Research Article

The Effect of Using Music Videos from Musical Animations on English Language Learners' Listening Comprehension, Intercultural Sensitivity, and Happiness

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ABSTRACT

The link between education and entertainment has been a topic of inquiry among social scientists for a considerable period. However, prior studies have not dedicated sufficient focus to the influence of educational approaches on the happiness of English language learners. The present study aimed to investigate the effects of music videos from musical animations on the happiness, intercultural sensitivity, and listening comprehension of English language learners. The study was carried out at a public high school located in Kerman, Iran. The experimental group served as the treated group, undergoing 24 weeks of watching music videos from musical animations during the initial 30 minutes of each listening class. To monitor any plausible changes in the listening comprehension of the students, pre- and post-listening tests were administered. Additionally, the Happiness Questionnaire developed by Hills and Argyle (2002) and the Intercultural Sensitivity Questionnaire developed by Chen & Starosta (2000) were used to assess the participants' happiness and intercultural sensitivity levels in English language classrooms at both the beginning and end of the project. The results of the post-listening tests indicated that the experimental group exhibited superior performance compared to the control group participants. Furthermore, it was observed that the implementation of music videos from musical animations resulted in heightened levels of happiness and intercultural sensitivity among the participants. Briefly, the incorporation of entertainment and cultural elements into the English learning process can transform it into an enjoyable and fulfilling experience, with the capacity to improve students' happiness, intercultural sensitivity, and listening comprehension.

Introduction

With the recent surge in globalization, there has been an increasing demand for a more specialized approach to language instruction, leading to a transformation in the role of the English language (Galloway, 2017). As a result, foreign language

education has shifted its focus from primarily linguistic proficiency to a more communicative competence-oriented approach, with an emphasis on intercultural communication to equip learners with the necessary skills to effectively engage with individuals from diverse cultural backgrounds (Chan et al., 2015) and to prepare them for global citizenship (Noddings, 2005). In essence, intercultural communication has emerged as a crucial aspect of English language teaching (ELT) due to the necessity for language learners to communicate effectively in English with individuals from varying cultural contexts (Widodo et al., 2017). Consequently, English has become a mandatory subject in formal education curricula for foreign/second language instruction (Fenton-Smith et al., 2017).

Alsamani (2014) emphasized the significance of exposing learners to foreign cultures to enhance their cultural knowledge and comprehend the diversities between their own culture and the culture they are learning. Furthermore, Fenner (2000) advocated for cultural exposure in language instruction to enable learners to broaden their intercultural awareness and understand both the target culture and their own culture. According to Alyılmaz and Er (2016), a deep understanding of the student's own culture in intercultural learning leads to a positive reaction from the student. Various studies, such as those by Georgiou (2011), Larzén (2005), and Pi_tkowska (2015), have highlighted the importance of intercultural knowledge, awareness, and competence in determining the outcomes of intercultural exposure for learners.

When developing a curriculum based on standards, it is evident that language and culture are integral components of a successful classroom environment. This necessitates careful instructional planning that allows for the necessary time and space for intercultural awareness and understanding. In an intercultural classroom setting, the emphasis on student learning centers around the individual learner, fostering engagement, interaction, participation, and collaboration (Byram et al., 2002). Within such an environment, learners take on the role of knowledge explorers who delve into a subject matter both within and beyond the confines of the classroom (Furstenberg, 2010). Despite the importance of teaching the English language in conjunction with the target culture in EFL classrooms, there is an ongoing discussion regarding the use of authentic materials that may contain other countries' values, leading to some resistance towards their utilization, despite it being widely considered the most effective approach (Allehyani et al., 2017). While this approach may be contentious, Akbari and Rasavi (2016) have highlighted that incorporating authentic materials in EFL classrooms can enhance learners' performance. Similarly, Allehyani et al. (2017) suggested that instructional materials should incorporate authentic materials that are culturally rich to enhance their communicative skills.

Moreover, establishing a positive and joyful educational environment for students has been a major focus for policymakers and educational planners. Failing to achieve true happiness might push young people towards seeking false satisfaction by engaging in disruptive behavior in class. A common belief among students is that there is no need for classrooms to be a source of joy. It is crucial to foster happiness by involving students in productive activities that create a sense of joy in the classroom. On the other hand, the reason for emphasizing happiness and integrating happiness education in schools lies in the positive link between learning and positive emotions (Mohammad Taheri, 2019). Edutainment may provide a solution to this issue.

According to Corona et al. (2013), edutainment refers to the integration of learning and enjoyment. It is now simpler than ever for instructors to produce customized edutainment content that students will appreciate. Thanks to technological programs and digital distribution. Edutainment is often more casual and engaging than other education methods and focuses heavily on visual content in narrative or interactive formats (Buckingham & Scanlon, 2000). According to research, the present generation demands various informational streams with regular contact. Fun activities can also improve engagement, problem-solving, and inductive thinking (Conklin, 2012). The potential to hold audiences' attention while exposing them to repeated messages, more complex messages, or messages that are

dramatically delivered through delayed outcomes or plot reversals is the promise of educational entertainment, which can take the form of TV programs, computer games, websites, videos, songs, and films (Grady et al., 2021). One side of the coin is figuring out how to make learning exciting again. It is equally crucial to do this while adhering to learning theories and best practices in pedagogy. Otherwise, amusement could take precedence over learning. That does no one any good (Glass, 2022).

