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Tik tok as a digital pedagogical tool for vocal music instruction: a case study of unisono singing in secondary education

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ABSTRACT

This qualitative case study examines how TikTok was implemented as a learning medium for unisono singing instruction in an Arts and Culture class at a laboratory secondary school affiliated with a state university in West Sumatra, Indonesia. The study explored changes in students' motivation after the platform was introduced and examined students' perceptions of this new learning channel. Digital environments increasingly bridge traditional music education practices and the learning preferences of digitally native students, yet detailed accounts of how short-form video applications are integrated with culturally grounded vocal instruction at the secondary level remain scarce, particularly outside Western and higher-education contexts. Data were gathered through classroom observation across four sessions, semi-structured interviews with the teacher and five purposively selected twelfth-grade students, and a portfolio of instructional materials and student videos. Data were analyzed following Miles, Huberman, and Saldaña's interactive model of data condensation, display, and conclusion drawing/verification, with credibility strengthened through triangulation across sources and methods. Findings show that TikTok was integrated across three instructional stages planning, execution, and assessment functioning as a reference library, a rehearsal aid, an assignment channel, and a feedback and showcase tool. Students' engagement increased through self-paced, repeated practice, reflecting constructivist and scaffolded learning principles, and their view of TikTok shifted from entertainment toward a legitimate pedagogical resource, although distraction and camera-related self-consciousness remained challenges requiring active teacher mediation. These findings suggest that a culturally grounded combination of traditional vocal pedagogy and short-video technology offers transferable insights that remain underexplored in secondary arts education.



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Introduction

If anything, the surge of digital connectivity has changed social media to a medium where instruction is delivered on top of recreation, which is why many young people rely on video-based platforms for their information search for pleasure, social interaction, and entertainment. Recent systematic studies show that video-sharing applications have an enormous educational potential when used with the intention. Video-sharing applications can encourage learners to engage in deep learning which leads to the consolidation of knowledge, they are also able to support the acquisition of discipline-related knowledge after they have been integrated into curricula

(Wang et al., 2024, as cited in the systematic review literature on TikTok in higher education; López-Carril et al., 2024). Out of all the platforms open to teachers, TikTok has become especially attractive in academic discussion because of the format of its short videos curated by algorithms which closely match attention cycles and content interests of members of Generation Z (Trang et al., 2025). Besides the long-form platforms such as YouTube, short videos on TikTok allow for easy repeats and quick content cycling which is linked to positive learning outcomes in several classroom studies.

Among these, digital pedagogy has increasingly received attention from both policy makers and researchers especially in the context of digital transition that has accelerated worldwide as a result of recent crises situations like the pandemic. Digital pedagogy can be viewed as a conscious and deliberate redesign of teaching strategies based on the use of digital technology, but not merely digitalizing already existing methods. Astini, 2020 and Akbari & Pratomo, 2022, among others have shown that a theme that comes up in education research, following an accelerated digital transformation of education globally, is that of digital pedagogy. This trend is also noticeable in Indonesia as national government policies on an open and flexible curriculum have inspired a teacher's diversification of instructional media from traditional textbooks to social media platforms. The use of TikTok in formal teaching is still a topic with many arguments on both sides. A series of comprehensive studies have highlighted the two faces of TikTok: It boosts a learner's motivation, and their active participation, in many disciplines, and even a better academic performance, but simultaneously the learners also face self-regulatory problems because they are exposed to non-educational content delivered by algorithm.

Musical education generally and vocal guidance specifically offer a distinctive test case for the above-discussed tensions. Unison singing, when a group of singers performs a melody in one part all together rather than in sung harmonies, is an act that relies on precise breathing, articulation, pitch (intonation), tempo (beating), and group cohesion, all the above competencies are basically traditionally modeled via direct teacher demonstration and repeated in-class rehearsal. Previous literature on digitally mediated vocal instruction shows that video demonstrations can make abstract vocal techniques tangible by allowing learners to watch and re-watch cues breathing and articulation to their convenience thus enabling them to align with the constructivist perspective of learning as an enacted rather than a passive receiving process (Han et al., 2022). Research findings on choral music and general music education alike reveal that teacher-provided scaffoldings become gradually removed as students are more skilled and that translating media exposure into performance through scaffolding continues as a vital component. Nevertheless, studies on TikTok-supported instructions mostly focus on higher education (Xu & Deng, 2024; Amirjalili, 2024; López-Carrera et al., 2024); empirical accounts that look at the use of short-form videos in culturally grounded vocal and arts instruction at the secondary level and even less so at that, outside the university context are lacking.

