not only what happens in a story, but also why it happens and what meanings can be derived from it. This supports both language learning and moral awareness (Musling et al., 2022).

Moral value analysis is closely related to critical literacy. When students analyze moral values, they are encouraged not only to identify actions as "good" or "bad," but also to question how values are constructed and represented. They can explore whose perspective is emphasized and what social messages are conveyed. This process supports deeper interpretation and reflection, which are essential components of critical literacy (Pandya et al., 2021). Therefore, moral value analysis can be an effective way to develop critical thinking in English language learning.

In this study, the researcher chooses *Wicked* (2024) as the object of analysis because it presents complex moral and social issues. The film retells the story of *The Wizard of Oz* from a different perspective, particularly through

the character of Elphaba. It addresses themes such as discrimination, friendship, injustice, identity, and social labeling (Johnson, 2025; McClain, 2025). Unlike traditional narratives that clearly separate good and evil, this film offers a more nuanced representation, making it relevant for analyzing moral values.

From an educational perspective, *Wicked* (2024) also has strong potential as a learning medium. Through activities such as analyzing scenes and dialogues, students can develop language skills while improving their critical understanding. Visual elements, such as gestures and expressions, help students interpret implicit meanings (Nia Khairunnisa et al., 2025). Therefore, the film is not only entertaining but also meaningful for English language learning.

Although previous studies have discussed moral values in films and their use in English learning, several gaps remain. Many studies focus primarily on linguistic aspects such as vocabulary and listening, with limited attention to ethical and moral dimensions (Pavithra & Gandhimathi 2024). In addition, there is a lack of research integrating moral value analysis with critical literacy, particularly using contemporary films (Sánchez-Auñón & Férez-Mora 2023). Studies on multimodal literacy also tend to emphasize production rather than the analysis of audiovisual texts (Lim et al. 2022).

Furthermore, research on *Wicked* (2024) is still limited and has not comprehensively analyzed its moral values or their application in English learning (Sumarsono et al. 2025; Johnson, 2025). Although films have strong potential for ethics education, their use in language learning contexts remains underexplored (Thompson 2023). This issue is also relevant in Indonesia, where

films are often used only to support language skills without integrating critical literacy (Chaya & Inpin, 2020).

Based on these considerations, this study aims to analyze the moral values represented in *Wicked* (2024) and explore their implications for developing critical literacy in English language learning. This research positions film not only as an object of analysis but also as a pedagogical resource that supports meaningful and reflective learning.

1.2 Research Question

Based on the research background, the research questions are formulated as follows:

1. What moral values are represented in the film *Wicked* (2024) based on Eyre & Eyre (2010) theory?
2. What are the implications of moral values in *Wicked* (2024) for developing critical literacy in English language learning?

1.3 Research Objectives

The objectives of this study are:

1. To identify and analyze the moral values represented in the film *Wicked* (2024).
2. To explain the implications of the moral values in *Wicked* (2024) for developing critical literacy in English learning.

1.4 Significance of the Study

1. Theoretical Significance

Theoretically, this study contributes to the field of English language education by enriching the discussion on the integration of moral values and critical literacy in language learning through digital audio-visual media. The findings are expected to strengthen theoretical perspectives on language as a social practice that conveys values and ideologies, and to support narrative-based and semiotic approaches in understanding how moral meanings are constructed in English-language films.

2. Practical Significance

Practically, this study provides insights for English teachers and educators on how to utilize films, particularly *Wicked (2024)*, as effective digital learning media to foster both language skills and moral awareness. The results can serve as a reference for designing instructional activities that integrate moral value analysis into English learning. Additionally, this study may benefit curriculum developers and future researchers by offering a model for incorporating popular audiovisual media into English education in a meaningful and ethically reflective manner.

1.5 Scope and Limitation of the Study

To provide clear boundaries for the study, this section outlines the scope and limitations of the research. Defining these boundaries is essential to maintain focus and ensure the relevance of the analysis.

1. This study focuses on the analysis of moral values represented in the film *Wicked* (2024) and their implications for English learning through digital audio-visual media. The scope of the research is limited to the identification and interpretation of moral values conveyed through characters, dialogues, visual elements, and narrative conflicts in the film.
2. The study is also limited to discussing the pedagogical implications of using *Wicked* (2024) as an audiovisual text for developing critical literacy and moral understanding in English language learning. It does not measure students' learning outcomes empirically nor compare the film with other audio-visual media. Furthermore, the analysis is conducted within the context of English education and does not aim to examine the film from a purely cinematic or literary criticism perspective.

1.6 Operational Definition of Key Terms

The researcher will provide definitions for the important terms as follows in order to prevent any misunderstandings during this research:

1. *Wicked* (2024)

Wicked (2024) serves as the first part of the story of the witches of Oz. The film presents the beginning of Elphaba and Glinda's epic journey and achieved massive global success. The story follows their unlikely friendship as two young women who first meet as students at Shiz University. Coming from very different backgrounds, they must navigate

their contrasting personalities, social pressures, and the political climate of Oz. (Haslam et al., 2025).

2. Moral Value

Moral values are principles that are appreciated and embedded as social customs within society, related to concepts of good and bad grounded in human reason and thought, and aimed at assessing an individual's moral quality. Furthermore, referring to the theory of Eyre & Eyre (2010) in Argareta & Widyahening (2023) moral values could be divided into two groups as follows the value of being is a value within human being involved into the behavior and the way we treat others and the value of giving is a value within human being involved into the behavior and the way we treat others.

3. Critical Literacy

Critical Literacy (CL) is grounded in the belief that every text carries ideology and values and challenges power relations between the writer and the reader in order to promote reflection, transformation, and action (Datulio, 2023). Pandya et al. (2021) argue that Critical Literacy (CL) is or should be a key literacy skill in today's context, particularly in light of the overwhelming flow of information driven by rapid advances in Information and Communication Technology (ICT).

4. Audio-visual Media

Films and other multimodal learning resources blend written, visual, and aural modes to facilitate meaning-making and improve

students' understanding and involvement (Lim et al., 2022). Mayer (2021) suggest the Cognitive Theory of Multimedia Learning to explain how effective audiovisual media are. According to this theory, humans use two main channels to process information: the visual/pictorial channel and the auditory verbal channel. When two channels are used simultaneously, students will have the ability to actively select, organize, and integrate information. In films, the auditory channel processes the dialog, while the visual channel processes images, expressions, and visual symbols. This perspective supports this study because the film *Wicked* presents moral values through dialogues, images, and musical elements that can be analyzed in English Learning. Learning becomes more relevant and participatory as a result of this multimodal process, which assists learners in connecting language forms with context, emotions, and real-life events. Learners are therefore more inclined to engage fully in class activities and to advance their critical literacy and language proficiency.

CHAPTER II

LITERATURE REVIEW

2.1 Moral Values

Values encompass everything that is considered meaningful in an individual's life, with judgments based on distinctions between right and wrong, good and bad, or beautiful and ugly, and with orientations that are either anthropocentric or theocentric (Musling et al., 2022). Meanwhile, according to Bertens, (2007), values are defined as something attractive, something sought after, something pleasurable, and something liked and desired (Yulianto et al., 2023). In everyday life, values are understood as qualities that possess worth and usefulness for human beings. Moral values, in particular, are abstract and ideal in nature; they are not concrete objects or empirical facts. They do not merely address questions of good and bad that require empirical proof, but also encompass what is desired and undesired, what is liked and disliked (Musling et al., 2022).

Based on the definitions above, it can be concluded that moral values are principles that are appreciated and embedded as social customs within society, related to concepts of good and bad grounded in human reason and thought, and aimed at assessing an individual's moral quality.

This research will employ the moral value theory proposed by Eyre & Eyre (2010). The moral Values Theory by Eyre & Eyre (2010) is more suitable for analyzing films compared to moral development theories such as those of

Lawrence Kohlberg and Jean Piaget, because its analytical focus is directly on the value content visible in character behavior, dialogue, and narrative structure (Wijayanti et al., 2023). Eyre & Eyre (2010) moral values theory classifies values into two groups, values of being (such as Honesty, Bravery, Peaceability, Self-confidence, Self-discipline Fidelity and chastity) and values of giving (such as kindness and friendliness, Justice and Mercy, Loyalty, respect, and Love) which are concrete, operational, and easily identifiable in film scenes. This allows researchers to directly categorize character actions and interactions based on the type of values displayed, without having to trace stages of cognitive development or deeply examine the moral reasoning structure of the characters.

In contrast, the theories of Kohlberg and Piaget place greater emphasis on the stages of individual moral development based on cognitive process and levels of ethical reasoning, making them more appropriate for developmental psychology research involving real subjects through interview or moral dilemmas, rather than for textual or media analysis. These theories require the identification of reasoning structures (pre-conventional, conventional and post-conventional in Kohlberg's framework), which in film are often not verbally explicit and therefore difficult to verify methodologically (Leonis & Candra, 2025). Accordingly, the Moral Values Theory Eyre & Eyre (2010) is more applicable in film content analysis, as it provides value categories that are clear, flexible, and directly linkable to scenes, characters, conflict, and story resolutions thereby facilitating the identification, classification, and interpretation of Moral values represented in audiovisual works. Furthermore,

referring to the theory of Eyre & Eyre (2010) moral values could be divided into two groups as follows:

a. The Value of Being

The value of being refers to values that exist within human beings and are reflected in their behavior and the way they treat others. These values include:

1. Honesty :The commitment to telling the truth and being transparent in all aspects of life. A person who possesses honesty refuses to deceive, cheat, or mislead others, and instead chooses to act with integrity even when it is difficult.
2. Bravery :The courage to face challenges, dangers, or difficult situations without giving in to fear. Bravery involves standing up for what is right, even in the face of opposition or personal risk.
3. Peaceability :The ability to maintain inner peace and promote harmony in relationships with others. A peaceable person avoids unnecessary conflict, manages emotions well, and seeks resolution through calm and respectful communication.
4. Self-Confidence :The belief in one's own abilities, worth, and judgment. Self-confidence enables individuals to make decisions, take initiative, and face life's challenges without excessive self-doubt or dependence on others' approval.
5. Self-Discipline : The ability to control one's own impulses, emotions, and behaviors in order to achieve long-term goals. Self-discipline involves resisting temptation and maintaining focus, responsibility, and consistency in daily life.

6. Fidelity and Chastity: Fidelity refers to loyalty and faithfulness in relationships, commitments, and promises. Chastity refers to moral purity and the responsible, respectful approach to one's sexuality. Together, these values reflect a deep respect for oneself and for others in intimate and social relationships.

b. The Value of Giving

The value of giving refers to values that are expressed outwardly through behavior and the way individuals treat and serve others. In addition to the values of being listed above, the values of giving also include:

1. Kindness and Friendliness :The genuine disposition to be warm, caring, and considerate toward others. Kindness involves showing empathy and compassion, while friendliness reflects an open and welcoming attitude that makes others feel accepted and valued.
2. Justice and Mercy :Justice refers to the commitment to fairness, equality, and giving others what they rightfully deserve. Mercy, on the other hand, involves showing compassion and forgiveness, especially to those who are vulnerable or have made mistakes. Together, justice and mercy create a balance between firmness and compassion in how we treat others.
3. Loyalty: Loyalty is the unwavering dedication to a person,organization,or deal that one holds dear. When things get tough,a loyal individual never backs down and always comes through for people they care about or trust. Being loyal does not imply mindless compliance;rather,it refers to upholding integrity and truth while continuing to be faithful to

others, Loyalty is a fundamental trait that binds communities and friendships together because it fosters trust and a sense of security in social connections.