Referring to the significance of culture and happiness, music can reflect culture and thus can resonate with its audience in a way that other forms of communication find hard to rival. However, teachers often fail to consider the impact of movies on learners' perspectives, values, and overall happiness. Specifically, the content teachers consume in movies consistently molds, modifies, and at times even warps students' cultural identities. In general, movies have a remarkable ability for generating, perpetuating, and reversing societal concerns, and the consequences are frequently seen in the classroom. The distinction between amusement and instructional message is sometimes blurred, and students take the "knowledge" they have learned from movies and present it as gospel, leading to problems and disputes. Students frequently accept "based on a true story" film at face value without questioning the theatrical liberties that studios use with stories for dramatic effect (Johnson, 2015). The way people engage with media has significantly changed because of developments in digital technology. In the past 40 years, particularly since the development of mobile and internet technologies, media consumption has become ingrained in daily life. This includes watching TV, playing video games, streaming movies, and utilizing social media (Roberts & Foehr, 2008). For many teenagers, media usage takes up more time than any other activity than sleeping. Researchers have shed light on how media consumption is changing, the psychological factors that contribute to it, and how it affects different social groups (see Hoge et al., 2017).

Individuals frequently utilize music to self-regulate their mood (Baltazar et al., 2019; Lonsdale, 2019), to lessen unpleasant emotional states (Sloboda, 2010), and to lessen or manage daily stress (Krause et al., 2021), all of which are references to musical films. Studies on the advantages of social media use and viewing TV or movies have produced more conflicting results (e.g., Groshek et al., 2018). Therefore, in general, various media uses may have varying consequences for life satisfaction (Krause et al., 2021). However, music can also communicate information on a semantic and hence content-related level, going beyond just the affective level, which can lead to predicted supra-individual connections in listeners (Shevy, 2008). Music may affect how viewers perceive and understand a film's storyline and protagonists if these connections are projected onto the movie, and as a result, it can be categorized as a communication tool (Kepplinger, 2010).

Additionally, listening serves as the foundation for the development of all other skills and is the main way for students to engage in original contact with the language and culture of their target country (Dung, 2021). The ability to listen to language learners depends on a variety of variables, including language proficiency and context awareness. The greater the amount of listening that learners engage in, the more they are exposed to the language. This exposure is the key factor that leads to the acquisition of language (Peterson, 2001). It should be noted that listening comprehension is considered an active cognitive process by which individuals derive meaning from spoken passages and connect the received information to their existing knowledge (Namaziandost et al., 2018). Engaging in listening to fluent speech not only facilitates effective communication in a second language but also contributes to a natural and immersive language learning experience through the provision of rich linguistic input (Kissling, 2018). However, the act of comprehending auditory stimuli poses a significant challenge for individuals acquiring a second language, particularly for students originating from countries where English is not the national language, such as Iran (Nushi & Orouji, 2020). Consequently, the areas of listening comprehension, intercultural sensitivity, and happiness would clearly benefit from the examination of edutainment. The present study addressed the effect of using music videos from musical animations on EFL learners' intercultural sensitivity, listening comprehension, and happiness.

Research Questions

The present study was guided by the following research questions:

1. Does watching music videos from musical animations have a significant effect on English language learners' listening comprehension?
2. Does watching music videos from musical animations have a significant effect on English language learners' happiness?
3. Does watching music videos from musical animations have a significant effect on English language learners' intercultural sensitivity?

Research Null Hypotheses

In support of the research questions, the following null hypotheses were formed.

H01. Watching music videos from musical animations has no significant effect on English language learners' listening comprehension.

H02. Watching music videos from musical animations has no significant effect on English language learners' happiness.

H03. Watching music videos from musical animations has no significant effect on English language learners' intercultural sensitivity.

Review of Literature

According to Corona et al. (2013), the concept of edutainment involves combining learning with entertainment. With the advancement of technology, educators now have the ability to create personalized edutainment content that students will find enjoyable. Edutainment is known for being more relaxed and captivating compared to traditional educational methods, placing a strong emphasis on visual content presented in narrative or interactive forms (Buckingham & Scanlon, 2000). Research indicates that the current generation seeks a variety of information sources with frequent interaction.

Engaging in fun activities can enhance student engagement, problem-solving skills, and inductive reasoning (Conklin, 2012). Educational entertainment holds the promise of capturing the audience's attention while delivering repeated messages, more complex narratives, or messages with dramatic impact through delayed outcomes or plot twists. This form of learning can manifest in various mediums such as television shows, computer games, websites, videos, songs, and movies (Grady et al., 2021). On one hand, there is a need to make learning enjoyable once again. However, it is equally important to align these efforts with established learning theories and pedagogical best practices. Otherwise, the focus on entertainment may overshadow the primary goal of learning, which ultimately benefits no one (Glass, 2022).

As human beings, the primary way we acquire knowledge is through observing others, whether in person or via mass media (Gerbner, 1969). Subsequently, we tend to imitate and adopt behaviors based on examples we have seen and assimilated, evaluating the potential outcomes of certain actions, and electing to act accordingly (Bandura, 1962). While broadcast media existed before the advent of observational learning, recent advancements in technology have greatly expanded the range and quantity of examples to which individuals can be exposed. Presently, it is more straightforward and cost-effective than ever before to produce high-quality audiovisual content, thereby allowing people to benefit from the experiences of individuals they might not have met otherwise. The utilization of media to influence audiences' knowledge, abilities, notions of social norms, attitudes, and actions became more widespread as media production and distribution became more accessible (Grady et al., 2021).

The utilization of Bandura's concepts by the Mexican author and producer Miguel Sabido served as a starting point for the creation of the "entertainment-education" or "edutainment" genre. In essence, edutainment is a form of media that endeavors to affect the knowledge, attitudes, and behavior of its viewers while simultaneously providing entertainment value. This is achieved without conveying the impression that the audience is receiving formal instruction or enrolling in an educational course. Sabido frequently employed this communication strategy, commencing with numerous popular telenovelas in Mexico during the 1970s. The Sabido methodology involves the use of three distinct character types to influence viewership: (i) a positive character who consistently exhibits desirable actions and is rewarded accordingly, (ii) a negative character who consistently exhibits undesirable actions and is

punished accordingly, and (iii) a transitional character who initially displays undesirable actions before eventually transitioning to desirable behavior. Accordingly, the effectiveness of edutainment approaches and their corresponding circumstances have been a topic of continued investigation over time.