Student engagement and motivation are the two main reasons why social-media-supported teaching methods have been so successful. However, the specific methods that result in such effects require further investigation. According to self-determination theory, motivation arises from the satisfaction of three fundamental human needs: autonomy, competence, and relatedness (Deci & Ryan, 2000). More recently, when Self-Determination Theory was used to explain technology-mediated learning, it was found out that the students will be more independent learners and thus will be more successful if the digital tools allow students to have a say on which materials and what kind of repetition of the learning materials they want to be done. On the other side, the research regarding students' perceptions of educational technology that is almost always based on the Technology Acceptance Model indicates that how people think of a given technology as being of value for them and as being easy to get used to is the determining factor in their willingness to use the tool for their studies (Xu & Deng, 2024; Granić, 2023). That kind of relationship where technology is used for both leisure and study, for instance, could be even more prominent for TikTok as a medium, a platform most students use for leisure daily, which means their acceptance for using it as an educational tool is probably going to be much lower, or, in any case, quite different compared to those students who are using TikTok only to learn (Fasihi & Rostami, 2023).

Simultaneously, the very characteristic of TikTok's content familiarity that makes it attractive for pedagogy can also result in students drifting their attention to non-instructional content which is supported by numerous research findings in the field of digital distraction in secondary and tertiary classrooms (Pardede et al., 2025). Being at once inspiring and captivating as well as attention-deficit inducing or distracting is the nature of this platform. This dual nature, which is simultaneously inspiring and distracting has very few studies on this through a qualitative, localized and contextualized lens that could explain how the teachers and the students are negotiating this particular situation in the particular cultural and vocal music teaching context. Furthermore, the pedagogical use, or treatment, of local, regional song repertoire on one hand and pop songs, materials on a globally oriented platform such as TikTok on the other, together with the issue of digital and cultural pedagogy as being competing priorities, raise questions on the possibility of reconciling digital and cultural pedagogy instead of the two being seen as competing ones.

This current investigation deals with such lacunae by means of an in-depth qualitative case study of how TikTok was, planned, executed, and evaluated as a learning medium for unisono singing in a twelfth-grade Arts and Culture class. It was intended, furthermore. This article describes, on the one hand, the students' motivation, perceptions, and challenges that students encountered during this period. It might even be argued that the novelty of this research lies mainly in its focus on the contextualization of secondary-level, embedded in culture, vocal teaching. In this respect, the secondary-level literature on this topic is much thinner in fact, compared to the higher-education and language-learning contexts. In this aspect, the paper focuses on the specific pedagogical strategies, constructivist facilitation, and scaffolded feedback that turned a general-purpose entertainment platform into disciplinary vocal training. Therefore, this article aims to fulfill three major goals: through it, the researchers were going to explain the kind of form and teaching method used to get the students to sing to a backing track; to find out the levels of motivation of the students in this process; to identify how the students viewed TikTok learning tool and to bring out the obstacles that came along with Tiktok use.

Existing systematic reviews (Wang et al., 2024; López-Carril et al., 2024) have examined TikTok's educational potential broadly across higher-education and language-learning settings, but they have not addressed how the platform is planned, executed, and evaluated as part of formal, culturally grounded vocal instruction at the secondary level; this gap in contextualized, process-level evidence is what the present study investigates. Accordingly, this study is guided by the following research questions: (1) How was TikTok planned, implemented, and evaluated as a learning medium for unisono singing instruction? (2) How did students' motivation change over the course of this implementation? (3) How did students perceive TikTok as a learning tool, and what challenges did they encounter in its use?

Literature Review

Digital Learning and Social Media in Education

Digital learning generally means teaching methods that rely on internet-connected tools to facilitate content distribution, interaction, and evaluation. Among the many forms of digital learning, social media stands out as it was not specifically designed to be used as a tool for instruction but has gradually become part of the learners' daily information routines, leading the educators to investigate its potential for pedagogical uses (Astini, 2020). Looking at different social media platforms that have a video component, it seems that their pedagogical potential is mainly the result of how teachers thoughtfully match the characteristics of each social platform to their students' learning needs and goals, rather than the technology per se (Yang et al., 2025).

