



The Effect of Watching Musical Movies on English Language Learners' Listening Comprehension and Happiness

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Received: 30-11-2023, Accepted: 10-05-2024

ABSTRACT

The link between education and happiness 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. Consequently, the present study aimed to investigate the effects of musical movies on the happiness and listening comprehension of English language learners. The current study was implemented within the context of English listening comprehension, involving a sample of participants aged 10 years (N=52). The study was carried out at a private primary school located in Kerman, Iran. To procure quantitative data and monitor any plausible changes in the listening comprehension of the students, pre- and post-listening tests were administered. Additionally, the Oxford Happiness Questionnaire developed by Hills and Argyle was used to assess the participants' happiness 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 songs from animated movies resulted in heightened levels of happiness among the participants. Briefly, when the process of learning English becomes a pleasurable and satisfying experience, it has the potential to enhance the happiness and listening comprehension of the students.

KEYWORDS: English Language Learners; Happiness; Listening Comprehension; Musical Movies

INTRODUCTION

According to Corona et al. (2013), the term "edutainment" pertains to the confluence of educational content and entertainment. 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). On one aspect of the coin lies the challenge of revitalizing the allure of learning. Simultaneously, it is of paramount importance to uphold learning theories and optimal practices in pedagogy. Failure to do so may result in prioritizing entertainment over educational outcomes, which is ultimately unbeneficial for all parties involved (Glass, 2022).



The predominant theory guiding entertainment-educational programming is social learning theory (Bandura, 1971). Individuals, according to the social learning hypothesis, make choices based on the outcomes they wish to achieve, and they gain insights into the consequences of different actions by observing their social surroundings, which encompass behaviors portrayed in broadcast media. It is proposed by this theory that individuals may alter their behavior upon adopting new goals or aligning them with their existing objectives. While the social learning theory does not delineate which goals individuals find appealing, numerous studies in psychology indicate a tendency among individuals to prioritize their physical and mental well-being along with their social status (Anderson et al., 2015; Tay & Diener, 2011). Nearly everyone concurs that the realm of education contributes to an increase in life satisfaction, albeit indirectly, by facilitating the acquisition of crucial factors that enhance happiness such as improved employment opportunities, financial gains, and overall health (Helliwell et al., 2020). Nonetheless, the evidence is not consistent regarding the direct influence of schooling. Conversely, studies indicate that education has an impact on subjective well-being (SWB) even after accounting for other individual characteristics (Nikolaev, 2018; Rodriguez-Pose & von Berlepsch, 2014).

We often fail to consider the impact of movies on our perspective, values, and overall state of being. Specifically, the content we consume in movies consistently molds, modifies, and at times even warps our 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, for example, Hoge et al., 2017).

People 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., 2020), 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., Arampatzi et al., 2016; 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). For speakers of a certain language, it is regarded as the most difficult linguistic ability. The presentation of object concerns to audiences utilizing sound (video) is therefore anticipated to pique learners' interest in the materials since they are engaging and delivered through multimedia (text, image, image, sound, & video). When Hiroyuki (2021) added media to blended learning, he discovered that many students expressed satisfaction with the learning environment. The ability to listen to language learners depends on a variety of variables, including language proficiency and context awareness. According to Van et al. (2021), employing media to assist students in learning English has a significant potential to improve language proficiency for learners and advance the learning process. The goal of this study was to find out how employing songs from animated movies affected the happiness and listening comprehension of young Iranian English language learners. The following research questions served as the direction for the current study:



1. What is the effect of watching musical movies on English language learners' listening comprehension?

2. What is the effect of watching musical movies on English language learners' happiness?

REVIEW OF THE RELATED LITERATURE

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, Rogers, and Brown (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 toward 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 its correlation with overall life satisfaction. The findings revealed variations in media consumption over the study duration, with life satisfaction showing a positive correlation with music listening and a negative correlation with viewing TV/videos/movies at the individual level. These results underscore the advantages of engaging in music listening amid periods of social isolation such as COVID-19. The authors of the study hypothesized that this activity served as a 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). TV dialogue, a form of "scripted/constructed dialogue," is crafted to appear authentic and convincing (Bednarek, 2010). It integrates particular narrative and semiotic components akin to those observed in cinema, albeit limited by broadcast time and mode. Communication textbooks, despite their educational value, deviate notably from everyday speech, as seen in the case of textbooks on communication (Nagy, 2010). This underscores the importance of integrating films into language education settings.