Constructivism, an educational theory positing that students construct their understanding of their environment through prior experiences and knowledge, is the foremost pertinent ideology to consider in edutainment studies. It is imperative to provide scaffolding that aligns with the students' existing knowledge when introducing novel concepts. By establishing connections to familiar concepts, students are more likely to effectively assimilate new information. Additionally, an atmosphere of enjoyment and engagement during learning activities enhances student retention of new knowledge (Glass, 2022).

Singhal et al. (1993) emphasized two significant takeaways in their analysis of edutainment programs. Firstly, behavioral change can only transpire when the viewers can replicate the behaviors they observe. Secondly, the socio-cultural context can influence how the viewers interpret the messages conveyed in edutainment programs. These aspects are crucial to consider since numerous programs endeavor to strike a balance between proposing a distinct set of values, differing from the societal norms governing social interaction, and upholding conventional customs, enabling viewers to identify with the characters. La Ferrara (2016) suggested that in a more contemporary analysis of the use of media for social change, three crucial elements determine the efficiency of edutainment programs in accomplishing development objectives.

The primary objective of the presentation is to effectively communicate information to the audience, thereby inducing them to modify their pre-existing beliefs and comprehension. Additionally, the presentation should incorporate the concept of role modeling into its narrative structure, thereby effectively influencing the audience's perception regarding the advantages of one course of action over the other. Furthermore, the efficacy of the presentation in terms of audience engagement is largely dependent on the amount of media consumed, which in turn is influenced by the opportunity costs associated with such consumption. In essence, it can be inferred that edutainment is a more efficacious approach to influencing people's goal attainment, as opposed to compelling them to wholly embrace new ones (Grady et al., 2021).

Promoting a sense of cohesion within the educational setting can be deemed as one of the primary benefits of utilizing films as an instructional aid. As asserted by Jowett and Linton (1980), movies provide a form of "visual public consensus" (p. 75) that can circumvent traditional pedagogical approaches (such as those employed within the home, church, and school) and establish a direct, interactive relationship with the observer. According to Shea and Bidjerano's (2009) research, academic learning is enhanced when students experience a sense of affiliation with a scholarly community. Additionally, this connectedness has an impact on students' motivational levels.

In the preliminary stages of the pandemic, Krause and colleagues (2021) assessed the media consumption habits of university students and their correlation with overall life satisfaction. Researchers analyzed pre- and post-pandemic experiences and discovered that an increase in students' media consumption was positively correlated with their life satisfaction when listening to music. Conversely, viewing TV and videos was found to be adversely correlated with life satisfaction. In essence, students' happiness levels were notably elevated when they listened to music more frequently. Conversely, their life satisfaction levels appeared to decline as they watched more TV, videos, and movies. The authors of the study hypothesized that this activity served as a proactive coping mechanism, which was linked to more favorable outcomes due to the degree of control over the auditory experience and the level of interaction with music (Krause et al., 2021).

In pedagogical settings, the film has been characterized as an authentic source material that is intended for native speakers rather than language learners (Kaiser, 2011). Although some scholars have defined it as "written-to-be-spoken-as-if not-written" (Gregory & Carroll, 1978) and "oralidad prefabricada" (Chaume, 2004, p.168), recent studies have shown the similarities between film

language and spontaneous face-to-face conversation in terms of authenticity and spontaneity (Arab-anani et al., 2021; Bonsignori, 2013). The same is true for TV dialogue, which is a type of "scripted/constructed dialogue" designed to sound natural and believable (Bednarek, 2010). It incorporates specific narrative and semiotic elements that are similar to those found in films but are constrained by broadcasting time and modality. Even textbooks may not suffice, as communication textbooks, for example, exhibit a significant amount of deviation compared to spoken language (Nagy, 2010).

Methodology
Participants

The current study was done in a public high school in Kerman, Iran. Sixty students registered in a listening comprehension course during the 2023–2024 academic year. Listening comprehension serves as a foundational skill for oral communication and is essential for utilizing language in interactive contexts. The rationale behind the selection of school participants stems from the fact that listening comprehension is a frequently overlooked and challenging language component within schools. Before starting the treatment, the researcher conducted the Longman Placement Test to ensure that all participants had a similar level of English language proficiency. The English language placement test results showed that 52 participants were at the pre-intermediate level of the English Language, 5 participants were at the intermediate level of the English language, and 3 were at the elementary level of the English language. As a result of excluding the intermediate and elementary students from the final analysis, the researcher was left with a sample of fifty-two participants who were at the pre-intermediate level of the English Language. The participants were classified into a control (26 students) and an experimental group (26 students). During the intervals between treatment sessions, both groups engaged in identical school-related activities, both within and outside the classroom. Additionally, students were instructed to refrain from watching musical animations throughout the duration of this project, a directive that was endorsed and ensured by their parents.

The participants were Farsi native speakers, and they were studying in the tenth grade at an Iranian high school. The reason for choosing students in the 10th grade was due to their level of maturity and their vast understanding of the English language, which they have gained over a period of three years of English education in school. The study was conducted during normal school hours. They were all female and 16 years old. The selection of female subjects was primarily influenced by their accessibility, as the researchers had extensive experience collaborating with female students over an extended period. Participants were invited to participate willingly after being given information about the study's stages, design, and risks that may arise. It was stated clearly that participants could leave the experiment at any time and there would be no consequences. All identities were deleted, and pseudonyms were used to respect participants' anonymity and privacy.