TikTok in Education

Research on TikTok in educational contexts is expanding across various disciplinary backgrounds, ranging from physical education to medicine and pharmacy, as well as language teaching. Systematic reviews have highlighted the consistent positive outcomes: a higher degree of learners' motivation and participation, better content retention. Moreover, in some well-designed studies, the difference in performance, between TikTok-based approach and traditional teaching, has been shown to be statistically significant (Bhandari & Bimo, 2023; López-Carril et al., 2024). In the context of pharmacy education, there have been comparative studies pointing to the superiority of TikTok-based teaching over the conventional methods in the retention of medicinal knowledge as well as student satisfaction (Febrianti et al., 2022). Language education has also benefitted from the use of TikTok, as the platform facilitates vocabulary acquisition, practicing pronunciation, and developing speaking confidence. However, review authors consistently highlight that such advantages will only manifest through a well-organized instructional design and that merely allowing learners access will hardly be enough (Jantan et al., 2024; Maurida & Sariasih, 2024; Amirjalili, 2024). Physical education literature parallels this notion in that both trainee and qualified teachers think of TikTok as a practical auxiliary means for illustrating skills that are particularly well-suited for visual modeling (Escamilla-Fajardo et al., 2021).

Although the amount of existing research is growing, most of these have only looked at adult or higher level education. It has not been sufficiently discussed how creative and music programs in secondary schools that both build technical abilities and cultural understanding are using arts as an educational tool. However, this work fills that particular hole.

Microlearning and Short-Form Video

TikTok's didactic attraction lies closely connected to the bigger philosophical rationale behind microlearning, which presents information through very brief and specific blocks that have been shown to lower cognitive strain and provide learners an opportunity of revisiting the material whenever they want (Sutarman et al., 2025). Empirical studies of brief educational videos reveal that students greatly appreciate the brief form and repeatability of the videos; they link these characteristics with greater comprehension and memory if they are combined with active practice instead of merely passive video watching alone (Trang et al., 2025; Yang et al., 2025). Meanwhile, it is pointed out by the reviewers that the advantages of microlearning depend a lot on the quality of the content and the teaching support provided; merely having the brevity will not lead to the

understanding at a deeper level, and short videos will give optimal results if used in combination with a bigger sequence of practice and feedback sessions (Sutarman et al., 2025). Recent scoping evidence from vocal pedagogy specifically echoes this caution, noting that short-form, scaffolded micro-units can support personalization and reduce cognitive load but risk truncating embodied practice unless they are embedded within longer, reflective practice cycles (Li et al., 2026).

Constructivism and Scaffolding in Technology-Mediated Music Learning

Constructivist learning theory is based on the idea that people build their own understanding of a topic by doing the things and interacting with people around them rather than merely receiving information from a teacher (Vygotsky, 1978). With a music education emphasis on such aspects of the learning process, constructivist views bring about changes in the teacher's role, changing it from the teacher being solely the source of musical knowledge to the one who sets up a stage for exploration, discussion, and reflective practice only. Han et al. (2022) pointed out that digital tools could indeed help teachers change their roles when such tools are combined with strong pedagogical goals. A study employing mixed techniques of a ubiquitous learning setting integrating tasks based on problems, digital resources, reasoning tools, collaboration, scaffolding, and one-on-one assistance showed secondary students making a remarkable improvement in both creative and musical skills. However, the study also emphasized that, far from replacing good practice, technology here was merely a tool which could help make good practice even better. In fact, Vygotskian concept of scaffolding, the temporary and step-by-step provision of support, which is gradually withdrawn as learner's capability increases, complementing constructivism is widely used in teaching chorals and ensemble students. In these situations, one teacher may alternate between modeling in person and having students work independently depending on how much their mastery is demonstrated. The scaffolding idea applied to the digital realm suggests that, when used as a standalone resource, video-based demonstrating a skill is not nearly as effective as when it is part of an overall sequence of a model, guide practice and, after that, the learner being progressively able to act independently.

Student Motivation and Self-Determination Theory

Self-determination theory (Deci & Ryan, 2000) explains motivation in three basic psychological needs: autonomy, the sense of volition over one's actions; competence, the sense of mastery and effective action; and relatedness, the sense of connection to others. Recent meta-analytic studies confirm that interventions that support these three needs produce consistent gains in learner motivation even with different educational settings (Wang et al., 2024), while classroom-based studies reveal teachers' use of autonomy-supportive technology predict student engagement regardless of being just mere presence of such technologies (Weinstein, 2024). In terms of social-media-mediated learning, this body of work seems to indicate that with the help of TikTok learners are given more direct opportunity to be autonomous and competent by their choice to watch the video, number of times they watch it, and time when they start the task than the case of a stiff and rigidly teacher-driven instructional media provided the teacher is the right person who can utilize such learner-generated control in a structured way to achieve learning outcomes through a pedagogy rather than just leaving such possibilities unguarded (Xu & Deng, 2024).

