

Watching to Understand: How English-Dubbed Korean Films with Subtitles Affect Comprehension of Select Pupils

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ABSTRACT

The increasing popularity of Korean movies, especially those dubbed in English, has made a significant impact on Filipino television and viewers, particularly among pupils. This study aimed to explore the effects of English-dubbed Korean movies on the viewing comprehension of intermediate pupils. Specifically, it sought to assess the level of viewing comprehension, identify the positive and negative effects of Korean movies, and examine the cultural elements these movies present and their influence on comprehension. The researchers employed a Descriptive-Correlation design which surveyed 20 intermediate pupils who were shown three different genres of English-dubbed Korean movies. Following the screenings, the students completed a movie analysis questionnaire. The data were analyzed using Frequency and Percentages, as well as Chi-Square statistical tests to determine any significant relationships. The findings revealed that the socio-economic profiles of the respondents did not significantly relate to their viewing comprehension levels. Additionally, there was no significant correlation between the movie genres and the pupils' comprehension. The study recommends allowing sufficient time for further testing and suggests utilizing the private high school's Audio-Visual Room to minimize distractions and enhance the viewing experience. This study contributes to the growing body of literature on media and education by highlighting how popular media, specifically English-dubbed Korean films, can serve as a tool for engaging students in language development and comprehension activities.

KEYWORDS

Student engagement; educational technology; cultural exposure; media literacy.

INTRODUCTION

Korean movies have become increasingly prevalent and have virtually dominated Philippine television, a fact that cannot be disputed. Filipinos, especially the younger generation, have been significantly influenced by Korean movies, particularly in terms of their viewing comprehension. The new generation of Filipinos has easily associated themselves with Korean movies and has largely adapted to Korean culture. The researchers noticed that students have been listening to Korean songs, learning the Korean language, discussing their favorite Korean dramas, and admiring Korean actors and actresses. Filipinos now spend much of their time watching Korean movies, often at the expense of local Pinoy films, without fully considering the impact on cultural stability and viewing comprehension.

The influence of Korean movies is highly visible and can be seen through the wide availability of these films online and on television. Students have had easy access to these resources and have even downloaded and shared them with others. The students enjoy watching these movies, often memorizing lines from their favorite characters. The tendency is that these movies have had a significant impact on the students, particularly in terms of their viewing comprehension. The National Center for Technology Innovation and the Center for Implementing Technology in Education say that for students learning English or another foreign language, watching dubbed movies can provide several benefits. Students who use dubbed movies to learn a foreign language have shown improvements in reading and listening comprehension, understanding of words, decoding skills, motivation, and building vocabulary. Research shows that using dubbed movies is more effective for improving overall listening comprehension compared to watching movies without dubbing (Kim, 2008).

According to Kusumarasdyati (2004), teachers have sometimes shown Movies without subtitles were shown to learners, encouraging them to watch and try to understand the conversations in the target language. It has also been possible to show movies dubbed in the native language. With technological progress, there are now many options for watching movies, not only with adapted sound and images but also with subtitles in different languages to help with understanding and language learning. English-dubbed movies have helped learners better understand English expressions used in specific contexts and have assisted in learning new vocabulary and idioms. Additionally, subtitles have encouraged learners to study English beyond the classroom by watching English movies and listening to the original dialogues. This has made it easier for learners to follow the story and events, thus improving their overall comprehension (Grgurovic and Hegelheimer, 2007).

This study aimed to investigate the impact of English-dubbed Korean movies on viewing comprehension among intermediate pupils. The objectives of the study were to determine the level of viewing comprehension among the pupils, identify the positive and negative effects of Korean movies, and examine the cultural aspects of these movies and how they influenced the pupils' viewing comprehension. The researchers were confident in their ability to conduct the study, as they were already familiar with Korean movies and both specialized in English. Additionally, the researchers were permitted to conduct the study with the Grade V pupils of the selected school.

LITERATURE REVIEW

In this study, the researchers will anchor these theories that will support the ideas of using movies or films in their instruction and language/vocabulary acquisition. These theories are: The Theory on Cultural Proximity by Straubhaar (2008), the Theory on Media Dependency by Rokeach and DeFleur (1976), and the Theory on Uses and Gratification by Blumler and Elihu (2005).

Cultural Proximity Theory

In his effort to explain why Brazilian TV content is becoming popular among Latin American viewers, Joseph Straubhaar (2008) created the Cultural Proximity Theory. This theory suggests that people tend to watch media that feels familiar because it reflects their own culture and uses their language. While language is the most important factor that makes viewers connect with content, Straubhaar (2008) also mentioned that there are times when other cultural elements play a role.

“... they go beyond language to include history, religion, ethnicity (in some cases) and culture in several senses: shared identity, gestures and nonverbal communication; what is considered funny or serious or even sacred; clothing

styles; living patterns; climate influences and other relationships with the environment. In his recent attempt to update cultural proximity Theory, Straubhaar (2008) argued that cultural proximities are dynamic based on the audiences identification of the following cultural offerings: (a) Linguistic- local/national language, jokes, slang; (b) Visual- ethnic appearances, stars, clothing, styles; (c) Cultural Capital- knowledge, references, issues; (d) Values- religion, dress, gender roles, sexual imagery.

In present, this is also true for the Korean Wave in Asia. Most research on Hallyu has used Straubhaar's Cultural Proximity Theory to explain why Korean dramas and movies are so popular, especially in East Asia. People's feeling of closeness to a culture can change based on how much they are exposed to it and how much they identify with it. Sometimes, people get exposed to media first, but more often, they choose what to watch based on how close they feel to the culture. This theory is relevant in the present research because this theory attempted to measure the rise of the Korean movies and its transnational flow not only in the Philippines television but also in the internet which is accessible to all kinds of people. People easily adapt to the culture they have seen in the television which serve as the trend during that period. Filipinos imitate the Koreans' way of living, their food, language and even the way they dressed.

Media Dependency Theory

Media Dependency Theory was created by Sandra Ball-Rokeach and Melvin DeFleur in 1976. Basically, the theory says that the more someone relies on media to meet their needs, the more important that media becomes in their life, and therefore, the more influence it has on them. There are two main things that affect how much people depend on media. One is the type of needs that are filled by one media source more than another. The other is changes in society or conflicts that make people think about their needs again, which can make them more dependent. The theory also suggests that people's needs aren't always just about themselves. Other factors, like culture and social situations, can shape what people need. Ball-Rokeach and DeFleur made a model to explain the theory. In this model, media is seen by both people who watch it regularly and those who do it casually. When people are exposed to media, dependency is triggered for different cultural and personal reasons. The stronger the emotional and mental reaction, the more involved someone becomes in understanding the information, and the more the media can affect their thoughts, feelings, and actions. The Media Dependency Theory is relevant in the present studies since the Filipinos are dependent mostly on Korean Movies. They use their spare time in watching Korean Movies instead of spending it in bonding with the family. There are also instances that the people forget to do important things like studying the lesson and going to work, but instead, they waste their time watching Korean movies and hesitate to miss any single episode of the movie.