Instructional Materials

In all groups, the course material employed was Tactics for Listening (basic), which was authored by Richards and Trew in the year 2011. Tactics for Listening is a listening course that is abundant in activities, and it has been proven to be successful in the development of listening and conversational skills. The course utilizes concise segments and practical, pertinent activities to effectively engage and inspire students. The duration of the course spanned 48 sessions, which equated to a timeframe of 6 months.

Instruments

To choose almost homogenous participants regarding the English language proficiency level, the Longman Placement Test (LPT), a criterion-referenced measure developed by Pearson Longman ELT was used. The test consists of 100 multiple-choice questions and has a time limit of 50 minutes.

The English version of the intercultural sensitivity questionnaire was used in this study. It was designed by Chen and Starosta (2000). It was used to ascertain the intercultural sensitivity levels of the participants. The questionnaire consists of 24 statements in a five-choice format, and the participants were asked to complete it in 30

minutes. Each participant was asked to rate each statement (from 1 = strongly disagree to 5 = strongly agree) on a scale of 1-5. Summing the responses yields an intercultural sensitivity score ranging from 24 as the lowest and 120 as the highest. Higher scores on this measure are suggestive of being more intercultural sensitive. The items were examined by three experts (two in English language teaching and one in research studies) to evaluate the redundancy, face validity, content validity, and language clarity of the questionnaire questions. Pilot testing was also done with a population of 12 students to increase the validity and reliability of the items. Feedback indicated that the scale was valid. Cronbach's Alpha was used to check the questionnaire's reliability, and it was .87 in the present study, showing high internal consistency.

A test of listening comprehension was conducted to evaluate the participants' proficiency in understanding spoken English both before and after receiving the treatment (pre and post-tests). This evaluation focused on the linguistic content presented in the Tactics for Listening (basic) book authored by Richards and Trew (2011). The listening tests were developed in two formats: matching and multiple-choice. These tests were designed to align with the topics covered in class and the language taught at this specific level, without introducing new material. They were created by Oxford University Press as a means of assessing students' listening comprehension skills. Teachers can also utilize these tests to evaluate the progress of individual units or the overall achievement of their students. Both the pre-and post-tests followed the same format and level of difficulty but featured different content. The pre-test and post-test Cronbach's alpha reliability coefficients were recorded as .87 and .89, respectively.

Moreover, the English version of the happiness questionnaire was used in this study. It was designed by Hills and Argyle (2002). It was used to ascertain the happiness levels of the participants in English language classrooms. The questionnaire consists of 29 statements in a five-choice format, and the participants were asked to complete it in 35 minutes. Each participant was asked to rate each statement (from 1 = strongly disagree to 5 = strongly agree) on a scale of 1-5. Summing the responses yields an intercultural sensitivity score ranging from

29 as the lowest and 145 as the highest. Higher scores on this measure are suggestive of being happier. The items were examined by three experts (two in English language teaching and one in research studies) to evaluate the redundancy, face validity, content validity, and language clarity of the questionnaire questions. Pilot testing was also done with a population of 12 students to increase the validity and reliability of the items. Feedback indicated that the scale was valid. Cronbach's Alpha was used to check the questionnaire's reliability, and it was .85 in the present study, showing high internal consistency.

Procedure

Firstly, to ensure the uniformity of learners regarding their level of English proficiency, the Longman placement test was utilized to select the pre-intermediate participants. The experimental group served as the treated group, undergoing 24 weeks of watching music videos from musical animations during the initial 30 minutes of each listening class. one of the researchers involved in the present study served as the teacher for both groups. To assess the participants' listening comprehension, happiness, and intercultural sensitivity levels, the listening comprehension test, happiness, and intercultural sensitivity questionnaires were administered both before and after the treatment. The wording in the questionnaires was straightforward, ensuring that pre-intermediate learners could easily understand it. Furthermore, the teacher was present to help students while they answered the questions, responding to any queries they might have had. The piloting phase showed that pre-intermediate students faced no difficulties in responding to the questions.

To enhance the listening comprehension abilities of both groups involved, which consisted of the control group as well as the experimental group, three distinct stages were implemented. These stages aimed to provide the participants with ample opportunities to practice and improve their listening skills. The initial stage entailed the presentation of the listening material by the teacher. This presentation involved the playback of an audio track, which was delivered at the regular, ordinary pace that is typically associated with the English

language. According to Griffiths (1990), a rapid rate of speech is quantified at 200 words per minute, the mean rate of speech is quantified at 150 wpm, whereas a sluggish rate is quantified at 100 wpm).

The students listened to the track. The teacher allowed students to listen to the audio track two or three times. Next, the teacher practiced the listening track through some controlled activities. For example, the teacher played and stopped the track periodically and asked students to describe the tracks. In addition, students were required to answer some questions, such as yes/no questions, or true/false statements. Lastly, the teacher wanted the students to use what they had been exposed to in a communicative activity such as a role-play, communication game, or discussions on the listening topic. The difference between the control and the experimental group was that the experimental group received 30 minutes of music videos from musical animations at the beginning of the listening class. The control group exclusively concentrated on engaging with instructional listening audiovisual materials pertaining to the subject matter throughout the entire duration of the class. This group abstained from any other supplementary activities or interventions, maintaining a strict focus on the prescribed course content. The videos presented to both groups encompassed a range of themes, including familial relationships, clothing styles, national symbols and rituals, as well as traditional melodies and dances. The films included:

These themes are regarded as cultural representations of various nations (Özera & Avcı, 2015).