4. Respect: Respect is the understanding that every person has intrinsic value and dignity, regardless of their background, social standing, or religious beliefs. It manifests itself in the way one talks, listens, and interacts with people, especially those who disagree with them. Respect also encompasses the environment, social conventions, and societally endorsed beliefs in addition to individuals. Respectful people approach every conversation with thought and an open mind rather than demeaning, belittling, or dismissing others.
5. Love: In terms of moral principle, love is much more than just passionate sentiments. Beyond self-interest, it is a sincere and altruistic concern for the welfare of others. Love for friends, relatives, and so on. In its purest moral form, love inspires people to give, share, and be there for others without anticipating anything in return. It is the foundation of many other moral principles; a person who genuinely loves another will inherently treat them with kindness, justice, loyalty, and respect.

The various moral values described above align with the explanation provided by Nurgiyantoro, (2017), as cited in Yulianto et al. (2023), as well as Arjuna et al. (2025) who state that moral values encompass human relationships with oneself, with others, with nature, and with God. These values will subsequently be examined by the researcher in the film *Wicked* (2024) in accordance with the research questions and objectives.

In the context of this study, the model proposed by Eyre and Eyre (2010) holds relevance due to its structured approach in classifying ethical themes found across character behavior, spoken exchanges, and narrative tensions present in *Wicked* (2024). Because it allows systematic examination of how such values emerge both directly and indirectly within cinematic expression, this conceptual basis becomes central when addressing the initial inquiry guiding the work.

2.2 Critical Literacy

Indonesia's literacy level in the international PISA (Programme for International Student Assessment) test in 2022 was reported to have increased by five to six positions compared to the previous cycle (Ministry of Primary and Secondary Education, 2023). In terms of reading, the PISA assessment focuses on students' ability to comprehend written texts. There are three categories of reading competence assessed in the PISA reading test: (1) *retrieving information* (the ability to recall explicit information), (2) *developing an interpretation* (the ability to construct meaning and interpretation), and (3) *reflecting on and evaluating texts* (the ability to critically reflect on and evaluate texts). Despite this improvement, a considerable number of Indonesian students still experience difficulties in reading comprehension. The third assessment category is closely related to the concept of Critical Literacy (CL), which is grounded in the belief that every text carries ideology and values and challenges

power relations between the writer and the reader in order to promote reflection, transformation, and action (Datulio, 2023)

Pandya et al. (2021) argue that Critical Literacy (CL) is or should be a key literacy skill in today's context, particularly in light of the overwhelming flow of information driven by rapid advances in Information and Communication Technology (ICT). The urgency of critical literacy is especially relevant in Indonesia, where English language teaching still rarely incorporates the development of critical thinking skills. In fact, English language learning holds significant potential for fostering critical thinking abilities (Rini, 2018).

These findings are further supported Datulio (2023), who reveal that Critical Literacy is an educational approach that encourages individuals especially students to analyse and question texts as well as their reading contexts. This approach is essential in helping students critically understand content and develop critical thinking skills in today's information-driven era. Therefore, this discussion is relevant to the objective of the present study, which focuses on utilizing moral values embedded in the film *Wicked* (2024) to enhance critical literacy, particularly in the context of English language learning.

Critical Literacy is central to this study as it offers a conceptual framework for exploring how students can develop deeper understanding beyond surface-level interpretation when engaging with *Wicked* (2024). This approach allows the examination of moral values in the film to go beyond simply recognizing ethical themes, encouraging learners to critically examine

issues of representation, ideology, and broader social meanings within the context of English language education.

2.3 Integration of Critical Literacy and Moral Value Analysis

Values encompass what individuals consider meaningful in life and are shaped by judgments of right and wrong, good and bad, or beautiful and ugly, whether oriented anthropocentrically or theocentrically (Musling et al., 2022). In line with this, Bertens (2007) defines values as something attractive, desired, pursued, and considered worthwhile as cited in (Yulianto et al., 2023). Moral values, therefore, are abstract and ideal in nature; they are not merely empirical facts but normative principles that guide attitudes, preferences, and actions (Musling et al., 2022). Because of their abstract character, moral values are most effectively explored through representation and interpretation particularly in narrative texts such as films, where characters, conflicts, and resolutions embody ethical tensions and value-laden decisions.

In the educational context, the development of literacy especially reading literacy has become a central concern. Indonesia's performance in the Programme for International Student Assessment (PISA) 2022 showed an improvement of five to six positions compared to the previous cycle (Ministry of Primary and Secondary Education, 2023). The PISA reading framework assesses three competencies: (1) retrieving information, (2) developing interpretation, and (3) reflecting on and evaluating texts. The third competency is particularly aligned with Critical Literacy (CL), which views texts as socially

constructed and ideologically embedded rather than neutral. As explained by Datulio (2023), Critical Literacy challenges readers to question underlying assumptions, values, and power relations within texts, promoting reflection, transformation, and action.

The integration of moral values with Critical Literacy becomes highly relevant in this framework. Since moral values inherently involve judgments about what ought to be desired or avoided, they provide a rich entry point for critical engagement. When students analyze moral values in a film, they do not simply identify “good” or “bad” actions; they interrogate why certain behaviors are framed as virtuous, whose interests are represented, and what ideological perspectives shape the narrative (Gehman et al., 2021). This process directly corresponds to the higher-level PISA reading competencies of interpretation and evaluation. As argued by Pandya et al. (2021), Critical Literacy is an essential skill in today’s information-saturated era, especially amid rapid developments in Information and Communication Technology (ICT), where individuals must navigate competing narratives and value systems.

In the Indonesian context, this integration is particularly urgent. English language teaching still tends to emphasize linguistic competence over critical engagement (Rini, 2018), even though English learning environments offer significant opportunities to cultivate analytical and reflective thinking. By incorporating moral value analysis into English lessons especially through film, teachers can simultaneously address language skills and critical literacy development. Films, as multimodal texts combining dialogue, imagery, music,

and symbolism, allow students to practice retrieving information (identifying explicit moral actions), developing interpretation (analyzing character motivations and ethical dilemmas), and reflecting and evaluating (critiquing ideological messages and social implications).

This approach is especially relevant to the analysis of *Wicked* (2024). The film presents complex moral tensions, including issues of justice, prejudice, friendship, power, and social labeling. By examining how moral values are constructed and contested within the narrative, students can be guided to question dominant discourses, empathize with marginalized perspectives, and critically evaluate representations of good and evil. In this way, moral values embedded in film do not function merely as ethical lessons but as catalysts for critical inquiry. Therefore, integrating moral value analysis with Critical Literacy provides a pedagogically powerful strategy. It bridges ethical reflection and textual analysis, aligns with the higher-order competencies emphasized in PISA, and responds to the contemporary need for critically aware learners. Through structured engagement with moral values in film, students develop not only comprehension skills but also the ability to interpret, question, and evaluate texts within broader social and ideological contexts core dimensions of Critical Literacy in English language learning.

Therefore, this integrated perspective is essential in this study because it allows the researcher to examine moral values in *Wicked* (2024) not only as ethical content, but also as a basis for developing students' critical interpretation and reflection in English language learning.

2.4 Audiovisual Media

Audiovisual media constitute one form of instructional media that integrates audio (sound) and visual (images) elements simultaneously to convey messages or learning materials. This type of media includes various formats such as videos, films, animations, digital broadcasts, and multimedia-based materials that stimulate more than one sensory modality of learners. According to Ratnaningsih et al. (2020) found that using of audiovisual learning media creates sounds and images in the presentation of instructional content, making abstract material easier for learners to understand and strengthening their mastery of those concepts. The result of this study suggest that multimedia presentation of Wicked can transmit it is moral lessons to learners more successfully. The combination of visual and auditory elements makes the learning process more engaging and supports comprehensive meaning-making, particularly in foreign language learning, which requires the simultaneous mastery of meaning, context, and pronunciation.

The Cognitive Theory of Multimedia Learning (CTML) proposed by Richard E. Mayer explains how individuals learn more effectively from words and pictures than from words alone. CTML is grounded in three core assumptions: dual channel, limited capacity, and active processing (Mayer, 2021). First, the dual channel assumption states that humans possess two separate channels for processing information: a visual–pictorial channel and an auditory–verbal channel. The visual channel processes images, colors,

movement, and spatial relationships, while the auditory channel processes spoken words, sounds, and music. Learning becomes more effective when both channels are activated in a coordinated manner rather than relying on a single mode of input. In the context of *Wicked* (2024), the visual portrayal of characters (e.g., costume symbolism, facial expressions, lighting contrasts between good and evil imagery) works simultaneously with dialogue, lyrics, and background music. When students analyze moral conflicts such as prejudice, justice, or friendship they are not only hearing ethical statements but also visually observing emotional expressions and narrative consequences. This synchronized stimulation strengthens moral comprehension because abstract values (e.g., loyalty, courage, discrimination) are concretized through audiovisual representation

Second, the limited capacity assumption posits that each cognitive channel has a limited amount of working memory available at any given time. Learners cannot process unlimited information simultaneously; therefore, instructional materials must be structured to avoid cognitive overload (Mayer, 2009). Films like *Wicked* naturally segment moral dilemmas into scenes, dialogues, and musical sequences, allowing learners to process ethical issues in manageable narrative units. When teachers pause selected scenes for guided discussion, they help students allocate cognitive resources effectively focusing attention on specific moral decisions, character motivations, or symbolic imagery. This supports deeper reflection rather than superficial viewing,

ensuring that moral value analysis remains cognitively meaningful rather than overwhelming.

Third, the active processing assumption suggests that meaningful learning occurs when learners actively engage in selecting relevant information, organizing it into coherent mental representations, and integrating it with prior knowledge. Learners are not passive recipients; they construct understanding by making connections between new information and existing schemas (Mayer, 2021). In moral value learning through *Wicked* (2024), students actively select significant dialogues or actions (e.g., acts of sacrifice or injustice), organize them into categories of moral values (such as honesty, empathy, or resistance against discrimination), and integrate these representations with their own social experiences. When combined with Critical Literacy practices questioning ideology, power relations, and character positioning students move beyond comprehension toward critical evaluation.

Thus, CTML provides a strong theoretical foundation for using film in moral and critical literacy education. *Wicked* (2024) activates the visual channel through imagery, symbolism, cinematography, and character expression, while simultaneously activating the auditory channel through dialogue, narration, and music. Because learning is limited by cognitive capacity, structured classroom mediation (e.g., scene segmentation and guided reflection) is essential. Finally, by encouraging active processing discussion, interpretation, and evaluation students transform audiovisual input into meaningful moral understanding. In this way, CTML explains not only how multimedia supports learning, but also

why film is pedagogically powerful for teaching moral values in English language learning contexts.

In the context of English language learning, audio-visual media play a crucial role as a source of authentic language input. Through audio-visual exposure, learners encounter real-life uses of English, including variations in accent, intonation, expression, and the socio-cultural contexts of native speakers. Puspitasari et al. (2025) emphasize that the use of audio-visual media enhances the quality of English language instruction because learners not only study linguistic structures but also gain insight into how language functions in everyday communication. As a result, learning becomes more meaningful and communicative compared to instruction that relies solely on written texts.

From a learning outcomes perspective, numerous studies indicate that audio-visual media have a positive impact on the development of English language skills, particularly listening and speaking. Supriatna et al. (2025a) found that audio-visual exposure assists learners in improving their comprehension of spoken language due to the presence of visual cues that clarify meaning. In addition, audio-visual media contribute to the development of vocabulary, pronunciation, and sensitivity to sentence structure in an implicit manner. Learners tend to retain new vocabulary more effectively when it is presented alongside relevant visual and auditory contexts.