Uses and Gratification Theory

Uses and Gratifications Theory is one of the first theories that see the audience as active rather than passive. It was created by Elihu Katz and Jay Blumler. The main idea of this theory is about how people use media and the satisfaction they get from those uses. According to this theory, people are driven by specific goals when they use media, and their main aim is to meet various personal needs. This theory is important in current research because in recent years, many studies have used it to understand why people rely so much on the internet. This is used to understand the impacts of Korean movies into the viewing comprehension of the students in their consumption of these media. The invasion of Korean movies in the Philippine television is fast approaching and it is inevitable that

there are positive and negative effects of these movies in the viewing comprehension of the students. As future educators, it is also not bad to accept these movies in our lives. Through integrating these movies in the class, teachers can teach other cultures and develop respect for the students. Filipinos also should remember that depending on these movies has negative effects in their cultural responsibility and how they perceived the different movies.

Conceptual Framework

This research is based on Joseph R. Weyer research which states that an increase in The amount and standard of the input should lead to a similar growth in the amount and standard of students' output. He explained that quantity means "the total amount of input that reaches student viewers through video programming or movies," which is much greater than what a single teacher can provide. The quality of the input refers to the natural, unstructured language that learners hear in their native speech, as presented in movies. This aims to examine whether dubbed movies increase students' viewing and listening comprehension.

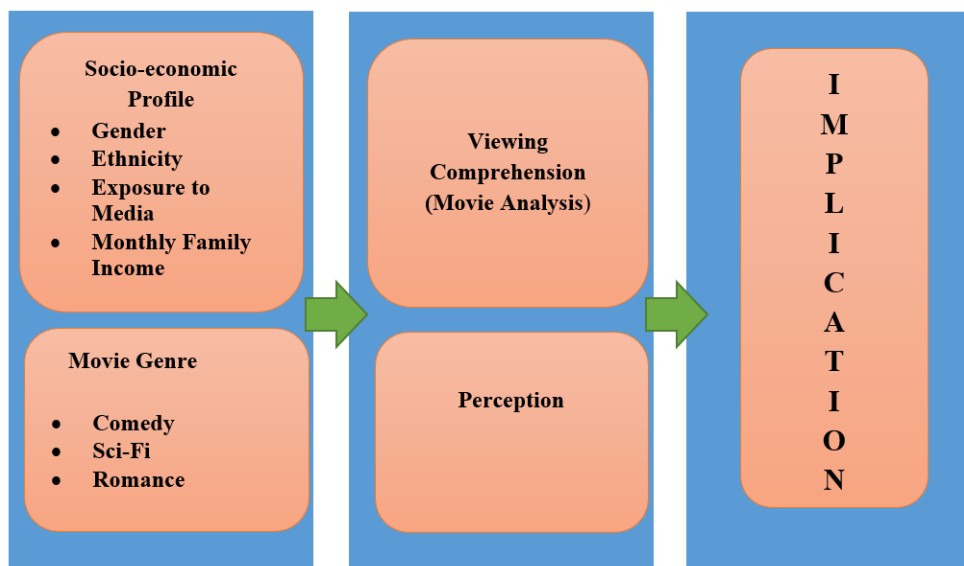


Figure 1. Schematic Diagram

Figure 1, which is the schematic diagram, illustrates how the independent and dependent variables interact, and it also shows the outcome of the study.

The input (sounds, words, actions, language) from the sender shows that the independent variables and dependent variables can affect the output (analysis and comprehension) of the receiver (learners) about the video or movie to be presented.

Statement of the Problem

This study determined the impact of dubbed in English Korean movies to the viewing comprehension among Intermediate pupils of a private high school. Specifically, this study sought to answer the following questions:

1. What is the socio-economic profile of the pupils in terms of:
 - 1.1 gender;
 - 1.2 ethnicity;
 - 1.3 exposure to media; and
 - 1.4 monthly family income?
2. What is the most preferred genre of the pupils?

- 2.1 Comedy
- 2.2 Science-Fiction
- 2.3 Romance
3. What are levels of viewing comprehension of the Intermediate pupils in terms of:
 - 3.1 characters;
 - 3.2 setting;
 - 3.3 plot;
 - 3.4 theme; and
 - 3.5 lesson of the story?
4. What is the perception of the pupils to the Korean movies?
5. Is there significant relationship between socio-economic profile of the pupils in the level of viewing comprehension?
6. Is there significant relationship between the movie genre and the level of viewing comprehension of the pupils?
7. What are the implications of viewing English dubbed movies in the viewing comprehension among Intermediate pupils?

Hypotheses

Hypotheses were formulated in null and were tested empirically at 0.05 level of significance.

H₀₁: There is no significant relationship between socio-economic profile of the pupils in the level of viewing comprehension.

H₀₂: There is no significant relationship between the movie genre and the level of viewing comprehension of the pupils.

The Korean Dubbed Movies

Among these television shows, Asianovelas, particularly Koreanovelas or Korean drama series, had the biggest influence not only in the Philippines but throughout all of Asia. They were a major factor in sparking the Korean wave in the region. But what made people in Asia really connect with Korean pop culture?

Ryoo (2009), Shim (2006), Hyun (2007), and Ju all carried out detailed research on the Korean Wave, also known as Hallyu, which was the fast spread of Korean entertainment across Asia and swept the continent just before the new millennium began. In the most commonly referenced paper on the Korean Wave, Shim's work titled "Hybridity and the Rise of Korean Culture in Asia" was a descriptive study with a strong qualitative approach, similar to the one used in this current study. Shim claimed that the idea that American media dominates global culture is not entirely true, because South Korea managed to add its own unique elements and local preferences to a Western creation. Shim believed that cultural mixing played a big role in the Korean Wave's success. He explained that "cultural hybridization happens when local cultural figures and people interact and work with global styles, using them as tools to build their own cultural environment." Through these local figures, Koreans created media that combined well-liked foreign styles with themes that reflected their own cultural values. Koreans used their local identity to add a unique taste to what was originally a Western medium.