Student Perception and Technology Acceptance

Perceptions research regarding educational technology have largely followed the line of the Technology Acceptance Model. This model connects the behavioral intention to employ technology with two key factors: perceived usefulness and perceived ease of use (Granić, 2023). This method when used has consistently pointed out that platforms seen as user-friendly and closely related to academic tasks are more likely to be accepted for academic uses even if such platforms are also associated with entertainment at the same time (e.g., Xu & Deng, 2024). The concept of being able to use something for both work and play simultaneously is very common in a TikTok context. Since this cultural identity dominates, learners need to actively reframe their thinking to accept TikTok as a proper educational aid. The process by several qualitative papers explains is more of a slow evolution in the way perception happens rather than something that just happens all at once (Amirjalili, 2024).

Challenges: Distraction and Self-Regulation

Besides its instructional merits, the fact that TikTok's recommendation engine keeps showing content to the users is consistently cited as a factor that contributes to attentional drift away from the teaching moment. Literature that systematically explores attentional loss or distraction at a device level indicates that the main competition for student attention is smartwatches, smartphones, social media apps against learning or teaching contents (Fasihi & Rostami, 2023). Strategies of self-regulation have been shown to partly reduce these effects, and classroom evidence further suggests that the quality, not merely the presence, of technology integration shapes whether students stay behaviorally engaged (Consoli et al., 2025). Besides, Camera-based tasks may add a new difficulty which is not yet understood: students who are worried or self-conscious during being recorded may have problems that relate to performance anxiety; this is an aspect that has been noted in the more general research on video-based assessment, where students recording and reviewing their own performances have

reported heightened self-consciousness even as the exercise built their awareness of skill development (Tailab & Marsh, 2020), but seldom looked into the context of secondary arts education. The problems point to integration being only partly dependent on the technical capabilities of the tool. The other equally decisive parts are teacher guidance and mediation in the classroom through content planning and classroom management. So, the key is that one must not overlook the importance of teacher role in mediating, curriculum development, and classroom organization to go along with the technical feature of a platform when planning to effectively use TikTok in the educational setting.

Local and Popular Song Repertoire in Vocal Instruction

Curriculums for Indonesian Arts and Culture highlight the significant role of regional song repertoires as a cultural delivery and identity building tools through them, which are quite similar to the findings of the world-wide studies about the contributions of national and traditional songs to the preservation of the intangible cultural heritage and the strengthening of the identity of young generation (Brunner, 2021). An overview of comparative research on local music teaching methods demonstrates that combining traditional repertoire within current technology-friendly presentation forms, rather than taking tradition or technology as two mutually opposing forces, might enhance cultural understanding and student motivation at the same time. Pairing of the local region songs with modern mainstream songs within a common unisono program based mainly on TikTok, found in this work, is a micro example of the general teaching idea, namely to employ the knowledge of a popular and current form to encourage prolonged interaction and appreciation of cultural heritage.

Method

Research Design

The research used a qualitative case study approach to provide a rich, contextual description of how TikTok was utilized as a learning tool for unison singing instruction. This decision for the qualitative descriptive design stems from the fact that the study was focused on depicting and understanding an authentic educational interaction that was taking place in real settings without the intention of confirming hypothesis or quantifying impact, consistent with case study designs that prioritize in-depth, context-bound understanding of a contemporary phenomenon over statistical generalization (Yin, 2018).

Research Site and Participants

This research was carried out in an Art and Culture class for senior secondary school students (twelfth-grade): the class had total 32 students including 17 males and 15 females. The laboratory school is affiliated with a public university in Padang, a state capital of West Sumatra, Indonesia. The participants for interviews were chosen in a way so to show both the perspectives of teaching and learning: the teacher who was responsible for preparing and conducting the lesson, and five students who were purposively selected to represent different degrees of participation, as documented in an observer's notebook completed during preliminary classroom observation. To ensure research ethics standards in work involving minors, students' names are replaced with pseudonyms in the text of this paper. Also, the researchers obtained from parents or schools of respective students a legal authorization for observing and noting down classroom activities.

Data Collection

Data collection involved three methods to ensure comprehensive data gathering for this study. Come and have a glimpse into one of the four meetings by classroom observation when the planning, the rehearsal, even the performance were being worked on during the unisono singing unit with the emphasis of the structured observation guide being on how the teacher was handling the classroom, how the students were responding to teacher's questions etc., besides how TikTok was being used by students to view, copy and create videos. Alongside interviews conducted with the class teacher and the five students that were selected, their answers were recorded using different sets of questions intended to cover design of the instruction, perceived motivation by the individuals, and the usefulness of TikTok as a learning device as perceived respectively by the learners. Evidence materials of the teacher's lesson plan, the performance assessment sheet, the TikTok content the students viewed as their reference and the class TikTok page featuring the student rehearsal and performance videos have been included together. The structured observation guide organized field notes into four categories teacher instructional actions, student responses, TikTok usage behavior, and classroom interaction patterns while the interview protocols used separate but parallel question sets for the teacher and students covering instructional design, perceived motivation, and perceived usefulness of TikTok as a learning tool; the complete observation guide and interview protocols are available from the corresponding author upon request.

