

DANCE LEARNING MOTIVATION AMONG BROADCASTING AND HOSTING MAJORS: A STUDY AT SICHUAN UNIVERSITY OF MEDIA AND COMMUNICATIONS*

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Abstract

This quantitative study investigates the low motivation crisis in required dance courses among second-year Broadcasting and Hosting majors at Sichuan University of Media and Communications (n=100). Using a questionnaire validated by experts and a pilot test, it examines how pedagogical factors (teacher immediacy and credibility) and psychological factors (learning goal orientation, needs, stimulation, and ability) predict learning motivation. Multiple Linear Regression results reveal that all six variables have significant positive effects, collectively explaining 72.5% of the variance in motivation ($R^2 = 0.725$). The findings uniquely highlight that for these media-focused students, cultivating mastery goals and teacher relational qualities are more critical for engagement in physical art forms than general ability beliefs, providing actionable strategies to transform a mandatory requirement into a motivating learning experience.

Keywords: Learning Motivation, Dance Education, Learning Goal Orientation, Teacher Immediacy, Teacher Credibility

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Introduction

Arts education is crucial for developing comprehensive literacy in higher education. For Broadcasting and Hosting majors, dance courses are essential for enhancing physical coordination, rhythmic sense, and artistic expression, which directly support their future media careers. However, these students often approach dance as an external mandate rather than an intrinsic pursuit, leading to a pervasive problem of low learning motivation. Existing theoretical models (e.g., Klein et al., 2006; Alrabai, 2022) address motivation broadly but lack integration and specific application to this niche context where performance anxiety and skill acquisition demands intersect. This study aims to fill this gap by developing and testing a specialized motivational framework. It investigates how an integrated set of factors—learning goal orientation, teacher immediacy, teacher credibility, and basic psychological needs (conceptualized as need, stimulation, and ability)—uniquely influence the dance learning motivation of broadcasting students, thereby offering targeted insights for curriculum and pedagogical reform in arts education for non-arts specialists.

Objectives

1. To assess and analyze the current level of Learning Goal Orientation, Teacher Immediacy, Teacher Credibility, Need, Stimulation and, Ability and student learning motivation.
2. To investigate the significant impact of Learning Goal Orientation, Teacher Immediacy, Teacher Credibility, Need, Stimulation and, Ability on student learning motivation.

Literature Review

1. Related Literature of Students' Emotional Engagement

Self-Determination Theory (Ryan & Deci, 2000) underpins the understanding of intrinsic and extrinsic motivation, which is particularly relevant for art courses that require personal investment. Klein et al.'s (2006) integrated model emphasizes the interaction between learner, teacher, and environment, providing a macro framework. For dance, which involves embodied learning and vulnerability, performance anxiety becomes a critical moderator, an area underexplored for non-dance majors.

2. Learning Goal Orientation

Dweck and Leggett (1988): Pioneered the conceptualization of goal orientations, introducing the theoretical foundation for understanding how individuals approach learning and challenges. Ames (1992): Expanded on goal orientation theory by examining how motivational climate and contextual factors influence learning behaviors and achievement. Elliot and Dweck (1988): Refined the goal orientation framework, distinguishing between different types of achievement goals and their psychological implications. Vande (1997): Developed a comprehensive measurement scale for goal orientation, providing a robust instrument for assessing individual differences in learning approaches. Payne et al. (2007): Conducted a meta-analysis of goal orientation research, synthesizing findings and identifying future research directions. Vancouver and Morrison (1995): Explored the mechanisms through which learning goal orientation influences skill acquisition and performance improvement. Heyman and Dweck (1992): Investigated the development of goal orientations in children, providing insights into the early formation of learning motivation.

3. Teacher Immediacy

Mehrabian (1969) initially proposed the theoretical concept of immediacy, laying the foundation for subsequent research. Richmond and

McCroskey (1992) further systematized the theoretical framework of teacher immediacy and defined its core communicative characteristics. Andersen (1979)'s research deeply explored the importance of nonverbal behavior in educational communication and provided a key perspective for the study of immediacy.