Formation of Asian Media Content

On the other hand, Ryoo explained the "formation process of Korean popular movies in their current form." He discussed how Koreans admired and analyzed Western and Japanese media to create their own media content. Ryoo believed that Korean popular culture was able to reach the Asian market because it could translate Western ideas into

content that resonated strongly with Asian audiences. He also talked about how the "modernity" of South Korea played a key role in the success of the Korean Wave. Asians are often inspired by the good and beautiful life, including technological progress, shown in Korean dramas. This finding is also supported by Chan's statement:

"Structural changes in the economy and technology in East Asia surely have facilitated global and intra-regional flows of cultural media producers in the region."

Shim's and Ryoo's studies back up the current research's idea that culture plays a role in how content is appreciated. Even though neither Shim nor Ryoo directly referred to the Cultural Proximity Theory, their results seem to align with the theory's assumption. Related to this, Ju looked into why the Korean Wave is so popular in East Asia, and she came to the following conclusion:

"Seemingly, the Cultural Proximity Theory towards Korean TV dramas is much closer to East Asian audiences' real-life experiences than American dramas. East Asian audiences more easily relate to them and thus can be fans of Korean dramas. The trend of Korean dramas' popularity in East Asian countries is embodied in the notion of cultural proximity within the East Asian regional media exchanges, and is not simple, linear, or symmetrical in nature, as suggested by the unified Confucian culture."

Ju (2006) suggested that the shared culture helped Asians accept Korean media more easily. Cultural closeness includes things that Asians understand well, like beauty standards for both men and women, how people act, clothing styles, and a sense of being Asian compared to Western views. Lee and Trepte (2005) used the cultural proximity theory to look into why Korean TV shows are successful. Trepte studied why male-focused TV shows do well, while Lee interviewed Japanese fans of the Korean drama *Winter Sonata*. Both studies showed how cultural elements affect what audiences think about media. Lee (2009) research found that the actors' looks played a big role in making Korean dramas appealing, similar to what Oting (2008). Trepte found that viewers look for shows that meet their need for cultural identity.

Media Consumption Fan Subculture

Fans are often seen as people who take things without giving anything back, and Jenkins (2005) showed this in his book with the same name. When he tried to understand how people participate in TV culture, he listed some common stereotypes about fans. These are: (1) People who buy anything connected to a show or its stars without much thought; (2) Those who spend a lot of time collecting useless information about the show; (3) People who value things that aren't really worth much in society; (4) Individuals who are out of place socially and have become overly attached to the show; (5) People who are seen as women or without sexual appeal because of their close connection to popular culture; (6) People who act and think like children, lacking emotional and intellectual maturity; and (7) Those who can't tell the difference between what's imaginary and what's real.

But why do these movies have such a negative image? Jenkins suggested that this might come from fans who are very passionate, almost to the point of being obsessive, about a certain type of media. In fact, Sandvoss (2005) also pointed out that viewers often have a strong emotional connection to the media they like, which is shown by how often they go back to it. Both Jenkins and Sandvoss (2005) explained that people watch media repeatedly to satisfy their needs. This is why some people end up labeling them with the stereotypes mentioned earlier.

Fan Subculture

In one study conducted by Phua (2008), he aimed to explore how sports fans' media consumption affects their sense of fan identity and self-esteem. His findings showed that sports fans are not simply "brainless consumers" who passively watch media and waste their time on useless information, as some stereotypes in Jenkin's book suggested. Instead, they watch media for different reasons, including building their fan identity and boosting their self-esteem. Based on his interviews and surveys, Phua (2008) concluded that:

“As predicted, media consumption enhances positive distinctiveness for fans of the sports items, leading to enhanced self-esteem due to the ability to seek information about the team through various media during the season. By reading newspapers, magazines and articles about the team as well as individual players, watching or listening to commentaries and sports programs, logging on to the internet to read and post messages on fan forums, and receive text message updates on their cellphones, sports fans can create solidarity with fellow fans and categorize themselves as part of their in-group”.

Although the framework of Phua (2008) was based on the Social Identity Theory, which involves people from different social groups due to various group activities. Whiteside and Hardin (2008) did another study about media consumption. In this study, they tried to understand how women consume media. The study found that women consume media for several reasons, including the following:

“For the participants, the decision to watch movies was not made in vacuum, rather it involved weighing the opportunity to spend time with their husbands and families against choosing to do other activities that were perhaps more suited to their interests but likely done alone.”

Whiteside and Hardin's (2008) conclusion was very strong because it highlights that people, or audiences in general, watch media for specific psychological reasons rather than for meaningless or irrelevant ones. Also, many other studies on mass media audiences look at how media consumption helps satisfy other psychological needs and influences behavior.

Meanwhile, Andrejevic (2008) looked into how online viewers' productivity is connected to their active engagement with television drama series. In his study, fans of specific TV shows came together online and used the internet, especially the website Television without Pity, to share their thoughts on new episodes. Once again, this shows how media consumption and usage are driven by the desire for feedback. Andrejevic (2008) said that:

“The site may have the potential to serve as an instant focus group, as one respondent put it, but it perhaps even more importantly. It helps draw the viewers to shows and allows them to build up social and information capital that increases their commitment to viewing.”

Although Andrejevic's (2008) study mainly looked at the new role of the Internet as a tool for audience feedback, it also mentioned the idea that people use and reuse media for psychological reasons, like the need for feedback. Phua (2008), Whiteside, and Hardin (2008) all examined the subcultures of viewers and how they consumed media to meet different needs. These studies showed that media consumption helps shape, develop, or maintain fans' dependency on television and media. So, viewers are not just passive; they are active media consumers. The researchers also thought that Korean movie viewers are similar to sports and TV fans, and they consume Korean content actively because of various psychological and social factors, which this study aimed to explore.

RESEARCH METHODS

Research Design

The research design used in this study was descriptive- correlation design which involved collection of data to answer the questions concerning impacts of Dubbed in English Korean movies in the viewing comprehension of the Intermediate pupils. The determined the level of impacts and implications of these movies in the viewing comprehension of the pupils.

Research Instruments and their Validity

In this study, one instrument was used to gather the needed data. This includes the Film viewing with movie analysis and assessment in a form of a questionnaire. This instrument was checked by the thesis adviser and an English college instructor for validation. The researchers used three English dubbed Korean Movies of different genre.

Data Gathering Procedure

The Intermediate pupils composed of 20 students were given three English dubbed Korean Movies. To start the gathering of data, the researchers provided Korean movies of different genre and then followed by a movie analysis with questionnaire.

The selected Intermediate pupils are proved to be Korean movie addicts and already watched plenty of Korean movies available online and Korean dramas on televisions. The provided Korean movies have one to one-and-half duration. There were follow-up questions given while the students are viewing the said movies. The researchers then conducted a movie analysis which utilized the students' level of viewing comprehension and understanding with the movies. A questionnaire composed of at least 40 questions was then followed. Then, there will be a retrieval of the questionnaires which further led to the analysis, evaluation, and interpretation of the data gathered.

