

Film Exposure and Film Immersion in English Language and Literature Learning: Perceptions of BSEd English Students in Cotabato Province, Philippines—A Sequential Explanatory Mixed-Methods Study

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Abstract

Introduction: Films are increasingly used in English language and literature classrooms, yet evidence on their perceived learning value among BSEd English Students in multilingual Philippine settings remains limited.

Objective: This study examined perceived film-supported language learning experience (FSLLE) and film immersion, differences across learner profiles, and learners' lived experiences.

Methods: A sequential explanatory mixed-methods design was used with 188 English-major BSEd English Students from five higher education institutions in Cotabato Province. Participants completed 24-item FSLLE and 28-item film immersion scales. Quantitative data were analyzed using descriptive statistics and Kruskal–Wallis tests with effect sizes and Holm correction, while interviews with 12 participants were analyzed using Colaizzi's method.

Results: SLLE ($M = 3.41$, $SD = 0.61$) and film immersion ($M = 3.46$, $SD = 0.60$) were very high. Learning new words and expressions received the highest rating ($M = 3.70$), while using film expressions in conversation ($M = 3.33$) and post-viewing participation ($M = 3.23$) were lower. FSLLE differed by year level ($p = .007$) and device type ($p = .006$), while immersion differed by device type ($p = .002$). Interviews identified five themes, including the need for teacher mediation.

Conclusions: Films were perceived as more beneficial for receptive than productive language learning. Structured, teacher-guided output activities may help translate film exposure into active language use, although the proposed guidelines require classroom validation.

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1. Introduction

Film is one of the most widely used multimodal resources in language and literature classrooms. It combines spoken language, written subtitles, images, music, and narrative, and it can motivate learners while offering authentic language input (Luckel-Semoto & Sugiura, 2024; Rajpopat, 2023). A systematic review of the use of films in teaching English as a foreign language reported that films are mostly used to develop listening, vocabulary, speaking, and intercultural competence, and that learners generally view them positively (Sánchez-Auñón et al., 2023). Research on audiovisual input likewise shows that viewing second-language television and film supports incidental vocabulary learning, particularly when on-screen text is available (Montero Perez, 2022; Peters & Webb, 2018). Interest in film-based instruction is international and cross-disciplinary. In China, for example, Lin and Mei (2023) reviewed recent research on the use of English movies in senior high school English teaching, and films have also been adopted as a pedagogy in fields beyond language education, such as management (Kataria & Kumar, 2024). In content and language integrated learning, a genre-based history course built around films supported learners' development of disciplinary language (Achugar & Tardio, 2023). Films have also been used to support reading comprehension and critical thinking through visualization in English language arts classrooms (Walker, 2023).

In the Philippines, studies have examined learners' reading comprehension of subtitled movies (Francia & Andrey, 2024), the role of media and information literacy in fostering critical thinking (Carambas & Tibaldo, 2025), and the contribution of multimodal literacy to students' linguistic abilities (Vergara-Burgos, 2024). These settings are linguistically diverse. In Cotabato Province, learners commonly use Cebuano, Hiligaynon, Maguindanaon, Filipino, and English (Moratto & Bacolod, 2023; Utto & Lumogdang, 2025), and many students rely on mobile devices and variable internet connections to access learning materials (Asio et al., 2021; Gocotano et al., 2021). Despite this growing body of work, three gaps remain. First, most empirical studies on film in language learning come from East Asian, European, and Middle Eastern contexts; perceptions of BSEd English Students in multilingual Mindanao have rarely been examined. Second, studies usually examine perceived language learning benefits or immersion separately, even though learners' absorption in a film may shape what they believe they gain from it. Third, few studies explain survey patterns with learners' own accounts, and few consider how device access and academic stage relate to learners' film experiences in resource-constrained settings. Many teachers also still lack professional development in using films as instructional materials (Shi, 2025), which limits the systematic use of film in language and literature classes.

Literature Review

Films and Audiovisual Input in Second-Language Learning

Films offer extended, contextualized, and multimodal input. Webb and Rodgers (2009) showed that knowledge of the most frequent 3,000 word families plus proper nouns and marginal words provides about 95% coverage of movie language, which suggests that films are accessible to intermediate learners while still containing many unfamiliar words. Experimental and quasi-experimental studies confirm that viewing second-language television can lead to incidental vocabulary gains, with frequency of occurrence, prior vocabulary knowledge, and imagery affecting learning (Peters & Webb, 2018). A meta-analysis found that captioned video benefits both listening comprehension and vocabulary learning compared with uncaptioned video (Montero Perez et al., 2013), and a later review concluded that on-screen text supports form-meaning mapping during viewing (Montero Perez, 2022). Because meaning in film is made through the combined resources of image, speech, writing, and sound, viewing also draws on multimodal literacy (Kress & van Leeuwen, 2020). Studies of subtitles in higher education similarly show that subtitles can support comprehension, although their effect depends on proficiency and cognitive load (Van Hoecke, 2023). Survey studies of EFL learners report that students perceive movies as enjoyable and useful for vocabulary, listening, and pronunciation (Goctu, 2017; Maulida & Warni, 2024; Pimsamarn, 2011; Roslim et al., 2021). These perception studies, however, rarely test whether perceived benefits differ by learner characteristics or explain why learners report gains in

comprehension more readily than in production. Swain's (1985) Output Hypothesis offers one explanation: comprehensible input alone may be insufficient for productive competence, because learners also need opportunities to produce language and notice gaps in their output.

Film Immersion and Narrative Engagement

Immersion refers to the degree to which viewers become absorbed in a mediated experience. Rigby et al. (2019) developed the Film Immersive Experience Questionnaire (Film IEQ), which identifies four factors: captivation, real-world dissociation, comprehension, and transportation. The related concept of narrative transportation describes the experience of being absorbed into a story world, with attention, imagery, and emotion focused on the narrative (Green & Brock, 2000). In education, immersive approaches use narrative and emotional involvement to sustain attention and support learning (Brunetti et al., 2024; Croasdale, 2025). Film immersion is relevant to literature teaching because emotional and aesthetic responses to texts are part of literary competence (Calafato & Simmonds, 2022), and films can support intercultural and multimodal literacy (Hoff & Habegger-Conti, 2022). Narrative media may also strengthen empathic responses (Trudeau et al., 2023).

Learners, Devices, and Context

Current college students belong largely to Generation Z, a cohort characterized by frequent use of digital and audiovisual media (Luttrell & McGrath, 2021; Wajdi et al., 2024). Access to these media is uneven. In the Philippines, device availability and internet connectivity vary considerably across students and localities (Asio et al., 2021; Gocotano et al., 2021), and mobile learning has become a common route to multimedia English materials (Liu, 2023). Screen size, sound quality, and the ability to pause, replay, and take notes differ across devices, so device access may shape how learners experience films. This possibility has seldom been examined in film-based language learning research.