The importance of education in achieving an enhanced life and society has been extensively underscored over a significant period (Araki, 2022). Individuals with higher educational attainment are significantly more likely to achieve desirable socioeconomic statuses, such as prestigious employment, increased incomes, better health, and extensive social connections, compared to those with lower levels of education (OECD, 2007). These multifaceted outcomes have been shown to improve overall well-being (Helliwell et al., 2020), leading to the assumption that education should also lead to happiness due to these socio-economic advantages. Various studies have confirmed a strong positive correlation between education and welfare (Hu, 2015; Nikolaev, 2018; Powdthavee et al., 2015; Rodriguez-Pose & von Berlepsch, 2014; Ruiu & Ruiu, 2019). This is because the process of learning itself, along with the sense of independence it fosters, is linked to satisfaction. Additionally, the accumulation of educational experiences may potentially enhance subjective well-being (SWB) (Brighouse, 2006; Novarese & Rizzello, 2005). Research indicates that individuals with higher levels of education tend to have more positive self-perceptions and experience greater levels of happiness compared to those with lower educational qualifications (Cuado & de Gracia, 2012; Rodriguez-Pose & von Berlepsch, 2014).

However, empirical findings have shown that the impact of education on SWB diminishes (to some extent) when considering socioeconomic factors as a mediating variable (Oreopoulos & Salvanes, 2011; Veenhoven, 2010). There are even instances of negative associations, suggesting that individuals with higher educational levels are more likely to report lower satisfaction levels than their less educated counterparts (Nikolaev, 2016; Powdthavee et al., 2015). The inquiry into the significance of education in our lives is one of the most posed questions in the field of social sciences. Studies have revealed that education yields a variety of outcomes, ranging from direct effects, such as the development of cognitive and non-cognitive abilities, to indirect benefits like enhanced job prospects, increased income, improved health, stronger social connections, and greater civic engagement at the individual level. These potential advantages and disadvantages of education at both the individual and societal levels have led to a strong consensus that education indirectly contributes to better life satisfaction by leading to more prosperous careers, greater financial rewards, and improved physical well-being. However, while the data is not uniform, research suggests that education has a direct



impact on subjective well-being (SWB), even when other factors are accounted for (Nikolaev, 2018; Rodriguez-Pose & von Berlepsch, 2014).

Arab-anani et al.'s (2021) research findings indicated that the utilization of edutainment demonstrates a distinct and unparalleled chance for students to enhance their listening comprehension skills as well as their self-concept. The researchers highlighted that the merging of education and entertainment resulted in a heightened level of allure, amusement, and fascination during the learning process. This innovative approach bestowed upon learners an entirely fresh prospect to acquire knowledge in a captivating, enlightening, and thought-provoking manner.

METHODOLOGY

RESEARCH DESIGN

In the present quantitative quasi-experimental study, two intact classes were assigned to either the control or experimental conditions. Each participant was administered a happiness questionnaire, followed by a listening comprehension test. In the experimental condition, learners were provided with musical movies, whereas those in the control condition were not exposed to any musical movies inside the classroom. The independent variable in this study was watching musical movies, whereas the dependent variables were learners' happiness and listening comprehension.

PARTICIPANTS

The present study was executed at a public high school situated in Kerman, Iran. A group of 60 students, who had registered for a listening comprehension course as an additional class to their regular courses in the academic year of 2022-2023, were extended an invitation to partake. The research was carried out outside of normal school hours, serving as an extracurricular program. Once the objective of the study was elucidated, 52 elementary students were selected based on their performance on the Oxford Placement Test. These participants were native Farsi speakers who were studying in the fourth grade at an Iranian high school. All the participants were females and were 10 years old. In terms of ethical considerations, the students willingly took part in the study.

