



**Music as a motivational strategy to enhance listening comprehension in TEFL
classrooms at Escuela de Educación Básica Particular “Juan Bautista González
Quiñonez”, 2025-2026**

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Dedication

First and foremost, I thank God for being my creator, for providing me with health, wisdom, and love, and for being my source of energy and unconditional support, which I need every day to achieve my goals and objectives, especially this new achievement in my life. My faith in Him has been my driving force, keeping my spirit burning brightly and ardent in moments of doubt, whether in my academic pursuits or in my daily life. Thank you for blessing me with every person around me.

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Resumen

El propósito del estudio se centra el análisis de la efectividad de la música como estrategia motivacional para la mejora de las destrezas auditivas en las clases TEFL. En cuanto al enfoque metodológico de la investigación, se trata de un estudio mixto con aplicación cuasi experimental, debido a que se realizó el levantamiento de la información cuantitativa por medio de los puntajes de un pre-test y un post-test luego de la intervención pedagógica de las canciones escogidas como estrategia didáctica para el desarrollo de las habilidades de auditivas. Se recolectó información de la percepción estudiantil acerca del aspecto motivacional de la intervención realizada a través de un grupo focal, cuya información fue codificada para su análisis.

La muestra del presente estudio fue no probabilística por conveniencia y estuvo conformado por siete estudiantes del séptimo grado de la Escuela de Educación Básica Particular “Juan Bautista González Quiñonez”, los cuales accedieron a participar luego de la aplicación del consentimiento informado a sus representantes y a ellos mismos, además de contar con el permiso escrito de las autoridades del centro educativo.

Entre los hallazgos se detectó que a nivel cuantitativo hubo una diferencia de medias en los puntajes obtenidos en una escala decimal, pasando de ser en el pre-test ($\bar{x} = 8.81$) a ($\bar{x} = 9.61$) en el post-test, lo que evidencia una mejora a nivel descriptivo, que es afirmada por la prueba de rangos con signo de Wilcoxon ($Z = -2.03$, $p = .042$). Además, las percepciones estudiantiles identificadas se muestran un aumento del vocabulario que es favorecido por un andamiaje auditivo-cognitivo acompañado por una mayor motivación.

En conclusión, de la música como estrategia motivacional tiene una influencia positiva y significativa en la mejora de las destrezas auditivas en el contexto TEFL.

Palabras clave: Destreza auditiva, motivación, música, estrategia didáctica.

Abstract

The purpose of this study is to analyze the effectiveness of music as a motivational strategy for improving aural skills in TEFL classes. Regarding the research methodology, this is a mixed-methods study with a quasi-experimental design. Quantitative data was collected through pre-test and post-test scores following the pedagogical intervention using the selected songs as a teaching strategy for developing aural skills. Additionally, information on student perceptions regarding the motivational aspect of the intervention was gathered through a focus group, and this data was coded for analysis.

The sample for this study was non-probabilistic by convenience and consisted of seven seventh-grade students from the Escuela de Educación Básica Particular “Juan Bautista González Quiñonez”, who agreed to participate after the application of informed consent to their representatives and themselves, in addition to having written permission from the authorities of the educational center.

The results of the analysis point to a difference between the pre-test and post-test mean scores on a decimal scale where the mean score increased from ($\bar{x} = 8.81$) on the pre-test to ($\bar{x} = 9.61$) on the post-test. This is a descriptive improvement and was verified by the Wilcoxon signed-rank test ($Z = -2.03$, $p = .042$). Additionally, students showed increased perceptions about their ability to acquire vocabulary with the use of auditory-cognitive scaffolding and this was related to motivation.

In conclusion, music as a motivational tool significantly and positively influences the improvement of auditory skills in the TEFL context.

Keywords: Auditory skills, motivation, music, teaching strategy.

Chapter I

Introduction and state of the art

Introduction

Learning a second language is challenging, as it involves the development of various skills that combine to produce effective communication. Among the most complex skills to acquire is listening comprehension, as it requires not only practice in academic contexts but also student immersion, the use of authentic materials, and the intrinsic and extrinsic motivation to which the learner is exposed. Traditional textbooks typically fail to provide a stimulating environment or repeated exposure to familiar or engaging contexts that foster meaningful learning. This necessitates exploring and implementing strategies that integrate affective and motivational factors, such as songs, into the development and improvement of listening comprehension skills.

Therefore, this study aims to investigate the systematic use of songs as a motivational strategy to improve listening skills in the TEFL context. Several studies have shown that the application of songs results in benefits such as improved vocabulary recognition and listening comprehension in a group of seventh-grade students (Pratiwi & Yaw-kan, 2025). Similarly, a systematic review found that using music in English language learning improves pronunciation, vocabulary, and listening skills, while also boosting motivation and capturing students' interest in tasks such as fill-in-gaps exercises, audiovisual activities, and the use of technological learning tools (Mendoza Loor et al., 2025). At the Latin American level, it is noted that the use of songs, selected by the teacher based on their level of complexity and theme, improves both listening and speaking skills in the classroom (León Avilés & Molina Cabrera, 2023).

Furthermore, this research seeks to cover both objective and in-depth aspects within the EFL context. Therefore, it incorporates mixed methods that allow for measuring students' auditory performance through the application of songs, as well as understanding the affective and motivational processes that influence performance. This makes it doubly relevant: firstly, it

provides empirical evidence regarding the application of music as a pedagogical strategy; and secondly, it offers a replicable framework for other institutions wishing to implement it.

It is worth mentioning that the research study was conducted at the Escuela de Educación Básica Particular “Juan Bautista González Quiñonez”, which has a teaching staff of nine professionals, one of whom is a specialist in the English area for all grades, since the institution is a basic education school. Since the total number of students in all grades is less than 100, the relevant authority, the director Tchr. Ángela Diosa Vargas Vargas, designated the seventh grade for the purposes of data collection, which comprises students between 11 and 12 years old, which allowed for a focused analysis of the musical strategy for the improvement of auditory skills in the English language.

To conclude, this research emphasises the value of bringing creativity into the classroom and using music as a vehicle for creating fun and exciting lessons while allowing students to form a deeper emotional connection to what they learn. This also increases confidence and listening abilities for students.

State of the art

Using music in the context of TEFL is an educational strategy that allows for teaching through playful resources, creating a friendly environment where students have the opportunity to actively participate through natural repetition. This leads to the acquisition of new vocabulary, improved L2 pronunciation, and enhanced listening comprehension without the stress of relying solely on academic audio. Therefore, it fosters the development of intrinsic motivation, which in turn increases the student's interest in the target language. It is worth mentioning that for all of the above to take place, the teacher must choose the songs according to the level, clarity of the lyrics, and rhythm to achieve a comprehensible input (Kumar et al., 2022).

Regarding the motivational aspect, it can be highlighted that music in the classroom is a relaxation strategy when improving listening comprehension and pronunciation skills, which are usually challenging for students in general. In this way, the use of songs allows students to be

more receptive to increasingly complex listening activities, leading to a natural understanding of the foreign language and a stronger emotional connection with it (Kim, et al., 2024). Along the same lines, Que et al. (2023) mention that allowing students to choose their own songs fosters autonomy, which motivates the student to concentrate when performing listening activities.

Likewise, the academic performance, creativity, and self-esteem of English students are enhanced by the use of music, since, according to Chen, et al. (2024), they mention that through the application of songs, improvements are obtained in achievement measures, in linguistic skills with emphasis on listening comprehension and selective attention to texts, which improves the capacity for auditory discrimination, which are skills that can be transferred to listening tasks in the academic field. Other transferable aspects when learning English through the use of music are the reduction of cognitive load and the improvement of the affective state of learners, especially when the activity applies songs of interest to them and exposes them repeatedly to them (Su et al., 2023).

Furthermore, the use of songs in the TEFL context has provided evidence of implicit vocabulary learning, as well as its spoken recognition and medium-term retention, guiding students towards associating the form and meaning of words, which leads to the automatization of fluent auditory comprehension (Tilwani et al., 2022). This makes songs in English classes a highly applicable resource, with a replicable session design that enables students to understand both at a literal and inferential level through sequenced listening practice (Sari & Rahmawanti, 2022).

Currently, students encounter multiple challenges in developing effective listening and comprehension skills. Despite teachers' efforts, traditional methods often lack motivating and dynamic strategies, as they focus solely on repetitive exercises and formal audio recordings, which always fail to capture students' attention or interest, much less encourage active participation in learning English (Hu, 2024). This lack of motivation affects students' concentration and ability to retain and understand information, limiting both students' learning

progress and their confidence in communicating in English. For this reason, it is important and necessary to explore new innovative pedagogical methods and strategies that can foster motivation in the development of listening comprehension skills, considering music as a potential and effective tool to achieve this.

Therefore, strengthening listening comprehension is essential for a good command of a foreign language. This will allow students to communicate more fluently and confidently. Since, traditional methods and strategies are not always effective because of their lack of motivation and monotony, as they tend to reduce interest and learning effectiveness. So, integrating music as a pedagogical strategy offers a creative alternative that not only captures students' interest but also facilitates concentration, memory, motivation, and information retention.

In other words, the classroom is transformed into a totally dynamic, entertaining, and meaningful space in the teaching-learning process, where students feel freer and much more confident when participating. Therefore, this research is justified, as it seeks to promote and strengthen meaningful and motivating learning, where students are engaged in their learning and enjoy the listening process, embracing music as a bridge between satisfaction and linguistic knowledge. So, from this problem, the following question arises: To what extent is the use of music as a motivational strategy effective in improving EFL students' listening skills, self-efficacy, and classroom engagement?

Objectives

General objective

To analyze the success of music as a motivational stimulation strategy for improving listening skills in 7th grade English classroom at the Escuela de Educación Básica Particular “Juan Bautista González Quiñonez”.

Specific Objectives

To evaluate the effect of activities based on musical resources on 7th grade students' listening comprehension and attention at the Escuela de Educación Básica Particular “Juan Bautista González Quiñonez”.