Teacher immediacy research spans multiple domains. Initial studies by Christophel (1990) linked immediacy to learning motivation. Gorham (1988) confirmed its impact on student engagement. Allen et al. (2006) analyzed cognitive and emotional effects.

4. Teacher Credibility

Myers and Martin (2018) found through empirical research that teachers' professional quality, teaching attitude and teacher ethics are important elements of teacher credibility. Among them, professional quality is mainly reflected in teachers' subject knowledge reserves and teaching skills; teaching attitude includes the degree of commitment and responsibility to teaching work; teacher ethics is reflected in teachers' professional ethics and values. In addition, the way teachers interact with students, the timeliness of feedback, and classroom management ability are also important factors affecting teachers' credibility. In dance course teaching, teacher credibility has its particularity.

5. Need

Maslow's hierarchy of needs theory organizes human needs in five levels: physiological, safety, social, respect, and self-actualization needs. This framework explains learning motivation through basic need fulfillment. In educational situations, learners often show a pursuit of higher-level needs, especially respect needs and self-actualization needs (Alderfer, 1969). In the field of art education, especially dance education, learning needs present unique characteristics. Zhang and Li (2020) pointed out that in addition to basic skill requirements, dance learners also have the following special needs: Artistic performance needs: pursuit of artistic expression and creativity, Physical fitness needs: pursuit of

physical fitness and body beauty, Aesthetic needs: cultivation of artistic aesthetic ability, Professional development needs: planning for future career development.

6. Stimulation

In terms of basic theoretical research, scholars have explored from multiple perspectives such as cognitive processing, motivation theory, and neuroscience. Sweller (2011) emphasized the importance of appropriate stimulation in reducing external cognitive load based on cognitive load theory. Bandura (1997) explained the role of demonstrative stimulation in improving self-efficacy from the perspective of social cognitive theory. Jensen (2008) confirmed the positive impact of meaningful stimulation on promoting neural plasticity from the perspective of neuroscience. Zhou and Li (2020) focused on performance stimulation strategies such as emotional experience, role-playing and stage practice.

7. Ability

In terms of the theoretical basis of ability development, the research mainly focuses on two core factors: cognitive development and social environment. Piaget (1972) emphasized from the perspective of cognitive development that the formation of abilities is a gradual process, including elements such as knowledge accumulation, skill mastery, thinking development, and improvement of problem-solving ability. Vygotsky (1978) emphasized the important influence of educational environment, social culture, and peer interaction on ability development from a social and cultural perspective.

For dance education, Li (2020) proposed a systematic ability cultivation framework. The framework divides dance ability into three levels: basic sports ability, artistic expression ability, and creative ability. Each level contains specific ability elements. system includes three dimensions: professional basic ability, comprehensive expression ability, and professional development ability. In summary, the research on ability has formed a complete research system from theory to practice, from universality to professionalism.

Conceptual Framework

In conclusion, addressing low motivation in dance courses for broadcasting majors requires a paradigm shift from treating dance as a mere skill requirement to designing a mastery-oriented, relationally supported learning environment. Educators should prioritize: (1) explicitly fostering personal mastery goals, (2) training in teacher immediacy behaviors to build rapport, and (3) transparently demonstrating professional credibility. Complementing this with a curriculum that offers autonomy, optimal stimulation, and staged challenges to build competence can effectively transform student engagement. This holistic approach promises not only improved course outcomes but also contributes to the broader artistic and expressive development essential for future media professionals.