Data Analysis

The study's data was analyzed based on Miles, Huberman, and Saldaña's interactive qualitative research analysis (2014). Such a method embraces three simultaneous acts: a) data condensation phase selecting, simplifying and organizing observation notes, interview transcripts and documentation around the study's research questions; b) data display condensed data were grouped through the writing of descriptive and thematic summaries in narrative form of the planning, implementation, assessment, motivation, perception, and challenge aspects of the case study in order to support identification of patterns from these levels; and c) conclusion drawing and verification emerging interpretations were regularly compared with raw data and across data sources to ensure the consistency and integrity of such interpretations as they developed.

Trustworthiness

Lincoln and Guba (1985) proposed standards for qualitative studies Based on their standards the research process was made trustworthy by cross-referencing sources and by cross-verifying the teacher's narrative with the students' accounts. Moreover through the use of mixed methods data were confirmed by comparing the interview responses with the results from the classroom observer and the researcher's video recordings besides the students' performance data Enworo, 2023. By keeping audit trails of observation records and interview scripts researchers could trace their decision-making process which helped to ensure that the findings of the study would not change dramatically if someone else conducted the same study with similar procedures Confirmability was ensured by linking themes not only with the researcher's prior understanding but also with classroom situations and students' speeches In other words the conclusions are based on what was said and done in the classroom not the investigator's guesses.

Ethical Considerations

The research had permission granted by the institution's researchers to carry out this study in their respective school, and permission to access classrooms was granted by classroom teachers, while student participation in the study required the consent of the students and their legal guardians or representatives. Since students are minors, the permission was granted by the school which is acting in loco parentis. All the interview participants were informed about the goal of the study, they were reminded of their right to end their participation at any moment, and that they will know to which purpose the data collected from their responses will serve. Just a repetition, the participants are identified throughout the article by their pseudonyms instead of real names in order to safeguard the students' anonymity in the paper.

Results and Discussions

This section discusses six major areas of interest that have been identified in the study. These are the characteristics of the participants and the classroom, how the use of TikTok for learning was staged, the analysis of data yielding thematic clusters, students' motivation, students' feelings towards the program, and difficulties faced during programme implementation. Of these, Tables 1 and 2 present descriptive and procedural information participant characteristics and the instructional stages through which TikTok was implemented that contextualizes the setting in which the data below were generated, while Tables 3 through 6 present the thematic findings derived from the coding of interview, observation, and documentary data.

Table 1. Participant Characteristics

Participant (pseudonym)	Role	Grade / Position	Data Collection
			Method
Ms. A.	Arts and Culture teacher	Subject teacher	Interview, observation
R.	Student	Grade XII	Interview, observation
L.	Student	Grade XII	Interview, observation
I.W.	Student	Grade XII	Interview, observation
T.A.	Student	Grade XII	Interview, observation
I.S.	Student	Grade XII	Interview, observation

Note. Names presented are pseudonyms assigned by the researchers to protect the identity of minor participants. The class comprised 32 students (17 male, 15 female); the six participants above were purposively selected for in-depth interviews.

Table 1 lists the participants whose interviews were used to prepare this report. The class teacher was the main informant as her role was mainly instructional design. However, we interviewed five other classmates with diverse levels of involvement in classroom activities in order to capture the full range of responses.

Table 2. Stages of TikTok-Based Unisono Singing Instruction

Stage	Teacher Activities	Role of TikTok
Planning	Developing the instructional module; selecting regional and popular song repertoire; setting formative and summative assessment criteria	Sourcing reference vocal technique videos; identifying exemplar performances of target songs
Implementation	Modeling vocal warm-up, breathing, and intonation techniques; facilitating group rehearsal and peer feedback; supervising video recording	Displaying reference videos via projector; serving as a rehearsal aid for repeated independent practice; hosting the class account for uploaded rehearsal and performance videos
Assessment	Conducting formative observation during rehearsal; scoring summative group performances against a structured rubric	Providing a documentation and review medium through which recorded performances could be revisited for teacher and peer evaluation

The results show that TikTok was not only presented as something new but was also intertwined with all three instructional stages the teacher had laid out beforehand. At the planning stage, the teacher gathered videos from TikTok existing that included vocal warm-up and breathing technique lessons plus performances of those four chosen regional songs (Minangkabau, Yamko Rambe Yamko, Soleram, and Ampar-Ampar Pisang), and they were recorded for the students to use as reference. In the implementation phase, these videos were shown to the whole class first before the groups had rehearsing in small numbers. The students could also refer to the same recordings again, and that was allowed even during their free time after the class. Towards the end phase, a TikTok account was set up for an entire class to function as a public repository. Through it, students could upload the videos that show them undertaking tasks, rehearsing the group performance and delivering the final song in harmony. These are then assessed and used for formative and summative evaluations.