Beyond linguistic outcomes, audio-visual media also make a significant contribution to the affective domain of English language learning. Fidelia & Rohmah (2023) highlight that the use of audio-visual media can enhance

learners' motivation, interest, and active engagement during the learning process. Visually appealing content and contextualized narratives encourage learners to remain focused and enthusiastic. This condition is particularly important in foreign language learning, as motivation and positive attitudes toward the target language directly influence learning success.

Furthermore, the potential of audiovisual media in English language learning lies in their capacity to support the development of productive skills, such as speaking and writing. Prasetya & Yulianti (2025) demonstrate that audiovisual media, especially films or short videos, can stimulate learners' ideas, imagination, and critical thinking abilities. In English language classrooms, such media can be utilized as stimuli for discussions, role plays, presentations, and writing activities based on stories or personal experiences. Thus, audiovisual media function not only as tools for delivering instructional content but also as active learning resources that encourage learners to use English creatively and contextually.

This study highlights the significance of audiovisual media, as Wicked (2024) conveys moral values not just through spoken dialogue but also via visual symbols, gestures, music, and cinematic techniques. The frameworks of audiovisual media and CTML thus help researchers understand how learners interpret moral messages from multimodal components and how film can serve as a valuable tool for fostering critical literacy in English language education.

2.5 Dialogue and Scene-Based Analysis

Dialogue and scene-based analysis are important approaches in analyzing films, especially when films are used as learning media in English language classrooms. Dialogue refers to the conversations between characters in a film, which not only function to deliver information but also to express emotions, intentions, relationships, and values. According to Bordwell and Thompson (2013), dialogue plays a key role in developing the narrative and helping audiences understand characters and themes. In addition, Giannetti (2014) explains that dialogue contributes to revealing character personality and social context through language use. In the context of English language learning, dialogue can provide authentic examples of language use, including vocabulary, pronunciation, and intonation in real-life situations.

Furthermore, dialogue is closely related to the representation of moral values because characters often express their beliefs, attitudes, and judgments through what they say. Through dialogue, learners can identify how values such as honesty, courage, justice, or empathy are conveyed. For example, the way a character responds to conflict or defends their beliefs can reflect certain moral positions. This is in line with the idea that language carries meaning, ideology, and values (Anuyahong et al., 2024). Therefore, analyzing dialogue can help students not only improve their language skills but also develop their ability to interpret deeper meanings and reflect critically on the messages presented (Pandya et al., 2021).

Meanwhile, scene-based analysis focuses on examining specific scenes as units of meaning in a film. A scene is generally defined as a segment of a film that takes place in a particular setting and time, involving certain characters and actions (Giannetti, 2014). Each scene usually contains a specific conflict or event that contributes to the overall narrative. According to Monaco (2009), meaning in film is constructed through the combination of visual elements, dialogue, and narrative structure within scenes. Therefore, analyzing scenes allows learners to understand how meaning is built step by step throughout the film.

Scene-based analysis is particularly relevant in this study because it allows the researcher to focus on selected scenes in *Wicked* (2024) that represent important moral issues, such as discrimination, friendship, justice, and resistance to authority. By analyzing these key scenes, the researcher can identify how moral values are presented both explicitly through dialogue and implicitly through visual elements such as facial expressions, gestures, setting, and cinematography. This approach is also supported by multimodal theory, which emphasizes that meaning is created through the interaction of multiple modes, including visual and verbal elements (Lim et al., 2022).

In addition, combining dialogue analysis and scene-based analysis can support the development of critical literacy. Films are considered multimodal texts that require learners to interpret meaning from various sources at the same time (Lim et al., 2022). By analyzing dialogue within specific scenes, students are encouraged to connect what is said with what is shown, and to question how

meaning is constructed. This process helps students move beyond surface-level understanding and engage in deeper interpretation and evaluation of the text, which is a key aspect of critical literacy (Datulio, 2023).

Therefore, dialogue and scene-based analysis provide a clear and systematic approach for examining moral values in films. These approaches are highly relevant to this study because they not only help identify moral values in *Wicked* (2024), but also support English language learning by encouraging students to develop both their language skills and their critical thinking abilities.

2.6 Indicator of Scene-Based Analysis

Scene-based analysis involves examining key moments in a film at the level of narrative, dialogue, and visual elements to reveal deeper meaning, values, and ideologies embedded within a text. In the context of English language learning, this form of analysis becomes a bridge between understanding language forms and interpreting social, moral, or ideological content critically (Datulio, 2023). To conduct scene-based analysis systematically, researchers and learners need clear indicators that guide what to observe, analyze, and evaluate within selected scenes. These indicators not only help identify moral values but also stimulate critical literacy skills, which involve questioning, interpretation, and reflection beyond surface meaning (Pandya et al., 2021).

Based on relevant literature in film analysis, multimodal literacy, and critical literacy studies, the following key indicators are proposed for scene-based analysis:

1. Dialogue Content and Interaction

Dialogue is a primary source of meaning in film scenes because it reveals what characters say, how they say it, and why they say it. In scene-based analysis, researchers examine:

- a. thematic content in dialogue (moral dilemmas, value statements)
- b. the interactions between characters
- c. how language reflects power relations, ideology, and character positioning

This indicator aligns with critical literacy because it invites students to question and interpret how language use reflects deeper meanings, relationships, or social ideologies (Anuyahong et al., 2024; Pandya et al., 2021).

2. Character Behavior and Decision Making

Actions and decisions made by characters in a scene often show moral positions and values. This includes:

- a. ethical choices in conflict resolution
- b. reactions to injustice, friendship, authority
- c. non-verbal behavior and consequences of decisions

Because these behaviors often imply values rather than state them explicitly, analyzing them fosters skills in interpretation and evaluation, which are central to critical literacy (Lim et al., 2022; Sumarsono et al., 2025).

3. Visual Symbolism and Mise-en-Scene

Visual elements such as lighting, costume, camera angle, color, and spatial arrangement communicate meaning that may not be fully expressed through dialogue alone. For example:

- a. costume color differences that highlight social division
- b. lighting contrast that reflects moral ambiguity

This indicator emphasizes multimodality the interpretation of combined visual and verbal components which is essential for critical literacy as it asks learners to read beyond words and consider how visual cues shape meaning (Kress & van Leeuwen, 2006; Lim et al., 2022).

4. Narrative Conflict and Resolution

Scenes often contain conflicts that drive the film's moral theme.

Analyzing:

- a. how conflict is constructed
- b. how it moves toward resolution
- c. what moral positions are reinforced or challenged

helps students understand narrative structure and how values are represented in story arcs. This also encourages critical evaluation of why certain values are foregrounded and whose voices are prioritized (Datulio, 2023; Pandya et al., 2021).

5. Ideological and Social Context

Every scene reflects not just individual character choices, but also broader ideological frameworks social norms, stereotypes, roles of power, and cultural beliefs. Identifying these contextual factors helps learners recognize that texts are not neutral but contain embedded ideologies:

- a. representations of gender, race, class
- b. social expectations and labeling

This process moves learners beyond comprehension toward interpretation and critique, which are core goals of critical literacy (Fairclough, 2021; Pandya et al., 2021).

6. Connection to Critical Literacy

These indicators are not only tools for identifying components within a scene but are also directly linked to critical literacy development. Critical literacy emphasizes:

- a. questioning assumptions
- b. recognizing how power and ideology shape representation

reflecting on one's own positionality when interpreting texts (Datulio, 2023; Pandya et al., 2021).

By using scene indicators such as dialogue analysis, character behavior, visual symbolism, narrative conflict, and ideological context, students are encouraged to:

- a. interpret deeply (not just describe what happens),
- b. evaluate critically (question why and how moral messages are conveyed),
- c. connect film content to real-world values and social issues,

which are essential dimensions of critical literacy in English learning.

2.7 English Language Skills Development through Film

The pedagogical relatedness between moral value analysis and English Language skill development operates through a process of contextualized meaning-making. When learners see films with morally challenging content, they are also exposed to real-word language input that helps them improve a variety of English language abilities. This section outlines how each key language skill is developed through moral value analysis in audiovisual media.

When learners analyze real-word conversations that contain moral lessons, their listening comprehension skills improve. Learners must understand not just the word's exact meaning but also the tone, stress, and emotional register that create the moral message when Elphaba delivers emotionally charged lines defending her identity against social discrimination. Compared to neutral scripted dialogues, this type of affectively loaded listening activity stimulates deeper auditory processing because students are inherently driven to comprehend speech (Supriatna et al., 2025b). This process of listening critically to morally charged dialogue directly supports critical literacy development, as learners begin to recognize how language choices, tone, and emotional emphasis reflect ideological positions and power relations embedded in the narrative.

Vocabulary Development occurs naturally when moral concepts are encountered in context. Morally crucial episodes in *Wicked* (2024) discrimination, integrity, disobedience, compassion, and tyranny. Compared to decontextualized vocabulary lists, learners are more likely to remember these terms since they are woven into emotionally compelling stories. According to

(Ayuni, 2023b), Moral value based film analysis encourages vocabulary growth, especially when accompanied that call on learners to employ the recently learned terms. Furthermore, encountering morally loaded vocabulary in context cultivates critical literacy awareness, as learners not only acquire new words but also develop sensitivity to how specific lexical choices construct ideological meanings and reinforce or challenge social values.

Critical Reading and Multimodal Literacy are developed when learners analyze how moral values are constructed not only through dialogue but also through visual elements such as lighting, costume symbolism, facial expression, and spatial positioning (Patty, 2025). For instance, learners must simultaneously use visual and linguistic information to comprehend the moral dichotomy of outsider and insider created by the visual difference between Elphaba's dark green appearance and Glinda's white outfit. This multimodal reading practice is the most direct pathway to critical literacy, as it trains learners to move beyond literal comprehension toward interrogating how visual and linguistic signs work together to construct and normalize particular moral worldviews (Shah et al., 2025).

Speaking and Critical Discussion skills are developed when learners are guided to verbally respond to moral dilemmas presented in the film. Their speaking and critical discussion abilities are enhanced (Vaidya & Osman, 2024). Discussion questions like "How does the film challenge our assumptions about good and evil?" or "Was Elphaba's decision to resist authority morally justified?" push students to formulate arguments, voice their viewpoints, and

reply to peers in English. In addition to improving fluency, this kind of assignment fosters higher-order communicative skills like persuasive and evaluative language use (Prasetya & Yuliati, 2025). Such evaluate and argumentative discussion task are central to critical literacy practice, as they require learners not only to express opinions but to question dominant narratives, challenge assumption, and articulate alternative moral perspectives which are core dimensions of critical literacy language learning.

In conclusion, language acquisition and moral value analysis in movies work together. Instead, it functions as a rich teaching framework that concurrently stimulates critical speaking, multimodal reading, vocabulary learning and listening comprehension. The analysis of moral values in *Wicked* (2024) serves as a rich pedagogical framework that simultaneously develops English language skill and critical literacy. Through listening, vocabulary, multimodal reading, and critical discussion, learners not only improve their linguistic competence but also develop the ability to question, interpret, and evaluate moral meaning embedded in audiovisual texts which is the ultimate goal of critical literacy in English language learning.