INSTRUCTIONAL MATERIAL

In both groups, *Tactics for Listening* (basic 3rd) written by Richards and Trew (2011) was used as the course material. *Tactics for Listening* is an activity-rich listening course with proven success in building skills in listening and conversation. It uses short chunks and practical, relevant activities to engage and motivate students. The book was taught in 48 sessions (6 months).

INSTRUMENTS

OXFORD YOUNG LEARNERS' PLACEMENT TEST

Oxford Young Learners' placement test was used to identify the homogenous language learners. The test comprises two distinct sections, namely Language Use and Listening. Within the Language Use section, students are examined on their understanding of vocabulary, functions, and grammar through a series of 18 questions. The Listening section, on the other hand, evaluates students' ability to comprehend both specific details and the main idea, utilizing a variety of short and extended listening exercises presented in 12 questions. The test lasted approximately 35 minutes for the students to finish.



HAPPINESS QUESTIONNAIRE

The measure of the participants' happiness level in English language classrooms involved the utilization of the Persian version of Hills and Argyle's (2002) Oxford Happiness Questionnaire. The questionnaire comprises 29 statements and a five-choice format, and participants were instructed to complete it within 30 minutes. To ensure full comprehension of the items, the questionnaire was translated into the participants' mother tongue (Persian). The validity of the questionnaire was ensured by back-translating it with the aid of a translation expert and implementing the necessary changes. In this study, Cronbach's Alpha was used to examine the reliability of the translated questionnaire, and it indicated high internal consistency at .87. Each participant was required to evaluate each statement on a scale of 1-5 ranging from strongly disagree to strongly agree. The examination of the items was conducted by a panel of three experts, consisting of two specialists in English language teaching and one in research studies, to assess their redundancy, face validity, content validity, and language clarity. Pilot testing was subsequently administered to a sample of 10 participants, to enhance the items' validity and reliability. Results from the feedback received established the validity of the scale. The researcher, acting as the class teacher, offered a precise and easily understood clarification to guarantee the participants' understanding of the questions and answers.

LISTENING COMPREHENSION TESTS

Listening comprehension tests were executed to evaluate the English language listening comprehension level of the participants both before and after the treatment, using pre and post-tests. The exam focused on the material covered in the *Tactics for Listening (basic)* book authored by Richards and Trew in 2011. To ensure uniformity, the listening tests were developed in matching and multiple-choice formats, and covered the topics discussed in class. The language used was that which was defined in the syllabus at this level and did not include new items. These tests, which have been created by Oxford University Press, are designed to evaluate students' ability to understand spoken English. They can also be used by teachers to assess the progress of each unit or the overall achievement of their students. The listening texts for both the pre-test and the post-test shared identical formats and levels of difficulty but presented distinct content. The reliability coefficient of Cronbach's alpha was calculated to be .87 for the pre-test while the post-test yielded a result of .89.

PROCEDURE

First, to guarantee the homogeneity of learners in terms of the level of English proficiency, the Oxford Young Learners' placement test was applied to select the elementary participants. There were three stages in both groups (control & experimental groups) to practice listening comprehension: listening presentation, practice, and production in the control and experimental groups. Firstly, the teacher presented the listening audio track. The speed was the normal English language speed. 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 experimental group acted as the treated group receiving 24 weeks of musical movies in the first 30 minutes of each listening class and the control group received the normal classroom listening clips. This training was performed by one of the researchers (who was the students' teacher). To measure the listening comprehension and happiness level, the listening comprehension test and happiness questionnaire were administered before and after the treatment.

The displayed musical animations during the project were suitable for young children aged five and above, as well as those at an elementary level in their English proficiency. Each film successfully combined the principles of education and entertainment in a seamless manner, ensuring that the audience was both informed and entertained. 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 210 musical clips from various parts of the films. During each session, a selection of 3 musical 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 three 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 musical clips, they were given a period of five to ten minutes to reflect on what they had just watched. The films chosen for this project were determined by conducting interviews with both students and their parents, which provided reassurance that these films had not been watched by them.

The films included:

THE LION KING

The main character, Simba, is set to become the future ruler of Pride Rock in the African Savannah. Following the tragic death of his father, Mufasa, at the hands of his envious uncle Scar, Simba is left orphaned. Scar, who is responsible for Mufasa's demise, also aims to take over the throne of Pride Rock.