To determine the influence of music on the levels of motivation and commitment of seventh-grade students during the acquisition of listening comprehension skills at the Escuela de Educación Básica Particular “Juan Bautista González Quiñonez”.

Chapter II

Theoretical framework

Music as a motivational strategy to enhance listening comprehension in TEFL

Neurocognitive Foundations of Music and Listening Comprehension

The relationship between music and language processing has been extensively explored within the field of cognitive neuroscience, particularly in relation to auditory perception, attention, and memory (Urbaite, 2025). In second language acquisition (SLA), listening comprehension is not a passive skill but a complex cognitive process that requires the integration of acoustic signals, linguistic knowledge, and contextual interpretation. Music, as a structured auditory stimulus, shares multiple neural pathways with language processing, which explains its pedagogical potential in TEFL contexts (Bellmann & Asano, 2024).

Neurologically, music and language show broad parallels due to their requiring timing/pitch discrimination, rhythm, and prosodic sensitivity. These common characteristics activate regions of the auditory cortex, such as the superior temporal gyrus and the frontal area of the brain associated with focus and short-term memory, in a similar manner. Listening to music helps people develop their ability to distinguish the differences between sounds (auditory discrimination). This is particularly important for developing phonemic awareness, stress patterns, and intonation for someone learning a new language (Bellmann & Asano, 2024). Consequently, musicians exhibit greater sensitivity towards the pronunciation (spoken input) than those who do not participate in musical activities and are therefore more likely to be able to understand what they hear.

Listening comprehension in EFL learners often breaks down due to difficulties in segmenting continuous speech, recognizing reduced forms, and processing unfamiliar phonological patterns in real time. Music provides repeated, rhythmically organized input that supports automaticity in auditory processing. Songs naturally slow down speech perception through melody and repetition, allowing learners to notice linguistic forms without experiencing

cognitive overload. This aligns with the notion that structured auditory repetition enhances neural encoding and long-term retention of linguistic information (Mantilla Pérez, 2025).

Rhythm also helps with auditory attention because musical rhythm can also help learners predict the timing of sounds they will receive; therefore, they can allocate their attention accordingly (Kim et al., 2024). The ability to predict is very important for listening comprehension, helping learners to make meaning of language while decoding sounds at the same time. In TEFL classrooms, using rhythm and music-based activities has led to increased sustained attention throughout listening tasks which have resulted in decreased fatigue when listening and greater likelihoods of being fully engaged.

Another neurocognitive process influenced by music is "working memory". Listening comprehension requires the temporary storage and manipulation of auditory information (especially keeping phrases in mind while going through the process of making meaning). Musical activity has helped to enhance the working memory of auditory information by reinforcing sequential processing and rehearsal of auditory information (Zanto et al., 2022).

Engaging in rhythm-based activities also helps students remember and use lexical chunks of knowledge more effectively, notice patterns of repeated information they hear, and understand meanings over more extended periods of time with auditory information. Students accessing music in the classroom experience an enhancement in emotional regulation, which subsequently improves their neurocognition's effectiveness. High anxiety levels can limit a student's ability to process auditory information and restrict the potential for allocating attentional resources for comprehension/understanding. Music can help learners manage their emotions, reducing levels of anxiety and providing a sense of security within a classroom setting. Therefore, improved emotional regulation increases the effectiveness of neurocognitive processing of auditory input creating optimal conditions for learning to listen (Kim et al., 2024).

The neuroplasticity associated with repeated musical exposure further supports the integration of music into TEFL pedagogy. Consistent engagement with music-based listening

tasks promotes adaptive changes in auditory neural networks, strengthening learners' ability to process foreign language input over time (Schneider et al., 2022). These changes are particularly relevant in educational contexts where exposure to authentic spoken English is limited. Music offers an accessible and engaging source of repeated input that supports long-term listening development.

On the whole, the neurocognitive foundations of music-based instruction provide strong theoretical support for its use as a motivational and instructional strategy in TEFL classrooms. The development of children's listening comprehension can be enhanced through music through its ability to improve auditory discrimination, working memory, attention, and emotional regulation. The above mechanisms establish music as a structured pedagogical tool linked to current theories about second-language acquisition instead of an unplanned supplementary activity (Bellmann & Asano, 2024).

Auditory processing, phonological awareness, and music in EFL listening

In second-language listening comprehension, auditory processing is essential since it is about our brain's capacity to identify, differentiate, organise (or sequence), and eventually understand acoustic stimuli (or sound). For English as a Foreign Language (EFL) children, their listening comprehension difficulties derive from limitations in phonological awareness, sensitivity towards stress patterns, and ability to process fast-paced or connected speech. The use of music-based instruction facilitates the development of phonological awareness and auditory processing through structured, rhythmic, and repetitive auditory input which helps improve auditory processing mechanisms (Mantilla Pérez, 2025).

Phonological awareness is how we can consciously identify and perform tasks that involve the sounds of language, such as phonemes, syllables, stress and intonation patterns of sounds. In EFL contexts, limited exposure to authentic spoken input often restricts the development of these skills. Music supports phonological awareness by emphasizing sound segmentation, rhythmic grouping, and melodic contours, which closely resemble the

suprasegmental features of spoken English (Ambuzha & Dack, 2024). As learners engage with songs, they become more attuned to pronunciation patterns, word boundaries, and stress placement, all of which are essential for effective listening comprehension.

The research done in the field of applied linguistics shows that learners' sensitivity toward phonological contrasts increases using rhythm and melody in their songs. In songs, prosodic features (such as stress and intonation) are exaggerated, thereby making them much more prominent and noticeable to the student so they may distinguish those phonological contrasts when they might have otherwise missed them through listening to natural speech (Kumar et al., 2022). Since the student is heightening their perceptual abilities through the use of songs, they will decode spoken language more easily and use fewer cognitive resources to accomplish the task of segmenting continuous streams of speech. Therefore, the student will be able to allocate more cognitive resources to the construction of meaning rather than the identification of basic sounds.

In addition to these benefits to cognitive resources, auditory discrimination is also an important factor in listening comprehension that can be developed through engagement in music. For many learners of EFL, it can be difficult to discriminate between phonemes that are similar to those that do not exist in their first language. Musical activities, such as repeated listening to the same songs, singing the songs and doing rhythm activities provide the learner with the opportunity to develop their auditory discrimination and learn to detect small differences between sounds (Lubis et al., 2026). With a growing degree of exposure to these finer differences, learners' ability to accurately discriminate similar phonemes will continue to improve, resulting in improved word recognition during listening tasks.

Music also supports bottom-up listening processes, which involve decoding linguistic input from sounds to meaning. Songs encourage repeated exposure to lexical items and syntactic structures within meaningful contexts, reinforcing form-meaning connections. Unlike traditional listening exercises that may feel artificial or cognitively demanding, music presents

linguistic input in an emotionally engaging format, which increases learners' willingness to attend to and process auditory information. This sustained attention is critical for the gradual development of listening to automaticity (Nguyen et al., 2025).

In addition to bottom-up processing, music contributes to top-down listening strategies by activating background knowledge, emotional schemas, and contextual cues. Song lyrics often convey narratives or themes that learners can anticipate, allowing them to make predictions about meaning even when individual words are unfamiliar (Sadiqzade, 2025). This interaction between bottom-up and top-down processing reflects authentic listening behavior and supports holistic listening comprehension in EFL settings.

Auditory processing improvement is supported by the repetition found in songs. Repetition enables students to hear the same linguistic input multiple times, allowing them to experience repetition without becoming bored, which is especially helpful when reinforcing phonological patterns because with each new hearing of the input, they solidify neural representations of the sounds and words to help with quicker and more accurate processing of the sounds and words in future listening tasks (Mantilla Pérez, 2025). This process of gradually automating this type of processing is important for learners to be able to cope with the cognitive demands placed on them when listening to a foreign language in real-time processing mode.

In addition, listening activities that incorporate music will also promote learners' metalinguistic awareness by providing an opportunity for learners to look at the pronunciation, rhythm and intonation of language while listening to a teacher facilitate the comparison between spoken versus sung versions of the same language and providing learners with an opportunity to identify the different sounds made in each of these two formulations of a particular sound and thereby develop a better understanding of the way the sounds of the English language are used in connected speech. This reflective learning element enhances both students' long-term listening ability and their being more strategic in listening (Ambuzha and Dack, 2024).

In summary the use of music integrated into EFL Listening Instruction provides a means by which to improve auditory process and phonological awareness, through the use of multisensory experiences, through the use of repeating exposures, and through the usage of feeling connected to the material. By creating an improved level of learner ability to process and understand spoken English at the sound (phonological) level, use of music in EFL Listening Instruction is key to developing higher levels of listening comprehension (Kumar et al., 2022). This perspective supports the constructive philosophy of using music in EFL Instruction not only as motivational aids but equally importantly, as a cognitive approach to improving the overall outcomes associated with listening in TEFL classrooms.

Next, the theories of L2 learning that are considered relevant when using music as a didactic and motivational strategy for improving listening comprehension in TELF environments will be presented, including the Affective Filter Hypothesis, the Cognitive Load Theory, and the Implicit Learning and Input Theory, along with their conceptual foundations, as they provide information regarding affective factors, cognitive processes, and the acquisition of the new language through didactic interventions.

Affective filter hypothesis

This theory takes into account affective aspects, such as motivation, anxiety, and trust, as part of the teaching-learning process, since these factors affect or influence access to linguistic input. Furthermore, this theory posits that when the factors mentioned earlier are positive, the affective filter is reduced, which helps students of English as a second language acquire it. Regarding the use of music as a teaching strategy to improve listening comprehension, recent research indicates that incorporating songs in the classroom improves students' attitudes toward listening tasks (Sanchez Fortuna, 2025). Similarly, there is also evidence of improved participation during listening activities.