Theoretical Framework

The study draws on four complementary perspectives. Dual Coding Theory proposes that cognition involves two interconnected representational systems, a verbal system and a non-verbal (imagery) system, and that information encoded in both systems is more easily understood and recalled (Paivio, 1986). The Cognitive Theory of Multimedia Learning builds on this view and holds that learners integrate words and pictures in working memory, but that poorly designed multimedia can overload processing; guidance and signaling help learners select and organize relevant information (Mayer, 2021). Together, these theories predict that film, which pairs spoken and written words with images, should be perceived as supporting comprehension and vocabulary, and that guided viewing should be valued where input is fast or complex. Constructivism holds that learners actively construct knowledge rather than receive it. Cognitive constructivism emphasizes individual meaning-making through the interaction of new experience with existing mental structures (Piaget, 1952), whereas social constructivism emphasizes that learning is mediated by language, tools, and interaction with others (Vygotsky, 1978). Within the sociocultural tradition, the Zone of Proximal Development (ZPD) describes the distance between what learners can do independently and what they can do with guidance (Lantolf & Thorne, 2006; Vygotsky, 1978). These perspectives predict that learners will report deeper interpretive engagement as their academic experience grows, and that productive use of film language will depend on mediation and practice. The Output Hypothesis (Swain, 1985) adds the specific prediction that perceived receptive gains will exceed perceived productive gains unless learners are given structured opportunities to speak and write. Two further perspectives inform the proposed instructional guidelines. Schema theory explains comprehension as the activation of prior knowledge structures, which supports pre-viewing preparation (Anderson & Pearson, 1984). Reader-response theory treats meaning as a transaction between reader and text, which supports interpretive and reflective responses to films as texts (Rosenblatt, 1978). Authentic assessment emphasizes performance tasks that mirror real-world use of knowledge and skills (Wiggins, 1990).

Research Questions

This study therefore examined the perceptions of BSEd English majors in five HEIs in Cotabato Province, Region XII (SOCCSKSARGEN), Philippines, regarding film-supported language learning and

film immersion. A sequential explanatory mixed-methods design was used: quantitative data were collected first, and qualitative interviews were then conducted to explain the quantitative patterns. The study also responds to Sustainable Development Goal 4 on inclusive and equitable quality education by considering how device and internet access relate to learners' experiences. Specifically, the study sought to answer the following research questions:

1. What is the profile of the respondents in terms of age, gender, year level, devices used, internet access, subtitle use habit, and prior film coursework?
2. What is the level of the respondents' perceived film-supported language learning experience in terms of motivational engagement; lexical and pragmatic development; oral production and pronunciation confidence; and affective comfort and participation?
3. What is the extent of the respondents' film immersion in terms of cognitive and affective immersion; interpretive and aesthetic appreciation; and sustained enjoyment and future orientation?
4. Is there a significant difference in the respondents' perceived film-supported language learning experience and film immersion when grouped according to profile?
5. What are the lived experiences of learners with English-language films in language and literature learning?
6. How do the qualitative findings explain the quantitative results?
7. What instructional guidelines for film-integrated language and literature teaching may be proposed based on the findings?

For Research Question 4, the null hypothesis stated that there is no significant difference in perceived film-supported language learning experience and film immersion when respondents are grouped according to profile.

2. Materials and Methods

2.1. Research Design

This study employed a sequential explanatory mixed-methods design (Creswell & Plano Clark, 2018; Ivankova et al., 2006), consisting of two consecutive phases. The quantitative phase examined English majors' perceived FSLLE and film immersion and tested differences across learner profiles. The qualitative phase then explained the quantitative results through participants' lived experiences. The two strands were integrated at the interpretation stage using a joint display (Fetters et al., 2013; Guetterman et al., 2015).

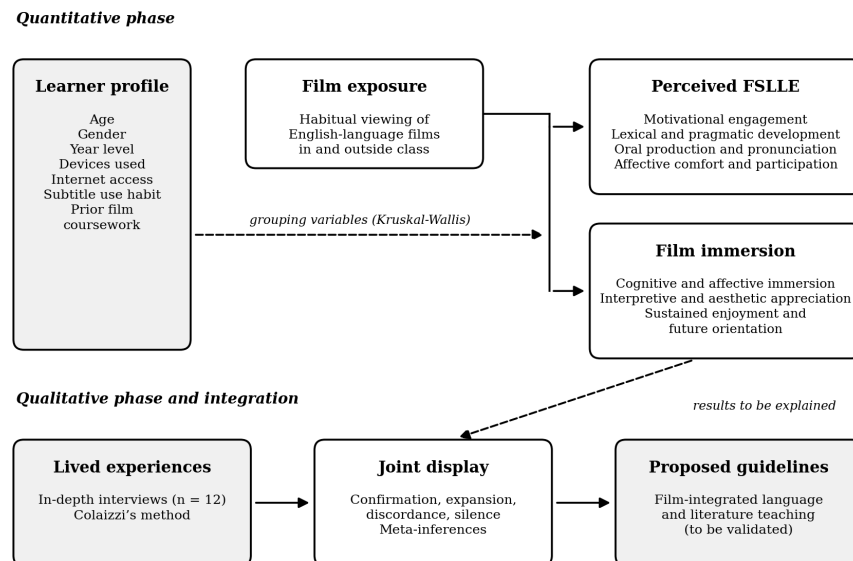


Figure 1. Conceptual Design of Exploratory Sequential Mixed Methods Design

2.2. Respondents and Sampling Procedure

The study was conducted in five HEIs in Cotabato Province, Region XII (SOCCSKSARGEN), Philippines, during the 2025–2026 academic year: Central Mindanao Colleges, Notre Dame of Kidapawan College, University of Southern Mindanao–Main Campus, University of Southern Mindanao–Kidapawan City Campus, and Cotabato Foundation College of Science and Technology. All five institutions offer the BSEd major in English. The quantitative phase involved 188 BSEd English majors in Years 1 to 4, recruited through convenience sampling with an approximately equal allocation across sites: Central Mindanao Colleges ($n = 38$), Notre Dame of Kidapawan College ($n = 37$), University of Southern Mindanao–Main Campus ($n = 38$), University of Southern Mindanao–Kidapawan City Campus ($n = 37$), and Cotabato Foundation College of Science and Technology ($n = 38$). Eligible participants were (a) currently enrolled BSEd English majors, (b) members of Generation Z, and (c) learners who had viewed English-language films as part of their coursework. The last criterion was necessary because the instruments ask about film-based classes, but it may have favored respondents with positive experiences; this and the non-probability sampling are addressed in the Limitations section. Because the study did not test a structural model, the sample size was evaluated for the Kruskal-Wallis comparisons. A sensitivity analysis based on the one-way ANOVA approximation, with an asymptotic relative efficiency adjustment of 0.955 for the Kruskal-Wallis test, showed that a total sample of 188 provides 80% power at $\alpha = .05$ to detect effects of Cohen's $f \approx 0.23$ – 0.26 for three to five groups, corresponding to medium effects (Cohen, 1988). Smaller differences, and differences involving very small subgroups, could not be reliably detected. For the qualitative phase, 12 survey respondents were purposively selected for in-depth interviews (IDIs) based on their ability to provide rich descriptions of their experiences with film-assisted language learning. Participants are identified by codes (IDI_P1 to IDI_P12) to protect confidentiality. This number is consistent with recommendations for phenomenological inquiry, which emphasize depth over breadth (Creswell & Poth, 2018), and with evidence that the main themes in relatively homogeneous samples typically emerge within the first 12 interviews (Guest et al., 2006).