Data Analysis

Statistical Treatment

To have an accurate interpretation of the gathered data, the following statistical tool is to be utilized:

1. Frequency and/or Percentages. These are to be used in the distribution of the respondents' responses and to be in problems 1 and 2.

Formula:

$$P = \frac{F}{N} \times 100$$

Where:

P = Percentage

F = Frequency of the Subjects

N = Total Number of Subjects

100 = Constant

2. Chi-Square. This will be used in establishing and determining the level of viewing comprehension of the Grade V pupils.

Formula:

$$X = \frac{\sum(O-E)^2}{E} \times 100$$

Where:

X= Chi- square

O= Observed Frequency

E= Expected Frequency

Σ = the summation

3. **Weighted Mean.** This applies to options with different weights. It is also used when variables in quiz studies are abstract or continuous and cannot be counted individually, such as adequacy, efficiency, excellence, extent, and seriousness of the problem.

$$W_x = \frac{\sum fx}{\sum f}$$

Where:

W_x = weighted arithmetic mean

$\sum fx$ = sum of all the product of f and x where f is the frequency of each weight and x is the weight

$\sum f$ = sum of all the subject/respondents' cases

RESULTS AND DISCUSSION

Problem 1: What is the socio-economic profiles of the pupils in terms of:

- 1.1 gender;
- 1.2 ethnicity;
- 1.3 exposure to media; and
- 1.4 monthly family income?

Socio-economic Profile of the Pupils in terms of Gender

The majority of the pupils are female (55%). This slight gender skew may reflect a higher inclination of females towards Korean drama content, consistent with previous studies showing that females are often more emotionally engaged with romantic and character-driven narratives. This could also influence viewing comprehension, particularly in emotional or relationship-driven storylines.

Table 1. Gender Profile of the Pupils

Gender	Frequency	Percentage (%)
Male	9	45.0
Female	11	55.0
Total	20	100.0

Socio-economic Profile of the Pupils in terms of Ethnicity

A dominant 95% of the participants identify as Christian, with only 5% Maranao and no representation from the Lumad ethnic group. While the small ethnic variance limits comparative cultural insights, it reflects the demographic makeup of the selected sample area. Future research might consider a more diverse sample to explore cultural interpretations of media content more deeply.

Table 2. Ethnicity Profile of the Pupils

Ethnicity	Frequency	Percentage (%)
Christian	19	95.0
Maranao	1	5.0
Lumad	0	0.0
Total	20	100.0

Profile of the Pupils in terms of Exposure to Media

The frequency and the percentage of exposure to media of the pupils. This will determine the means of the access of the pupils in the Korean Movies. The pupils were asked about the number of times they watch Korean movies. The table shows that a huge percentage

(40%) of the pupils are exposed to media, specifically, Korean Movies, every day while 25% for three to five times and the 35% for once or twice a week. Based on the results, the pupils are greatly exposed to Korean Movies regardless of their means or access to these movies.

Moreover, the pupils answered a multiple-response question in terms of their ways of consuming the Korean Movies. There were 40% or 8 students who watched Korean Movies from Free TVs like ABS-CBN, GMA and TV5. Aside from watching free TVs, the students also utilized the internet for free and paid contents which comprise the 20% and 30% respectively. Others 5% or 1 out of 20 pupils used the internet for purchasing and buy merchandises (5%). None of the respondents used internet for updates and even watch concerts of their favorite Kpop idols.

This reflects a shift in content consumption from traditional broadcast media to digital platforms, even among young viewers in rural or semi-urban areas.

Table 3. Exposure to Media Profile of the Students

Exposure to Media	Frequency (n=20)	Percentage (%)
1. Watching Favorite Korean Movies	7	35.0
2. Once or twice	5	25.0
3. Three to five times	8	40.0
4. Everyday	0	0.0
5. Ways of consuming Korean movies		
. Watching free TV ()	8	40.0
. Watching Cable TV		
6. Using the internet for free contents	4	20.0
7. Using the internet for paid contents	6	30.0
8. Using the internet for purchasing	1	5.0
9. Using the internet for news and update	0	0.0
10. Offline purchasing for merchandises	1	5.0
11. Concert and live performances	0	0.0

Socio-economic Profile of the Pupils in terms of Monthly Family Income

Family income levels among the pupils are widely distributed, with notable clusters (20%) in both the lower-middle income bracket (₱5,001–15,000) and the middle-income bracket (₱25,001–35,000). Additionally, 15% of the pupils come from families earning below ₱5,000 and another 15% earn above ₱50,000 monthly. This distribution is significant, especially considering that access to Korean movies—some of which require payment for online content or merchandise—may be influenced by a family’s financial capacity. Despite this, the analysis revealed no significant relationship between family income and the pupils’ level of viewing comprehension. This suggests that media engagement and comprehension may transcend economic status, potentially due to shared learning environments, equal access to school-based resources, or peer influences that normalize exposure regardless of socio-economic background.

Problem 2: What is the most preferred genre of the respondents?

- 2.1 Comedy
- 2.2 Science-Fiction
- 2.3 Romance

Genre Preference of the Respondents

The 20 pupils were asked to identify their preferred genres of Korean movies (table 4), and multiple responses were allowed: 90% (18 out of 20) selected comedy, 85% chose

romance, and 65% favored science fiction. This strong preference for comedy and romance likely stems from their emotional relatability and entertainment value—lighthearted or heartfelt narratives that are easier to process and thus foster higher engagement and comprehension—while the substantial interest in sci-fi suggests an openness among pupils to engage with more conceptual or imaginative storylines.

Table 4. Preferred Movie Genre of the Students

Preferred Movie Genre	Frequency (n=20)	Percentage (%)
Comedy	18	90.0
Science-Fiction	13	65.0
Romance	17	85.0

Problem 3: What are levels of viewing comprehension of the pupils in terms of:

- 3.1 Characters;
- 3.2 Setting;
- 3.3 Plot;
- 3.4 Theme; and
- 3.5 Lesson of the story?

Viewing Comprehension of the Pupils in terms of Characters

The Character-level comprehension data reveal both strong consensus on straightforward role portrayals and notable uncertainty around more nuanced aspects of the narrative. While 90% of pupils agreed that characters generally performed their roles well, demonstrating clear alignment between visual cues and audience perception, half of the class was unsure about the significance of the real father’s reveal, indicating that complex plot twists may challenge younger viewers’ inferential skills.