Therefore, incorporating film into English language learning is pertinent to this research, as it enables the exploration of moral values, fostering both linguistic growth and students' deeper, analytical interaction with texts. With *Wicked* (2024), using film-centered activities can enhance learners' listening comprehension, vocabulary acquisition, speaking abilities, and multimodal literacy, while also promoting critical thinking skills.

2.8 Theoretical Framework

This study is grounded in Critical Literacy Theory, which views texts including films as socially constructed artifacts embedded with ideology, power relations, identity formation, and moral perspectives. Critical literacy emphasizes learners' ability to critically analyze, question, and interpret texts rather than consuming them passively. Within this framework, films function not merely as entertainment but as meaningful texts that invite learners to reflect on moral conflicts, ethical dilemmas, and social issues represented through narrative, dialogue, and visual symbolism. This perspective aligns with prior studies that position films as effective media for moral education and English learning, as they allow learners to engage cognitively and affectively with values conveyed in contextualized language use.

The representation of moral values in films has been widely explored in previous qualitative studies. Ayuni (2023b) finds that animated films present moral values through dialogue, characterization, and conflict, which can be interpreted and discussed within English learning contexts to enhance learners' moral awareness and language comprehension. These studies support the notion that films serve as rich moral texts, a view that is reinforced by Critical Literacy Theory, which encourages learners to interpret moral meanings critically rather than accepting them as fixed or neutral.

Further supporting this framework, Rizqina & Lestari (2023) emphasize that films used in English classrooms can foster critical thinking, ethical

reflection, and cultural understanding when learners are guided to analyze moral messages and their consequences. Their findings highlight how audiovisual texts enable learners to evaluate characters' decisions, question ethical choices, and reflect on social realities, which directly corresponds to the goals of critical literacy in developing higher-order thinking and moral reasoning skills. In addition, Sarah et al. (2025) underline that audiovisual media promote critical literacy by allowing learners to interpret meaning through the interaction of visual, verbal, and contextual elements, encouraging students to identify implicit moral values and ideological messages embedded in film narratives.

From a pedagogical perspective, Febriawan et al. (2025) that digital audiovisual media enhance learners literacy skills when integrated with reflective and dialogic learning activities. Their study reinforces the relevance of films as digital learning media that support critical interpretation, moral reflection, and literacy development. Within the lens of Critical Literacy Theory, this suggests that films like *Wicked* (2024) can be utilized not only to identify moral values but also to engage learners in questioning power, identity, and ethical issues portrayed in the narrative. Therefore, by integrating Critical Literacy Theory with moral values analysis and audiovisual learning perspectives, this study conceptualizes *Wicked* (2024) as a pedagogical text that supports the development of critical literacy and moral understanding in English language learning contexts.

This study is grounded in the combined theoretical frameworks of moral values theory, critical literacy, and audiovisual learning. Together, these

perspectives provide a foundation for analyzing the moral themes present in *Wicked* (2024) and for exploring how the film can be effectively used in teaching to foster critical literacy within English language education.

2.9 Previous Study

Previous studies have consistently highlighted the role of films and audiovisual media as effective tools for conveying moral values and supporting English language learning.

Table 1. Previous Study

No	Author	Object	Method	Findings	Gap
1.	Yusriyah (2022)	<i>Enola Holmes</i> (2020) film	Qualitative Descriptive	The study aimed to identify the moral values represented by the main character in <i>Enola Holmes</i> for students' character building. The findings showed five moral values	The study focused mainly on identifying moral values for character building and did not specifically relate the findings to critical literacy or English language learning.

				with eight sub-values, and nationalist (self-sacrifice) was the most dominant moral value in the film.	
2.	Ayuni (2023b)	Moral values in films in relation to English learning activities	Qualitative Study	The study emphasized that films encourage students to engage critically with content through dialogue, themes, and character behavior. It	The study discussed the educational value of film-based moral analysis, but it did not apply a more systematic content analysis framework to classify moral values in a specific contemporary film.

				concluded that moral- value-based film analysis promotes students’ critical thinking, moral awareness, and vocabulary development, especially through reflective discussion tasks.	
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.3.	Danial, M (2025)	A Study Of Types Of Moral Values In The Main Character Of Carsten Henn's Novel <i>"Door-To- Door Bookstore"</i>	Qualitative	This study found that Carl Kollhoff possessed strong moral values, such as honesty, integrity, responsibility, and philanthropic values like empathy and caring. These values were reflected in his social interactions and dedication to his work, demonstrating the	Studies have focused solely on identifying the moral values of characters in literary works without linking them to the context of learning or developing critical literacy. Furthermore, the analysis used is still descriptive and has not utilized a more systematic approach such as Qualitative Content Analysis (QCA).
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				importance of ethics in social life.	
4.	Febriawan et al. (2025)	Digital audiovisual media in English learning	Qualitative Study	The study investigated how moral and social values embedded in digital audiovisual media support students' literacy development.	The study focused on digital audiovisual media broadly and did not specifically analyze moral values in a single film text through a detailed film-based content analysis.

				The findings showed that audiovisual materials enhance students' interpretative skills, critical literacy, and moral reasoning when combined with structured analytical methods.	
5.	Sarah et al. (2025)	Digital audiovisual media and critical literacy in	Qualitative Study	The study explored the effectiveness of digital audiovisual media in	The study emphasized critical literacy through audiovisual media in general, but it did not focus specifically on moral value

		English education		promoting critical literacy. It found that audiovisual texts help students interpret meaning, ideology, and moral perspectives, while also developing higher-order thinking skills in English learning.	analysis in a particular film or connect it to a structured moral value framework.
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Based on the previous studies above, it can be seen that films and digital audiovisual media have been widely used as meaningful resources for identifying moral values, supporting character education, and enhancing English language learning. Several studies, such as Yusriyah (2022), Ayuni (2023b), and Rizqina and Lestari (2023), focused on moral values in films and

their educational relevance. Meanwhile, Febriawan et al. (2025) and Sarah et al. (2025) highlighted the broader role of digital audiovisual media in supporting students' critical literacy, interpretative skills, and moral reasoning in English learning.

However, there are still several gaps that need to be addressed. First, most previous studies focused on identifying moral values or discussing the educational use of films in general, but they did not specifically connect moral value analysis to critical literacy in a more systematic way. Second, most of the studies applied descriptive qualitative approaches, while the present study applies Qualitative Content Analysis (QCA) to categorize and interpret moral values more systematically. Third, previous studies generally examined films that are realistic, local, or not specifically contemporary global fantasy films. Therefore, this study is different because it analyzes moral values in *Wicked* (2024) as a contemporary and globally popular film, and it specifically explores how those moral values can support the development of critical literacy in English language learning.

2.10 Research Design

This research is a qualitative study using Qualitative Content Analysis. Qualitative research is an approach for exploring and understanding the meaning individuals or groups ascribe to a social or human problem. The process of research involves emerging questions and procedures, data typically collected in the participant's setting, data analysis inductively building from

particulars to general themes, and the researcher making interpretations of the meaning of the data. The final written report has a flexible structure. Those who engage in this form of inquiry support a way of looking at research that honors an inductive style, a focus on individual meaning, and the importance of reporting the complexity of a situation (Creswell & David Creswell, 2018). Qualitative research operates within natural settings and relies on descriptive data in the form of words, images, dialogues, and narratives, allowing researchers to capture complex social realities holistically and interpretatively (Cornellius et al., 2024). Through careful coding and categorization, QCA enables researchers to uncover underlying values, ideologies, and social meanings embedded within media texts (Herdian et al., 2024)

In the context of this study, a qualitative research design with Qualitative Content Analysis is highly relevant. Qualitative Content Analysis (QCA) is particularly well-suited for film analysis because it provides a systematic, rule-guided, and transparent procedure for interpreting meaning from audiovisual data while maintaining flexibility in categorization. According to (Mayring, 2015), QCA combines deductive category application (based on theory) and inductive category development (emerging from data), allowing researchers to analyze texts in a structured yet interpretive manner. In the context of film analysis, this methodological balance is crucial. Unlike purely descriptive narrative analysis, which tends to retell plot events without a clear analytical coding framework, QCA requires explicit category definitions, coding rules, and step-by-step analytical procedures. This enhances reliability and reduces

subjectivity because interpretations are anchored in predefined analytical units rather than impressionistic commentary.

Compared to purely semiotic analysis rooted in the work of Roland Barthes (1977), QCA offers greater methodological transparency and replicability. Semiotics focuses on signs, symbols, denotation, and connotation, often emphasizing deep ideological critique. While this approach is powerful for uncovering symbolic meaning, it can be highly interpretive and sometimes lacks procedural clarity in coding decisions. In contrast, QCA requires researchers to define coding frames, units of analysis (e.g., scenes, dialogues, visual sequences), and category systems before conducting interpretation. This makes QCA particularly advantageous for analyzing moral values in film, as researchers can operationalize abstract constructs such as honesty, loyalty, discrimination, or justice into observable indicators within dialogue, character behavior, and cinematic elements.

Furthermore, film as a multimodal text (combining image, sound, language, and movement) demands a method capable of handling complex data systematically. QCA accommodates this complexity by allowing researchers to code both verbal and visual data within the same analytical framework. Descriptive narrative analysis may capture storyline coherence, but it does not necessarily categorize moral representations or compare patterns across scenes. Pure semiotic analysis may deeply interpret symbolism but often prioritizes meaning over structural categorization. QCA, however, bridges interpretation and categorization: it enables researchers to quantify the presence of themes (if

needed), identify patterns, and link findings to theoretical frameworks such as moral value theory or critical literacy. This methodological rigor makes QCA particularly appropriate for educational research, where transparency and replicability are important.

The film *Wicked* (2024), as a digital audiovisual text, presents moral values through characters, dialogues, conflicts, visual symbolism, and narrative structures. These moral values cannot be adequately captured through numerical analysis; instead, they require interpretive examination to understand how ethical messages such as empathy, justice, courage, identity, and social responsibility are constructed and communicated. Furthermore, qualitative design allows the researcher to connect these moral values with pedagogical implications, particularly how films can function as meaningful resources in English language learning through digital media (Altinsoy & Boyraz, 2024).

To achieve the research objectives in accordance with the research design described above, this study employs a per-scene unit of analysis, in which each complete scene is treated as a single analytical unit. A scene is defined as a unified segment that occurs within a specific time and setting and maintains continuity of action. Typically, a new scene is marked by a change in location, time, or the central focus of events. Under this approach, the researcher analyzes the entire interaction within the scene including character expressions, setting, conflict, and its resolution as an integrated unit of meaning. For example, a confrontation scene between Glinda and Elphaba can be examined

to identify moral values such as honesty, betrayal, or empathy as they emerge within a particular situational context.

CHAPTER III

RESEARCH METHODOLOGY

3.1 Research Objects and Data Sources

The research object is the film *Wicked* (2024) theatrical release version as a digital audiovisual media product. The selection of this film is based on several considerations such as (1) high cultural relevance as a contemporary adaptation of a classic narrative; (2) rich moral complexity in depicting social issues; (3) use of standard English suitable for learning; and (4) global popularity that makes it relevant for English Students Johnson (2025; McClain, 2025) regarding the data sources, this study employs both primary and secondary data, as follows.

In this study, the primary unit of analysis is the selected scene. A scene is understood as a meaningful segment of the film that contains continuity of action, interaction, and narrative context. Scene-based analysis is considered more appropriate because moral values in film are represented not only through dialogue, but also through visual elements, character actions, facial expressions, gestures, and cinematic techniques. Therefore, dialogue is treated as supporting evidence within each selected scene rather than as the sole unit of analysis. Regarding the data sources, this study uses both primary and secondary data, as follows:

1. Primary data sources
 - a. Selected scenes from *Wicked* (2024): The main primary data in this study are selected scenes that contain moral conflicts, ethical decisions,

social interactions, and pedagogically relevant moments. These scenes function as the main unit of analysis.