Other important benefits that have been detected through the application of songs in English classes are the relaxation they produce and the improvement of auditory perception.

This increases students' sustained attention and enjoyment of repeating the activity, voluntarily exposing them to musical information and progressive auditory comprehension. Therefore, music acts as a mediator between the development of oral skills and intrinsic motivation (Bedford, 2023).

Theoretical origins and core assumptions

In the field of second language acquisition theory, the Affective Filter Hypothesis was proposed to explain how emotions influence an individual's ability to develop language based on their experiences with language. Language learners can be exposed to a large amount of linguistic material, but affective factors will determine whether they will cognitively process such input and transfer it to where it can be used to develop language. According to Cruz (2025), there is a growing consensus that the affective filter is more than just a fixed barrier; it is an active, ongoing process or dynamic system influenced by motivational levels, anxiety, self-confidence, and contextual aspects of the learning environment.

In TEFL listening contexts, the hypothesis gains particular relevance due to the temporal and irreversible nature of spoken language. Unlike reading, listening does not allow learners to revisit or control the pace of input, which places significant demands on attention and working memory. When learners experience stress or low confidence, cognitive resources are diverted toward emotional regulation rather than auditory decoding (Fortuna, 2025). As a result, even comprehensible input may fail to be internalized.

With expanding research in cognitive psychology and affective neuroscience, the original theory now includes additional concepts relating to emotion. Studies have shown emotional states have an immediate impact on attentional control, executive functioning, and auditory perception. Emotions associated with positive affect support continuous attention and pattern recognition; while anxiety will negatively impede emotional processing and possibly the ability to make inferences from the sounds heard (Li & Zhou, 2023). This re-evaluation of affect places it at the heart of comprehension rather than as a secondary variable.

Furthermore, present TEFL research indicates various classroom ecologies as significant contributors to the development of affective filters. The teacher's instructional methods, feedback, student peer interaction, and design of tasks create a climate, in which students' emotional preparedness is conditioned (Mesías Estévez & Villacrés Camino, 2025). For instance, students have become more aware of audio tasks being evaluative/high-stakes and will react with a more intense response on their affective filter as a result of this awareness. Students will respond with a lower intensity of their affective filter when working in instructional environments that do not have high stakes but rather support the process of meaning making and/or gradual improvement.

In addition to this framework, music functions as an instructional medium by attempting to create an effect to affect a change in students' emotional state. Through its ability to create an emotionally engaging experience (emotionality) and elicits predictability (via rhythm and melody), music is able to reduce the cognitive load associated with listening tasks, thus increasing student willingness to receive/decode auditory input (Kim et al., 2024). Therefore, the Affective Filter Hypothesis is used to explain the positive effects of music-supported listening instruction as a facilitator of comprehension outcomes in TEFL classrooms.

Listening anxiety in foreign language classrooms

Listening anxiety is widely recognized as one of the most persistent affective challenges in foreign language learning. It refers to the tension and apprehension learners experience when required to process spoken input in real time. This form of anxiety is particularly salient in EFL contexts, where learners often lack extensive exposure to authentic spoken English outside the classroom (R. Li, 2022).

Anxiety when listening occurs because there is a strong desire to rapidly understand everything being communicated. Learners often express concern over not receiving important pieces of information, misunderstanding the speaker or delivering an incorrect response. The absence of any ability to control or modify the rate of speech or ask for a repeat of what has

been said further increases the pressure placed upon listeners to achieve meaning while increasing cognitive overload (Ji et al., 2022). Anxiety has been shown to reduce concentration and limit the capacity of working memory, which leads not only to incomplete understanding of what has been heard, but also to a reduction in memory retention.

A number of studies have demonstrated a consistent negative correlation between listening anxiety and performance. That is, learners exhibiting high levels of anxiety are less likely than others to be engaged with the listening task; therefore, they utilize avoidance techniques and develop negative perceptions of themselves as language learners. In addition, an emotional reaction of this nature reinforces a high affective filter, meaning they will be unable to process anything they hear even when they have had exposure to enough input (R. Li, 2022).

Additionally, listening anxiety interacts with particular contexts, such as the nature of instructional practices and the manner in which assessments are conducted. If the teacher uses an approach that focuses on the accuracy of the learner's response instead of the meaning of what has been said, listening anxiety can be exacerbated and increased if mistakes are pointed out publicly (Ji et al., 2022). On the other hand, when a teacher uses a process-oriented approach to listening, they create a learner-centered environment that reduces evaluative pressure and creates emotional safety.

Addressing listening anxiety requires pedagogical interventions that target both emotional and cognitive dimensions. Music-based listening activities offer a promising approach by reframing listening as an exploratory and enjoyable experience (Kim et al., 2024). Through familiar melodies and repetitive structures, music lowers emotional tension and supports gradual comprehension, enabling learners to engage with spoken English more confidently and effectively.

Music as an emotional mediator

Music has long been recognized for its capacity to regulate emotional states and influence cognitive engagement. In language education, music functions as an emotional

mediator by shaping learners' affective responses to instructional tasks (Kim et al., 2024). Music can create a positive atmosphere while learning and help to reduce stress; this is particularly necessary when considering listening instruction in a TEFL setting. Music-based listening activities in the TEFL classroom help to reduce the perceived threat associated with listening to spoken English. When students listen to audio input, they will engage with this input more willingly when listening to it through music as an enjoyable activity rather than an evaluative activity (Mantilla Pérez, 2025) because the rhythmic and melodic components of music will assist with students gaining awareness of pronunciation, auditory segmentation, and retaining certain memorized aspects of their aural experiences, thus using a combination of these three processes will enable them to process spoken language more in-depth.

Using music and the subsequent experience of repetition that this may provide for students (Ambuzha & Dack, 2024), they can listen to the music multiple times with little or no apprehension of the perceived threat of failure, thus helping them to improve their comprehension of the aural input over time as they continue to be exposed to the music. Repeated exposure to the music will help to develop the student's confidence; by reducing the affective filters, it provides greater opportunities for accessing the non-verbal input (i) and for creating the belief in themselves that they can successfully comprehend the audio input (ii).

There is also support from neuroscience that provides additional evidence for the impact of music on learners in the area of emotional mediation. Music and music-embedded emotional experiences activate specific neural tissues that control pleasure, motivation, and attention so learners have a greater willingness to sustain attention when listening to a task (Chen et al., 2024). Furthermore, these emotional experiences will affect the learner's cognitive processes, allowing learners to process aural input more effectively.

As an instructional tool, music bridges affective readiness and linguistic development. By fostering positive emotional engagement, music enables learners to approach listening tasks with curiosity and persistence (Kumar et al., 2022). This mediating function explains why music-

based instruction is particularly effective in TEFL listening contexts characterized by high anxiety and limited exposure to authentic spoken English.

Motivation, self-efficacy, and persistence

The development of good listening skills in a foreign language highly depends on both motivation and self-efficacy. Motivation determines whether or not a learner will try to participate in tasks that require them to listen; whereas self-efficacy affects how a learner will perceive their ability to comprehend audio input. Together, these constructs determine persistence in the face of listening difficulties (Teng & Wu, 2024).

Listening to music helps to increase intrinsic motivation by turning listening experiences into enjoyable and meaningful activities. When students view listening as pleasurable as opposed to being a challenge they tend to put in greater amounts of time and effort (Mala Quinapallo et al., 2024). Since many songs have cultural significance, they elicit emotional responses from listeners, thus providing an opportunity for students to engage with music at a more personal level.

Repeated engagement with music-related listening tasks enhances students' ability to gradually perform the listening task better and feel competent about their listening performance. The more students recognize the amount of improvement they achieved, the greater the sense of self-efficacy will develop among them and therefore increase in confidence and reduce the tendency toward avoidance of listening tasks (Wu et al., 2022). This creates a positive feedback loop that supports perseverance even when students encounter difficult or new auditory stimuli.

Empirical evidence indicates that relative to other methods of instruction, teaching through the use of music positively influences student motivation and self-efficacy in listening within both secondary and tertiary EFL contexts. Students indicate a higher degree of confidence in their ability to listen successfully and demonstrate a greater willingness to engage in oral language production activities (Kim et al., 2024). This research suggests that providing affective support for listening development is critical to sustainable long-term growth in listening.

By fostering motivation and self-efficacy, music supports the development of autonomous listening behaviors. Learners become more inclined to engage in independent listening practice, which is essential for improving auditory processing skills (Almayez et al., 2025). Consequently, music serves as a catalyst for persistence and long-term listening success in TEFL classrooms.

Pedagogical implications for TEFL listening

Integrating music into listening instruction in Teacher Education as a Foreign Language (TEFL) has many pedagogical implications (Kumar et al., 2022). With the help of music, teachers can support all students equally by lowering the affective filter. Music provides a way to foster an inclusive social context and support the emotional well-being of the individual students while promoting their linguistic development (Kim et al., 2024).

Implementing listening activities that use music has shown to allow students to become active participants in their classrooms because there is not as much fear of failing or being evaluated. According to Nguyen et al. (2025), students who have low or no anxiety regarding how others see them are more likely to employ different processing styles when engaged in listening situations that involve repeating audio on many occasions and collaborating with classmates. To increase students' capacity to develop their listening skills, create opportunities for all students to participate in music-related activities. By providing additional choices for how to complete course work, administrators will help support using music as an option for completing coursework that will help students build listening skills. For example, teachers can provide opportunities for students to learn new vocabulary, learn how to pronounce words correctly, and engage in inferring through the use of songs (Kumar et al., 2022). Teachers can design musical activities that are suitable for all levels of language proficiency; therefore, these activities will support in providing access and differentiation for all students.

In addition, music promotes a shift from accuracy-based assessment to an engagement-and-progress-based assessment when conducting formative assessment practices. The change

in focus of assessment process is in agreement with the current TEFL pedagogy that places importance on the learner as a participant/worker and provides him/her with appropriate support (Nguyen et al., 2025).