Likewise, the mixed responses to questions about title appropriateness and performance quality suggest that individual background and cultural context influence how students evaluate thematic fit and acting nuance. In contrast, the high levels of agreement on Gi-dong’s importance (75%) and on Okja’s worthiness of rescue (95%), along with unanimous clarity on relational questions, point to strong emotional engagement with characters who embody clear moral or aspirational roles. These patterns suggest that while pupils grasp primary character functions and empathize readily with overt moral dilemmas, they benefit from more structured discussion around subtler narrative developments, highlighting an opportunity for educators to enhance critical media literacy through guided reflection on character motivations and thematic layers.

Table 5. Levels of Viewing Comprehension of the Pupils in terms of Characters

Character	Agree	Disagree	Maybe	Undecided
1. In the movie Baby and I, did the characters portray their roles correctly?	90%	5%	0%	5%
2. Is the baby a significant character in the movie?	55%	15%	20%	10%
3. In the movie, is the real father revealed?	20%	30%	50%	0%
4. The movie Scandal Makers is all about the life of a popular radio DJ and his family. Is the title appropriate for the movie?	45%	20%	20%	15%
5. Nam Hyun Soo portrayed well her character in the movie?	65%	5%	20%	10%
6. Is Gidong a significant character in the movie?	75%	0%	5%	20%
7. Did Nam Hyun Soo and his mother love each other?	45%	0%	55%	0%

8. Does Okja treat his besfriend well?	70%	20%	10%	0%
9. Do you want to be the CEO of the Mirando Corporation	95%	5%	0%	0%
10. Is Okja worthy of being saved?	95%	5%	0%	0%

Note: N=20, Values expressed in Percentage (%)

Viewing Comprehension of the Pupils in terms of Setting

The Character-level comprehension data reveal both strong consensus on clear role portrayals and noticeable uncertainty when it comes to more complex narrative elements. For instance, 90% of the pupils agreed that the characters portrayed their roles correctly, indicating a shared understanding of basic character functions. However, when asked about the revelation of the real father, 50% responded with "Maybe," suggesting that more intricate plot points were harder for some pupils to interpret. The variation in responses to questions about the movie titles and character portrayals further shows that students had differing perspectives, likely influenced by personal experiences or varying levels of media exposure. On the other hand, a majority of students (75%) agreed on the significance of Gi-dong's character, and 95% agreed that Okja was worth saving, reflecting strong emotional connections to characters with clear moral or narrative significance. These results suggest that while pupils are generally able to comprehend and relate to main characters, they may require additional support or discussion to fully understand deeper or less explicit character dynamics.

Table 6. Levels of Viewing Comprehension of the Pupils in terms of Setting

Setting	Agree	Disagree	Maybe	Undecided
1. The movie Baby and I took place in South Korea where many youth are suffering from different problems in life. Is the place appropriate for the story?	75%	5%	20%	0%
2. The situation began during the adolescent stage of the characters when many changes occurs. Do you agree that adolescence is the crucial stage in a person's life?	75%	25%	0%	0%
3. As seen in the movie, school life and home setting of the different characters were shown and given emphasis. Does it give more meaning to the story?	45%	15%	40%	0%
4. The movie Scandal Makers was set during the Chris-tmas season in South Korea year 2008. Is the place and time suited to the story?	15%	10%	65%	10%
5. South Korea is considered as one of the romantic places on earth for the reason that they are family oriented and as seen in movies, they are sweet people. Do you agree?	85%	15%	0%	0%
6. Okja movie started at South Korea where Okja was raised by Mija and continued to United States of America where the Mirando Corporation is located. Is the setting convenient for the events in the movie?	25%	0%	70%	5%
7. Does the time or place affect the flow of the movies?	55%	5%	25%	15%
8. If the story were in another time and place, would it change?	25%	10%	60%	5%
9. Both South Korea and New York experience four seasons in a year namely, Spring, Summer,	95%	0%	5%	0%

Winter, and Fall. Is the season appropriate for the movie?				
10. Would you want to visit the place where the characters live?	75%	5%	15%	5%

Viewing Comprehension of the Pupils in terms of Plot

At the plot level, pupils were assessed on their understanding of the sequence of events and overall storyline of the movies. They were encouraged to reflect on how the films impacted them personally and to consider whether the endings aligned with their expectations. The responses revealed a wide range of perspectives, indicating that pupils interpreted the storylines in diverse ways. For example, some students viewed certain character actions as justified, while others questioned the morality of those choices. This variety in responses highlights the pupils' ability to think critically and form personal interpretations based on the narratives. It also suggests that while most students were able to follow the general plot, their individual experiences, values, and emotional engagement influenced how they understood and responded to the storyline. These findings emphasize the importance of incorporating open-ended discussions and reflective activities to deepen students' narrative comprehension and encourage critical thinking about film content.

Table 7. Levels of Viewing Comprehension of the Pupils in terms of Plot

Plot	Agree	Disagree	Maybe	Undecided
1. The troublesome Joon-Soo is rich and he never experience the hardships that his friends encountered. Then, he became a father at a young age. Do you think it was a punishment?	30%	30%	40%	0%
2. Byeol Kim who helped Joon-Soo in taking care of Woo-Rahm was a genius who almost lost her motivation to study due to her teachers in school. Do you agree that teachers play an important role in inspiring and motivating learners to strive hard in studying?	80%	20%	0%	0%
3. Gi-Seok, the biological father of Woo-Rahm is poor and his mother is sick. He leave the baby to Joon-Soo because he knows that baby Woo-Rahm will have a better life. Can you say that he is a bad father?	25%	45%	30%	0%
4. As son or daughter, does it feel satisfying to be acknowledged and loved by a father despite any circumstances?	55%	0%	45%	0%
5. If you were Huang Jung Nam, would you still search and meet your father even if he doesn't know from the beginning that you were born?	55%	10%	35%	0%
6. Do you like how the relationship of the characters evolved from a chaotic one to a harmonious one?	40%	10%	45%	5%
7. If you were Nam Hyun Soo, would you accept completely a child as your daughter without any doubts and regardless of her past?	50%	10%	40%	0%
8. Can you describe the relationship of Mija and Okja as friendship?	30%	5%	45%	20%
9. If you were Mija, would you do the same to save Okja?	70%	5%	25%	0%
10. Do you think all the scenes showed in the movie Okja, appropriate to the character of Mija considering her young age?	25%	20%	55%	0%

Viewing Comprehension of the Pupils in terms of Conflict

At the plot level, pupils were assessed on their understanding of the sequence of events and overall storyline of the movies. They were encouraged to reflect on how the films impacted them personally and to consider whether the endings aligned with their expectations. The responses revealed a wide range of perspectives, indicating that pupils interpreted the storylines in diverse ways. For example, some students viewed certain character actions as justified, while others questioned the morality of those choices. This variety in responses highlights the pupils' ability to think critically and form personal interpretations based on the narratives. It also suggests that while most students were able to follow the general plot, their individual experiences, values, and emotional engagement influenced how they understood and responded to the storyline. These findings emphasize the importance of incorporating open-ended discussions and reflective activities to deepen students' narrative comprehension and encourage critical thinking about film content.