FROZEN

Princess Elsa possesses the gift of creating snow and ice through her magical abilities. One evening, Elsa accidentally harms Anna with her ice powers, which results in Arendelle being trapped in perpetual winter. Subsequently labeled as a witch, Elsa chooses to distance herself from her sibling. Determined to reunite with Elsa, Anna embarks on a quest where she encounters the enchanting snowman Olaf, the loyal reindeer Sven, and the ice trader Kristoff.

SMALLFOOT

Smallfoot revolves around Migo, a Yeti, who stumbles upon a human known as the small foot by the Yetis. After Migo shares his discovery with the villagers, the Stonekeeper exiles him from Yeti society. The exceptional animation and musical elements will immerse children in the enchanting world of Yetis.

ALVIN AND THE CHIPMUNKS

Three chipmunk brothers, Alvin, Simon, and Theodore, reside in a woodland where they gather nuts and store them in a tree that gets cut down one fateful day. The trio of chipmunks gets carried to Los Angeles within the tree, where they eventually find themselves in the care of Dave Seville, a struggling songwriter. Dave is amazed by the chipmunks' ability to talk and sing, and they all come together to create beautiful music.

SHREK

Lord Farquaad, a cruel ruler, banishes various fairytale beings such as The Three Little Pigs, Blind Mice, and a talking Donkey to the swamp belonging to a displeased green ogre. Shrek requests Farquaad to eliminate the bothersome fairytale characters from his territory, but Farquaad makes a pact with Shrek to save Princess Fiona in exchange for the return of his swamp. With the Donkey by his side, Shrek embarks on a quest to rescue the princess.

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 (± 2.58), the data have a normal distribution. All variables had a normal distribution, and parametric tests were suitable for the present study.

Table 1 illustrates that the outcome of the independent sample t-test analysis revealed no statistically significant distinction in the average scores for Listening between the pre-test of the Control Group ($M=7.13$, $SD=1.29$) and the



pre-test of the Experimental group (M=7.63, SD= 1.13), with a t-value of 1.52, df= 50, and $p > 0.05$. Furthermore, the findings confirmed the absence of a significant variance in the mean scores of Happiness between the pre-test of the Control Group (M=85.07, SD=5.32) and the pre-test of the Experimental group (M=84.15, SD= 6.23), $t = -0.57$, df= 50, $p > 0.05$.

Table 1
Independent sample T-Test of Research Variables (Pre-test)

Variable	Group	N	Mean	St. Deviation	T-Test	df	P-Value
Listening	Control	26	7.13	1.29	1.52	50	0.14
	Experimental	26	7.63	1.13			
Happiness	Control	26	85.07	5.32	-0.57	50	0.57
	Experimental	26	84.15	6.23			

Table 2 illustrates the outcomes of the independent sample t-test analysis (post-test), indicating a notable distinction in the average scores for Listening between the post-test of the Control Group (M=7.90, SD=1.53) and the post-test of the Experimental group (M=15.62, SD= 1.30), with a t-value of 19.60, df=50, and $p < 0.01$. The findings robustly support a significant contrast in the mean scores for Happiness in the post-test of the Control Group (M=85.62, SD=6.60) and the post-test of the Experimental group (M=105.08, SD=5.97), with $t = 11.15$, df=50, and $p < 0.01$. The effect size pertaining to Listening was calculated as $ES = -5.43$ and $r = 0.94$, while the effect size for Happiness was $ES = -3.09$ and $r = 0.84$. In conclusion, it can be inferred that the magnitude of the effect size for all variables under study was categorized as Nearly Perfect.