In the experimental group, musical videos from musical animations were played. This incorporation and utilization of musical animations occurred during the initial thirty minutes of the classroom session, serving as a prelude to the subsequent educational activities and discussions that would take place throughout the remainder of the class period. As it was not feasible to showcase the entire film within the limited duration of the class, a decision was made to extract a total of 240 clips from various parts of the films. During each session, a selection of 5 clips were carefully chosen to be played, ensuring a well-rounded viewing experience for the students. To maintain a concise and focused session, each clip had a maximum duration of four minutes, allowing for a thorough exploration and analysis of the chosen scenes. By strategically curating these clips, it was possible to provide the students with a comprehensive understanding of the film, without compromising on the time constraints of the class. After viewing the animations, they were given a period of five to ten minutes to reflect on what they had just watched. The movies selected for this project were identified through interviews with students and their parents, ensuring that these films had not been viewed by them, at least not within the last five years.

Polynesian
Moana (2016)

Disney's Moana is a delightful cinematic masterpiece that serves as a fantastic tool for igniting the curiosity of your children in the vibrant and fascinating Polynesian culture, providing them with a unique opportunity to delve into the intricate and multifaceted history of the region. Through its captivating narrative, Moana imparts valuable lessons to children on the significance of unity within a community and the importance of showing reverence towards the environment, all while seamlessly incorporating various aspects of Polynesian folklore and ancient mythology (https://www.frommers.com/slideshows/848408).

Norway
Frozen (2013)

Norway has a strong case to consider legal action against Arendelle, the fictional icy kingdom portrayed in the renowned Frozen franchise. This is due to the striking resemblance of the architecture in Arendelle to Norway's traditional stave church design, the forests which bear a striking Nordic resemblance, and the steep rocky valleys that are uncannily similar to Norway's famous fjords. Furthermore, it is noteworthy that even the source material for the franchise by the esteemed author Hans Christian Andersen was originally set in the northern regions of Norway. The impact of this representation is evident in the significant boost in Norway's tourism figures following the release of the film. Moreover, at Epcot, a Disney theme park, a Frozen-themed attraction completely took over the Norway pavilion in 2016, further solidifying the association between Arendelle and Norway. It is undeniable that Arendelle embodies the essence of Norway in a remarkably authentic and faithful manner (https://www.frommers.com/slideshows/848408).

Mexico
Coco (2017)

Coco is possibly the most exemplary Disney film in the entirety of its history when it comes to effectively portraying and upholding cultural authenticity, spanning from the act of unraveling the mysteries of the Day of the Dead celebration for individuals who do not partake in the traditions to recognizing the profound significance of both music and matriarchy within Mexican society. The intricacies and nuances depicted in the film are meticulously observed, extending from the presence of vendors selling refreshing aguas frescas in the background (as depicted in the visuals) to the authentic portrayal of the imminent danger posed by an enraged mother hurling her chancla (flip-flop) at those who defy her authority. It is evident that Coco has resonated deeply with children who have Mexican heritage. Moreover, despite the entire narrative revolving around a light-hearted exploration of the theme of death, it is the concluding scene that truly leaves a lasting impact on the audience, evoking poignant emotions within the audience (https://www.frommers.com/slideshows/848408).

France
Beauty and the Beast (1991)

Aside from a few indistinct images of a village that could be mistaken for a European setting, the primary indicators of the location are the French-inspired names of the characters (such as Lefou, Maurice, and Asylum D'Loons), a handful of "bonjours," and some mentions in the song "Be Our Guest," where Lumière informs Belle, "After all, ma'am, this is France." The presence of Mrs. Potts, a character whose English essence is unmistakable as she embodies a teapot, adds to the confusion regarding the setting of the Beast's French castle. While this musical fairy tale is undoubtedly a classic, it offers good concepts in terms of genuine cultural representations of France (https://www.frommers.com/slideshows/848408).

Africa
The Lion King (1994)

You will not encounter a large number of individuals who have viewed this film and do not perceive that they have experienced a small taste of the grandeur of Big Game Africa. Even now, safari operators throughout the continent find themselves grappling with a never-ending influx of Western tourists who greet them with the phrase "hakuna matata" as though it had always been a prevalent custom. This cinematic masterpiece effortlessly combines melodic tunes, breathtaking landscapes, wide-ranging entertainment, and the art of creating myths, a combination that would undoubtedly earn the approval of Joseph Campbell. The exact location of Simba and his companions in Africa remains somewhat uncertain to us. The jungle inhabited by Timon and Pumbaa bears a closer resemblance to the enchanting Never Land from Peter Pan, and one cannot help but wonder if the rainforest is truly meant to be situated right next to the arid plains of the Pride Lands. Nonetheless, it is crucial to acknowledge that this film is primarily geared towards a younger audience, instilling in children the desire to one day witness the wonders of East Africa with their own eyes (https://www.frommers. com/slideshow s/848 408).

Arabia
Aladdin (1992)

If you're trying to remember if Aladdin handled its setting with dignity, this still from the song "Prince Ali" is probably all you need to see. We're in buffoonish cartoon territory. Although the fictional kingdom of Agrabah is said to sit beside the River Jordan, the architecture looks a lot more like the Taj Mahal of Agra, India, which would be a 10-hour flight away. It only takes as long as an earworm by Alan Menken to go around the planet by magic carpet, though, so using that transportation method, Aladdin woos Jasmine during "A Whole New World" by whisking her past the Sphinx in Cairo and to a fireworks show above Beijing's Forbidden City, exactly like in Mulan (https://www.frommers.com/slideshows/848408).

A post-test was executed with the intention of assessing the level of enhancement attained in each learner's listening comprehension of the English language upon the culmination of the implementation period. Additionally, both groups were required to complete two questionnaires pertaining to their happiness and intercultural sensitivity. The researcher proceeded to gather and directly analyze the data obtained.