- b. Dialogue within selected scenes: Conversations, monologues, and verbal expressions that reflect moral values and support the interpretation of each selected scene.
 - c. Nonverbal expressions within selected scenes: Body language, facial expressions, gestures, and character reactions that communicate moral meaning.
2. Secondary (supporting) data sources
 - a. Official dialogue transcripts or film scripts to facilitate accurate linguistic analysis
 - b. English subtitles to verify dialogue and assist analysis

3.2 Data Collection Techniques

According to Taherdoost (2021) data collection is the process of gathering relevant data to gain a deeper understanding of the research topic. In this study, data collection is conducted through several systematic stages to identify, select, and document scenes in *Wicked* (2024) that contain moral values and are relevant to the objectives of the research:

1. Initial viewing

The researcher watches *Wicked* (2024) at least three times to gain a holistic understanding of the storyline, character development, and overall moral

themes. The first viewing is conducted without note-taking to understand the general narrative. The second viewing is conducted with initial note-taking to identify potentially relevant scenes that contain moral values. The third viewing is conducted more carefully to confirm the selected scenes and to observe important details that will be analyzed further Taherdoost (2021).

2. Key segment identification

The researcher conducts close viewing to identify selected scenes that contain moral conflicts, meaningful social interactions, and characters' ethical decisions. The selection of scenes is based on several criteria: (1) relevance to the moral values being studied; (2) the presence of ethical dilemmas or moral decisions; (3) pedagogical potential for English language learning; and (4) rich multimodal representation through dialogue, actions, and visual elements (Cornellius et al., 2024b).

3. Transcription and documentation

After the selected scenes are identified, the researcher transcribes the relevant dialogues found in each scene and records important contextual details, such as character actions, nonverbal expressions, setting, and visual elements. The purpose of this step is to preserve both verbal and nonverbal data that support the interpretation of moral values. In addition, visual data are documented through screenshots of selected scenes, accompanied by brief notes on significant visual elements such as composition, color, lighting, and symbolism that contribute to moral meaning (Kress & van Leeuwen, 2020).

4. Data organizing

This systematic data organization facilitates the analysis process and allows easy data tracing, aligned with best practices in qualitative research (Saldaña, 2021). All collected data is organized in systematic analysis tables with the following columns:

- a) Scene code and timestamp
- b) Scene and dialogue (Supporting Data)
- c) Description context
- d) Initial category of identified moral values
- e) Critical Focus

3.3 Data Analysis Techniques

In this study, the process of analyzing the data used the Miles and Huberman model. Miles (2014) divided the technique of analyzing the data into three stages: data reduction, data display, and conclusion.

a. Data Reduction

Data reduction is the process of selecting important data, classifying, directing, removing unnecessary data, and organizing data in such a way that conclusions can be drawn and verified. It involved choosing relevant pieces of data, condensing the data into themes and categories, and rewriting or summarizing data to highlight key findings. In this stage, the researcher reduces the data by selecting and focusing on relevant scenes in *Wicked* (2024) that contain moral values. The researcher repeatedly watches the film, reviews the

script or subtitles, identifies scene boundaries, and selected scene. Since this study uses scene-based analysis, dialogue is not analyzed as a separate unit, but as supporting evidence within each selected scene. The data are then coded based on the moral value categories proposed by Eyre and Eyre (2010).

According to Saldana (2016), code typically serves as a symbolic representation of a word or brief phrase that encapsulates a key attribute, essence, or evocative quality of a segment of data, whether textual or visual. The moral value categories used for coding were based on Eyr and Eyre's (2010) classification of teachable values, which includes eleven types: honesty, courage, peace ability, self-reliance and potential, self-discipline and moderation, fidelity and chastity, loyalty, respect, love, kindness and friendliness, and justice and mercy. The codes were as follows:

No01/Ho/00:02:49–00:04:10

The explanation of coding:

- **No01** : the number of the selected scene
- **Ho**: The type of moral values based on Eyre & Eyre (2010)

The Type of Moral Value (Eyre & Eyre, 2010):

Ho: Honesty

Br: Bravery

Pa: Peacability

Sp: Self-Confidence

Sd: Self-discipline

Fc: Fidelity and chastity

Lo: Loyalty

Lv: Love

Re: Respect

Kf: Kindness and Friendliness

Jm: Justice and Mercy

- **00:02:49–00:04:10** : the time range indicating the beginning and end of the selected scene in which the moral value is represented.

b. Data Display

Data display is the stage in which the reduced data are presented in a structured form to make interpretation easier and more systematic. In this study, the data are displayed in an analysis table that organizes each selected scene based on its code, context, identified moral value, Explanation, and critical literacy focus. This table helps the researcher compare findings across scenes and supports the process of drawing conclusions:

Table 2. Data Display

No And Time	Scene	Context & Dialogue	Expressi on Type	Explanati on	Critical Literacy Focus
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19.00 – 19:22		This scene shows Elphaba's father asking her to go with her younger sister (Nessarose) and make sure she gets to her room safely and that all her needs are taken care of Father: "Make sure she has anything she needs."	Values of being: Peace ability	Elphaba, who was different and treated differently from birth, was still willing to obey her father's wishes even though it went against her own will. This can be seen in Elphaba's sad expression.	This scene illustrates how Elphaba's obedience can be interpreted as an internalization of familial power within a patriarchal structure Critical questions: Is this obedience truly "good," or does it represent a suppression of individual freedom? Are women expected to always be obedient, even at the cost of their own happiness?
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c. Conclusion or Verification of Data

The conclusion was how the researcher described the table shown from the data display. Findings that were previously unclear or implicit become explicit and meaningful through systematic examination and theoretical

interpretation. In this step, the researcher explains each data entry through descriptive narration and contextual analysis, concluding the type of moral value represented in each scene based on Eyre & Eyre (2010) moral value framework, which classifies moral values into two categories: the value of Being and The value of Giving.

In relation to the pedagogical implications for developing critical literacy in English language learning, the researcher also identifies how each moral value expressed in the film *Wicked* (2024) can serve as a meaningful resource in digital audiovisual-based language learning. Identified moral value is examined not only in terms of its ethical content but also in terms of its potential to develop students' listening comprehension, vocabulary acquisition, multimodal reading competence, speaking skills, and critical literacy through authentic cinematic dialogue and visual representation.

Therefore, the conclusion stage connects the findings of moral value identification with their broader pedagogical significance, demonstrating how the analysis of moral values in *Wicked* (2024) contributes to the development of critical literacy and English language learning in a meaningful and theoretically grounded manner. Research Instruments

According to Taherdoost (2021) a research instrument refers to the tools used to support the process of collecting, organizing, and analyzing data in a study. In this qualitative research, the researcher acts as the primary instrument because the researcher is directly involved in selecting scenes, observing data, interpreting moral values, and drawing conclusions from the film *Wicked*

(2024). Since this study applies scene-based analysis, the researcher examines moral values through selected scenes by considering dialogue, character actions, nonverbal expressions, and visual elements within each scene. To support the researcher as the main instrument, several supporting instruments are used in this study, as follows:

1. Observation guide: An observation guide is used to systematically identify and record scenes containing moral values, including dialogues, character interactions, plot development, and visual or symbolic elements.
2. Coding sheet: A coding sheet is used to classify and organize data from each selected scene based on the moral value categories proposed by Eyre and Eyre (2010). This instrument helps the researcher code the scenes systematically by recording the scene code, timestamp, relevant scene, , identified moral value category.. The coding sheet also supports consistency in the coding process and facilitates cross-checking during the validation stage.
3. Documentation sheet
Documentation sheets are used to record film transcripts, selected scenes, and descriptive notes that support the qualitative analysis.
4. Theoretical framework as analytical instrument
Relevant theories of moral values and English language learning through digital audiovisual media are used as analytical tools to interpret the findings in a systematic and theoretically grounded manner.

3.4 Triangulation

To strengthen the credibility of the findings, this study applies triangulation as a form of data validation. In qualitative research, triangulation is used to reduce individual bias and to improve the trustworthiness of interpretation by cross-checking the data and analysis from different perspectives (Denzin, 2018). In this study, the validation process mainly uses investigator triangulation as the primary strategy, supported by theoretical triangulation.

1. Data Triangulation

Data triangulation involves the use of multiple data sources to validate research findings. In this study, the researcher collected data from multiple sources related to moral values in the film *Wicked* (2024). The primary source was the film itself, accessed through repeated viewing and the official film script. Supporting data were also gathered from subtitles, published reviews, and academic literature. The moral values identified from these sources were then classified and cross-verified using the eleven moral value categories proposed by Eyre and Richard Eyre (2010), ensuring that each moral expression found was consistently supported across multiple data sources.

2. Investigator Triangulation

The main validation strategy used in this study is investigator triangulation in the form of peer validation. To reduce individual bias in coding

and interpretation, the researcher asks one validator to review the coding results. The validator is a peer or lecturer with a background in English education, qualitative research, and literary or film analysis. After the researcher completes the initial coding of selected scenes based on Eyre and Eyre's (2010) moral value categories, the validator reviews several selected scenes, the coding sheet, and the researcher's interpretation. The validator checks whether the identified moral values, scene boundaries, and contextual interpretations are appropriate and consistent with the analytical framework. If differences in interpretation are found, the researcher and validator discuss the data until agreement is reached. This process is used to improve coding consistency and strengthen the credibility of the findings.

3. Theory Triangulation

Theory triangulation involves drawing upon multiple theoretical perspectives to interpret research findings and construct meaningful explanations. By integrating insights from different theoretical frameworks, the researcher can deepen their understanding of the phenomenon under study and generate a more robust theoretical explanation. In this research, film analysis results were compared and interpreted through multiple theoretical lenses: (1) Eyre & Eyre's (2010) moral value theory as the primary framework for classifying moral expressions; (2) the Cognitive Theory of Multimedia Learning (CTML) proposed by Mayer (2021) for analyzing moral meaning conveyed through visual elements in the film; and (3) audiovisual literacy

theory in the context of English learning, as informed by current literature (Altinsoy & Boyraz, 2024). The use of these various theoretical lenses allows a more comprehensive understanding of how moral values are expressed and conveyed in *Wicked* (2024) and reduces interpretation bias that may arise from relying on only one theoretical perspective.

Based on the explanation above, this study mainly applies investigator triangulation as the primary validation strategy, supported by data triangulation and theoretical triangulation. Investigator triangulation is emphasized because this study requires cross-checking of scene selection, moral value coding, and interpretation to ensure that the findings are credible, consistent, and academically accountable.

CHAPTER IV

FINDING AND DISCUSSION

4.1 Overview of Findings

This chapter presents the findings of the qualitative content analysis conducted on the film *Wicked* (2024), directed by Jon M. Chu. The analysis is aimed at answering the first research question: *What moral values are represented in the film Wicked (2024) based on Eyre and Eyre's (2010) theory?* And What are the implications of moral values in *Wicked* (2024) for developing critical literacy in English language learning?

4.2 Moral Values in Wicked (2024): Findings Based on Eyre and Eyre (2010)

Drawing on a systematic scene-by-scene analysis through the Qualitative Content Analysis (QCA) method and the moral value framework put forward by Eyre and Eyre (2010), a total of eleven distinct moral values were found across selected scenes in *Wicked* (2024). These values fall under two overarching categories: the Value of Being and the Value of Giving. Each is discussed in the subsections that follow, supported by a representative scene analysis showing how the moral value takes shape through dialogue, character conduct, and visual storytelling.