Table 8. Levels of Viewing Comprehension of the Pupils in terms of Conflict

Conflict	Agree	Disagree	Maybe	Undecided
1. The problem started when Joon-Soo received baby Woo-Rahm. Do you agree?	65%	35%	0%	0%
2. Do you believe that baby Woo-Rahm became a hindrance to Joon-Soo's teen age life?	50%	20%	25%	5%
3. Is it justifiable for Woo-Rahm's biological father to abandon him because of poverty?	35%	25%	30%	10%
4. Is it reasonable for Jung Nam's boyfriend to accuse her of sleeping together with Nam Hyun Soo (her dad) without knowing fully the story?	30%	20%	35%	15%
5. Jung Nam decided to hide the truth to protect her father's reputation even knowing her relationship with her boyfriend will end, would you do the same?	40%	10%	45%	5%
6. In the life of celebrities, do you agree that there are some private matters that need to be undisclosed from the public or fans?	65%	35%	0%	0%
7. Is it important to tell and show your parents your true feelings and thoughts?	80%	0%	20%	0%
8. Mija's grandpa lied to her that he had been sending money to Mirando Corporation for years to buy Okja. Do you agree that telling white lies is good?	50%	50%	0%	0%
9. Lucy Mirando is running her business of food production which means she will make more genetically modified pigs and kill a lot of pigs. Can you describe her as cruel?	40%	10%	50%	0%
10. The real owner of Okja is the Mirando Corporation. Is it right for Mija to claim Okja as her belonging?	35%	15%	50%	0%

Viewing Comprehension of the Pupils in terms of Theme

Table 10 explores the pupils' affective domain, focusing on their emotional and moral responses to the themes presented in the movies. The data show that while several students selected "Maybe" for certain items, very few remained undecided, indicating that most pupils were willing to take a stance on sensitive or thought-provoking issues. Their

responses to questions about family, friendship, morality, and societal values reveal that the themes resonated with them on a personal level. For example, many pupils agreed with statements that emphasized the importance of honesty and family support, while their mixed reactions to topics like genetically modified organisms and moral compromise suggest a developing capacity for ethical reasoning. These results imply that the films not only entertained but also challenged students to reflect on real-life issues, making them valuable tools for fostering emotional intelligence and ethical awareness in young learners.

Table 9. Levels of Viewing Comprehension of the Pupils in terms of Theme

Theme	Agree	Disagree	Maybe	Undecided
1. Love and guidance of parents was shown in the movie. Do you think Joon-Soo's parents raised him in a bad way because he is troublesome?	15%	40%	35%	10%
2. True friendship was depicted in the movie Baby and me. Do you believe that true friends will always love and accept you at your best and even at your worst?	65%	15%	20%	0%
3. Do you agree that teenagers of today's generation are more troublesome than the teenagers 10-20 years ago?	35%	0%	55%	10%
4. As a famous person, would you hide the flaws of your family just to preserve your popularity?	15%	55%	30%	0%
5. The movie Scandal Makers also shows the openness and honesty between family members and strong family ties, which was portrayed by the characters. Do you believe that family will always be there for us no matter what happens?	55%	20%	25%	0%
6. Misunderstanding and forgiveness between families was shown in the movie Scandals Makers. Is it unavoidable to have these scenarios in real life?	40%	15%	45%	0%
7. Do you agree that children of broken families will just be troublemakers or to the society?	40%	60%	0%	0%
8. 8. Genetically Modified Organisms (GMOs) are known all over the world. Would you choose to eat GMOs than naturally grown organisms?	5%	30%	50%	15%
9. If you were CEO Lucy, would you tell lies to cover up the wrongdoing of your company?	25%	50%	25%	0%
10. Will you sacrifice your morality to earn more money?	15%	50%	35%	0%

Viewing Comprehension of the Pupils in terms of Scoring the Lesson of the Story

At this level, pupils were assessed using a rubric to ensure fairness and objectivity in scoring their reflections and analysis of the movies. This component of the survey was crucial, as it measured not only comprehension but also the depth of their personal insights and the ability to connect with the films on a reflective level. The results showed that 45 percent of the pupils scored between 19 and 20, indicating a high level of engagement and thoughtful interpretation of the movie content. Additionally, no pupil scored below 13, which suggests that all participants demonstrated a satisfactory understanding of the material. These outcomes reflect the effectiveness of using films as a medium for developing critical thinking and reflective skills among pupils. It also highlights the value of structured assessment tools, such as rubrics, in capturing the nuances of student learning beyond surface-level comprehension.

Table 10. Lesson of the Story

Score	Frequency	Percentage (%)
0-9	0	0.0
10-12	0	0.0
13-15	5	25.0
16-18	6	30.0
19-20	9	45.0
Total	20	100.0

Problem 4: What is the perception of the students to the Korean movies?

The perception data presented in Table 12 show an overall positive attitude among pupils toward Korean movies, with an average weighted mean of 2.28, falling within the "Agree" range. The strongest agreement was seen in the statement "I love watching movies with different genres" with a weighted mean of 1.65, categorized as "Strongly Agree." This suggests that pupils are open to diverse storytelling styles, which likely enhances their engagement and receptiveness to various movie themes.

A significant number of pupils also expressed enjoyment and appreciation for Korean movies in general (1.90), and acknowledged the influence of these films on their personal lives (2.45). These findings reflect not only the entertainment value of Korean media but also its potential impact on attitudes, behaviors, and cultural appreciation. The relatively strong agreement with the statements about wanting to learn the Korean language (2.30) and participating in social groups dedicated to Korean movies (2.10) further emphasizes the cultural immersion and community-building aspects associated with Korean media fandom.

Interestingly, the responses to "Language barriers affect my liking of Korean movies" (2.25) and "Lack of financial aspect affects my consumption" (2.45) indicate that while students enjoy these films, external factors such as language and affordability still pose minor challenges. Nevertheless, these did not significantly deter overall enjoyment, suggesting that pupils find ways to overcome such barriers, possibly through subtitles, dubbed versions, or free online content.

The neutral responses to "I have fun memorizing Korean songs" (2.70) and "Korean movies contributed to my knowledge about South Korea" (2.85) may reflect either a lower engagement with musical or cultural elements beyond the storyline, or a gap in students' awareness of cultural content embedded in the media. This highlights an opportunity for educators to use Korean media as a platform for deeper cultural education and language appreciation.