The use of music will support the cognitive and emotional dimensions of the second-language acquisition (SLA) process. By intentionally lowering affective factors, TEFL teachers will be adding success to their students' increasing ability to comprehend what they hear, motivating their students to learn longer, and ensuring that their students continue to learn (Ambuzha & Dack, 2024).

Cognitive load theory

According to this theory, there are manageable limits of content load that students can handle, which must be considered by teachers in order to achieve more effective learning. Regarding the application of music in the context of improving listening skills in a second language, it is postulated that there may be two possible outcomes. The first is that the songs compete with the contents studied, which increases the cognitive load, therefore, the difficulty of the activity perceived by the learners. Regarding the second result, due to the appropriate selection of songs, the perception of effort decreases and motivation increases, which would have a positive impact on hearing performance (Sweller, 1988).

Therefore, to apply music in the TEFL context, it is important to consider both the sequence of activities that will be applied with the songs, as well as the complexity of the input, so that the cognitive load is a tool that benefits and enhances selective attention, allowing there to be a balance between motivation and the processing of the information of the target content (Sweller et al., 2019).

Cognitive architecture and listening demands

According to the Cognitive Load Theory, learning depends on the limited ability of working memory and how cognitive resources interact with the demands of a given task (Milman & Paz-Baruch, 2025). When a student is listening to a foreign language, they must process the

phonological input, find the words in their memory, integrate the syntax of the sentence, and form meaning from all of these tasks at almost the same time. With this many processes needing to be coordinated at one time, these tasks place very high demands on the student's working memory system. This is particularly true for students who are not yet able to automatically use their knowledge of the foreign language.

Listening comprehension differs from other language skills because spoken input unfolds rapidly and cannot be easily controlled by the learner. As a result, listeners must allocate attentional resources efficiently while maintaining information long enough to integrate meaning. When the cognitive demands of listening exceed working memory capacity, comprehension deteriorates, leading to information loss and misinterpretation (Goh & Vandergrift, 2021).

The emphasis of increasing research is on the ability of the learner to comprehend, not only do they not have the vocabulary knowledge, but their corresponding ability to comprehend spoken input is diminished by the overload of attentional control and executive functioning as cognitive (Klimova & Pikhart, 2023). The fact that cognitive architecture is fundamental to understanding why learners can or cannot comprehend when they listen, particularly in a TEFL situation where learners have limited exposure to authentic spoken language, is underscored by the inability of teachers to account for their students' processing limitations, thus creating overwhelming levels of cognitive load that result in poor comprehension and less motivation to learn.

With that understanding, Cognitive Load Theory provides an analytic approach to understanding why children are not successful in listening and understanding as well as how educators can utilise practical interventions, such as using music while listening, to help reduce cognitive load for their learners and to increase the efficiency of their processing (Nguyen et al., 2025).

Intrinsic and extraneous load in listening tasks

Cognitive Load Theory distinguishes between intrinsic and extraneous cognitive load. While the intrinsic load of learning materials originates from the complexity of that material itself, the extraneous load derives from the presentation of that material. In terms of foreign language listening, intrinsic load comes from the rate of speech, the use of unfamiliar vocabulary, and the syntactic complexity of the material being listened to (Ekin et al., 2025).

In contrast, the level of extraneous load is impacted directly by how a task is designed. If the listening task is ill-structured; if there are unclear instructions; or if there are multiple demands being placed on the learner at once, the extraneous load will increase and attention will be diverted away from understanding the listening process (Jiang, 2022). In TEFL classrooms, when the teacher introduces listening tasks without sufficient scaffolding or a context, the learner will often have an elevated level of extraneous load.

Across a variety of studies, research has shown that elevated levels of extraneous load adversely impact the comprehension of listening by using a significant amount of the working memory resources that are needed for decoding and building meaning from the action of listening. When learners must simultaneously manage task procedures and process auditory input, cognitive overload occurs. This overload leads to frustration, reduced engagement, and diminished learning outcomes (Taylor et al., 2022).

To reduce extraneous load, there needs to be effortful task design that reduces the elementary tasks associated with performing a task as well as emphasise only the essential information required by the learner to perform the task effectively. Pre-listening tasks, visual supports and logical sequencing of the tasks will assist the learner in utilising their cognitive resources effectively. Using music-based listening activities provides regular beat patterns that assist the learner in regulating their attention and also serves as another means of reducing a learner's extraneous load through reduced cognitive processing requirements (Nguyen et al.,

2025). When a teacher reduces cognitive demands that are irrelevant to listening activities, they assist the learner in attending to meaningful listening activities.

Music as a cognitive scaffold

Music serves as an aid to help students understand and learn auditory information. The rhythmic and melodic structures provided by music create consistencies (aka predictabilities) that allow students to better anticipate and divide spoken language into smaller chunks (Ong & Chan, 2023). Therefore, when listening instruction has consistencies or predictabilities, it helps reduce confusion or extraneous cognitive load and makes comprehension easier for all students.

In addition, research indicates that listening tasks that utilize music increase the efficiency of working memory during processing because they stabilize students' attention and reduce daily cognitive fluctuation. When students utilize rhythm and melody in addition to words, students are better able to organize their auditory input and process rapid speech and accents they are unfamiliar with (Urbaite, 2025).

The utilization of music as an aid assists students in activating schemas by matching their vocabulary to the types of songs they already know. In this way, students have an easier time integrating new information with previously learned material and thus have a decreased intrinsic load (Pino et al., 2023). As students become more familiar with listening to music, they have more cognitive resources available for processing higher-level comprehension tasks.

Furthermore, music scaffolding encourages repetition without cognitive fatigue. Learners can engage in repeated listening with minimal additional load, promoting consolidation and retention (Nguyen et al., 2025). Through this scaffolding function, music aligns with Cognitive Load Theory by optimizing the balance between task demands and cognitive capacity, ultimately enhancing listening comprehension in TEFL contexts (Kim et al., 2024).

Sequencing and task design

Structured task sequencing according to Cognitive Load Theory is the basis for effective listening instruction using music. The most common structured task sequence consists of pre-listening activation, guided listening, and post-listening reflection. Each of those three stages has different cognitive purposes and assigns an incremental level on the task continuum (Ambuzha & Dack, 2024).

Pre-listening activities activate relevant schemas and reduce intrinsic load by providing contextual support. Listening tasks that guide learners' attention toward certain characteristics will help to reduce irrelevant information and avoid overwhelming their brains with too much information (Kumar et al., 2022). When learners reflect after doing a listening task, they are able to blend all of their experiences from that listening task into one and transfer that information into future experiences.

The entire listening experience helps learners to develop their knowledge and skills at an incremental pace so as not to exceed their working memory capacity. The research has demonstrated that sequencing tasks from a gradual to a more complex format has been shown to improve both student comprehension accuracy and confidence (Ambuzha and Dack, 2024). The continued support of sequencing in music assists with maintaining students' emotional connection and a sense of focus during the entire listening task.

The cognitive theory of learning through the use of music-based listening can provide benefits to students for their course product without altering the original goals or tasks of the course product. Using music-based listening before, during, or after the correct sequencing of the tasks assists teachers with effective cognitive load management and assists students in processing or remembering the information in a formatted manner that will assist with future learning (Kim et al., 2024).

Cognitive outcomes of music-based listening

Improving listening comprehension has been shown to significantly improve when cognitive load is managed properly. In addition, music-based listening instruction aids in increasing accuracy of comprehension by decreasing extraneous load and thus supporting the working memory system (Nguyen et al., 2025).

Learners exposed to music-supported listening tasks also show improved retention of auditory input. The combination of rhythmic predictability and emotional engagement strengthens memory consolidation, enabling learners to recall linguistic information more effectively (Sella et al., 2024). Through sustained engagement, this leads to increased listening fluency and automaticity.

Another benefit of music instruction is the ability for students to maintain their focus throughout long periods of time while engaged in sustained listening activities, which helps support student attentional regulation. The cognitive outcomes of these forms of instruction demonstrate how much can be learned through well-designed instruction that integrates music (Cheah et al., 2025).

As indicated by the examples of using Cognitive Load Theory to explain the use of music-supported listening, the proper management of cognitive resources is essential for making significant improvements in listening abilities; thus, music serves as an important cognitive and instructional resource in listening (TEFL) instruction (Crabtree et al., 2025).

Implicit learning and input theory

This theory posits that repeated exposure to linguistic patterns leads to language learning. Over time, it was also added that listening comprehension in a second language promotes the acquisition of linguistic structures, with particular emphasis on listening comprehension (Reber, 1967). Therefore, the use of songs in learning English as a second language allows students to recognize phonological, lexical, and prosodic patterns that contribute to improved listening comprehension.

Other important aspects that are enhanced by using music as a teaching strategy are selective attention, rhythm, intonation, and typical English collocations, which allow students to develop auditory sensitivity while motivating the learning of the second language (Kuroda et al., 2023).

Implicit learning in second language acquisition

Implicit Learning Theory proposes that a substantial portion of language acquisition occurs without conscious awareness of rules or structures. Learners internalize linguistic patterns through repeated exposure to meaningful input rather than through explicit instruction. In second language acquisition, listening comprehension plays a fundamental role in this process because it provides continuous access to phonological, lexical, and syntactic information embedded in authentic language use (Pili-Moss et al., 2025).

The importance of implicit learning in TEFL settings stems from content coverage limitations and a lack of chances for students to immerse themselves into a new culture with language. The act of listening helps students observe and start absorbing patterns of pronunciation, word combinations, and grammar within the context of the sentences they are hearing (Nguyen et al., 2025). In time, these patterns become absorbed unconsciously, and thus begin to improve their comprehension levels at a subsequent pace.