Table 3. Moral Value

No	Moral Value	Occurancy
1	Values of Being: Honesty Bravery Peaceability Self-confidence Self-Discipline Fidelity and Chastity	1 2 1 2 1 2
2	Value of Giving Kindness Friendliness Justice Mercy Loyalty Respect Love	4 3 2 3 2 2 2

4.2.1 Value of Being

a. Honesty (Ho)

Scene Code **SC10/Ho/01:16:52–01:27:36**

Which is set in a bedroom, Elphaba and Glinda are having a private, quiet moment together while wearing casual sleepwear. In contrast to the public, performance world of Shiz University, the scene's casual, laid-

back vibe is purposefully designed to indicate a safe emotional environment. In this context, Elphaba at last confides in Glinda about private facets of her life that she had long concealed, such as her experiences of being treated differently since birth. Her admission is a purposeful act of vulnerability that signifies a major change in the two characters' relationship rather than a casual information exchange.

Before this scene, Elphaba had kept her inner life hidden from others, protecting herself from the social world around her. She crosses a threshold of trust by deciding to be open and honest now, which significantly strengthens their bond.

Glinda: "Let's tell each other something we've never told anyone before. Okay, Fine. I go first."

b. Bravery (Br)

Code : **No07/Br/46:32–51:25**

As Elphaba bravely follows Dr. Dillamond to discover the secret behind the enigmatic message in the classroom, this scenario exemplifies the moral worth of bravery. She demonstrates a great willingness to pursue justice and the truth in spite of the danger and uncertainty. The finding that animals are oppressed, silenced, and subject to restrictions draws attention to a larger problem of injustice and power abuse in society. Elphaba's choice to act on her curiosity shows that she has the moral fortitude to face difficult truths. Additionally, the tense, somber, and dark atmosphere highlights the gravity of the situation and represents

the escalating conflict. When Dr. Dillamond asks, “Ms. Elphaba, what are you doing here?”, it marks a critical moment that reveals Elphaba’s bold action in stepping beyond her boundaries to stand for what is right, even when she must face it

Dr.Dilamond:”Ms.Elphaba what are you doing here?”

c. Peaceability (Pa)

Code: **No01/Pa/19:00–19:22**

In this scene where Elphaba's father gives her instructions to go with her younger sister Nessarose to her dorm room and see to it that all of Nessarose's requirements are met. The scene's larger context makes the command morally meaningful even though it isn't irrational in and of itself. Elphaba's appearance and the social stigma associated with her green complexion have caused her to be regarded differently and less favorably than her sister throughout her childhood. Despite this history of unfair treatment, Elphaba obeys her father's request in a peaceful and composed manner, despite the fact that it obviously goes against her ownwishes. Instead of using words to convey her acquiescence, she uses a clearly dejected expression on her face that conveys a silent emotional cost. She does not protest, argue, or express resentment, choosing instead to accept the situation and maintain familial harmony.

Father: “ Make sure she has anything she needs.”

d. Self-Confidence (Sc)

Code: **No10/Sc/01:25:10-01:25:40**

As Elphaba starts to see that her individuality is a strength rather than a weakness, this scene exemplifies the moral importance of self-confidence. She is first self-conscious about her peculiarities, but Glinda's genuine affirmation helps her to change her mind. "Look at you," said Glinda. "You're beautiful" encourages Elphaba to embrace her uniqueness by expressing kindness and appreciation for individual variances. This instance demonstrates how one's self-perception and inner confidence can be influenced by encouraging words and sincere support from others. Elphaba thus progressively gains a greater feeling of self-worth, demonstrating that self-confidence may build via acceptance, support, and the guts to view oneself more favorably.

Glinda "Look at you. You're beautiful."

e. Self-Discipline (Sd)

Code : No08/Sd/58:21–01:01:33

Is a representation of self-discipline. In this scene, some of Elphaba's closest friends and other Shiz University students decide to sneak out in the evening to have fun at a dance club. The image eloquently illustrates a social norm in which socializing and relaxation are the expected uses of leisure time. Elphaba, on the other hand, decides to stay behind and focus on honing her magical skills while continuing her education. Elphaba's quiet, isolated dedication to self-improvement contrasts visually with the boisterous departure of her peers in a

purposeful and striking way. No authoritative figure has instructed her to stay in, therefore her decision is not motivated by outside pressure or punishment. Instead, it shows a deeply ingrained dedication to her personal development.

Elphaba: “T’m gonna go study out side,I can’t.”

f. Fidelity and Chastity (Fc)

Code:**No16/Fc/02:11:30–02:11:53**

In this moment, the Wizard of Oz makes Elphaba what amounts to a substantial offer of influence and power. Elphaba completely rejects this offer instead of being seduced by it. Her refusal comes from a clear-eyed realization that adopting the Wizard's power would require her to take part in a system based on deceit, manipulation, and the oppression of others, not from ignorance or disinterest in the advantages being given. No matter how big the gain may be, she is reluctant to sacrifice her moral integrity for it. Elphaba's look conveys a calm, decided clarity rather than rage in this quiet, powerful encounter. From the start of the movie until its conclusion, Elphaba continually upholds the active, morally costly commitments of fidelity and chastity, which are confirmed by these scenes in *Wicked* (2024).

Elphaba:I wish there were something I can do,..”

4.2.2 Value of Giving

a. Kindness and Friendliness

No Code: **No04/Kf/42:53–43:30**

In this scene, Elphaba sees Dr. Dillamond, who is clearly upset after reading a nasty and degrading note meant for him, unintentionally topple a flower vase. Elphaba discreetly moves up to assist Dr. Dillamond in picking up the fallen flowers as the other students in the classroom either watch this moment with disinterest or carry on with their own pursuits. Although this act is minor in scope, it has significant moral implications. No one asks her to assist, and she is not required by society to do so. It is completely unprompted. She lends a hand only because she notices someone in need and acts compassionately. In scene **No05/Kf/43:30–43:51**, Dr. Dillamond extends his hand to Elphaba in appreciation and goodwill, marking a complementing moment of friendliness. Elphaba has almost no friends at Shiz University at this point in the story. She graciously accepts Dr. Dillamond's handshake, which serves as a metaphor for two people who are excluded by society coming to truly connect with one another.

Dr.Dillamond: “Thank you. You’re very kind.”

b. Justice and Mercy (Jm)

No Code: **No11Jm/01:28:55–01:59:00**

In *Wicked* (2024) is the most powerful example of this dual value. Elphaba publicly and steadfastly opposes Dr. Dillamond's unfair treatment inside Shiz University's institutional framework throughout this lengthy sequence. She won't keep quiet or put up with the accepted prejudice that her classmates accept without inquiry. Her challenge is

more than just a verbal protest; it represents a strong refusal to fit in with a system that she believes is inherently unfair. She exhibits mercy by continuing to feel sympathy for Dr. Dillamond's suffering and justice by refusing to acknowledge the legitimacy of his abuse. She is not only against injustice in general but also genuinely disturbed by the suffering of the particular person who is subjected to it.

Elphaba: "Are we all just gonna sit here in silence?"

c. Loyalty (Lo)

No Code: **No17/Lo/02:25:56–02:27:06**

In this scene, Elphaba makes the difficult decision to leave Glinda behind rather than allowing her to join in a journey that Elphaba recognizes as dangerous. The scene is emotionally charged: Elphaba departs alone on her broomstick, choosing a path of isolation and risk rather than shared companionship, specifically because she wants to protect Glinda from the consequences of being associated with her cause. This act is, on the surface, a form of separation but it is, in its moral substance, a profound expression of loyalty. Elphaba's departure is not a rejection of Glinda but its opposite: she removes Glinda from danger precisely because she values her deeply. This scene also demonstrates that Loyalty, as conceived by Eyre and Eyre (2010), can sometimes look like departure, distance, or even pain that true loyalty is not always visible as warmth and togetherness but can manifest as the willingness to act in someone's best interest even at great personal cost to oneself. This

scene also illustrates how loyalty, as defined by Eyre and Eyre (2010), can occasionally appear as separation, pain, or even departure. True loyalty is not always apparent as warmth and unity but can instead take the form of the willingness to act in someone's best interest, even at great personal cost to oneself.

Glinda: “ I hope you happy now that you’re choosing this.”

Elphaba: “You too.”

d. Respect (Re)

No Code; **No03/Re/18:13–18:54**

Elphaba consistently shows respect and decency to Dr. Dillamond, a goat professor, despite her classmates publicly making fun of and denigrating him. This incident takes place in the context of Oz's developing institutionalized prejudice against talking animals, who are gradually losing their rights and their capacity for speech. In their social environment, the other kids' ridicule is not abnormal conduct; rather, it is a reflection of their world's accepted mindset. In contrast, Elphaba's polite behavior represents a purposeful and conscious unwillingness to take part in that normalization.

Glinda: “Excuse me,everyone I have announcement I’m changing my
name,..”

e. Love (Lv)

Code: **No02/Lv/14:05–14:21 & No02/Lv/18:37–19:23**

The last sign is love, which Eyre and Eyre (2010) characterize as the most profound and all-encompassing of the Giving Values. According to their theory, love encompasses more than just romantic attachment; it also includes parental care, familial compassion, and sincere concern for the welfare of people who are near to us. Love can be shown in small, everyday actions of warmth, support, and presence that let someone know they are loved and appreciated. Scene No02/Lv/14:05–14:21 and its companion moment at No02/Lv/18:37–19:23 are the best examples of love in *Wicked* (2024).

In the first sub-scene (14:05–14:21), a parent shows their love and concern for a child through warm physical embraces and obviously happy facial expressions. This portrayal of parental devotion doesn't need words to fully describe its depth. The scene's visual language conveys affection solely through gesture and body language. The moral complexity that Eyre and Eyre (2010) see as a feature of human reality in which ideals are exercised, imperfectly but meaningfully, in daily life is reflected in this layered quality of love that is sincere for certain members while unintentionally excluding others.

Glinda parents: “We love you .”

4.3 Implications of Moral Values in *Wicked* (2024) for Critical Literacy in English Language Learning

The moral values identified across the eleven selected scenes in *Wicked* (2024) make clear that the film does not treat ethical themes as mere decorative elements of its narrative. This section examines what these findings mean for the cultivation of critical literacy in English language learning, organized around three interconnected dimensions: (1) moral values as drivers of critical inquiry; (2) multimodal meaning-making and its connection to critical literacy; and (3) language skill development through morally rich audiovisual material.

4.3.1 Moral Values as Catalysts for Critical Inquiry

The moral values woven through *Wicked* (2024) consistently resist easy categorization. Rather than presenting clear-cut ethical verdicts, many scenes offer tensions that push learners not simply to determine whether a character's choice was right or wrong, but to examine the broader social frameworks that make such judgments possible in the first place. This is especially visible in the scene depicting justice and mercy (SC09/Jm), where Dr. Dillamond's removal raises pressing questions about institutional authority, discrimination, and what individuals owe to those around them when systems fail. Elphaba's response, moral outrage anchored in both fairness and compassion, models for learners how justice and mercy can operate together as active commitments rather than abstract ideals.