The positive perception of Korean movies among pupils illustrates their strong appeal and potential as educational tools. By integrating media that students already find engaging, teachers can tap into students' interests to promote learning outcomes that span language development, cultural awareness, emotional intelligence, and social interaction.

Table 11 Perception of the Students to the Korean Movies

Perception	Weighted Mean	Description
I like Korean movies.	1.90	Agree
Korean Movies influenced me a lot.	2.45	Agree
Language barriers affect my liking of Korean movies.	2.25	Agree
I love to learn the Korean language.	2.30	Agree
I have fun memorizing Korean songs.	2.70	Neutral
Korean movies contributed to my knowledge about South Korea	2.85	Neutral
I participated in social groups dedicated to Korean movies.	2.10	Agree
Lack of financial aspect affects my consumption of Korean movies.	2.45	Agree

I love watching movies with different genre.	1.65	Strongly Agree
I love the unique storyline of Korean movies.	2.10	Agree
Average	2.28	Agree

Note: (1.00-1.79) Strongly Agree; (1.80-2.59) Agree; (3.40-4.19) Neutral; (2.60-3.39) Disagree; (4.20-5.00) Strongly Disagree

Problem 5: Is there significant relationship between socio-economic profile of the respondents in the level of viewing comprehension?

The results in Table 13 show that there is no significant relationship between the pupils' socio-economic profiles, including gender, ethnicity, exposure to media, and family income, and their level of viewing comprehension in terms of character, setting, plot, conflict, theme, and lesson of the story. All the computed Cramer's V values yielded p-values greater than 0.05, which indicates that none of the socio-economic variables had a statistically significant influence on the pupils' comprehension levels.

This finding suggests that a student's background does not directly affect their ability to understand and analyze the content of the movies they watch. Pupils from various income levels, media exposure frequencies, and demographic backgrounds demonstrated comparable levels of comprehension. This may be attributed to shared educational experiences, access to the same learning environment, and exposure to the same films during the structured viewing activity. Additionally, the group dynamic and guided instruction likely helped to equalize understanding among students.

The absence of a significant relationship also emphasizes the accessibility of film as a learning resource. Visual storytelling, especially when supported by classroom activities and discussions, can effectively engage learners regardless of their socio-economic status. These results highlight the potential of using culturally relevant media as an inclusive tool to enhance comprehension skills and support equitable learning outcomes in diverse classroom settings.

Table 12. Relationship between Socio-Economic Profile and the Level of Viewing Comprehension

Socio-economic Profile	Level of Viewing Comprehension					
	Character	Setting	Plot	Conflict	Theme	Lesson of the Story
Gender	0.208 ^{ns} (0.353)	0.208 ^{ns} (0.648)	0.118 ^{ns} (0.870)	0.282 ^{ns} (0.661)	0.290 ^{ns} (0.431)	0.568 ^{ns} (0.168)
Ethnicity	0.053 ^{ns} (0.814)	0.096 ^{ns} (0.911)	0.229 ^{ns} (0.591)	0.254 ^{ns} (0.732)	0.254 ^{ns} (0.526)	1.000 ^{ns} (0.000)
Exposure to Media	0.397 ^{ns} (0.206)	0.304 ^{ns} (0.448)	0.290 ^{ns} (0.498)	0.345 ^{ns} (0.575)	0.355 ^{ns} (0.282)	0.362 ^{ns} (0.732)
Family Income	0.459 ^{ns} (0.520)	0.480 ^{ns} (0.512)	0.486 ^{ns} (0.489)	0.460 ^{ns} (0.627)	0.528 ^{ns} (0.345)	0.548 ^{ns} (0.241)

Note: Analysis is based on Cramer's V ns-not significant at 0.05 level

Problem 6: Is there significant relationship between the movie genre and the level of viewing comprehension of the respondents?

As presented in Table 14, the analysis reveals that there is no significant relationship between the pupils' preferred movie genres—comedy, science fiction, and romance—and their level of viewing comprehension across all categories, including character, setting, plot, conflict, theme, and lesson of the story. All Cramer's V values resulted in p-values greater than the 0.05 significance level, indicating that genre preference did not influence

how well pupils understood or interpreted the films.

This outcome suggests that the students were able to engage with and comprehend the movies regardless of their favored genre. Even though most pupils expressed a preference for comedy and romance, and to a lesser extent science fiction, their comprehension was not limited to or enhanced by those preferences. This finding may indicate that the structure of the film viewing activity, which included guided reflection and structured questions, helped all students maintain a consistent level of understanding, regardless of the genre being presented.

Additionally, the result reinforces the idea that exposure to a variety of genres can promote flexible thinking and broaden comprehension skills. It also supports the notion that students are capable of analyzing different types of content with equal competence when appropriate instructional support is provided. Therefore, educators can confidently include diverse genres in classroom activities without concern that a particular genre will affect the learning outcomes negatively. This opens opportunities to use a wider range of films to develop students' critical thinking, empathy, and cultural awareness.

Table 13. Relationship between Movie Genre and the Level of Viewing Comprehension

Movie Genre	Level of Viewing Comprehension					
	Character	Setting	Plot	Conflict	Theme	Lesson of the Story
Comedy	0.076 ^{ns} (0.732)	0.140 ^{ns} (0.822)	0.154 ^{ns} (0.788)	0.369 ^{ns} (0.438)	0.248 ^{ns} (0.539)	0.299 ^{ns} (0.774)
Science-Fiction	0.168 ^{ns} (0.452)	0.308 ^{ns} (.387)	0.402 ^{ns} (0.199)	0.427 ^{ns} (0.303)	0.061 ^{ns} (0.964)	0.418 ^{ns} (0.479)
Romance	0.096 ^{ns} (0.666)	0.176 ^{ns} (0.732)	0.191 ^{ns} (0.695)	0.251 ^{ns} (0.738)	0.359 ^{ns} (0.277)	0.542 ^{ns} (0.208)

Note: Analysis is based on Cramer's Vns-not significant at 0.05 level

Problem 7: What are the implications of viewing English dubbed movies in the viewing comprehension among the pupils?

Viewing English-dubbed Korean movies presents both opportunities and challenges for enhancing pupils' comprehension skills. One of the primary advantages of dubbed content is its accessibility. Since English is widely used in educational settings in the Philippines, English-dubbed films provide a platform for reinforcing language skills through engaging, real-world context. According to Paolillo (2011), exposure to English media such as television and movies contributes significantly to second-language acquisition, especially when learners are still developing their vocabulary and listening comprehension. By watching dubbed content, students are immersed in the rhythm, pronunciation, and usage of English, which may improve both comprehension and language fluency.