2.3. Research Instruments

Quantitative data were collected using a researcher-administered questionnaire with three sections: (a) the respondents' profile, (b) the FSLLE scale, and (c) the film immersion scale. Both scales used a 4-point forced-choice Likert format (1 = strongly disagree, 2 = disagree, 3 = agree, 4 = strongly agree), with no neutral midpoint. Mean scores were interpreted as follows: 1.00–1.75, very low; 1.76–2.50, low; 2.51–3.25, high; and 3.26–4.00, very high. The 24-item FSLLE scale was adapted primarily from Roslim et al. (2021), whose survey of tertiary learners' use of movies for language learning provided the core item pool, and it drew on prior studies of movies and audiovisual media in language learning for additional item content (Goctu, 2017; Pimsamarn, 2011; Safrani & Lestari, 2024). The items were organized into four researcher-defined domains: motivational engagement (Items 1–8), lexical and pragmatic development (Items 9–14), oral production and pronunciation confidence (Items 15–20), and affective comfort and participation (Items 21–24). As reported in Table 2, Item 20 carries the same wording as Item 14; to avoid double-counting, the oral production domain mean is reported with and without Item 20. The 28-item film immersion scale was adapted from the Film Immersive Experience Questionnaire (Film IEQ; Rigby et al., 2019). The original Film IEQ has four validated factors (captivation, real-world dissociation, comprehension, and transportation) measured on a 7-point scale. For this study, items were reworded for classroom film use, converted to the 4-point format, and regrouped into three domains: cognitive and affective immersion (Items 25–38), interpretive and aesthetic appreciation (Items 39–48), and sustained enjoyment and future orientation (Items 49–52). Four items on the aesthetic appreciation of cinematography, sound, artistic quality, and film technique (Items 45–48) were added by the researchers because the study concerns literature and film as texts. Both instruments underwent expert validation for content relevance and clarity. A pilot test with 23 respondents yielded Cronbach's alpha coefficients of .82 to .93 for the adapted scales. Because a pilot of this size gives only a rough estimate of reliability, and because the factor structure of the adapted scales was not re-examined in the main sample, domain scores are interpreted as descriptive summaries, and this is acknowledged in the Limitations section. The questionnaire and interview guide are available from the corresponding author upon reasonable request. The qualitative instrument was a

semi-structured interview guide with 12 open-ended questions on motivation, language development, classroom engagement, and overall experiences with English-language films.

2.4. Data Collection

Ethical approval was obtained from the University of Perpetual Help System DALTA Research Ethics Committee, and permission was secured from each participating institution. All respondents gave informed consent before data collection. The questionnaire was administered to the 188 respondents during the quantitative phase. After the survey data were analyzed, the selected participants were invited to semi-structured interviews, conducted face-to-face or online. Interviews were audio-recorded with participants' permission and transcribed verbatim.

2.5. Data Analysis

Quantitative data were analyzed using frequencies, percentages, means, and standard deviations. Differences across profile groups were tested with the Kruskal-Wallis H test, which was chosen because the scale responses are ordinal Likert data, the score distributions showed a ceiling effect, and several profile groups were small and unequal in size. Effect sizes were computed as epsilon squared, $\epsilon^2 = H/(n - 1)$ (Tomczak & Tomczak, 2014). Because seven profile variables were tested for each of the two scales, p values were adjusted with the Holm procedure within each family of seven tests (Holm, 1979); a stricter correction across all 14 tests is also reported. Because a significant Kruskal-Wallis result indicates only that at least one group differs, group-specific patterns are described from the medians and are not interpreted as tested pairwise differences. Qualitative data were analyzed using Colaizzi's (1978) seven-step phenomenological method: (1) reading all transcripts to gain a sense of the whole; (2) extracting significant statements; (3) formulating meanings from the significant statements; (4) clustering formulated meanings into themes; (5) writing an exhaustive description; (6) identifying the fundamental structure of the phenomenon; and (7) returning the findings to participants for validation. Table 7 illustrates the path from significant statements to themes. Integration followed the joint display approach (Guetterman et al., 2015). Each quantitative result was paired with the corresponding qualitative evidence, and the fit between the strands was classified as confirmation, expansion, discordance, or silence (O'Cathain et al., 2010). Meta-inferences were then drawn from the combined evidence.

2.6. Ethical Considerations

The lead author is the Research Director and a faculty member at Central Mindanao Colleges, one of the five sites. This insider position facilitated access, but it could have produced power-relationship and social-desirability effects, particularly because the questionnaire was researcher-administered. To reduce these effects, participation was voluntary, respondents were informed that they could withdraw at any stage without penalty, and responses were kept confidential and identified only by codes. Data were stored securely with restricted access. The study complied with the National Ethical Guidelines for Health and Health-Related Research (Philippine Health Research Ethics Board, 2017) and the Data Privacy Act of 2012 (Republic Act No. 10173).

3. Results

3.1. Profile of the Respondents

Table 1 presents the profile of the 188 respondents. Most respondents were aged 18–21 years ($n = 130$, 69.15%), followed by those aged 22–25 ($n = 49$, 26.06%) and 26 and above ($n = 9$, 4.79%). Female respondents made up the majority ($n = 115$, 61.17%), followed by male ($n = 51$, 27.13%) and LGBTQ+ respondents ($n = 22$, 11.70%). By year level, third-year students formed the largest group ($n = 66$, 35.11%), followed by first-year ($n = 55$, 29.26%), second-year ($n = 37$, 19.68%), and fourth-year students ($n = 30$, 15.96%). About half of the respondents watched films on a smartphone only ($n = 96$, 51.06%), and a further 58 (30.85%) used both a smartphone and a laptop or PC. Most combined mobile data and Wi-Fi ($n = 144$, 76.60%); of the remainder, 19 (10.11%) relied on mobile data only, 18 (9.57%) on Wi-Fi only, and 7 (3.72%) on broadband only. This pattern is consistent with earlier reports that

Filipino college students depend heavily on mobile devices and mobile connectivity for learning (Asio et al., 2021; Gocotano et al., 2021).

Table 1. Profile of the Respondents (N = 188)

Variable	Category	f	%
Age (years)			
	18–21	130	69.15
	22–25	49	26.06
	26 and above	9	4.79
Gender			
	Female	115	61.17
	Male	51	27.13
	LGBTQ+	22	11.70
Year level			
	First year	55	29.26
	Second year	37	19.68
	Third year	66	35.11
	Fourth year	30	15.96
Devices used to watch films			
	Smartphone/iPhone only	96	51.06
	Laptop/PC only	4	2.13
	Smartphone/iPhone and iPad/tablet	5	2.66
	Smartphone/iPhone and laptop/PC	58	30.85
	Smartphone/iPhone, iPad/tablet, and laptop/PC	25	13.30
Internet access			
	Mobile data only	19	10.11
	Wi-Fi only	18	9.57
	Broadband only	7	3.72
	Mobile data and Wi-Fi	144	76.60
Subtitle use habit			
	To better understand the dialogue	132	70.21

For language learning (e.g., vocabulary, pronunciation)	43	22.87
Does not use subtitles	13	6.91
Prior film coursework		
Film production, directing, or cinematography	79	42.02
Film theory or film studies	67	35.64
Screenwriting or script analysis	42	22.34

Note. The gender item offered three options: male, female, and “neutral (LGBT).” The third option is reported here as LGBTQ+ because it captured respondents who identified with the LGBTQ+ community. This option combines sexual orientation and gender identity; future studies should use separate, more precise categories (see Limitations). For prior film coursework, each respondent selected one category, and the item did not include a “none” option.