Table 3. Thematic Categories Generated Through Data Analysis

Theme	Description	Illustrative Indicator
Constructivist engagement	Students actively built understanding through observation, practice, and peer discussion rather than passive reception	Independent rehearsal using TikTok references outside class hours; peer correction during group practice
Scaffolded support	Teacher support shifted from direct modeling to gradual withdrawal as competence increased	Reduced teacher intervention for groups demonstrating vocal accuracy; continued modeling for groups still adjusting pitch and tempo
Motivational uplift	Increased willingness to rehearse, participate, and perform	Repeated voluntary practice; active participation in formative quizzes and group tasks
Perceptual reframing	Shift in view of TikTok from entertainment-only to a legitimate learning tool	Students' explicit statements that they had not previously associated TikTok with educational content
Distraction risk	Attention diverted toward non-instructional content encountered on the platform	Reports of drifting toward the For You feed while intending to review task-related videos
Performance anxiety	Discomfort associated with being recorded for assessment or publication	Hesitance and self-consciousness during initial video recording sessions

Table 3 shows six recurring themes that emerged after repeatedly coding the observation, interview and documentary data. The themes have been further explained and supported by evidence in the following subsections, and have been theoretically revisited later on the Discussion.

Table 4. Indicators of Student Motivation

Motivational Indicator	Supporting Evidence
Active participation in rehearsal	Observation recorded consistent involvement across all four sessions, with students engaging in vocal warm-up, group rehearsal, and peer feedback
Willingness to repeat practice	Students reported replaying TikTok reference videos multiple times to correct pitch and articulation before attempting a task
Task completion and formative performance	Formative assessment records indicated active task completion and consistent attendance at rehearsal sessions

Motivational Indicator	Supporting Evidence
Confidence in performance	Students reported increased willingness to perform after repeated independent rehearsal supported by video reference
Relevance to daily digital habits	Students associated the familiarity of the TikTok interface with reduced reluctance to engage in structured practice

As Table 4 shows, motivation was more of a developing process throughout the unit rather than a single decisive moment in which something motivated the learners. R. explained that he felt more determined to do it correctly through being shown a technique firsthand and playing it during practice. L. mentioned that being told that everyone else would review the performance made her concentrate more during rehearsals. These descriptions match the idea of motivation that one sees in the work above the main driver behind motivation was the fact that the platform supported repetition, self-paced review and not merely the fact that a platform was popular or well liked.

Table 5. Indicators of Student Perception

Perception Indicator	Supporting Evidence
Shift from entertainment to educational tool	Students described an initial view of TikTok as purely for entertainment, later revised after encountering vocal-technique tutorials used in class
Perceived usefulness for skill acquisition	Students reported that visual demonstration of breathing and warm-up techniques was easier to follow than verbal explanation alone
Perceived ease of use	Students described the short video format as quicker to process and easier to revisit than longer-form videos
Suitability for the age group	Students associated the platform's brevity and everyday familiarity with lower resistance to engaging in structured practice compared with longer instructional videos

I.W. explained that she had formerly looked upon TikTok just for the sake of getting laughs and having some fun and that the fact that she came across vocal-technique content throughout the topic really changed her vision of this app the fact that they were able to support learning through videos and such. Similarly, T.A. pointed out that the shorter video format of the platform makes it less likely to be distracted while watching and that one can go back and watch it quickly, in case it wasn't clear at the time. All in all, their stories represent a kind of change: instead of seeing TikTok only as something entertaining, these students gradually became aware of their ability to support learning, if only in the style of this particular platform.

Table 6. Learning Challenges Encountered During Implementation

Challenge	Supporting Evidence
Content distraction	Students reported drifting from task-related videos toward unrelated content surfaced by the platform's recommendation feed
Performance anxiety during recording	Students and the teacher both noted discomfort and self-consciousness among some students during initial video recording sessions
Need for teacher mediation	The teacher reported the need to curate content and provide consistent direction to keep students focused on vocal technique rather than incidental platform content

I.S. told of a situation in which he wanted to look a TikTok rehearsal video, but after opening the application, the temptation of scrolling through other stuff that had shown up on his feed overcame him. This was a problem that I.S. shared with other students too when their class teacher saw it. Ms. A., said that in general, TikTok was a helpful teaching platform except for some students who had to be reminded to not be distracted from their learning and also gave them encouragement to get rid of the embarrassment of being recorded. According to them, the problems were very insignificant as compared to the advantages of the platform and the teachers were still able to handle things very well if they put in a little extra work like having students go through selected content and allocating the time for the students to practice before recording on the platform.