However, dubbing also presents limitations. The mismatch between the original actors' lip movements and the dubbed dialogue can lead to confusion, particularly for younger viewers who rely heavily on visual cues to interpret meaning. As Hinkin (2009) notes, dubbing may reduce the depth of linguistic engagement compared to subtitles, as viewers are not required to read or match written text with spoken language. This can impact the retention of new vocabulary or deeper understanding of narrative elements, especially when the dubbed dialogue is overly localized or simplified.

To address this, some pupils benefit from the combination of dubbing and subtitles. Watching English-dubbed content with subtitles in either English or the native language can reinforce comprehension by allowing learners to match spoken language with written text. Studies by Kothari et al. (2004) support this, showing that combining audio and text

in language learning through media significantly improves literacy and comprehension outcomes.

Another implication is the impact of dubbed content on cultural understanding. While English dubbing makes Korean media more accessible, it can sometimes dilute cultural nuances embedded in the original language. Elements such as honorifics, idioms, and culturally specific humor may not be effectively conveyed in the translated version. As Naficy (2001) observed, dubbing can lead to a partial loss of the cultural context, which is essential for a holistic understanding of the story and characters. For pupils who are still developing cultural awareness, this may affect how they interpret certain behaviors or values portrayed in the movies.

Nonetheless, exposure to English-dubbed Korean movies still plays a valuable role in developing viewing comprehension. It provides a bridge between language learning and cultural appreciation, encourages critical thinking as pupils compare storylines across languages, and creates emotional connections through familiar language. Teachers can maximize the educational potential of dubbed films by integrating them into lessons that explore both language and cultural content, encouraging discussions, reflective writing, and vocabulary-building activities.

CONCLUSION

Based on the findings of this study, it can be concluded that Filipino youth are active and engaged consumers of English-dubbed Korean movies. Their high level of exposure to such media reflects a broader trend in global media consumption where foreign content, particularly Korean popular culture, has become deeply integrated into local youth entertainment. These pupils demonstrate not only familiarity with Korean films but also emotional and cognitive engagement, as seen in their viewing preferences, comprehension levels, and reflective responses.

The study also revealed that while the consumption of Korean movies satisfies certain psychological and emotional needs—such as entertainment, escapism, and cultural curiosity—not all of these gratifications serve as motivators for continued or repeated viewing. Among the various motivations examined, the entertainment value emerged as the strongest driver for repeated consumption, underscoring the role of enjoyment and emotional engagement in media behavior. This indicates that while educational or cultural factors are present, they are secondary to the desire for amusement and leisure.

Importantly, the study found no statistically significant relationship between the socio-economic profile of the respondents and their levels of viewing comprehension. This suggests that variables such as gender, family income, ethnicity, and media access do not determine a student's ability to understand and reflect on media content. Similarly, no significant relationship was found between preferred movie genres and viewing comprehension. These findings highlight that comprehension is less influenced by external demographic factors and more shaped by cognitive engagement, media exposure, and possibly the educational environment.

Theoretical perspectives applied in the study support and enriched these conclusions. The Media Dependency Theory by Sandra Ball-Rokeach and Melvin DeFleur was affirmed, as students were found to rely on media, particularly Korean films, not only for entertainment but also for shaping perspectives, social interactions, and emotional experiences. The more they depend on this media for various needs, the more influence it exerts on their daily lives, attitudes, and even aspirations.

The study also supports the Uses and Gratifications Theory by Elihu Katz and Jay Blumler. Pupils demonstrated purposeful and goal-directed media consumption, using Korean movies to fulfill specific needs such as leisure, entertainment, emotional release,

and even informal learning. Their selective exposure and enjoyment of different genres and storylines suggest a proactive and individualized use of media.

In terms of cultural dynamics, the findings align with the Cultural Proximity Theory by Straubhaar (2008), although with a slightly inverse implication. While this theory argues that audiences typically prefer culturally familiar media, the continued interest of Filipino pupils in Korean content may indicate a shift in cultural proximity, where certain foreign cultures, like Korean pop culture, become familiar and relatable due to sustained exposure. Language barriers, though present, are minimized through English dubbing, making the content more accessible and integrated into local viewing habits.

Korean movies have become an influential part of Filipino youth culture, shaping how students spend their leisure time, form emotional connections, and develop comprehension skills. These films, especially when dubbed in English, serve not just as entertainment but as tools for cultural exposure and informal education. The findings support the growing role of global media in local contexts and reinforce the need to consider such media in educational and developmental strategies for young learners. Future studies may explore longitudinal impacts, deeper cultural interpretation, and the evolving role of foreign media in shaping identity among Filipino youth.

Recommendations

In light of the findings and experiences gathered during the conduct of this study, the researchers offer several recommendations to strengthen future research and improve the overall assessment of the cognitive, emotional, and behavioral effects of English-dubbed Korean movies on Filipino pupils.

First, it is highly recommended that sufficient time be allocated for the data-gathering phase, particularly for the film viewing and post-viewing activities. Ideally, film viewing should be conducted at least twice throughout the research period. This extended exposure would allow for a more in-depth observation of cognitive processing, emotional responses, and behavioral changes over time. Repeated exposure would also provide a more accurate assessment of comprehension and retention, especially in the context of second-language media content.

Second, the researchers recommend conducting one-on-one interviews or small group discussions to supplement survey data. These qualitative methods will enable researchers to probe deeper into the pupils' thoughts, interpretations, and emotional responses. It would also help capture nuances that are not easily observable through quantitative measures. Such interviews can provide a richer understanding of how English-dubbed content influences pupils' perception, comprehension, and engagement with the media.

In addition, the involvement of English teachers is strongly encouraged in future studies. Since the research deals with language acquisition, comprehension, and media interpretation in English, the expertise of English educators is invaluable. They can provide insights on language development, support instructional alignment with media content, and facilitate discussions that bridge language learning with cultural understanding. Their collaboration can enhance the academic value of the study and ensure that media engagement supports literacy and language objectives.

The researchers also recommend utilizing a designated Audio-Visual Room (AVR) or similar controlled environment for the film viewing sessions. A quiet, distraction-free space will help maintain the focus of the pupils, ensuring they absorb and process the content more effectively. A comfortable and immersive viewing experience can significantly influence the level of engagement and emotional connection to the media, which are crucial factors in comprehension and retention.

Lastly, future researchers are encouraged to actively participate in the feedback

process and promote open dialogue among educators, media creators, and students. This will foster a more collaborative relationship between media and society, wherein media is not only seen as a source of entertainment but also as a powerful tool for education, cultural exchange, and personal development. Further studies should explore the evolving role of international media in shaping youth identity, values, and social behavior, and how these can be harnessed for positive educational outcomes.

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