Nearly all respondents used subtitles: 132 (70.21%) used them to better understand the dialogue, 43 (22.87%) used them for language learning, and 13 (6.91%) did not use subtitles. Regarding prior film coursework, 79 (42.02%) reported experience in film production, directing, or cinematography; 67 (35.64%) in film theory or film studies; and 42 (22.34%) in screenwriting or script analysis. These profile variables were used as grouping variables in the Kruskal-Wallis tests. Several groups were very small (laptop/PC only, $n = 4$; smartphone and tablet, $n = 5$; broadband only, $n = 7$; age 26 and above, $n = 9$), and results involving these groups are interpreted with caution.

3.2. Perceived Film-Supported Language Learning Experience

Table 2 presents the respondents’ perceived film-supported language learning experience. Overall, perceived FSLLE was very high ($M = 3.41$, $SD = 0.61$). Item means were concentrated between 3.23 and 3.70 with standard deviations of 0.47–0.76, indicating a ceiling effect. Differences between item and domain means are therefore small, and they are reported below as descriptive tendencies, not as tested differences.

Table 2. Level of Perceived Film-Supported Language Learning Experience ($N = 188$)

Item	M	SD	Mode	Interpretation
A. Motivational engagement				
1. I regularly watch English movies as part of my language learning routine.	3.44	0.66	Strongly agree	Very high
2. I watch English movies more than other types of learning materials to improve my skills.	3.36	0.63	Agree	Very high
3. I make time to watch English films outside class for language practice.	3.23	0.67	Agree	High
4. Watching English movies motivates me to study the language.	3.31	0.63	Agree	Very high
5. I find it enjoyable and interesting to learn English through movies.	3.54	0.55	Strongly agree	Very high
6. Movie-based lessons make me look forward to English classes.	3.39	0.60	Agree	Very high
7. I feel more engaged and active in class when movies are used for learning.	3.49	0.57	Strongly agree	Very high
8. Using movies as a learning tool enhances my overall interest in the English language.	3.54	0.61	Strongly agree	Very high
Domain mean	3.41	0.62		Very high
B. Lexical and pragmatic development				
9. I pay attention to how characters speak in movies to enhance my communication skills.	3.55	0.53	Strongly agree	Very high
10. Watching English movies helps me learn new words and expressions.	3.70	0.47	Strongly agree	Very high
11. I often use words or phrases from movies in my daily conversations.	3.33	0.67	Agree	Very high

12. Movies help me understand how words are naturally used in real-life situations.	3.56	0.52	Strongly agree	Very high
13. I notice that my vocabulary improves after watching English films regularly.	3.39	0.61	Agree	Very high
14. Movies help me connect classroom lessons with real-life English communication.	3.44	0.60	Strongly agree	Very high
Domain mean	3.50	0.57		Very high
C. Oral production and pronunciation confidence				
15. I imitate the way native speakers talk in movies to improve my pronunciation.	3.35	0.63	Agree	Very high
16. I practice speaking English by repeating lines or dialogues from films.	3.41	0.68	Strongly agree	Very high
17. Watching movies helps me pronounce English words more accurately.	3.53	0.56	Strongly agree	Very high
18. I feel more confident speaking English after watching and listening to movie dialogues.	3.38	0.60	Agree	Very high
19. Watching English movies contributes positively to improving my English oral skills.	3.40	0.66	Strongly agree	Very high
20. Movies help me connect classroom lessons with real-life English communication. ^a	3.36	0.64	Agree	Very high
Domain mean	3.40	0.63		Very high
D. Affective comfort and participation				
21. Watching movies in class helps reduce my anxiety in learning English.	3.27	0.63	Agree	Very high
22. I feel more relaxed and confident participating in discussions after watching movies.	3.23	0.67	Agree	High
23. Online movie presentations during class make language learning less stressful.	3.41	0.60	Agree	Very high
24. Movie-based activities encourage me to express my ideas more freely in class.	3.35	0.62	Agree	Very high
Domain mean	3.31	0.63		Very high
Overall mean	3.41	0.61		Very high

Lexical and pragmatic development had the highest domain mean ($M = 3.50$, $SD = 0.57$). The highest-rated item in the whole scale was “Watching English movies helps me learn new words and expressions” ($M = 3.70$, $SD = 0.47$). Within the same domain, “I often use words or phrases from movies in my daily conversations” was rated lower ($M = 3.33$, $SD = 0.67$). Motivational engagement ($M = 3.41$, $SD = 0.62$) was led by enjoyment of learning English through movies and increased interest in English (both $M = 3.54$), whereas making time to watch English films outside class for language practice was rated lowest in the domain and was the only item in the domain interpreted as high rather than very high ($M = 3.23$, $SD = 0.67$).

In oral production and pronunciation confidence ($M = 3.40$, $SD = 0.63$), learners rated films’ help with accurate pronunciation highest ($M = 3.53$) and imitating native speakers’ speech lowest ($M = 3.35$). Affective comfort and participation had the lowest domain mean ($M = 3.31$, $SD = 0.63$), although it was still interpreted as very high. Learners agreed that online movie presentations make language learning less stressful ($M = 3.41$), but they rated feeling more relaxed and confident participating in discussions after watching movies lower ($M = 3.23$).

Taken together, the descriptive pattern shows that items describing receiving and understanding language (learning new words, noticing natural usage, pronunciation models) tended to be rated higher than items describing producing language or acting independently (using film expressions in conversation, imitating speech, participating in discussion, watching outside class). This tendency was explored further in the interviews.

3.3. Film Immersion

Table 3 presents the respondents’ film immersion. Overall film immersion was very high ($M = 3.46$, $SD = 0.60$), with the same ceiling pattern as the FSLLE scale. Sustained enjoyment and future

orientation had the highest domain mean ($M = 3.51$, $SD = 0.57$); within it, learners rated films' contribution to their appreciation of literature and culture highest ($M = 3.54$) and wanting to watch more films of similar genres lowest ($M = 3.46$). Interpretive and aesthetic appreciation followed ($M = 3.48$, $SD = 0.57$). In this domain, the artistic quality of films increasing enjoyment ($M = 3.60$) and interest in what will happen next in the story (Item 44, $M = 3.59$) were rated highest, whereas finding the concepts and themes in films intellectually stimulating was rated lowest ($M = 3.31$).

Table 3. Extent of Film Immersion ($N = 188$)