TikTok as an Integrated Instructional Medium, Not a Standalone Tool

The findings regarding TikTok's role throughout planning, implementation, and assessment activities rather than being merely an extra or isolated teaching aide confirm the larger claim that pedagogical benefit comes from deliberate and conscious teaching practice integration, rather than from the mere exposure to a platform (Yang et al., 2025; Bhandari & Bimo, 2023). Such a finding differs in some ways from previous studies focusing on TikTok use at the tertiary level where the introduction of the platform is often done without changing the curriculum at all and the students are left to review using TikTok as a supplementary resource (Jantan et al.,

2024). On the other hand, in the current work, the varied functions of TikTok as an information guide, a practice help, a record-keeping system, and a publishing avenue point to an overall shift of perception and utilization of the medium as the supporting structure of the unit itself. The difference here may be due to the special nature and requirement needs of voice-based teaching which derive benefits from having video material as a source together with audio modeling that other areas of teaching may or may never make the most use of. Therefore, video media becomes more integrally part of the teaching methodology rather than being a peripheral and an extra aid.

Constructivist Engagement and the Limits of Media-Driven Learning

Constructivist theories of learning emphasize learner-centered approaches where the individual actively constructs knowledge rather than just being the passive recipient of teacher-led instruction (Han et al., 2022). Thus, a teacher who moves away from explaining things themselves (a teacher-centered method) and shifts to a learner-centered one (e.g., observation, rehearsal, reflection) is following a constructivist learning approach. Nevertheless, this transition was not automatic or a result of merely providing the students with TikTok. In fact, the teacher's deliberate instructional designs, content selection strategies, and group-work preparation were necessary. As the results reveal, these changes depend heavily on the teacher's instructional designs, including content selection strategies, structuring group rehearsals and setting assessment expectations, rather than spontaneously developing from students' mere exposure to TikTok. This interpretation fits very well with the warnings found in the digital music education literature that technology is an enhancer of good teaching practices and, as the technology is not a substitute for it, the gains in creativity or skill attributed to the use of digital tools are in fact a credit to the pedagogical context in which those tools are used. In sum, the current case presents both a convergence of ideas and a situational illustration that supports a thesis commonly derived from large samples or college level research: that the integration of social media in social constructivist teaching is conditional upon high-quality design of instruction. A constructivist reading is favored here over competing accounts such as social cognitive theory or connectivism because the data foreground the teacher's deliberate design of content, sequencing, and group tasks as the condition for student-driven meaning-making, rather than observational modeling alone (as social cognitive theory would emphasize) or network-based, self-organized access to distributed knowledge (as connectivism would emphasize); nonetheless, given the qualitative single-case design, these alternative theoretical lenses cannot be fully ruled out and remain a reasonable basis for future comparative work.

Scaffolding as the Mechanism Linking Media Exposure to Skill Development

The way students' ability with vocal production grew along with the progressive removal of teacher support is reminiscent of Vygotsky's (1978) conceptualisation of scaffolding and how it has subsequently been used in choral and ensemble music teaching. This study further elaborates on the way in which teacher and software shared responsibility TikTok gave the students an opportunity of going into repeating, self-controlled aspects of the practice, thus students themselves could review their performance, technique, etc., while the teacher provided more learner-specific support by doing more intensive interventions with groups still struggling with pitch or tempo and stepping back when students became more competent. This kind of sharing of the task is aligned with the prior descriptions of scaffolding in digitally mediated music instruction but the present account is more detailed. It also appears that short form video should be viewed as a scaffold for practicing the more repetitive and lower order aspects of skill development rather than as a substitute for the personalized feedback the scaffolding theory associates with a knowledgeable other.

Motivation Through Autonomy, Competence, and Relatedness

When examining through the motivational theory lens of self-determination, student-reported motivation can be broken down into the psychological needs that presumably underpin them. Autonomy was supported by student freedom in deciding when to review their work, which mirrors previous research showing that self-directed learning is more engaging than learning through instructor-paced learning tools (Weinstein, 2024). Competence was shown to be supported by the tangible, step-by-step progress student saw with practice, an outcome that agrees well with a meta-analysis showing that competence-building activities consistently lead to a rise in motivation (Wang et al. 2024). Whereas platform features were not the main drivers of relatedness it came a lot more from group rehearsal social interactions and the shared performance visibility on class account, so that indicates that TikTok's support of relationship-building was more of a result of the collaborative activities teacher facilitated using it rather than just through being in possession of the application itself. This breakdown also explains why motivation kept going up even though students differed in prior platform experience since the underlying motivation sources were rooted not just technically but pedagogically in a very broad sense.