Additionally, it has been identified that, through implicit learning, students develop strong 'mental images' of language which will support them in their proficiency at using the language without prior thought or hesitation. Whereas explicit learning generally occurs through conscious use of rules, implicit learning occurs in response to both how frequently or saliently a pattern appears in the input. As students' attention is focused on meaning, rather than necessarily any concept of rules, they can become more aware of patterns that emerge from the linguistic input they hear regularly, and thus their processing and comprehension of language is faster (VanPatten & Smith, 2022). To support implicit learning, it is beneficial for REFL students to

engage in listening tasks that are focused on meaning rather than on the structural components of the language.

Recent studies in SLA highlight the interaction between implicit learning and attentional mechanisms. While learners may not consciously focus on linguistic form, a minimum level of attention is required for patterns to be registered. Instructional contexts that reduce anxiety and cognitive overload enhance this attentional readiness. Within this framework, music-mediated listening emerges as a powerful facilitator of implicit learning by providing emotionally engaging and repetitive input that supports subconscious pattern acquisition in TEFL classrooms (Pili-Moss et al., 2025).

Songs as comprehensible and repetitive input

Songs offer a special type of easily understood artefact which lends itself well to implicit learning through linguistic content combined with melody and rhythm to create memorable and enjoyable listening experiences (Kitjaroonchai & Sukman, 2025). As such, songs give students repeated opportunities for exposure to vocabulary, structures, and discourse in a TEFL context in a fun and meaningful way.

The nature of implicit learning means that repetition is one of the essential and necessary components; and repeated listening to a song will occur due to the fact that students want to listen repeatedly without the burden of fatigue making songs a much more likely source of input than traditional listening passages (Nie et al., 2022). Due to the preponderance of repetitive input, the strength of the memory traces will increase and so will the gradual automatization of aural processing; thus, students will more effectively be able to identify sounds and phrases, creating a greater degree of fluency in listening.

Research shows that using songs in lesson plans improves the ability of EFL students to recognize spoken words and understand what they hear (Sadiqzade 2025). The implicit learning of songs is ideal because using repetition, creating emotional bonds and contextual input can lead to implicit learning. Songs typically have reduced complexity and/or predictable language,

making them even more accessible. Therefore, these factors make input comprehensible and support implicit acquisition. Teachers also utilize songs in listening instruction to allow for ongoing exposure to meaningful language, thereby supporting the internalization of linguistic patterns and promoting listening development over time (Tilwani et al. 2019).

Phonological pattern recognition

Phonological pattern recognition is a critical component of listening comprehension and a key outcome of implicit learning. Music enhances learners' sensitivity to rhythm, stress, and intonation, which are essential for decoding connected speech. Through repeated exposure to songs, learners develop an intuitive understanding of prosodic features that signal meaning boundaries in spoken language (Wang & Liu, 2025).

The musical and repetition of songs encourages phonological patterns through melodies and/or rhythms which highlight areas where particular kinds of stress are placed as well as the intonation contour. Hearing songs strengthens children's phonological awareness without having to be taught. Children will learn how to segment continuous speech so that they can make sense of it faster and better through the use of songs (Tilwani et al., 2022).

Rhythm and timing have been found through research in the area of psycholinguistics to have a vital function in the processing of speech. The rhythms of music share much in common with the rhythms of language; both help to develop temporal processing skills that are required for listening (Fiveash et al, 2021). As learners start to internalize these rhythms, they use less processing effort and are therefore able to comprehend more efficiently.

With sustained repetition, repeated musical exposure leads to automatic recognition of phonological patterns. This automaticity reduces the cognitive demands of decoding, allowing learners to allocate attention to higher-level comprehension processes. Consequently, music-mediated listening supports both the perceptual and cognitive dimensions of listening development in TEFL contexts (Tilwani et al., 2022).

Automatization and long-term listening development

Automatization refers to the process by which language processing becomes faster and less cognitively demanding through repeated exposure and practice. In listening comprehension, automatization allows learners to recognize words and structures with minimal conscious effort, freeing cognitive resources for interpretation and inference (Provias et al., 2025).

Implicit learning mechanisms play a central role in this progression. As learners encounter recurring patterns in the input, processing becomes increasingly automatic. Music-mediated listening accelerates this process by providing consistent, engaging, and repetitive exposure to spoken language (Tran & Duong, 2025).

When listening gets routine, students show an increase in their fluency and confidence to deal with real speech including all the things that come with speaking (such as accents and speed or the way the speaker communicates) (Tilwani et al., 2022). This is especially significant in TEFL contexts where there is not a lot of exposure to the real world.

Sustained commitment to listening practice and receiving regular repetitive inputs will determine development of long-term listening skills. Music supports both conditions by motivating learners to continue listening beyond the classroom. Through repeated interaction with songs, learners build durable listening skills that extend to non-musical spoken input, supporting advanced comprehension abilities over time (MacDonald-Prégent et al., 2024).

Implications for music-based listening pedagogy

Using music implicitly in teaching will have a significant pedagogical impact on TEFL listening instructions (Nguyen et al, 2025). Activities that are music-related develop student listening abilities with automaticity, engagement and long term development through the likeness of the natural process for acquiring a language.

When combined with affective and cognitive considerations, implicit learning mechanisms provide a comprehensive explanation of music's pedagogical value. Music lowers

affective barriers, manages cognitive load, and supplies repetitive input, creating optimal conditions for listening development (Kumar et al., 2022).

By using songs as the basis for listening tasks, teachers can provide opportunities for learners to acquire patterns of sound, and understand their meanings. This method will help learners acquire patterns of sound without being exposed to the sounds through explicit analysis (Kim et al., 2024). Music-based listening pedagogy promotes positive attitudes about listening and develops durable listening skills through the progressive exposure of music.

Ultimately, integrating implicit learning principles into music-supported instruction enables TEFL educators to promote sustainable listening development. This approach bridges theory and practice, highlighting music as a powerful resource for enhancing listening comprehension through naturalistic and engaging input (Nguyen et al., 2025).

Conceptual framework

Educational music and its types

Definition of educational music

Educational music refers to the use of planning based on methodological structures of teaching through songs. The activities with a musical basis when teaching L2, such as creating songs, reciting or repeating songs with selected educational content, not only provide fun but also make class didactics more playful when teaching English. It is important to recognize with the corresponding care that the topic is culturally the right one, the language, the letter is easy to understand, as well as to identify the level of knowledge of the students, so that they can develop the results, such as: Analysis and reflection, whether the activities are passive when listening and the active ones in which they sing, recite, repeat or produce music (Zhang et al., 2023).

The use of music in teaching is strategically integrated into curricular planning, with clear achievement objectives such as improving pronunciation and learn vocabulary. Through music, students develop the skill of listening by being motivated with direction on what type of musical

language to attract interest in learning a new language. That is, with the full expectation of capturing their attention and meeting the proposed planned objectives, this idea of using music as a methodological tool is not new. It is essential to follow a structured approach to learning methodology with educational music, which can be incorporated into a preparation process for using songs in class time, and this can have a positive impact on language learning (Hamilton et al., 2024).

Types of musical interventions

Passive and active musical interventions

Passive participation by playing the song so that only students can listen to it is the first step to integrating them into participation in the activities. On the other hand, active intervention can be carried out through recitations, songs, repetition of phrases, word fill-in-the-blank exercises, and creative song production. These activities help students learn and improve their listening comprehension, reading comprehension, and vocabulary. Therefore, it is a process with practical results, such as learning more vocabulary and pronunciation while reading the song during the interactive activity (Zhang et al., 2023).

Instrumental and lyrical musical interventions

Instrumental music is often used to create a relaxing atmosphere in any suitable area or space within the classroom. When teaching a language, using songs with lyrics is the best option because it works on vocabulary, sentence construction, and intonation, engaging the student with positive expectations. For this reason, it is essential to provide timely planning and the necessary materials for the activity, along with a rubric for the student to complete the practical exercise (Sun et al., 2024).

Song selected by the teacher and self-selection by the student

This involves selecting songs according to the teacher's learning objectives and in line with the curriculum. Additionally, options can be offered to students who have already studied certain topics, selected by the teacher based on their lesson plans, to maintain interest and

focus their attention. Through collaborative discussions with the students, a consensus can be reached to ensure that the same enthusiasm for learning English is maintained (Hamilton et al., 2024).

Pedagogical functions of educational music

Frequent and repetitive linguistic input

The most extensive source of vocabulary exposes the language repetitively by constructing grammatically structured sentences that allow the speaker to identify the tones of speech, that is, the intonation and rhythm of the language. Listening to it several times while singing helps the linguistic input to work unconsciously, which is recorded without the speaker realizing that they are studying. It could be said that this is a powerful teaching and learning strategy, helping the brain to identify the sounds of the language and their respective phonetics. Thus, through repetition, it becomes automatic, and they learn it easily, with less effort and more fluency (Tilwani et al., 2022).

Motivation and affectivity

Music can influence emotions and thus also a person's motivation, even more so from an educational perspective. It helps with: The emotional environment by reducing anxiety, the disposition by helping students' attitude toward listening tasks, the emotional experience by motivating and engaging students to learn, and the impact of the cognitive aspect of thought and emotions on learning (Kim et al., 2024).

Varied and engaging learning environment

It is clear that music is a tool that makes the educational learning environment more attractive and, in this case, effective for the development of second language content. Therefore, different activities can be carried out during the class, involving many aspects such as emotions, culture, and even affective memories, making the classes more diverse with meaningful learning experiences, which motivate students to participate more in the learning

processes with the commitment to achieving the established and planned curricular objectives (Hamilton et al., 2024).