Item	M	SD	Mode	Interpretation
A. Cognitive and affective immersion				
25. I can easily stay focused when watching a movie, TV show, or film clip used in class.	3.43	0.61	Strongly agree	Very high
26. My attention remains fully on the movie or clip from beginning to end.	3.30	0.67	Agree	Very high
27. I make an effort to understand and follow the sequence of events.	3.55	0.56	Strongly agree	Very high
28. I try my best to grasp the details and meanings while watching.	3.56	0.57	Strongly agree	Very high
29. I often feel deeply absorbed in the scenes of the movie or film clip.	3.41	0.58	Agree	Very high
30. While watching, I feel as if I am part of the story's environment.	3.39	0.68	Strongly agree	Very high
31. I sometimes lose awareness of my real surroundings because of my focus on the film.	3.39	0.67	Strongly agree	Very high
32. The movie feels more like a real experience than just something I am watching.	3.36	0.71	Strongly agree	Very high
33. I can vividly imagine myself in the scenes or situations shown in the movie.	3.32	0.73	Strongly agree	Very high
34. The sense of being "inside" the movie is stronger than my awareness of the real world.	3.24	0.76	Agree	High
35. I often root for the main characters to succeed in their goals.	3.49	0.57	Strongly agree	Very high
36. I sometimes feel suspense about how the story or conflict will be resolved.	3.54	0.54	Strongly agree	Very high
37. I become so emotionally involved that I feel like reacting or talking to the characters.	3.57	0.59	Strongly agree	Very high
38. I empathize with the struggles and emotions of the characters I watch.	3.55	0.57	Strongly agree	Very high
Domain mean	3.44	0.63		Very high
B. Interpretive and aesthetic appreciation				
39. I find the concepts and themes in movies or clips intellectually stimulating.	3.31	0.57	Agree	Very high
40. I can easily understand the message or storyline of the film.	3.34	0.58	Agree	Very high
41. I feel motivated to keep watching until I fully understand what is happening.	3.49	0.59	Strongly agree	Very high
42. I can predict or reflect on how the story will unfold based on what I have watched.	3.43	0.59	Strongly agree	Very high
43. I believe I have a clear understanding of the events and outcomes in the movie.	3.45	0.60	Strongly agree	Very high
44. I feel interested in knowing what will happen next in the story.	3.59	0.56	Strongly agree	Very high
45. I enjoy the cinematography, visual effects, and imagery used in films.	3.55	0.53	Strongly agree	Very high
46. I appreciate the sound, lighting, and editing techniques that enhance the story.	3.53	0.58	Strongly agree	Very high
47. The artistic quality of the movie increases my enjoyment and interest.	3.60	0.55	Strongly agree	Very high
48. I often reflect on how film techniques communicate meaning or emotion.	3.50	0.58	Strongly agree	Very high
Domain mean	3.48	0.57		Very high

C. Sustained enjoyment and future orientation					
49. I genuinely enjoy watching movies or clips used in language and literature classes.	3.53	0.54	Strongly agree	Very high	
50. I feel disappointed when a good movie or series ends.	3.51	0.59	Strongly agree	Very high	
51. I would like to watch more films of similar genres in the future.	3.46	0.60	Strongly agree	Very high	
52. I find that watching movies strengthens my appreciation of literature and culture.	3.54	0.55	Strongly agree	Very high	
Domain mean	3.51	0.57		Very high	
Overall mean	3.46	0.60		Very high	

Note. 4-point scale: 1.00–1.75 = *very low*; 1.76–2.50 = *low*; 2.51–3.25 = *high*; 3.26–4.00 = *very high*. Item 42 is reproduced with the typographical error (“base on”) corrected.

Cognitive and affective immersion had the lowest domain mean ($M = 3.44$, $SD = 0.63$). Emotional involvement with characters ($M = 3.57$) and empathy with characters’ struggles ($M = 3.55$) were rated highest, while the sense of being “inside” the movie more than in the real world was rated lowest and was the only immersion item interpreted as high rather than very high ($M = 3.24$, $SD = 0.76$). Descriptively, learners reported strong emotional involvement and attention but less complete dissociation from their real surroundings.

3.4. Differences Across Learner Profiles

Tables 4 and 5 present the Kruskal-Wallis results for perceived FSLLE and film immersion, respectively. Perceived FSLLE differed significantly by year level, $H(3) = 12.048$, $p = .007$, $\epsilon^2 = .064$, and by device type, $H(4) = 14.460$, $p = .006$, $\epsilon^2 = .077$. Both results remained significant after Holm adjustment within the family of seven tests (adjusted $p = .042$ for each). Film immersion differed significantly by device type only, $H(4) = 17.406$, $p = .002$, $\epsilon^2 = .093$ (Holm-adjusted $p = .014$). The effect sizes were approximately medium (Cohen, 1988). Under a stricter Holm correction across all 14 tests, only the device-type difference in film immersion remained significant (adjusted $p = .028$); the year-level and device-type differences in FSLLE should therefore be regarded as tentative. No significant differences were found for age, gender, internet access, subtitle use habit, or prior film coursework on either scale.

Table 4. Differences in Perceived Film-Supported Language Learning Experience Across Learner Profiles

Variable	Category	n	Mdn	H (df)	p	Holm p	ϵ^2
Age	18–21	130	3.44	1.529 (2)	.466	1.000	.008
	22–25	49	3.49				
	26 and above	9	3.35				
Gender	Female	115	3.54	3.616 (2)	.164	.820	.019
	Male	51	3.43				
	LGBTQ+	22	3.64				
Year level	First year	55	3.28	12.048 (3)	.007**	.042*	.064
	Second year	37	3.53				
	Third year	66	3.43				

	Fourth year	30	3.68				
Devices	Smartphone/iPhone only	96	3.39	14.460 (4)	.006**	.042*	.077
	Laptop/PC only	4	3.55				
	Smartphone/iPhone and iPad/tablet	5	3.65				
	Smartphone/iPhone and laptop/PC	58	3.44				
	Smartphone/iPhone, iPad/tablet, and laptop/PC	25	3.71				
Internet access	Mobile data only	19	3.35	0.607 (3)	.895	1.000	.003
	Wi-Fi only	18	3.44				
	Broadband only	7	3.43				
	Mobile data and Wi-Fi	14	3.47				
		4					
Subtitle use habit	To better understand the dialogue	13	3.50	3.250 (2)	.197	.820	.017
		2					
	For language learning	43	3.41				
	Does not use subtitles	13	3.32				
Prior film coursework	Film production, directing, or cinematography	79	3.44	0.274 (2)	.872	1.000	.001
	Film theory or film studies	67	3.49				
	Screenwriting or script analysis	42	3.47				

Note. *Kruskal-Wallis H test. Holm $p = p$ value adjusted with the Holm procedure across the seven tests for this scale. $\varepsilon^2 = H/(n - 1)$. * $p < .05$. ** $p < .01$.*

Table 5. Differences in Film Immersion Across Learner Profiles

Variable	Category	n	Mdn	H (df)	p	Holm p	ε^2
Age	18–21	13	3.46	4.952 (2)	.084	.504	.026
		0					
	22–25	49	3.57				
	26 and above	9	3.46				
Gender	Female	11	3.53	2.274 (2)	.321	.825	.012
		5					
	Male	51	3.52				
	LGBTQ+	22	3.75				
Year level	First year	55	3.48	3.878 (3)	.275	.825	.021
	Second year	37	3.59				
	Third year	66	3.53				
	Fourth year	30	3.60				
Devices							

Smartphone/iPhone only	96	3.45	17.406 (4)	.002 **	.014*	.093
Laptop/PC only	4	3.56				
Smartphone/iPhone and iPad/tablet	5	3.75				
Smartphone/iPhone and laptop/PC	58	3.56				
Smartphone/iPhone, iPad/tablet, and laptop/PC	25	3.75				
Internet access						
Mobile data only	19	3.48	0.759 (3)	.859	.859	.004
Wi-Fi only	18	3.49				
Broadband only	7	3.64				
Mobile data and Wi-Fi	14	3.53				
	4					
Subtitle use habit						
To better understand the dialogue	13	3.56	3.452 (2)	.178	.755	.018
	2					
For language learning	43	3.50				
Does not use subtitles	13	3.41				
Prior film coursework						
Film production, directing, or cinematography	79	3.56	3.785 (2)	.151	.755	.020
Film theory or film studies	67	3.48				
Screenwriting or script analysis	42	3.60				

Note. *Kruskal-Wallis H test. Holm $p = p$ value adjusted with the Holm procedure across the seven tests for this scale. $\epsilon^2 = H/(n - 1)$. * $p < .05$. ** $p < .01$.*

Perceived FSLLE differed significantly by year level, $H(3) = 12.048$, $p = .007$, $\epsilon^2 = .064$, and by device type, $H(4) = 14.460$, $p = .006$, $\epsilon^2 = .077$. Both results remained significant after Holm adjustment within the family of seven tests (adjusted $p = .042$ for each). Film immersion differed significantly by device type only, $H(4) = 17.406$, $p = .002$, $\epsilon^2 = .093$ (Holm-adjusted $p = .014$). The effect sizes were approximately medium (Cohen, 1988). Under a stricter Holm correction across all 14 tests, only the device-type difference in film immersion remained significant (adjusted $p = .028$); the year-level and device-type differences in FSLLE should therefore be regarded as tentative. No significant differences were found for age, gender, internet access, subtitle use habit, or prior film coursework on either scale.