Results

To examine the research hypotheses, the normality of the distribution of data was first examined. There are several ways to check the normality of variables, and one of them is to obtain the Skewness value (Statistic of Skewness divided by Std. Error of Skewness). If the result is less than ($\pm$ 2.58), the data have a normal distribution (Tabachnik & Fidel, 2007). Therefore, all variables had a normal distribution, and parametric tests were suitable for the present study.

Does watching music videos from musical animations have a significant effect on English language learners' listening comprehension?

To answer the first research question and examine the first null hypothesis, Levene's test and normality checks were performed, and the assumptions were met.

Table 1.
Test of Homogeneity of Variances (Listening comprehension)

F	df1	df2	P-Value
0.18	1	50	0.68

The assumptions of homogeneity of variance, a linear relationship between the dependent variable and the covariate, as well as the homogeneity of regression slopes were satisfied (see Tables 1 & 2).

Table 2.
Test of homogeneity of regression slopes (Listening comprehension)

Source	Sum of Squares	df	Mean Square	F	P-Value
Group	22.478	1	22.478	11.201	0.002
Pretest	3.809	1	3.809	1.898	0.175
Pretest× Group	0.208	1	0.208	0.104	0.749
Error	96.328	48	2.007	-	-

Since in the current study, the p-value is more than. 05, the researcher has met the assumption of homogeneity of variance and can conduct a one-way ANCOVA. And regarding the homogeneity of regression slopes, there is an absence of an interaction between the covariate and the dependent variable. The posttest score was the dependent variable, and the pretest score was the covariate. Therefore, the ANCOVA test was run for the listening comprehension variable.

Table 3.
Covariance Analysis of Listening Comprehension

Source	Sum of Squares	df	Mean Square	F	P-Value	partial η²
Pretest	4.127	1	4.127	2.095	0.154	
Group	716.125	1	716.125	363.491	0.000	0.88
Error	96.537	49	1.970	-	-	
Corrected Total	873.745	51	-	-	-	

According to Table 3, there is a meaningful difference between the mean scores of the experimental group and the control group regarding the Listening Comprehension (post-test). Accordingly, watching music videos from musical had a significant effect on improving the participants' Listening Comprehension ($p<0.01$). The estimated partial Eta Squared is (partial η^2 =0.88) which shows a large effect. Therefore, the null hypothesis is rejected.

Table 4.
Estimated Marginal Means (Listening Comprehension)

Group	Estimated Marginal Mean	Std. Error
Control	7.97	0.28
Experimental	15.56	0.28

According to the estimated marginal means, the experimental group performed better in Listening Comprehension compared to the control group (Table 4).

Does watching music videos from musical animations have a significant effect on English language learners' happiness?

To examine the second null hypothesis, Levene's test and normality checks were performed, but the homogeneity of variance was not met (Table 5).

Table 5.
Test of Homogeneity of Variances (Happiness)

F	df1	df2	P-Value
	1	50	0.000

Since in the current study, the p-value is less than. 05, the researcher has not met the assumption of the homogeneity of variance and cannot conduct a one-way ANCOVA. And regarding the homogeneity of regression slopes (Table 6), there is no absence of an interaction between the covariate and the dependent variable. Therefore, ANCOVA was not appropriate to analyze this variable.

Table 6.
Test of homogeneity of regression slopes (Happiness)

Source	Sum of Squares	Df	Mean Square	F	P-Value
Group	723.695	1	723.695	32.663	0.000
Pretest	567.015	1	567.015	25.592	0.000
Pretest× Group	492.842	1	492.842	22.244	0.000
Error	1063.495	48	22.156	-	-

To control the individual differences in pretest scores the researcher subtracted each person's pretest score from his or her post-test score, and then the gain scores of the two groups (Experimental group (EG) & Control group (CG)) were compared using an independent sample *t*-test. EG and CG showed a statistically significant difference ($p<0.01$). Comparing EG participants to CG participants, EG improved in Happiness. Accordingly, the null hypothesis is rejected (Table 7). The effect size for Happiness was estimated at ES=3.24 and r=0.85, which is statistically significant.

Table 7.
Independent Sample T-Test of Happiness (Post-test)

Group	N	Mean	St. Deviation	T-Test	df	P-Value
Experimental	26	20.92	8.45	11.70	30.23	0.000
Control	26	0.54	2.75			

Does watching music videos from musical animations have a significant effect on English language learners' intercultural sensitivity?

To answer the third research question and examine the third null hypothesis, Levene's test and normality checks were performed, and the assumptions were met.

Table 8.
Test of Homogeneity of Variances (Intercultural Sensitivity)

F	df1	df2	P-Value
0.00	1	50	0.99

The homogeneity of variance, the linear relationship between the dependent variable and covariate, and the homogeneity of regression slopes were met (Tables 8 & 9).

Table 9.
Test of homogeneity of regression slopes (Intercultural Sensitivity)

Source	Sum of Squares	Df	Mean Square	F	P-Value
Group	211.313	1	211.313	10.178	0.003
Pretest	0.387	1	0.387	0.019	0.892
Pretest× Group	85.275	1	85.275	4.107	0.05
Error	996.573	48	20.762	-	-

Since in the current study, the p-value is more than. 05, the researcher has met the assumption of homogeneity of variance and can conduct a one-way ANCOVA. Regarding the homogeneity of regression slopes, there is an absence of an interaction between the covariate and the dependent variable. Therefore, the ANCOVA test was run for the language proficiency variable.

Table 10.
Covariance Analysis of Intercultural Sensitivity

Source	Sum of Squares	df	Mean Square	F	P-Value	partial η²
Pretest	0.190	1	0.190	0.009	0.926	
Group	5202.131	1	5202.131	235.619	0.000	0.83
Error	1081.848	49	22.079	-	-	
Corrected Total	6302.058	51	-	-	-	

According to Table 10, there is a meaningful difference between the mean scores of the experimental group and the control group regarding the Intercultural Sensitivity (post-test). Accordingly, watching music videos from musical animations had a significant effect on improving the participants' Intercultural Sensitivity ($p<0.01$). The estimated partial Eta Squared is (partial $η^2$ =0.83) which shows a large effect. Therefore, the null hypothesis is rejected.