Perceptual Reframing as a Gradual, Experience-Dependent Process

It seems students have stopped seeing TikTok just as a video app for entertainment. Many of them actually realized TikTok was also a teaching tool. This is backed up by studies in technology acceptance which have

found that perceived usefulness is actually the much stronger predictor or determinant of adopting new tools for academic purposes as opposed to mere prior acquaintanceship (Xu & Deng, 2024; Granić, 2023). Students referred to this shift of mind as a slow understanding that they experienced over time. According to their description, they gradually noticed this by encountering some educational material on that social platform as opposed to an immediate reaction of introducing a teacher's unit. This new result goes beyond a lot of existing research on technology acceptance by mainly measuring perception at one point in time, it also highlights that a change in perception occurs gradually through a series of personal experiences during a sequence of lessons which could be much better documented with a descriptive study of classroom sessions over a period of time like this one rather than just asking students a bunch of questions at one specific moment through cross-sectional surveys.

Managing Distraction and Performance Anxiety Through Teacher Mediation

The distraction reported by the students confirms a large existing body of research that has established social media's algorithmic content delivery as a persistent competitor of instructional tasks for the students' attention (Fasihi & Rostami, 2023). What differentiates our current findings from others is this very specific mechanism of distraction that was cited by the students: distraction resulted from trying to open the application while one was thinking of an instructional task, hence was not despite that intention, which means the risk lies less in willful off-task behavior than in the platform's design logic redirecting attention regardless of the user's initial purpose. This shows that in order to reduce the risk of TikTok-related distraction in class settings, structural interventions should be implemented such as: curated content, defined viewing time and teacher supervision. This does not mean that the role of student self-regulation should be overlooked, but rather, to a large extent environmental or contextual changes need be prioritized. For example, reviews that advocate strategies for managing digital distraction mainly focus on environmental aspects. Camera-related self-consciousness seemed to be an aspect of performing and evaluating oneself through TikTok that is characteristic to the study. Its extent is much lesser than what is generally mentioned in the overall literature of the integration of TikTok in education which, for the most part, deals with the recognition (identification) of passive content viewing as opposed to student-generated recorded performance and its evaluation, which was done in this study. Hence, performing and recording through one's phone camera while sharing on social media might be a good subject for future research to the extent that one's self-awareness when being recorded plays a role.

Reconciling Cultural Repertoire with a Globally Oriented Platform

Using together traditional Indonesian songs with popular songs in the same TikTok-based curriculum is an educational approach compatible with that of international literature on integrating traditional repertoire into contemporary media forms so as to capture younger learners' attention (Brunner, 2021). The teacher's lesson design didn't pit cultural heritage against the use of digital tools and instead the teacher exploited the familiarity of youth with popular music and the platform as a hook keeping students on for a long enough period of time that students would willingly and diligently practice local repertoire. This study shows on the microlevel that digital platforms, which people usually see as conduits of globalized, homogenized content, might be instead turned over to serve as a means for local cultural and linguistic content when placed within thoughtfully-designed curricula.

Conclusions

This study found that TikTok can be effectively integrated into Grade 12 Arts and Culture instruction for unison singing when it is intentionally embedded throughout the planning, implementation, and assessment stages of learning. Rather than serving as a supplementary resource, TikTok functioned as an integral instructional tool for learning materials, practice, performance documentation, and assessment, supporting a more constructivist and student-centered learning environment. Students gradually perceived TikTok as an educational platform instead of merely an entertainment application, while their increased motivation was interpreted through the dimensions of autonomy, competence, and relatedness. However, this interpretation is based on qualitative evidence rather than validated psychometric measures, and other factors such as platform novelty and teacher facilitation may also have contributed to the observed outcomes. Challenges including distraction from non-educational content and performance anxiety were reduced through teacher guidance, curated learning materials, structured rehearsals, and gradual recording activities. These findings suggest that teachers should integrate short-form video platforms as part of a well-planned instructional design, provide curated learning resources, and implement strategies to minimize distractions and recording-related anxiety. Nevertheless, the findings are limited by the single-school setting, one grade level, and reliance on qualitative self-reported data. Future research should involve broader educational contexts, longitudinal and multi-site designs, and mixed-methods approaches using validated technology acceptance and self-determination measures to strengthen understanding of social-media-based learning.

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