Because a significant Kruskal-Wallis result shows only that at least one group differs, the following group patterns are descriptive. Median FSLLE scores were lowest among first-year students (Mdn = 3.28) and highest among fourth-year students (Mdn = 3.68), with second-year (Mdn = 3.53) and third-year students (Mdn = 3.43) in between; the pattern is therefore not strictly linear. For device type, respondents who watched films on a smartphone only, the largest group ($n = 96$), had the lowest medians on both scales (FSLLE Mdn = 3.39; film immersion Mdn = 3.45), whereas those using a smartphone, tablet, and laptop/PC had among the highest (FSLLE Mdn = 3.71; film immersion Mdn = 3.75). The laptop/PC-only ($n = 4$) and smartphone-and-tablet ($n = 5$) groups were too small for their medians to be interpreted. Device ownership is likely related to household income and may differ across institutions, so these differences may partly reflect socioeconomic or institutional factors rather than the devices themselves.

The absence of significant differences for age, gender, internet access, subtitle use, and prior film coursework does not show that these groups have equivalent experiences. The study had adequate

power only for medium effects, several subgroups were small, and the ceiling effect limited variability. These results indicate only that no differences were detected in this sample.

3.5. Qualitative Findings

Significant statements extracted from the 12 transcripts were formulated into meanings and clustered into five themes (Table 6). Table 7 shows an excerpt of the audit trail from significant statements to themes. Each theme is illustrated below with representative excerpts.

Table 6. Themes on Learners' Experiences of English-Language Films in Language and Literature Learning

Theme	Theme clusters (formulated meanings)	Essential meaning
Learner engagement and motivation	Interest; enjoyment; sustained focus; motivation	Films increase learners' attention, enjoyment, and willingness to take part in literature and language lessons.
Cognitive comprehension	Visual comprehension; emotional understanding; sequence tracking; contextual clarity	Visual, emotional, and sequential cues help learners understand characters, settings, and narrative meaning.
Real-world and cultural relevance	Relatability; real-life application; cultural awareness; empathy	Learners connect film content to their own lives and to other cultures.
Higher-order thinking	Reflection on messages; character analysis; perspective-taking	Films prompt learners to analyze characters, reflect on themes, and consider other perspectives.
Pedagogical implications	Subtitles; teacher pausing and explanation; guide questions; difficulty with fast dialogue and accents	Learners want films to be mediated by the teacher, especially when speech is fast or accented.

Table 7. Excerpt of the Colaizzi Audit Trail

Significant statement (participant)	Formulated meaning	Theme cluster	Theme
"Watching a film helps me see the characters, setting, and emotions clearly." (IDI_P1)	Visualization makes narrative elements concrete.	Visual comprehension	Cognitive comprehension
"The sequence of the story helps me understand better." (IDI_P12)	Seeing events unfold in order supports understanding of plot.	Sequence tracking	Cognitive comprehension
"Add subtitles and pause the film to explain important parts." (IDI_P1)	The learner relies on teacher mediation to process key scenes.	Teacher pausing and explanation	Pedagogical implications
"Fast dialogue and accents are difficult sometimes." (IDI_P2)	Speech rate and unfamiliar accents limit comprehension.	Difficulty with fast dialogue and accents	Pedagogical implications

Theme 1: Learner Engagement and Motivation

Participants described films as making lessons more interesting and helping them stay attentive. One participant said, "I feel more interested and excited when films are used in class" (IDI_P1). Another noted that "it makes learning less boring and more engaging" (IDI_P4), and a third explained, "It keeps my brain actively working because parts of the movie hook you" (IDI_P10). These accounts describe engagement as arising from narrative suspense and the contrast with routine lessons.

Theme 2: Cognitive Comprehension

Participants reported that films help them understand literary content by making characters, settings, and emotions visible. One participant said, “Watching a film helps me see the characters, setting, and emotions clearly” (IDI_P1); another said, “I can understand better because of visuals and expressions” (IDI_P11). A third pointed to the role of narrative order: “The sequence of the story helps me understand better” (IDI_P12). Comprehension, in these accounts, rests on visual and emotional cues that accompany the language.

Theme 3: Real-World and Cultural Relevance

Participants viewed films as reflections of real life and as windows onto other cultures. They said, “Watching films helps me relate the story to real life” (IDI_P1), “Films mimic real-life situations and issues” (IDI_P2), and “It helps me understand other cultures and feel empathy” (IDI_P7). Relevance was linked to empathy and to recognizing their own experiences in the stories.

Theme 4: Higher-Order Thinking

Participants reported that films prompt reflection and analysis. One participant said, “It helps me think deeply about the story’s message” (IDI_P1). Another described how films lead them to analyze “characters and their actions” (IDI_P3), and a third said, “It makes me reflect on different perspectives” (IDI_P11). These accounts describe analysis and evaluation, which correspond to the higher levels of Bloom’s revised taxonomy (Anderson & Krathwohl, 2001).

Theme 5: Pedagogical Implications

Participants emphasized that films work best when the teacher mediates them. One recommended, “Add subtitles and pause the film to explain important parts” (IDI_P1); another asked teachers to “provide guide questions while watching” (IDI_P9). One participant identified a specific difficulty: “Fast dialogue and accents are difficult sometimes” (IDI_P2). Learners thus valued subtitles and teacher guidance mainly as responses to comprehension difficulties.

3.6. Integration of Quantitative and Qualitative Findings

Table 8 presents the joint display. Each quantitative result is paired with the qualitative evidence reported above, and the fit between the strands is classified. The integration shows that the two strands agree on films’ motivational and comprehension value, but they also diverge in informative ways. The qualitative data explain the receptive–productive gap by pointing to the need for teacher mediation, and they reframe immersion in class as empathy combined with reflection. At the same time, the interviews do not explain the vocabulary ratings, the device differences, or the lower ratings for independent viewing, and the subtitle findings point in different directions. These gaps mark the limits of what the present data can explain.

Table 8. Joint Display of Quantitative and Qualitative Findings

Quantitative result	Qualitative evidence	Fit	Meta-inference
Very high perceived FSLLE (M = 3.41) and film immersion (M = 3.46); enjoyment and interest items were among the highest (M = 3.54).	Theme 1: films make lessons “less boring and more engaging” (IDI_P4) and “hook you” (IDI_P10).	Confirmation	High ratings reflect films’ capacity to hold attention through narrative and novelty. The interviews describe engagement during lessons and do not show that this engagement is independent of the classroom context.
Lexical and pragmatic development was rated highest (M = 3.50), especially learning new words and expressions (M = 3.70).	No interview excerpt directly addresses vocabulary; Theme 2 describes comprehension supported by “visuals and expressions” (IDI_P11).	Silence	The vocabulary rating is not explained by the interviews. Interview evidence concerns comprehension, which is consistent with Dual Coding Theory but does not establish perceived vocabulary gains.
Productive items were rated lower than receptive items (e.g., using film expressions in conversation, M = 3.33; participating after viewing, M = 3.23).	Theme 5: learners asked for pauses, explanation, and guide questions (IDI_P1, IDI_P9).	Expansion	Learners see the teacher, not the film, as the bridge from understanding to use. This expands the receptive–productive gap into a demand for mediation, as predicted by the ZPD and the Output Hypothesis.