Table 2
Independent sample T-Test of Research Variables (Post-test)

Variable	Group	N	Mean	St. Deviation	T-Test	df	P-Value
Listening	Control	26	7.90	1.53	19.60	50	0.00
	Experimental	26	15.62	1.30			
Happiness	Control	26	85.62	6.60	11.15	50	0.00
	Experimental	26	105.08	5.97			

Table 3 illustrates the findings of the paired sample t-test analysis, indicating a notable distinction in the average scores pertaining to Listening between the pre-test (M=7.13, SD=1.29) and the post-test of the Control Group (M=7.90, SD=1.53), with a t-value of -2.27, degrees of freedom (df) being 25, and a significance level of less than 0.05. Additionally, the effect size calculated for Listening was determined to be $ES = -0.54$ with a correlation coefficient of $r = 0.26$. These results lead to the deduction that the effect size of the Listening variable was categorized as Weak. Furthermore, the outcomes of the analysis verified the absence of a significant variance in the mean Happiness scores



observed in the pre-test (M=85.07, SD=5.32) and post-test results of the Control group (M=85.62, SD=6.60) with a t-value of -1.00, df=25, and a significance level exceeding 0.05.

Table 3
Paired Sample T-Test of Research Variables (Control G)

Variable	Group	n	Mean	St. Deviation	T-Test	df	P-Value
Listening	Pretest	26	7.13	1.29	-2.27	25	0.03
	Posttest	26	7.90	1.53			
Happiness	Pretest	26	85.07	5.32	-1.00	25	0.33
	Posttest	26	85.62	6.60			

Table 4 illustrates the outcomes of the paired sample t-test analysis, indicating a noteworthy distinction in the mean scores for Listening between the pre-test (M=7.63, SD=1.13) and post-test of the Experimental group (M=15.62, SD=1.30), with $t=-25.69$, $df=25$, and $p<0.01$. The findings also validate a significant variance in the mean scores of Happiness between the pre-test (M=84.15, SD=6.23) and post-test of the Experimental group (M=105.08, SD=5.97), where $t=-12.63$, $df=25$, and $p<0.01$. The effect size of Listening was determined to be $ES=-6.56$ with $r=0.96$, while the effect size for Happiness was $ES=-3.43$ with $r=0.86$. In conclusion, it is evident that the magnitude of the effect size for all research variables can be classified as Nearly Perfect.

Table 4
Paired sample T-Test of Research Variables (Experimental G)

Variable	Group	n	Mean	St. Deviation	T-Test	df	P-Value
Listening	Pretest	26	7.63	1.13	-25.69	25	.000
	Posttest	26	15.62	1.30			
Happiness	Pretest	26	84.15	6.23	-12.63	25	.000
	Posttest	26	105.08	5.97			

DISCUSSION

As previously stated, the current study sought to investigate the impact of watching musical movies on the English language listening comprehension and happiness of Iranian high school students. Quantitative data was obtained through the administration of a questionnaire and listening comprehension tests. Regarding the first research question, what is the effect of implementing songs from animated movies 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, songs from animated movies 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), 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). This is achieved through the deliberate direction of attention and the facilitation of the internalization of intricate concepts using simulations and visual techniques that emulate real-life situations. Consequently, the inclusion of sound (i.e., songs from animated movies) as a means of delivering educational content has garnered the interest of learners in multimedia resources (text, images, sound, & video) that are presented in diverse hues and formats (Dornyei, 2001). 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). Moreover, Hiroyuki (2021) reported that the integration of media in blended learning led to heightened satisfaction among numerous students concerning the learning environment. Van et al. (2021) suggested that the utilization of media to facilitate the acquisition of the English language among learners holds the potential to significantly enhance language proficiency and promote the learning process. Conversely, Luu et al. (2021) argued that there is a dearth of research exploring the effectiveness of specific types of media in bolstering English language proficiency.

Regarding the second research question, what is the effect of implementing songs from animated movies 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 findings of Krause et al. (2021), which have been obtained through a comprehensive study, are consistent with and support the conclusions of the present research. This study has revealed that there is a clear and noteworthy association between the level of life happiness experienced by students and their active involvement and participation in the act of listening to music. These two independent studies, conducted by Krause et al. (2021) and the researchers of this study, both demonstrate that there exists a positive correlation between engagement in music listening and the overall happiness levels of individuals in some challenging conditions. Furthermore, the findings of the present study disclosed that the degree of engagement in the act of listening to music functions as a proactive approach to dealing with difficulties and is linked to positive outcomes in terms of English language performance. As Arab-Anani et al. (2021) have asserted, the combination of education and entertainment has rendered the process of comprehending the English language through listening more captivating, pleasurable, and fascinating, thereby granting students a fresh and exciting opportunity to engage in their English language studies.