Motivation and engagement in TEFL contexts

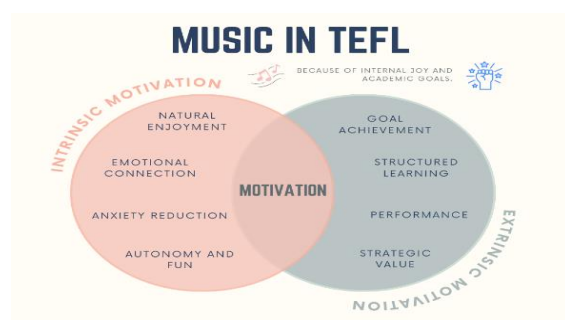
Intrinsic and extrinsic motivation

Music is a medium that many students naturally enjoy. It encompasses two key factors that contribute to motivation, whether intrinsic or extrinsic. In the case of intrinsic motivation, music is a powerful activator that stimulates the senses when English songs are played in the classroom. It can generate not only a personal connection to the language but also an emotional one, directly linking students to it and even encouraging them to dedicate extracurricular time to learning, creating a continuous learning experience wherever they are. Recent studies have discovered a close relationship between music and reduced anxiety, reflecting a strong overall motivational impact and making the learning process more accessible for students.

Music can act as a motivational extrinsic factor when applied through assignments, tests, classroom activities and projects. Through music used as a demonstration of achievement and success through learning, it will help show a new utilisation of music as a tool in teaching and learning; thus, giving it another dimension of value as an educational resource. Therefore, these two elements of music have importance and significance for TEFL (Kim et al., 2024)..

Figure 1

Motivation in English language learning through music



Note. Own elaboration

Engagement: attention, persistence, and effort in musical tasks

Engagement involves attention, effort in musical tasks, self-directed learning, and, above all, persistence, which is understood not only as intrinsic motivation but also as observable behavior. This implies active participation, that is, being present, working responsibly and with dedication, repeating what has been learned, and working systematically on school projects during school hours. It is clear that when music is integrated into the curriculum, students show greater interest, both emotionally and in terms of willingness and voluntary repetition, and a very positive attitude toward learning English (Hamilton et al., 2024).

To effectively implement participation in research, it is essential to understand and measure engagement with topics such as music research. Identifying when a person participates in musical activities is crucial for performance-based assessment. This can be done through written assessments or listening exercises. Several questions can be asked to determine whether music is enjoyable or causes anxiety, whether it is beneficial to understanding the situation, and, if not, to make adjustments. In addition to classroom observation and activities that use problem-based learning (PBL), ICT can be used to determine how often students listen to songs during extracurricular hours and complete assignments on the platform using their individual user accounts. This allows us to measure students' learning progress, and observation of this acceptance suggests that music can be very positive when properly oriented toward education (Kim et al., 2024).

Listening comprehension and outcome measures

Listening comprehension in L2 contexts

In this study, listening comprehension refers to the ability to listen effectively. It involves managing listening comprehension, listening to and understanding basic dialogues, such as personal information, including numbers, grasping the meaning conveyed through tone of voice, and recognizing the sounds of words and their combinations. This is essential for developing modern online assessments through listening comprehension.

It is clear that assessing listening comprehension involves several aspects: recognizing phonetics (words and sounds), understanding key ideas to the point of inferring information that is not directly stated, and even recognizing dialects in speech. Recent studies show that songs and audio recordings are used to learn a second language (L2). When assessing listening comprehension, students are asked to identify parts of the audio or song to help them correct and develop their listening skills (Tilwani et al., 2022).

Attention and cognitive load of music in L2 tasks

Music can affect attention, so when considering using it in the classroom as a teaching tool for learning English, it is essential to be very cautious and strategically choose the right type of song and lyrics. While music itself can make teenagers feel good and more relaxed, and even help them concentrate better, especially if the music is familiar to them, it can be a positive factor in capturing their attention. However, playing a song in the same language as the one being learned can cause problems, such as distraction. Students will try to identify vocabulary and pronunciation while learning the language, which can be detrimental. The brain will be distracted by trying to understand the lyrics instead of focusing on the desired level. Some studies suggest that, although music is useful for learning, its use must be carefully guided (Sun et al., 2024).

Selecting appropriate music is extremely important because it helps facilitate concentration when students are engaged in language acquisition tasks. Ideally, the teacher should choose music according to their need as well as the lesson plan and intended outcome. In particular, instrumental music allows students to continue to absorb and retain information optimally, thereby increasing the effectiveness of the activity.

Selection of songs aligned with the curriculum

For the music strategy to be effective, songs must be chosen that serve a purpose and help students. This means that they must be consistent with the lesson plan and relevant to the topics and vocabulary that students already know or are learning during class. In this way,

appreciation for the language, motivation, and creativity are fostered, which are requirements in the teaching and learning process in Ecuador, by mentioning that “learners will eventually learn to express their emotions, feelings, and dreams through the written word” (MINEDUC, 2016).

In addition, songs should be appropriate for the English level of the classes they are taking. Using a song with overly complex vocabulary that students do not recognize can distract them and fail to capture their attention. The goal is to achieve good listening comprehension, so the music will not only be enjoyable but will also contribute to language learning (L2) (Hamilton et al., 2024).

It is essential that, depending on the level, all classes are objective and use well-defined strategies. Planned activities should follow a logical sequence: first, select the song you are going to use. Second, carry out pre-listening activities to activate vocabulary related to the song and its theme. Third, conduct guided listening activities, such as fill-in-the-blank exercises, dictations, or comprehension questions. Finally, conduct post-listening activities that involve reflection, discussion, and dialogue about what has been learned from the song. This sequence is recommended for second language (L2) teaching (Ramly et al., 2025).

Chapter III

Methodology, Techniques and Design

Research Design

Because the group of students with whom the research was carried out was small and it was not possible to randomize or have a control group since it was the only parallel belonging to the fifth level of basic education, the applied design was quasi-experimental, which allowed measuring the changes in the dependent variable which in this case is listening comprehension, after the intervention of the independent variable which consisted of the application of music as a motivational learning strategy (Balance, 2023).

The fact of applying an initial and final evaluation to the same group shows the interest in establishing a causal relationship or detecting whether the pedagogical strategy under study significantly improves the learning of the English language. Moreover, this type of study is known to be robust in environments where the teacher is the researcher, allowing them to identify the effectiveness of pedagogical innovations (Barata et al., 2023).

Research Approach

The present research integrated both quantitative and qualitative research methods for a deeper and clearer analysis of the phenomenon under study, which allowed for a more complete view of it (Oranga & Matere, 2023). Therefore, due to the application of a mixed research approach, it was possible to correlate the results in this case of the listening skills tests, in addition to detecting the subjective perceptions and motivation of the students towards the applied strategy.

It is worth emphasizing that the qualitative side of the research allowed for a deeper understanding of the students' emotional aspects, which helped to explain the numerical results. As Creswell emphasizes, motivation in the educational context requires qualitative tools for a more precise study (Creswell & Creswell, 2022).

Scope Research

Because the present study sought to find a functional relationship between the application of music as a teaching strategy and the development of the linguistic skill of auditory comprehension, its scope is explanatory correlational, since it allowed to determine if the manipulation of the independent variable has an effect on the dependent variable (Creswell & Creswell, 2022).

Furthermore, this scope is often used in the verification or validation of active learning methodologies in the field of education, ensuring that the results are not a matter of chance but of a planned and organized intervention so that they can be replicated in similar contexts (Barata et al., 2023).

Participants (Population and sample)

The participants in this research were chosen by non-probabilistic convenience sampling, since after requesting permission from the administration of the Escuela de Educación Básica Particular “Juan Bautista González Quiñonez” for the application of the didactic strategy with music in the subject of English, the relevant authority (principal) chose the seventh-grade group, a level that has seven students to allow the intervention (accessibility) (Mukti, 2025).

It is worth mentioning that the students’ participation was voluntary, for which informed consent was obtained, the same as was requested from the representatives. Likewise, the participants’ data was kept anonymous to respect their privacy and ensure that the results were more reliable.

Furthermore, it is important to consider that, since the sample is a small group of students, this is a micro-analytical approach that allows us to detect the interaction of music and auditory comprehension skills as a motivating cognitive process that can often be overlooked in large samples or populations.

Sources of information

In accordance with the mixed nature of the study, this section describes both quantitative and qualitative data collection instruments and techniques, which are described below:

Quantitative phase: The technique applied was the questionnaire, which consisted of 10-question pre-test and an 11-question post-test that measure listening comprehension, the questions formulated were of different types, such as multiple choice, fill in the blank, true and false and visual identification of elements. These tests were developed based on the topic presented by the seventh-grade teacher (healthy eating) to ensure consistency with the regular English classes, which are based on the Ecuadorian education curriculum. They serve as a primary source for calculating the benefit of the intervention.

It is worth mentioning that the independent variable of the research was the musical strategy, which had two dimensions: The Musical Learning Environment, which consisted of both the instructions and exposure to the chosen song, in this case “Healthy Food”; and the Motivation Engagement dimension, which comprised the students’ responses to the auditory stimuli of the complete test.

On the other hand, the dependent variable in which the improvement was noted was Listening comprehension, which was made up of three dimensions which are Global comprehension (pre-test item 1; post-test items 1, 5), Specific information comprehension (pre-test items 2, 3, 4, 5, 6, 8, 10; post-test items 2, 6, 7, 8, 11) and Auditory Discrimination (pre-test items 7, 9; post-test items 3, 4, 9, 10) (see Appendix J).

Qualitative phase: To collect in-depth data on the perceptions of the students who participated in this research, the focus group technique was applied through the development of a semi-structured interview of 8 questions, which allowed capturing the emotional response of the participants towards music and their affinity towards it in achieving the development of auditory skills in the English subject. It is worth mentioning that both instruments were validated by two expert professors from the University of the Armed Forces (ESPE).

Data collection procedure

Data collection took place in three different stages of the research, which is known as a sequential transformative strategy. The first data collection was in the pretest, then the intervention with music was carried out, followed by the posttest, and finally the focus group in which the qualitative information was collected.

It is important to mention that the pre-test and post-test listening comprehension questionnaires provide quantitative information through a 10-point scoring system. On the other hand, the focus group responses were audio-recorded to ensure an accurate transcription of attitudes, opinions, and consensus regarding music as a learning tool. All these activities took place in the classroom with the aim of creating a natural connection and reducing the affective filter in quantitative tests.