Table 11.
Estimated Marginal Means (Intercultural Sensitivity)

Group	Estimated Marginal Mean	Std. Error
Control	63.11	0.92
Experimental	83.16	0.92

According to the estimated marginal means, the experimental group performed better in Intercultural Sensitivity compared to the control group (Table 11).

Discussion

As previously stated, the current study sought to investigate the impact of implementing music videos from musical animations on the English language listening comprehension, happiness, and intercultural sensitivity of Iranian high school students. Quantitative data was obtained through the administration of two questionnaires and listening comprehension tests. Regarding the first research question, does watching music videos from musical animations have a significant effect on English language learners' listening comprehension? the statistical analysis revealed that the experimental group's level of listening comprehension had undergone a noteworthy enhancement. Therefore, watching music videos from musical animations had a significant impact on language learners' listening comprehension.

Based on the findings, which align with prior research (Arab-anani et al., 2021; de Fossard, 2008; Grady et al., 2021; Rezaei & Ahour, 2015), the utilization of edutainment has a significant influence on the academic accomplishments of students (specifically, in the domain of listening comprehension as observed in this study). The enhancement of learners' listening comprehension in classrooms that incorporated music videos from musical animations alongside the curriculum can be understood by recognizing the genuine nature of music as a fundamental aspect of authentic communication. Additionally, it is plausible to ascribe these improvements to the enjoyable and soothing qualities of music, which have significantly transformed the environment of the listening classroom. As Claerr and Gargan (1984) stated, songs can change the tedious atmosphere of a class to an exciting one. In addition, the lessons with songs are said to be interesting, instructive, positive, relaxing, and enjoyable for the students (Ornerova, 2009). Previous investigations have effectively illustrated the utility of music as a tool for communication and understanding within the educational setting (e.g., Lipscomb & Tolchinsky, 2005).

Consistent with the results of the current research, Hiroyuki (2021) indicated that the combination of entertainment and education resulted in increased satisfaction among many students regarding their learning environment. Additionally, Van et al. (2021) proposed that the use of media can aid learners in acquiring the English language, thereby potentially improving language proficiency and advancing the learning process. However, Luu et al. (2021) contended that there is a lack of studies investigating the

effectiveness of particular media types in enhancing English language proficiency.

The results of this research confirm previous studies that have demonstrated the substantial impact of music on alleviating learners' stress and anxiety during lessons, thereby lowering their affective filter and enhancing their listening comprehension (Chen & Chen, 2009; Jimbo Caicedo & Lojano Lojano, 2013; Oanh, 2011; Rafiee et al., 2010; Shen, 2009). As a result, the outcomes of these studies, consistent with the present study, reinforce the claim that music functions as an important resource within educational settings.

Regarding the second research question, does watching music videos from musical animations have a significant effect on English language learners' happiness? the statistical analysis revealed that the experimental group's level of happiness had undergone a noteworthy enhancement. Therefore, songs from animated movies had a significant impact on language learners' happiness. The research conducted by Krause et al. (2021) aligns with and reinforces the findings drawn in the current study. This investigation has identified a significant and meaningful relationship between students' levels of happiness and their active engagement in music listening. Both the independent studies by Krause et al. (2021) and the present researchers illustrate a positive correlation between music listening and students' overall happiness. Additionally, the current findings indicate that the extent of involvement in music listening serves as a constructive strategy for addressing challenges and is associated with favorable outcomes in English language listening performance. As noted by Arab-Anani et al. (2021), the integration of education and entertainment has made the process of learning English through listening more engaging, enjoyable, and intriguing, thus providing students with a novel and stimulating avenue for their English language studies.

Prior research (Brighouse, 2006; Novarese & Rizzello, 2005) aligns with the findings of the present study, indicating that English language teachers have the potential to significantly transform educational settings into environments that promote and enhance student happiness. This effect can be linked to the fulfillment derived from both the learning process and its outcomes, as well as the sense of freedom it provides. As a result, the accumulation of educational experiences contributes positively to an individual's overall well-being and happiness. Additionally, some studies have suggested that individuals with higher educational attainment tend to have more favorable self-perceptions and experience greater levels of happiness compared to those with lower educational qualifications (Cuado & de Gracia, 2012; Rodrguez-Pose & von Berlepsch, 2014).

The incorporation of films as an educational resource in English language classrooms offers numerous benefits, with one of the most significant being the cultivation of a communal atmosphere among students (Nematzade & Haddad Narafshan, 2020). By integrating films into the curriculum, learners engage in a more interactive and vibrant educational experience, which facilitates connections with their classmates and fosters a robust sense of solidarity. This communal spirit is essential for establishing a positive and happy learning environment, where students feel valued, inspired, and encouraged to take an active role in their language acquisition process. Unlike conventional teaching methods, films can create an immediate emotional bond with viewers (Jowett & Linton, 1980). Research by Shea and Bidjerano (2009) indicated that students' learning experiences are significantly improved when they perceive themselves as part of an academic community. Additionally, this sense of connection influences students' happiness. Classrooms are increasingly acknowledged for their ability to enhance overall life satisfaction, albeit indirectly, by fostering key elements that contribute to individual happiness (Helliwell et al. 2020; Nikolaev, 2018; Rodríguez-Pose & von Berlepsch, 2014).