In a similar vein, the scene expressing bravery (SC07/Br) Elphaba's defiance of the Wizard challenges students to revisit assumed truths about

authority and conformity. Critical literacy, as articulated by Datulio (2023) and Pandya et al. (2021), trains learners to interrogate power relations and the ideological assumptions present in texts. *Wicked* (2024) offers exactly that kind of invitation: by centering a protagonist who is branded as "wicked" by the ruling order while consistently enacting the moral values most associated with ethical goodness, the film dismantles simplistic moral binaries and encourages learners to ask who assigns moral labels and for what purposes. In English language learning, this kind of critical engagement surpasses surface-level comprehension and reaches toward the interpretive and evaluative competencies foregrounded in the PISA reading framework.

4.3.2 Moral Values in *Wicked* (2024)

The findings of this analysis confirm that all eleven moral value categories put forward by Eyre and Eyre (2010) are present and discernible in *Wicked* (2024). These values span both major groupings: the Value of Being which includes honesty, bravery, peaceability, self-confidence, self-discipline, and fidelity and chastity and the Value of Giving which covers kindness and friendliness, justice and mercy, loyalty, respect, and love. Importantly, these values are not simply incidental themes scattered throughout the film. They are deliberately and purposefully embedded through the interplay of dialogue, character choices, visual imagery, and

narrative tension, which makes *Wicked* (2024) a remarkably rich text for moral analysis.

Among all the values identified, bravery (SC07/Br) and justice and mercy (SC09/Jm) stand out as the most thematically central, surfacing in the scenes of greatest narrative and moral weight. The film's consistent engagement with systemic discrimination, the labeling of individuals by social power, and the moral fortitude required to push back against unjust authority gives these two values particular visibility and force. Kindness and friendliness (SC04/Kf) and love (SC11/Lv) also occupy a crucial role in shaping the moral arc of Elphaba and Glinda's relationship, which functions as both the emotional core and the ethical spine of the film's entire narrative.

An equally significant finding is that none of these moral values is communicated purely through spoken dialogue. Across the film, they emerge consistently from the meeting point of verbal and nonverbal modes: the spatial positioning of characters, the use of lighting, cinematographic choices, physical gesture, and musical accompaniment all contribute layers of meaning to each scene's moral message. This multimodal construction is central to understanding the film's pedagogical value and lends strong support to the relevance of Mayer's (2021) Cognitive Theory of Multimedia Learning as a framework for thinking about how learners absorb and process moral content in audiovisual texts

4.3.3 Multimodal Meaning-Making and Critical Literacy

A key outcome of this analysis is the recognition that moral values in *Wicked* (2024) are seldom conveyed through words alone. They take shape instead through the convergence of verbal and visual modes working in tandem. The school dance makes this particularly visible: Glinda's act of kindness is communicated as much through her physical movement toward Elphaba and the accompanying lighting change as it is through anything she says. This multimodal construction of meaning resonates directly with Mayer's (2021) Cognitive Theory of Multimedia Learning, which argues that learning is most effective when both the visual and auditory channels are actively engaged at once.

This multimodality carries particular weight for critical literacy development. As Lim et al. (2022) observe, making meaning from complex audiovisual texts calls on learners to interpret how different semiotic modes language, image, music, movement converge to shape ideological positions. When students, for instance, analyze the visual contrast between Elphaba's green appearance and Glinda's white aesthetic, they are performing a critical reading of the ways visual codes reinforce social hierarchies and moral stereotypes. This kind of multimodal critical literacy practice develops the ability to "read beyond the surface" a fundamental competency for engaging critically with contemporary media in English language education.

4.3.4 English Language Skill Development through Moral Analysis

The findings of this study also have direct bearing on English language skill development. The morally charged exchanges across the eleven scenes offer rich, authentic opportunities for listening and speaking practice. Elphaba's line "I can't. I won't" (No07/Br) short yet carrying significant moral force shows learners how English can convey deep conviction through minimal syntax and tonal emphasis. In a different register, the "For Good" sequence (No11/Lv) exposes learners to the grammar of gratitude and transformative recognition, language functions that rarely receive dedicated attention in conventional ELT materials.

Vocabulary growth is similarly supported by the film's moral content. Words such as integrity, discrimination, compassion, defiance, injustice, and solidarity each appearing within a specific morally significant scene are far more likely to be retained when learners encounter them in contexts that are emotionally and narratively meaningful (Ayuni, 2023). Guided classroom activities such as scene discussion, moral debate, character role-play, and comparative analysis of ethical decisions can further develop learners' speaking, writing, and critical thinking in English. Taken together, the analysis affirms that *Wicked* (2024) is not simply an entertainment product but a pedagogically substantive resource for developing both language skills and critical literacy in English education contexts.

CHAPTER V

CONCLUSION AND SUGGESTIONS

5.1 Conclusion

This study aimed to answer two central research questions: first, to identify and examine the moral values depicted in the film *Wicked* (2024) using Eyre and Eyre's (2010) moral value framework as the analytical lens; and second, to consider what those moral values mean for the cultivation of critical literacy in English language learning. Built on a systematic scene-by-scene Qualitative Content Analysis applied across eleven carefully selected scenes, the conclusions of this study are as follows.

5.1.2 Implications for Critical Literacy in English Language Learning

The moral values uncovered in *Wicked* (2024) have meaningful implications for the development of critical literacy in English language learning. This study establishes that the film is far more than an entertainment product it is a pedagogically rich multimodal text capable of supporting critical interpretation, moral reflection, and language proficiency development at the same time.

To begin with, the moral complexity running through the film makes it well-suited for developing the higher-order reading competencies that the PISA framework emphasizes: retrieving information, constructing meaning,

and reflecting and evaluating. Because the film consistently presents moral dilemmas rather than neat ethical outcomes, learners are guided away from surface-level comprehension and toward a more critical mode of engagement one in which they evaluate how values are constructed, challenged, and communicated through both narrative form and visual language.

Furthermore, the multimodal nature of moral meaning in *Wicked* (2024) opens opportunities for learners to practice critical reading across several semiotic channels at once, which is a core dimension of literacy in the twenty-first century. Learners who are trained to look beyond what characters say to examine how visual design, music, and cinematic technique either reinforce or complicate moral messages are building precisely the kind of multimodal critical literacy that modern English education calls for.

In addition, the authentic English dialogue found in morally charged scenes offers substantial material for developing language skills in listening, vocabulary, speaking, and critical discussion. Because these scenes carry genuine emotional and narrative significance, they increase the likelihood that new vocabulary will be genuinely retained, and they provide a natural context for developing evaluative and argumentative language functions that sit at the heart of both critical literacy and communicative competence in English.

In short, this study makes the case that *Wicked* (2024) holds real value as a pedagogical resource for bringing together moral value analysis and critical literacy development in English language learning. Its moral depth, cultural currency, multimodal meaning-making, and use of authentic English

together make it a theoretically grounded and practically meaningful audiovisual text for contemporary English education.

5.2 Suggestions

Based on the findings and conclusions of this study, the following suggestions are offered for different stakeholders in English language education.

5.2.1 For English Language Teachers

English language teachers are encouraged to bring selected scenes from *Wicked* (2024) particularly those identified in this study as morally significant into their classroom activities. The eleven scenes analyzed here offer a strong foundation for scene-based discussion, guided listening tasks, vocabulary work built around morally weighted language, and critical debate activities that ask students to weigh the ethical choices characters make. Teachers should apply structured scaffolding to help students move past surface understanding toward interpretive engagement, posing questions such as: Whose point of view shapes this scene? On what basis is this character being judged? What broader social message is being communicated? These questions lie at the heart of building critical literacy in English language learners.

5.2.2 For Future Researchers

Future researchers are invited to extend the work begun here in several directions. One productive avenue would be empirical studies that directly measure how learners' critical literacy skills develop following structured engagement with *Wicked* (2024) or similar films such work would supply concrete evidence of the pedagogical effects proposed in this study. Comparative research examining moral values across multiple films within the same genre for instance, contemporary fantasy films that incorporate social critique could also shed broader light on how moral values are systematically constructed in audiovisual texts designed for global audiences. A further direction would be to analyze the second installment of the *Wicked* film adaptation once it is released, tracing how the moral trajectories of Elphaba and Glinda unfold across the full narrative arc. Lastly, applying the QCA framework and Eyre and Eyre's (2010) moral value categories to other cultural contexts including Indonesian or regional films would add depth to the comparative body of work on moral values in film-based language education.

5.2.4 For Students

Students of English language education are encouraged to change the way they approach audiovisual texts not as passive sources of entertainment or incidental language exposure, but as morally and

ideologically layered works that repay critical reading. Making it a habit to ask critical questions Who gains from this story being told this way? Whose values does it center? What is left out of the picture? when watching films, consuming social media content, or engaging with other digital media will strengthen both critical literacy and English language proficiency over time. *Wicked* (2024), in particular, provides a compelling example of how profound moral questions about identity, the nature of justice, and what it means to belong can be engaged through the medium of popular audiovisual culture in the English language.

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APPENDIX

No	TIME	SCENE	CONTEXT& DIALOG	EXPRESSIONS TYPE	EXPLANATION	CRITICAL LITERACY FOCUS
1	SC19 .00 – 19:22		This scene shows Elphaba's father asking her to go with her younger sister (Nessarose) and make sure she gets to her room safely and that all her needs are taken care of Father: “ Make sure she has anything she needs.”	Values of being: Peace ability	Elphaba, who was different and treated differently from birth, was still willing to obey her father’s wishes even though it went against her own will. This can be seen in Elphaba’s sad expression.	This scene illustrates how Elphaba’s obedience can be interpreted as an internalization of familial power within a patriarchal structure. Critical questions: Is this obedience truly “good,” or does it represent a suppression of individual freedom? Are women expected to always be obedient, even at the

						cost of their own happiness?
2	14:05 – 14:21		This scene portrays the love and care that parents show for their beloved child. It is illustrated through happy expressions and warm family hugs Glinda; “Thank you. I love you.” Glinda parents: “We love you .”	Values of Giving Love	In scenes displaying love and affection, researchers emphasize that love and affection can be expressed through various elements. This applies not only to opposite-sex couples but also to those in our immediate circle such as the love shown between children and parents, as well as among	The representation of a harmonious family can reinforce the idea that an ideal family is always full of love, whereas in reality this is not always the case. Critical questions: Does the film ignore real family conflicts? Is the concept of “love” here universal or normative?

	18:37 – 19:23		This scene shows the love and affection a father and older sister have for their child and younger sibling. They smile at each other to show their support for the younger sibling, who is about to leave to study. Elphaba; “She’ll be fine.”	Values of Giving Love	siblings and others.	
	42:58 – 43:00		Elphaba shows respect for her teacher, who is of a different kind than her. She continues to show her respect even though her classmates do not respect Dr. Dillamond, “The Goat.” Dr.Dillamond: “Miss Elphaba,you don’t have to..”	Values of Giving Respect	At this stage, discrimination begins to surface against animals who are losing their ability to speak. This becomes a source of mockery for the other students, but not for Elphaba, who	Elphaba’s respect toward Dr. Dillamond (an animal) can be interpreted as a critique of discrimination (racism/othering). Critical questions: Do animals symbolize minority groups?

					remains respectful and polite.	How does society treat those who are considered “different” ?
4	43:00 – 43:10		This clip shows Elphaba helping her teacher, Dr. Dillamond, put the flowers back in the vase after it fell over due to Dr. Dillamond’s anger. This was because Dr. Dillamond was shocked by the mysterious message that discredited him. Dr.Dillamond: “Thank you. You’re very kind.”	Values of Giving Kindness	This further confirms Elphaba's kindness and strong moral character. She consistently treats others with kindness and remains unaffected by the actions of those around her.	Elphaba’s kindness is portrayed as an individual act, suggesting that social change often begins at the individual level. Critical question: Is being “kind” alone sufficient without challenging unjust systems?