Data processing

The processing of the data obtained was carried out through a two-way analysis, since it integrates numerical and narrative information, for which the quantitative data were collected in an Excel sheet and then processed in the SPSS statistical software, where descriptive statistics such as the arithmetic mean and standard deviation were calculated, as well as the Wilcoxon signed-rank inferential test to determine the efficiency of the intervention with music in the development of the listening comprehension skill (Memon et al., 2025).

The processing of qualitative information was carried out through an inductive thematic analysis organized in coding cycles to ensure the systematicity of the findings. Initially, the raw data obtained from the focus group transcripts were presented, which were then organized according to the key questions, identifying significant quotes from the participants. It should be noted that, to comply with ethical protocols of anonymity, the students' real names were replaced by alphanumeric codes in the final report. Additionally, in a second stage, a first-cycle coding was performed to extract preliminary codes that captured the themes of the responses, such as emotional well-being and the target lexicon. Finally, in a second cycle of analysis, these

codes were grouped into emerging categories such as cognitive auditory scaffolding and student affective perception, allowing a synthesis that links the motivational experience of the students with their motivation and development of auditory competence in the TEFL classroom.

Chapter IV

Findings

In this section, the findings were described and analyzed in order to meet the specific objectives, as well as to contextualize and explain the information collected.

Descriptive results

Table 1

Sociodemographic data

Age	N	%
11 years old	5	71.4
12 years old	2	28.6
Gender		
Male	7	100.0
Total	7	100.0

Analysis

Table 1 shows that the gender distribution in the seventh year of basic education at the Escuela de Educación Básica Particular “Juan Bautista González Quiñonez” is entirely male (100%). The age group ranges from 11 to 12 years old, with 11 years old predominating, representing 71.4% of the participants in this research.

Discussion

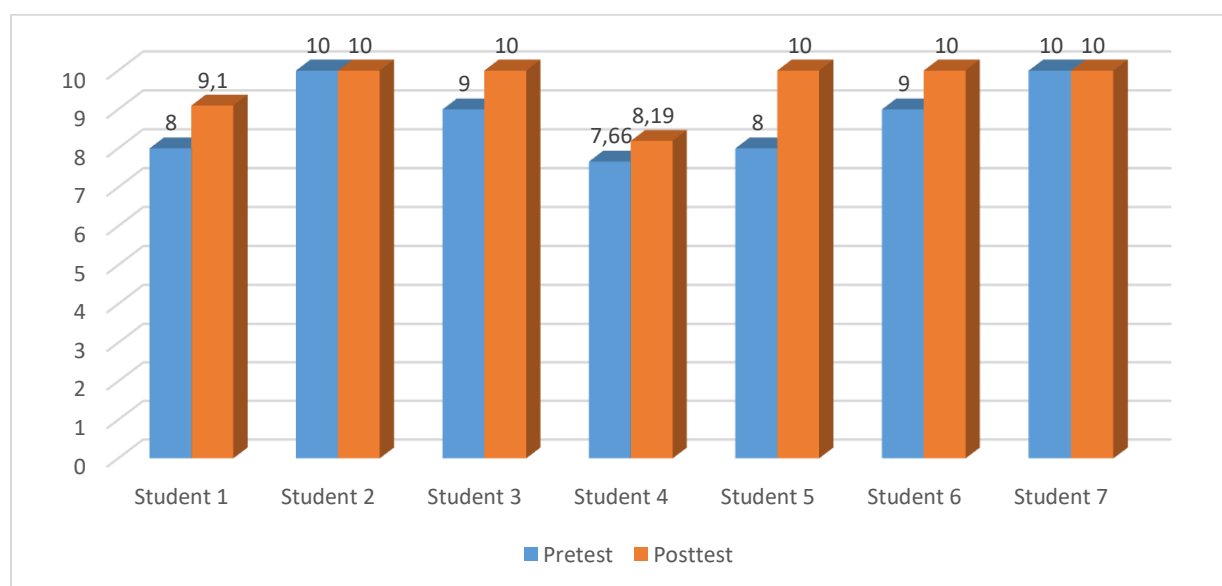
In accordance with the predominant age group, which is 11-year-old students, Hu (2024) asserts that effective teaching strategies are those that take into account the psychological characteristics of the students. Therefore, the application of music is a tool to break down resistance to learning, since, at this stage of life, traditional methods often seem monotonous and boring.

On the other hand, regarding the male gender of the students as a whole, the study by Chen et al. (2024) shows that the application of music in a group of students with similar characteristics in terms of gender and pre-adolescent age enhanced creative thinking and self-

esteem, which facilitates auditory comprehension of English as a foreign language. Likewise, Kim et al. (2024) assert that the application of music in a predominantly 11-year-old age group had the effect of decreasing the affective filter, allowing a less threatening approach to listening comprehension.

Figure 2

Pre-test and post-test analysis



Analysis

Figure 2 shows that students have different starting points in terms of listening comprehension, ranging from 7.66 to 10 on a scale of 1 to 10. Furthermore, comparing the pre-test and post-test scores reveals an overall improvement, with the most notable changes observed in students 1, 3, 4, 5, and 6. Students 2 and 7 maintained the maximum score of 10, suggesting that the use of songs did not have a counterproductive effect on improving listening comprehension skills.

Discussion

The overall improvement in listening comprehension activity scores can be understood through the cognitive load theory of Sweller et al. (2019), since music can be understood as a

medium or facilitator that organizes information, avoiding the monotony of traditional exercises, cognitive overload, and allowing a more enjoyable input process in second language activities.

Similarly, Tilwani et al. (2022) mention that the improvement in listening comprehension in the TEFL context is due to the fact that the application of music allows for repetitive and natural exposure to the target vocabulary. This, in turn, generates subconscious recognition of spoken forms and collocations.

On another note, since there was no adverse effect on students who achieved the highest grade, Hamilton et al. (2024) explain that this is because music has a positive linguistic effect on the performance of English language students at lower levels, and that it also helps maintain motivation for listening activities at advanced levels.

Table 2

Descriptive data from Pre-test and Post-test scores

Test	N	Minimum	Maximum	Mean	Standard Deviation
Pre-test	7	7.66	10	8.81	0.96
Post-test	7	8.19	10	9.61	0.71
Valid N	7				

Analysis

The descriptive statistics of the pre-test and post-test are presented in Table 2, which were applied to the same 7 students on both occasions of data collection and showed the following trends:

In the pre-test, a minimum score of 7.66 and a maximum of 10 were detected, with a mean of 8.81 and a standard deviation of 0.96, which indicates that before the intervention the students had a good performance in the listening comprehension skill, although with moderate variability between the scores achieved individually.

The post-test showed a minimum score of 8.19, a maximum score of 9.61, and a standard deviation of 0.71, suggesting an improvement in listening comprehension skills. Additionally, there is less variability in the results from the post-test than there was from the pre-test because of its decrease in standard deviation. In addition to this, there has been an increase in student achievement, since they now share similar levels of success following their intervention.

Discussion

The transition of the mean and standard deviation shows an improvement in the listening ability of the students and a more cohesive group in that same skill. This increase can be explained by Krashen's affective filter hypothesis in more recent studies, such as Sánchez Fortuna (2025) and Bedford (2023) who emphasize that by applying teaching strategies that reduce anxiety in class, in this case music, students with low performance can develop their cognitive potential, which reduces the disparity in achievement.

Similarly, Que et al. (2023) states that the application of music as a teaching strategy captures the attention of students, allowing for a more democratic learning process compared to traditional methods, which generates a homogeneous group on the path to excellence. Accordingly, Pratiwi and Yaw-kan (2025) argue that the rhythmic nature of music facilitates retention, which explains the decrease in the gap in auditory comprehension notes in the present study.

Percentage change:

$$\Delta\% = \left(\frac{Vf - Vi}{Vi} \right) \times 100$$

$$\% \text{ chance} = \left(\frac{\text{Post} - \text{test} - \text{Pre} - \text{Test}}{\text{Pre} - \text{test}} \right) \times 100$$

Where:

The first test, which is the Pre-Test, has an equivalent of 8.81, while the second test, which is the Post-Test, has an equivalent of 9.61.

Data replacement:

$$\% \text{ chance} = \left(\frac{9,61 - 8,81}{8,81} \right) \times 100 =$$

$$\% \text{ chance} = \left(\frac{0,8}{8,81} \right) \times 100 =$$

$$\% \text{ chance} = 0,091 \times 100 = 9,1\%$$

To consolidate a descriptive change, the percentage change formula was applied to verify if there was improvement in the students, allowing a comparison between Pre-test and Post-test. In this case, there was an improvement of 9.1%, out of 10%, which is the value for which the 10/10 calculation was obtained. This percentage change demonstrates positive progress, suggesting that the teaching strategy of applying music in the English class had statistical evidence of impact on listening comprehension skills and vocabulary acquisition related to the topic covered.

Inferential result

In order to answer the research question posed in the final part of the state of the art regarding the measurement of the effectiveness of the didactic strategy (music) on the improvement in listening skills, it is necessary to apply an inferential statistical test to determine it, which taking into account the characteristics of the sample, specifically its small size of 7 students, the Wilcoxon signed-rank test was applied, since it compares means in non-parametric analyses.

Table 3*Wilcoxon Signed-Rank Test Results for Pretest and Posttest Scores*

Test Comparison	Z	p (two-tailed)
Post-test – Pre-test	-2.03	0.042

Analysis

Table 3 shows the performance of a Wilcoxon signed-rank test, which was chosen because the number of participants in the present research is 7 (< 30) which is the minimum to detect normality. The results show a statistically significant increase between the pre-test and post-test scores ($Z = -2.03$, $p = 0.042$), which demonstrates that the intervention carried out with music had a positive effect on the listening comprehension skills of the seventh-grade students of the Escuela de Educación Básica Particular “Juan Bautista González Quiñonez”.