Previous studies (Brighouse, 2006; Novarese & Rizzello, 2005) have agreed with the current study's results that teachers possess the capability to fundamentally alter educational environments in such a manner that they become conducive spaces, fostering and amplifying the happiness experienced by students. This phenomenon can be attributed to the satisfaction that arises from both the process and achievement of learning, as well as the sense of liberation that it instills. Consequently, the accumulation of academic experiences is conducive to an individual's overall well-being and happiness. Some Studies have indicated that individuals who possess higher levels of education, as opposed to those with lower degrees, tend to exhibit more positive self-perceptions and experience heightened levels of happiness (Cuado & de Gracia, 2012; Rodriguez-Pose & von Berlepsch, 2014).

Utilizing movies as an educational tool inside English language classrooms brings forth a multitude of advantages, with one of the primary benefits being the fostering of a sense of community within these classrooms (Nematzade & Haddad Narafshan, 2020). By implementing movies as a means of instruction, students are not only engaged in an interactive and dynamic learning experience, but they also have the opportunity to connect with their peers and develop a strong sense of camaraderie. This sense of community is vital in creating a positive and inclusive classroom environment, where students feel supported, encouraged, and motivated to actively participate in their language learning journey. In contrast to traditional approaches to teaching, movies can establish an immediate relational connection with the audience (Jowett & Linton, 1980). According to Shea and Bidjerano (2009), learning appears to be enhanced when students feel a sense of belonging to an academic community. Furthermore, this connectivity has an impact on the emotions of students. Classrooms have been widely recognized for their potential



to enhance life satisfaction, albeit through indirect means, by acquiring fundamental factors that contribute to happiness (Cuñado & de Gracia 2012; Helliwell et al. 2020; Nikolaev, 2018; Rodriguez-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). Furthermore, music has been demonstrated to alleviate negative emotional states (Sloboda, 2010) and alleviate or manage daily stress (Krause et al., 2020). 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.

CONCLUSION

Teachers are entrusted with a crucial duty to abandon outdated instructional methods as they conform to the requirements of education in the digital era. It is imperative for them to uphold approaches that have demonstrated effectiveness, alongside integrating innovative resources and methodologies. Ensuring that students are presented with optimal learning prospects constitutes a fundamental aspect of their role. On occasion, the ability to captivate students and sustain their drive and engagement hinges on amalgamating learning with a sense of joy.

Most educators fail to consider the impact that movies have on students' perspectives and feelings. Specifically, the content they consume on the big screen constantly shapes, modifies, and occasionally distorts their identities. Overall, films possess a remarkable ability to generate, perpetuate, and even reverse their concerns, and the consequences of this are often evident within the classroom. The line between entertainment and educational messaging can sometimes become blurred, and as a result, students often present the "knowledge" they acquire from movies as absolute truth, leading to issues and disagreements. The level of happiness that students experience inside the classroom has a profound influence on their personal and academic lives. To be healthy, progress in their fields, and ultimately learn the classroom content, individuals must first find inner happiness. The strong correlation between musical films and happiness suggests that educational entertainment programs should be encouraged for students as a means of helping them manage the pressures they face in the classroom. When students can accept challenging circumstances and outcomes, they can experience a sense of spiritual joy and attain higher levels of happiness. By integrating education, technology, and entertainment, learning becomes more appealing, enjoyable, and interesting. This approach provides new opportunities for students of varying abilities to learn in a way that is on par with their peers in traditional English language classrooms.

No research study exists without restrictions. Considering these constraints, the results of the current investigation should be understood. First, each group's sample size of participants was rather small. The restricted number of movies was another drawback. In addition, no delayed post-tests were performed to track learners' progress. Finally, elements of qualitative research techniques could be used to investigate students' perceptions of musical movies. As a result, since the study's context may have an impact on the study's participants, more research can be done on songs from animated movies in other settings. Gender influence also needs further research concerning the main distinctions between girls and boys.



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