	43:30 – 43:51		In that scene, Elphaba and Dr. Dillamond are clearly shaking hands as a sign of friendship Dr.Dillamond: “Ms.Elphaba please go and join you’re friends.” Elphaba: “I don’t have any friends.” Dr.Dillamond: “Well maybe one.”	Values of Giving Friendliness	Elphaba, who had no other friends, accepted Dr. Dillamond’s handshake as a gesture of friendship in response to his warm and kind gesture.	From a critical literacy perspective , the relationship between Elphaba and Dr. Dillamond demonstrates that friendship can transcend differences. Critical question: Why does Elphaba, who is marginalized, form a bond with someone who is also oppressed?
6	45:10 – 45:59		Here, Elphaba firmly states that it is wrong for someone to deliberately write unkind things about Dr. Dillamond.	Values of Being Fidelity	This scene truly reflects Elphaba's fidelity and loyalty to her commitment	From a critical perspective , Elphaba’s opposition to injustice reflects not only

			Elphaba hopes there is something she can do, because no one should be insulted, laughed at, looked down upon, or told to stop speaking while everyone else remains silent. Elphaba: I wish there were something I can do,..."		t to fair treatment for everyone. It also shows Elphaba's emotions, which cause her magical powers to spontaneously activate due to her sense of powerlessness in the situation.	loyalty but also a form of resistance against dominant social norms. Critical questions: Why do others remain silent? Does the system create fear that prevents people from speaking out?
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7	46:32 – 51:25		During this scene, Elphaba is shown bravely following Dr. Dillamond to find out about the message in the classroom at that time. Then Elphaba finds out the secret: that the animal species are to be locked up, have their access restricted, and lose their ability to speak. By the end of the scene, Elphaba, returning home alone, encounters a stranger. This scene is portrayed as darker, quieter, and somewhat tense. Dr.Dilamond:”MsElphaba what are you doing here?”	Values of being Bravery	In this scene, Elphaba’s fearlessness as a woman is clearly evident. She bravely seeks the truth without a trace of fear. That same courage is also evident when she encounters a stranger on the forest path, showing not the slightest sign of fear.	Elphaba’s courage in uncovering hidden truths can be interpreted as a critique of oppressive and concealed systems. This reflects: Whistleblowers in real-world contexts Structural injustice
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8	58:21 – 01:01:33		In this extended scene, it's clear that Elphaba's friends are more interested in sneaking out to have fun at the dance club, while Elphaba remains focused on her studies. Elphaba: "I'm gonna go study out side, I can't."	Values of being Self dicipline	Elphaba's discipline in self-improvement is indeed clearly depicted. Elphaba is always focused on improving herself through disciplined study and practice of magic.	Elphaba's focus on studying rather than engaging in leisure activities emphasizes the value of productivity. Critical questions: Does the film promote certain standards of success? Is this a reflection of social pressure, such as achievement culture?
9	01:16:52 – 01:27:36		As the relationship between Elphaba and Glinda improved, the two were able to be honest with each other about	Values of being Honesty	In this scene, the two characters, Elphaba and Glinda, are seen wearing	

			their lives. Elphaba, in particular, finally opened up to Glinda about her personal life. Glinda;”Let’s tell each other something we’ve never told anyone before.Okay,Fine . I go first.”		casual sleepwear in a bedroom setting. This shows how relaxed the atmosphere is between them, allowing them to be open with one another.	
10	01:25:10 - 01:25:40		This scene reflects the moral value of self-confidence, as Elphaba begins to see her uniqueness as something valuable rather than a flaw. Glinda’s supportive words demonstrate kindness and respect for differences,	Value of Being Self Confidence And Value of Giving Kindness And Friendliness	This scene illustrates how Elphaba begins to develop self-discipline by accepting her identity and controlling her negative self-perception. Instead of seeing herself as an outcast, she starts to recognize her own worth. Glinda’s supportive	From a critical literacy perspective, identity is shaped through the support of others. This indicates that identity is not entirely individual, but rather a result of social interaction.

			helping Elphaba build confidence in herself. Glinda “Look at you. You’re beautiful.”		attitude reflects kindness and friendliness, as she encourages Elphaba to feel accepted and valued.	
11	01:28:55 - 01:59:00		This scene reflects the moral value of justice, as Elphaba questions the unfair treatment of Dr. Dillamond and refuses to remain silent. It also demonstrates moral courage, since she speaks up while others ignore the injustice, and compassion, as she shows concern for	Value of Giving Justice and Mercy And Value Of Being Bravery	This scene demonstrates the moral value of justice as Elphaba openly challenges the unfair treatment of Dr. Dillamond. She refuses to conform to a system that discriminates against others, showing moral courage. Her willingness to speak up while others remain silent highlights her integrity. In	Elphaba’s resistance to injustice represents a direct critique of discriminatory systems. Critical questions: Who benefits from such systems? Why does the majority remain silent?

			the suffering of others. Elphaba: “Are we all just gonna sit here in silence?”		addition, her concern reflects compassion, as she empathizes with those who are oppressed and treated unjustly.	
12	01:35:22 - 01:35:30		This scene reflects the moral value of mercy, as Elphaba shows genuine concern when Fiyero is injured. Her reaction demonstrates empathy and kindness, indicating her ability to care for others without hesitation. Elphaba: “You’re bleeding.”	Value of Giving Mercy and Value of being Kindness	This moment reflects mercy and kindness through Elphaba’s immediate reaction to Fiyero’s injury. She shows genuine empathy without hesitation, indicating her natural tendency to care for others. Her response highlights her emotional sensitivity and her ability to prioritize	Elphaba’s empathy reflects universal human values. Critical question: Is empathy alone sufficient without concrete action?

					others' well-being, which reinforces her compassionate character.	
13	01:44:00 - 01:44:24		This scene reflects the moral value of Justice and mercy as Elphaba is no longer alone in her struggle. Glinda and Fiyero begin to support her cause, showing that collective action strengthens the fight against injustice. Fiyero: "I've been thinking about lion cub and Dr.Dillamond Glinda: :Me Too."	Value of Being Justice and Mercy	This moment reflects mercy and kindness through Elphaba's immediate reaction to Fiyero's injury. She shows genuine empathy without hesitation, indicating her natural tendency to care for others. Her response highlights her emotional sensitivity and her ability to prioritize others' well-being, which reinforces her compassionate character.	From a critical literacy perspective, change occurs through collective action rather than individual effort alone. This emphasizes the importance of social solidarity.

14	01:44:43 - 01:45:16		This scene reflects the moral value of respect, as Glinda honors Dr. Dillamond by changing the way she pronounces his name, since she has her own way of saying it. It also demonstrates Bravery, as she openly expresses this decision in front of others Glinda: “Excuse me, everyone I have announcement I’m changing my name,..”	Value of Giving Respect And Value of Being Bravery	This scene highlights respect and bravery as Glinda honors Dr. Dillamond by changing her name. Her action symbolizes acknowledgment and appreciation for someone who has been treated unfairly. Furthermore, she demonstrates courage by expressing this decision publicly, even though it may go against social expectations, showing her moral development.	Glinda’s transformation from a conformist into a more critical individual reflects her moral and social development. Critical question: Does privilege cause individuals to initially ignore injustice?
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15	01:55:17 - 01:55:30		Is scene reflects the moral value of kindness, as Glinda encourages Elphaba to overcome her fear. It also shows friendship and helps build Elphaba's confidence. Glinda: "Elphaba Thropp. Listen To me, you can do this. You can do anything."	Value Of Giving Kindness and Friendliness	This scene reflects kindness and friendship as Glinda motivates Elphaba to overcome her fear. Her encouragement plays an important role in strengthening Elphaba's confidence. It shows that friendship is not only emotional support but also a means of empowering others to face challenges and grow personally.	Friendship is portrayed as a tool of empowerment. Critical question: Does everyone have equal access to such support systems?
16	02:11:30 - 02:11:53		In this scene, Elphaba is not tempted by the power offered by the Wizard. Deep down, she remains	Value of being Fidelity & Values of giving Loyalty	This scene demonstrates fidelity and loyalty in terms of moral purity and integrity. Elphaba is not	The rejection of power reflects a critique of political corruption and

			pure and refuses to take part in manipulation . Oz;” And I’m meant every word about you having a home here.” Elphaba;”No !.”		influenced by the power offered by the Wizard, showing that she maintains her principles. She refuses to engage in manipulation or corruption, indicating that her values remain strong despite temptation. This highlights her inner moral strength.	manipulation. This suggests that power often challenges and tempts moral integrity.
17	02:25:56 - 02:27:06		Elphaba does not want to take Glinda with her on her broom because she has to go alone and does not want to involve her. She chooses	Value Of Giving Loyalty	This scene reflects loyalty and moral integrity as Elphaba chooses to protect Glinda by leaving her behind. She understands the risks and	Elphaba’s decision to leave Glinda illustrates the tension between personal relationships and moral principles.

			to go her own way rather than follow a system that is wrong. Glinda; “ I hope you happy now that you’re choosing this.” Elphaba: “You too.”		refuses to involve her friend in danger. Her decision also shows her commitment to truth and justice, as she chooses to walk her own path rather than follow a corrupt system. This emphasizes both personal sacrifice and strong ethical principles.	Critical question: Is it necessary to choose one over the other?
18	02:20:03 - 02:30:03		In this scene, Elphaba displays self-confidence and self-acceptance.	Values of being Bravery &	This scene showcases Elphaba’s courage and strength, rooted in the	Elphaba’s acceptance of her identity symbolizes

			She realizes that she has been blessed with the gift of power as a witch. She also shows great bravery in standing by her own principles. Elphaba; “I’m trough accepting this,I’m defying gravity and you can’t pull me down.”	Self confidence	self-confidence she has built through her acceptance of herself as a witch. Through her expressions and actions, she reveals her true power. Supported by dramatic staging and rising tension, the scene successfully captures Elphaba’s perspective on the injustices unfolding around her.	self-liberation. This can be interpreted as a form of resistance against socially constructed labels, particularly the stigmatizati on of being “wicked.”
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VALIDATOR STATEMENT SHEET

The undersigned below:

Name : Ona Yulita

NPM 2288203017

Program : English Language Education Program

As a researcher conducting a study "*A Content Analysis of Moral Values in Wicked (2024) and Their Implications For Critical Literacy*", have compiled and analyzed data regarding moral value present in Wicked (2024) Movies. To ensure the accuracy and credibility of this classification, the researcher sought an expert to validate the research findings. The validator thoroughly examined the dataset and provided an assessment based on established criteria.

The validator has reviewed the moral value classification according to Eyre and Eyre (2010) and confirmed the following:

1. Value of being: Honesty, Bravery, Peaceability, Self-confidence, Self-discipline, and Fidelity and Chastity.
2. Value of giving: Kindness and Friendliness, Justice and Mercy, Loyalty, Respect, and Love.

Validator confirmation:

Name : Godefridus Bali Geroda, M.Pd

Institution/Departement : Widyagama Mahakam Samarinda

Based on this validation, the data set has been:

☒ Valid

☐ Valid With Improvement

☒ Context

☐ Classification Appropriateness

☐ Not Valid

This statement is made to be used appropriately.

Samarinda, 08 April 2026


Dipindai dengan CamScanner

Godefridus Bali Geroda, M.Pd

NIDN. 1128108802