Discussion

Due to the significance of $p = 0.042$, the effectiveness of using songs as a teaching strategy to improve listening skills in English can be confirmed. This finding is consistent with the findings of other researchers. For example, Mendoza et al. (2025) state that musical melody facilitates language development in the TEFL context. Supporting this point, Kuroda et al. (2023) indicate that the relationship between motivating stimuli and improved performance in a given skill has positive and significant impacts.

Qualitative results

The qualitative analysis of the focus group conducted with students was then developed, based on a semi-structured interview of eight questions. The results are presented in a summary table with four columns: key questions, raw data (comprising significant direct quotes), preliminary codes, and final code. To facilitate data analysis and presentation, the data was divided into four separate tables based on content affinity for clarity.

Table 4
Students' affective perception of the use of music

Key Questions	Raw Data (Significant Quotes)	Preliminary Codes	Final Code (Category)
1. Emotional response to music	“I felt good because I learned the fruits and how to pronounce them” (S1). “Good” (S2, S4). “Bad... I didn't like it” (S6).	- Emotional well-being.	Student Affective Perception
		- Achievement association.	
		- Affective discrepancy.	

Analysis

Table 4 shows a variety of affective responses regarding the use of music as a teaching strategy in the English class, within which there are positive emotions associated with learning this language “I felt good because I learned the fruits...”, while one student experienced rejection towards this strategy by mentioning “I didn’t like it”. It is for this reason that the information was initially coded as emotional well-being, association with achievement, and affective discrepancy, which are related to emotional aspects, resulting in the final code of Student Affective Perception.

Discussion

Students' affective perception is linked to emotional well-being in the learning context, which, according to Sánchez Fortuna (2025), is fundamental to English language acquisition. Similarly, Zhang et al. (2023) state that the emotional scaffolding provided by music facilitates the processing of new information.

Table 5*Cognitive processes associated with the use of music*

Key Questions	Raw Data (Significant Quotes)	Preliminary Codes	Final Code (Category)
		- Healthy food lexicon.	
2. Vocabulary acquisition	"Banana, Apple, Grapes, Nut, Bread, Oats" (S7).	- Immediate translation.	Thematic Vocabulary Growth
		- Lexical categorization.	
		- Pronunciation facilitator.	
3. Music as a comprehension aid	"Yes... because it teaches us to pronounce correctly" (S3). "We understand many things" (S2).	- Enhanced comprehension.	Cognitive Auditory Scaffolding
		- Perceived utility.	

Analysis

Table 5 identifies cognitive aspects related to learning English through the application of music for vocabulary acquisition and as an aid in oral comprehension. From its analysis, it was identified that the students learned about the topic of foods "Banana, apple, grapes..." from which the following codes emerged initially: healthy food lexicon, immediate translation and lexical categorization, which ended up forming part of the code Thematic Vocabulary Growth. Likewise, quotes such as "it teaches us to pronounce correctly" and "we understand many things" gave rise to the following initial codes pronunciation facilitator, enhanced comprehension and perceived utility that describe characteristics associated with auditory cognitive scaffolding, which is a sample of lexicon organization in context and linguistic comprehension in the TEFL context.

Discussion

The application of music promotes vocabulary acquisition and phonological retention of what has been learned, which in the words of Tilwani et al. (2022) is part of implicit learning.

Table 6

Motivation and perceived pedagogical value of the use of music

Key Questions	Raw Data (Significant Quotes)	Preliminary Codes	Final Code (Category)
4. Demand for musical activities	“Yes, because it is beautiful” (A1). “Because it entertains me” (S2).	- Intrinsic interest.	Motivation and Engagement
		- Edutainment.	
		- Desire for continuity.	
5. Value as a learning tool	“Yes, because it teaches fruits” (S1). “Because I was learning music” (S2).	- Teaching tool.	Validation of the Strategy
		- Incidental learning.	
		- Pedagogical value.	

Analysis

Table 6 addresses topics such as student motivation towards the music strategy and the perceived value of it, corresponding to questions 4 and 5. In phrases like “it entertains me...” Students express interest and a desire for continuity, which allows us to infer that music is a didactic tool capable of promoting incidental learning, thus ultimately becoming the codes Motivation and commitment and Validation of the strategy.

Discussion

The validation of the musical strategy aligns with what Hu (2024) mentioned, since he states that when testing teaching strategies, it is necessary to consider the psychological characteristics and age group of the students to guarantee active learning.

Table 7*Methodological preferences and active learning experiences*

Key Questions	Raw Data (Significant Quotes)	Preliminary Codes	Final Code (Category)
6/7. Most enjoyed activity	“When we had to listen to the fruits” (S1). “The Crazy World game... when we spoke (S1)”.	- Preference for ludic tasks.	Active Learning Experience
		- Oral interaction.	
		- Narrative enjoyment.	
8. Music vs. Traditional Audio	“Music... it helps us pronounce better” (S5). “It teaches us more things” (S6).	- Rejection of traditional methods.	Methodological Preference
		- Perceived superiority of music.	
		- Awareness of improvement.	

Analysis

Table 7 shows that the application of music in the classroom makes learning more playful through active activities and experiences. This highlights that traditional methods for developing listening skills are not as effective compared to the aforementioned teaching strategy, which ultimately came to be known by the following codes: Active Learning Experience and Methodological Preference, since it involves the student in their acquisition of the second language.

Discussion

The active learning experience was well received and enjoyed by the students, as it considered their motivational expectations, showing what was mentioned by Sweller et al. (2019) when stating that cognitive development is enhanced in environments where the

extrinsic and intrinsic motivation of the students is taken into account, since these are principles of cognitive efficiency.

Data Triangulation

Due to the statistical evidence of improvement between the pre-test and post-test, as well as the generally favorable perception of the teaching strategy of using music to improve listening skills, it can be stated that it is a motivating tool for the seventh-grade group at the Escuela de Educación Básica Particular “Juan Bautista González Quiñonez”. This finding can be broken down into two main aspects:

Initially, the positive and significant increase in the post-test mean ($\bar{x} = 9.61$) confirmed by the Wilcoxon test ($p = .042$) demonstrates the improvement in listening skills through the application of music as a motivating strategy. This fact is explained by the qualitative information from the focus group, where students mention aspects such as “pronounce better” and “understand many things”, which implies that the strategy was successful and supports the numerical evidence. Furthermore, it is supported by the Cognitive Load Theory by Sweller et al. (2019), which states that intervention with music can make the student’s cognitive process more manageable, turning a complex task such as listening comprehension into an attractive and manageable experience.

Secondly, there is the numerical value of the standard deviation ($SD=0.71$) which shows greater homogeneity in the scores obtained by the students in the post-test, which has qualitative confirmation by finding that in general the application of music was attractive when used as an active didactic strategy in the improvement of listening skills. This fact can be verified, since only one student mentions that “I didn't like it”, but then when all the students respond in general, it is confirmed that they would like to continue learning through songs. Moreover, these findings are consistent with the affective filter hypothesis recently analyzed by Sánchez Fortuna (2025) and Bedford (2023) who mention that where the affective filter decreases, students develop their potential and show academic progress; in this case, evidence

of the decrease can be seen in the fact that the students found the application of music to be “entertaining” and “beautiful”.

In summary, both quantitative and qualitative evidence indicate that the application of music as a resource in improving listening comprehension is fundamental in the academic and motivational aspects of students in the TEFL context.

Chapter V

Conclusions and recommendations

Conclusions

The following are the conclusions that were reached taking into account the objectives and research question of this study.

Consequently, the use of music in the EFL classroom was an effective and beneficial way to develop the listening abilities of 7th-grade students at the Escuela de Educación Básica Particular "Juan Bautista González Quiñonez". This was demonstrated statistically through a significant change in average post-test score (9.61) when compared to their average pre-test score, as evidenced by their Wilcoxon signed-rank test (p -value = 0.042). Furthermore, these results also support findings from previous studies conducted by Sweller et al. (2019) and Hamilton et al., (2024).

Furthermore, the intervention using songs positively impacted students' auditory comprehension and attention, as evidenced by aspects such as the development of information categorization and the improvement in pronunciation that they reported experiencing. Regarding these aspects, the reduction in the standard deviation (from 0.96 to 0.71) shows that music acts as an auditory scaffold, allowing students with low levels in this skill to improve their performance, thus facilitating incidental learning, consistent with Tilwani et al. (2022) and Zhang et al. (2023).

It was also determined that music as a teaching strategy influences student motivation, which involves the affective dimension of learning. This dimension is enhanced by lowering the affective filter, allowing feelings of well-being and confidence in their abilities to emerge, unlike the environment produced by activities with traditional audio. This aligns with Hu's (2024) postulate that it is necessary to align pedagogical practices with the psychology of the group being studied.

Finally, music as an educational resource not only proved effective in improving listening comprehension in the English subject, but also influenced students' perception and attitude towards the subject.

Recommendations

Due to the favorable reception of music as a teaching resource in improving listening skills, its systematic use is recommended as part of English classes, since sporadic exposure to it would not be as effective. Also, it is important to consider that a selection of songs appropriate to the level and themes is necessary so that it is not an improvised activity but a planned one with the purpose of reducing cognitive load and promoting implicit learning.

Additionally, to reduce resistance to this teaching strategy, the beginnings of classes should be implemented with music in warm-up activities according to the topic covered, to familiarize students with the topic and thus achieve a positive attitude of the students that facilitate learning and auditory comprehension as indicated in the study by Sanchez Fortuna (2025).

Similarly, it was found that students not only improved their listening comprehension but also their pronunciation, so shadowing activities and group singing activities in English are recommended to take advantage of phonological retention and enthusiasm that influence self-efficacy according to Zhang et al. (2023).

Finally, it is advisable that English staff receive training in active learning methodologies, in addition to promoting workshops on the psychology of pre-adolescents so that students do not memorize the second language as a mechanical repetition but learn according to their interests, giving rise to meaningful learning.

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Appendix