Cognitive and affective immersion: emotional involvement and empathy were rated highest (M = 3.57, 3.55); being “inside” the film was rated lowest (M = 3.24).	Theme 3: films help learners “understand other cultures and feel empathy” (IDI_P7); Theme 4: films prompt reflection (IDI_P1, IDI_P11).	Expansion	Learners combine emotional involvement with reflective distance. In class, immersion appears as empathy and reflection rather than as loss of awareness of the surroundings.
Interpretive and aesthetic appreciation: finding themes intellectually stimulating was rated lowest in the domain (M = 3.31).	Theme 4: learners describe reflecting on messages and perspectives.	Partial discordance	Interviewees described interpretive thinking more readily than the item ratings suggest. Those selected for interviews may have been more reflective, or abstract analysis may occur mainly when prompted by teachers.
Subtitle use habit showed no significant difference on either scale ($p = .197$; $p = .178$).	Theme 5: subtitles and pausing were recommended (IDI_P1); fast dialogue and accents were difficult (IDI_P2).	Discordance	Subtitles matter to learners as a remedy for specific difficulties (speech rate, accent), not as a general source of difference in perceived benefit. Because 93% of respondents used subtitles, the non-user group ($n = 13$) offered little contrast.
Device type was associated with both scales (FSILE $p = .006$; immersion $p = .002$); smartphone-only users had the lowest medians.	No interview excerpt addresses devices.	Silence	The device difference is unexplained by the qualitative strand. Screen size, sound, and the ability to pause and replay are plausible explanations, but socioeconomic differences may also contribute; this requires further study.
Making time to watch English films outside class was rated lowest in motivational engagement (M = 3.23).	Not addressed in the reported interview data.	Silence	Classroom engagement may not translate into independent viewing. Reasons were not established in this study.

Note. Fit categories follow O’Cathain et al. (2010): *confirmation* (the strands agree), *expansion* (one strand extends the other), *discordance* (the strands disagree), and *silence* (one strand does not address the result).

4. Discussion

This study examined BSEd English Students’ perceptions of film-supported language learning and film immersion in five HEIs in Cotabato Province. Three findings merit discussion: the gap between perceived receptive and productive benefits, the association of device access and year level with learners’ experiences, and the bounded nature of immersion in classroom film viewing.

Perceived Receptive Benefits Exceed Perceived Productive Benefits

Learners rated learning new words and expressions highest, but they rated using film expressions in conversation, imitating speech, and participating after viewing lower. This pattern is consistent with experimental evidence that viewing supports incidental vocabulary learning (Montero Perez, 2022; Peters & Webb, 2018) and with perception studies in other EFL contexts (Maulida & Warni, 2024; Roslim et al., 2021). Dual Coding Theory predicts the high comprehension ratings: films present spoken and written words together with images, so learners can link verbal and non-verbal representations (Paivio, 1986). Dual Coding Theory does not, however, predict that comprehension will transfer to production. The Output Hypothesis does: learners need opportunities to produce language before receptive knowledge becomes productive (Swain, 1985). The interviews support this reading, as learners asked for pauses, explanations, and guide questions rather than more viewing. In ZPD terms, film input appears to be within reach for comprehension, while productive use still requires teacher mediation (Lantolf & Thorne, 2006; Vygotsky, 1978). Because the study measured perceptions only, it cannot show whether actual vocabulary or speaking performance improved. The comparatively low rating for participating in discussions after viewing also qualifies the view that lowering anxiety is enough to promote participation. Learners agreed that films make lessons less stressful, yet this did not translate equally into perceived confidence to speak. Participation may depend on learners’ proficiency, peer dynamics, and the structure of the follow-up task, although these factors were not measured here.

Device Access and Academic Stage

Device type was the only profile variable associated with both FSLLE and film immersion, and it was the most robust result under multiple-testing correction. Learners who watched films only on a smartphone reported the lowest experiences. This finding has practical importance in a context where half of the respondents depend on a smartphone (Asio et al., 2021; Gocotano et al., 2021). The Cognitive Theory of Multimedia Learning offers one explanation: small screens and limited audio may increase the processing demands of fast multimodal input and reduce the ease of pausing, replaying, and note-taking (Mayer, 2021). An alternative explanation is socioeconomic: learners with several devices may also have more study space, more stable connectivity, and more viewing opportunities. Internet access, however, was not associated with either scale, which suggests that connectivity alone does not account for the device result. Because very small device groups were involved and device ownership was not separated from income or institution, this finding should be confirmed with merged categories and with socioeconomic controls.

Year level was associated with FSLLE but not with film immersion, and the FSLLE result did not survive the strictest correction. The medians did not rise steadily: second-year students scored higher than third-year students. Constructivist accounts would predict that learners with more coursework in literature and pedagogy interpret films more fully (Piaget, 1952; Vygotsky, 1978), and the higher median among fourth-year students is consistent with this. The non-linear pattern and the absence of a year-level difference in immersion suggest that academic stage shapes what learners believe they learn from films more than how absorbed they become. Curriculum differences across year levels, rather than cognitive maturity, may account for this pattern.

Immersion in the Classroom Is Bounded

Learners reported strong emotional involvement and empathy, but they gave the lowest immersion rating to the sense of being “inside” the film more than in the real world. In terms of the Film IEQ, captivation and emotional involvement were high, whereas real-world dissociation was lower (Rigby et al., 2019). In class, films are viewed for a purpose, often with interruptions and tasks, and learners appear to keep some critical distance. The interviews support this interpretation, as learners described empathy and reflection rather than escape (Trudeau et al., 2023). From a reader-response perspective, this combination of emotional engagement and reflection is the kind of transaction that literary study seeks to cultivate (Rosenblatt, 1978). The lower rating for finding themes intellectually stimulating, together with interviewees’ descriptions of reflection, suggests that abstract analysis occurs most readily when teachers prompt it.

Findings That Do Not Fit the Theoretical Expectations

Two findings did not match the theoretical expectations. First, Dual Coding Theory would predict that subtitle users report greater benefit than non-users, yet subtitle habit was not associated with either scale. Because nearly all respondents used subtitles, the study could not test this prediction well. The interviews suggest that subtitles function as a targeted support for fast or accented speech. Second, prior film coursework was not associated with either scale, contrary to the expectation that formal film training would deepen interpretive engagement (Calafato & Simmonds, 2022). This result is difficult to interpret because the coursework item did not include a “none” option. Both findings require better-designed measures before conclusions can be drawn.

Contribution

The study adds to the international literature on film in language education (Sánchez-Auñón et al., 2023) in three ways. It documents perceptions in an under-represented setting, namely multilingual, largely smartphone-dependent BSEd English Students in Mindanao. It identifies device access as a correlate of both perceived learning and immersion, which links film pedagogy to questions of educational equity. It also uses interview data to show that learners themselves locate the bridge from comprehension to production in teacher mediation rather than in the films.