Additionally, previous studies that substantiate the findings of this current investigation have established that music aids learners in regulating their emotions (Baltazar et al., 2019; Lonsdale, 2019). Music has been demonstrated to alleviate negative emotional states (Sloboda, 2010) and alleviate or manage daily stress (Krause et al., 2021). Nevertheless, music is not restricted solely to the emotional aspect, as it can also convey information on a semantic level, which pertains to the content, thereby resulting in anticipated connections among

listeners (Shevy, 2008). As a result, if these connections are projected onto a film, music may influence how viewers perceive and comprehend the storyline and characters (Kepplinger, 2010). Consequently, music can be categorized as a nonverbal means of communication in English language classrooms.

Regarding the third research question, does watching music videos from musical animations have a significant effect on English language learners' intercultural sensitivity? the statistical analysis revealed that the experimental group's level of intercultural sensitivity had undergone a noteworthy enhancement. Therefore, watching music videos from musical animations had a significant impact on English language learners' intercultural sensitivity.

One possible rationale and validation for the elevation in the degree of intercultural sensitivity among participants could potentially stem from the alluring nature associated with music. This allure intertwines with the establishment of a tranquil ambiance within the structured environment of the educational setting. Given that the classroom serves as a hub for knowledge acquisition, the infusion of musical elements depicting the distinctive cultural traits of various nations serves as a catalyst for fostering a deeper comprehension and appreciation of diverse cultures.

Consistent with the findings of the present study, other scholars (Abril, 2006; Chen-Hafteck, 2007) have shown that music has the potential to enhance comprehension of various cultures. Nevertheless, Chen-Hafteck (2018) and Chandransu (2019) observed that this comprehension often pertains to fundamental aspects of cultures, leaving deeper cultural diversities unexplored.

In a similar vein, research conducted by Neto et al. (2016), as well as Sousa et al. (2005), highlighted a significant reduction in prejudice and a marked decline in racial stereotyping as a result of exposure to intercultural music. Additionally, Howard (2015) found that students who viewed music videos from various cultures displayed a sincere respect for, or at least an interest in, the individuals whose music they were engaging with and performing by the end of the research.

The results of this research, in conjunction with other studies, indicate that music plays a crucial role in enhancing awareness of both cultural similarities and differences. This, in turn, cultivates a profound empathy for individuals from varied backgrounds, representing a significant progression in the appreciation and respect for diverse cultures.

Conclusion

Teachers bear a crucial obligation to abandon outdated pedagogical methods as they respond to the evolving requirements of education in the digital era. It is essential for them to preserve effective practices while simultaneously embracing innovative tools and strategies. Their primary responsibility is to offer students optimal learning experiences. Often, the secret to captivating students and sustaining their enthusiasm and participation resides in the integration of learning with happiness.

Most educators tend to underestimate the impact that films can exert on students' cultural viewpoints and emotional states. In particular, the cinematic experiences they engage with play a crucial role in shaping, modifying, and at times, distorting their self-identity. Overall, films possess a profound ability to generate, reinforce, and even alter students' anxieties, with these influences frequently manifesting within the educational setting. The impact is further amplified when music is incorporated into the film experience.

The strong link among musical films, listening comprehension, culture, and happiness implies that educational entertainment initiatives should be promoted among students to assist them in coping with academic stress. When students can embrace challenging situations and consequences, they can feel a sense of spiritual fulfillment and achieve heightened levels of happiness. Through the integration of education and entertainment, learning becomes more engaging, pleasurable, and intriguing. This method offers fresh learning prospects for students with various abilities to learn in a manner that is comparable to their peers in conventional English language classes.

Incorporating music into classroom environments can inject variety into the potentially dull traditional classes, thereby inspiring students and boosting their enthusiasm for learning. Since song lyrics often tap into human emotions and

lower stress levels, they serve not only as sources of entertainment but also as educational resources that introduce excitement and amusement to the learning space, ultimately improving language learners' listening skills in a welcoming and non-intimidating setting.

Most schools in Iran follow traditional teaching methods, often led by teachers. Incorporating music videos from musical animations can make the learning and teaching process more enjoyable and engaging. Thus, the use of music in English classes can benefit both teachers and students. Teachers can improve their students' listening comprehension by using songs as teaching materials, eliminating concerns about shy students' participation, and encouraging them to engage in class activities. Students, on the other hand, can be motivated to learn the language through the use of songs. According to Shen (2009), listening to English songs can help EFL learners become more familiar with the real English language usage they will encounter. Additionally, syllabus designers and materials writers can include songs in listening tasks or lessons to diversify the curriculum and expose learners to different variations of English, including British and American English (El-Nahhal, 2011).

Moreover, the happiness of students is fundamentally a social phenomenon rather than merely an individual one. This understanding carries significant implications for educational practices. When school policies or classroom strategies enhance the happiness of a single student, they can trigger a ripple effect that benefits others. Although the initial influence of happiness may be limited to a small group, its positive effects can extend to the broader social network, resulting in widespread advantages. In fact, the level of happiness experienced by students may be closely linked to the happiness of their peers.

The findings of the present study have the potential to contribute significantly to the existing research in this field. Nevertheless, the results must be interpreted within the context of the study's limitations. The primary limitation of this study was associated with the relatively small size of the sample. To replicate this study and ascertain generalizable patterns, future research endeavors could employ larger sample sizes. It is important to mention that despite all participants being at the

pre-intermediate level of English language proficiency, there was significant variation in the duration and quality of English language study. Moreover, it is worth mentioning that the study process was thoroughly explained to the participants before the commencement of the project to ensure their complete cooperation. This may have influenced the performance of the experimental group participants, as they were aware of being studied. The restricted number of videos was another drawback. Moreover, no delayed post-tests were performed to track learners' progress. Finally, elements of qualitative research techniques could be used to investigate students' perceptions of music videos from musical animations.

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