Proposed Instructional Guidelines For Film-Integrated Language And Literature Teaching

In response to Research Question 7, Table 9 presents proposed guidelines derived from the integrated findings. The guidelines are proposals. They have not yet been validated by experts or tested in classrooms, and they should be evaluated before institutional adoption.

Table 9. Proposed Instructional Guidelines for Film-Integrated Language and Literature Teaching

Instructional component	Guideline	Practical strategies for HEIs	Basis in the findings	Theoretical basis
Film selection and pre-viewing preparation	Select culturally relevant, linguistically appropriate films and prepare learners before viewing.	Choose films aligned with course outcomes and learners' contexts. Use subtitles strategically, especially for fast or accented speech. Preview key vocabulary, activate background knowledge, and give guiding questions.	Learners described films as relatable and culturally relevant (Theme 3) and found fast dialogue and accents difficult (Theme 5).	Schema theory (Anderson & Pearson, 1984); Dual Coding Theory (Paivio, 1986)
Guided and interactive viewing	Structure viewing so that learners attend to language, narrative, and meaning.	Pause to discuss key scenes. Assign focused listening and note-taking tasks. Facilitate discussion of themes, characters, and language use.	Learners asked for pauses, explanations, and guide questions (Theme 5); finding themes intellectually stimulating was rated comparatively lower ($M = 3.31$).	Cognitive Theory of Multimedia Learning (Mayer, 2021); reader-response theory (Rosenblatt, 1978)
Communicative and critical language application	Turn comprehension into active language use.	Use role plays, dialogue reconstruction, debates, and oral presentations. Use shadowing and pronunciation practice based on film dialogue. Require reflective writing and critical analysis.	Perceived productive benefits were rated lower than receptive benefits (e.g., $M = 3.33$ vs. $M = 3.70$).	Output Hypothesis (Swain, 1985); ZPD (Vygotsky, 1978)
Teacher scaffolding and authentic assessment	Provide guided facilitation and assess learning through performance-based tasks.	Use guided questioning, feedback, and modeling. Use reflective journals, film critiques, oral interpretation, and multimodal projects. Provide device-friendly materials and shared viewing sessions for learners who rely on smartphones.	Learners valued teacher mediation (Theme 5); smartphone-only users reported the lowest experiences.	ZPD (Lantolf & Thorne, 2006); authentic assessment (Wiggins, 1990)

5. Conclusion

BSEd English Students in five HEIs in Cotabato Province perceived English-language films as highly beneficial for their language learning and reported very high immersion in films used in class. Their perceptions were strongest for receptive benefits, especially learning new words and expressions, and weaker for productive use, independent viewing, and participation after viewing. The interviews indicate that learners see teacher mediation as the means of turning what they understand from films into language they can use. Perceived learning experience differed by year level and device type, and film immersion differed by device type; only the device difference in immersion remained significant under the strictest correction. Because the device groups were partly very small and device ownership may reflect socioeconomic differences, this finding should be confirmed. No differences were detected for age, gender, internet access, subtitle use, or prior film coursework, although the study could detect only medium-sized differences. The findings are consistent with Dual Coding Theory for comprehension and with the Output Hypothesis and the ZPD for production. They support integrating films through

guided viewing and structured output tasks rather than through viewing alone. The proposed guidelines translate these findings into practice but remain to be validated, and future research should test whether the perceived benefits reported here correspond to measurable gains in learners' English.

6. Recommendations

For teachers. Teachers may use films with pre-viewing preparation, guided viewing, and required output tasks such as role plays, shadowing, and reflective writing. They may plan for smartphone-only learners by providing short, mobile-friendly clips, subtitled versions, and in-class viewing.

For HEI administrators and curriculum designers. Institutions may provide shared viewing facilities and loanable devices to reduce device-related differences, and they may offer faculty development on film-based pedagogy. Film-based activities may be embedded in language and literature courses with explicit links to communicative outcomes.

For future researchers. Future studies should (a) use objective measures of vocabulary, listening, and speaking alongside perception scales; (b) use quasi-experimental designs comparing guided and unguided viewing; (c) track the receptive-productive gap longitudinally across year levels; (d) validate the adapted scales through confirmatory factor analysis and include reverse-coded items; (e) examine device access with socioeconomic controls; and (f) subject the proposed guidelines to expert validation and classroom trials.

7. Limitations of the Study

Several limitations affect the generalizability and applicability of the findings. First, convenience sampling with site quotas in one province, restricted to BSEd English majors, limits generalization to other provinces, programs, and non-English majors. The eligibility criterion of prior film-based coursework may have selected learners with favorable experiences and contributed to the ceiling effect. Second, all quantitative data were self-reported perceptions. No objective measures of vocabulary, listening, or speaking were used, so the findings describe perceived benefits rather than learning outcomes. Third, scores showed a ceiling effect, and the scales contained no reverse-coded items. Combined with researcher administration, this raises the possibility of acquiescence and social-desirability bias (Podsakoff et al., 2003), which would inflate means and compress differences. Fourth, the adapted instruments were regrouped into new domains and partly extended, but their factor structure was not re-examined through factor analysis, and reliability was estimated only in a small pilot sample ($n = 23$). Domain scores should therefore be interpreted with caution. The repeated wording of Items 14 and 20 may also have affected the domain means slightly, although excluding Item 20 did not change the interpretation. Fifth, several Kruskal-Wallis subgroups were very small ($n = 4$ to 9), which limits statistical power and the stability of medians, and device ownership was not separated from socioeconomic status or institution. Sixth, the cross-sectional design does not support causal claims; year-level differences reflect different cohorts, not change over time. Seventh, the lead author's insider position at one site may have influenced responses despite the safeguards described. Eighth, interview participants were selected for their capacity to describe their experiences rather than from the statistically different subgroups, and the qualitative strand did not address several quantitative results (e.g., device differences and independent viewing); in a multilingual setting, translation of interview data may also have affected meaning. Ninth, post hoc pairwise tests were not conducted, so the specific groups that differ in year level and device type cannot be identified from the present analysis. Finally, the gender item combined sexual orientation and gender identity in a single "neutral (LGBT)" option; future studies should use separate and more precise categories (e.g., woman, man, non-binary, prefer to self-describe, prefer not to say).

Supplementary Details

Supplementary Materials & Data availability statement (If Applicable):

The data that support the findings of this study are available from the corresponding author upon reasonable request. The data are not publicly available due to privacy and confidentiality restrictions, as they contain information that could compromise the anonymity of the research participants.

Author Contributions:

Both authors contributed to the conceptualization, development, and completion of the study. They participated in the research process, manuscript preparation, critical review, and revision. Both authors reviewed and approved the final version of the manuscript and agreed to be accountable for the work.

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The study was conducted in accordance with ethical standards for educational research. Necessary permissions were secured from the concerned educational authorities and participating schools prior to the conduct of the study.

Informed Consent Statement:

The study adhered to ethical standards in research involving human participants. Prior to data collection, participants were provided with a comprehensive informed consent form detailing the purpose of the study, procedures, potential risks and benefits, confidentiality measures, and their rights, including voluntary participation and the option to withdraw at any time without

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Conflicts of Interest:

The authors declare no conflict of interest.

Disclosure Statement:

The authors used Grammarly only for language editing. No AI tools were used in the data analysis or in generating the study's results. The authors reviewed and validated all content and take full responsibility for the article's accuracy, originality, and integrity.

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