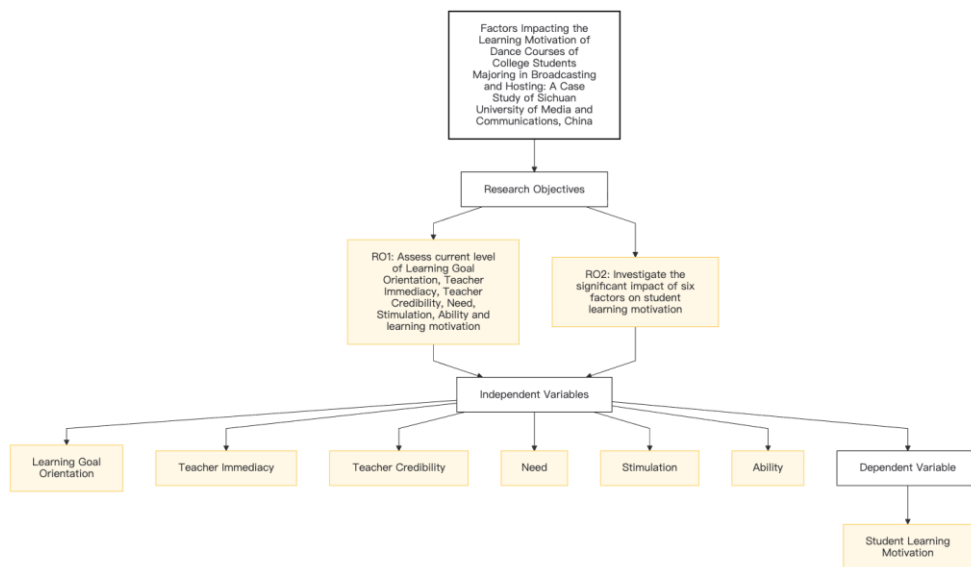


Figure 1 Conceptual Framework (Source: Constructed by the researchers)

Methodology

This study employed a quantitative, correlational design. The participants were second-year Broadcasting and Hosting majors from a Chinese media

university. A multi-stage sampling method was used. A pilot test was conducted with 30 students. For the main study, approximately 100 students from the 2023 cohort were recruited. The single-institution sample is noted as a limitation.

A structured questionnaire was used, measuring seven constructs: Learning Motivation, Learning Goal Orientation, Teacher Immediacy, Teacher Credibility, Need, Stimulation, and Ability. All items used a Likert-type scale. Content validity was checked by three experts. The pilot test confirmed good reliability.

Data were collected online. Analysis included descriptive statistics and Multiple Linear Regression (MLR) to test the relationships between the six independent variables and learning motivation. Regression assumptions were checked.

Results

1. Current Analysis of Students' Learning Motivation and Influencing Factors

1.1 Sample Size and Procedure

The overall sample size of the study is 100 people. The study adopted multi-stage sampling, combining probability sampling and non-probability sampling methods, and selected students from 6 directions of the 2023 broadcasting and hosting art major as samples. The sample size selected for the report is 100 respondents, specifically including: second-year students of the School of Media and Communication in the 2023 academic year (n=100).

Table 1 Research Sample Size

No.	Stages	Students' numbers	Methods
1	Pilot test	30	Questionnaires
2	Research population	100	Questionnaires

In terms of sampling procedures for this study, 30 students were selected in the pre-test to verify reliability, and after reliability and validity tests, a total of 100 students from each category of students were randomly selected from 6 majors for multiple linear regression tests. The questionnaires were distributed through the online questionnaire tool WJX.

1.2 Descriptive Analysis of Measurement Scales

This study used descriptive statistics which included means and standard deviation, and the mean is used to find the average in the set of scores and the standard deviation (SD) is used to show how far of each value in set of scores from the mean of the sample. In this study, it was composed with 7 constructs which were Student Learning Motivation (4 items); Learning Goal Orientation (4 items); Teacher Immediacy (4 items); Teacher Credibility (4 items); Need (3 items); Stimulation (3 items); Ability (3 items).

Table 2 Descriptive analysis of the measurement scales

Constructs	Items	Mean	Std. Deviation
Student Learning Motivation		1.725	1.078
	SLM1	2.32	1.542
	SLM2	1.55	1.280
	SLM3	1.55	1.131
Learning Goal Orientation	SLM4	1.48	1.261
		1.787	0.938
	LGO1	1.55	1.413
	LGO2	1.68	1.289

	LGO3	1.58	1.174
	LGO4	2.35	1.511
Teacher Immediacy		1.943	0.769
	TI1	1.75	1.373
	TI2	1.53	1.281
	TI3	1.73	1.062
	TI4	2.78	1.561
Teacher Credibility		2.012	1.278
	TC1	2.35	1.460
	TC2	1.78	1.405
	TC3	2.07	1.439
	TC4	1.85	1.312
Need		1.692	1.014
	N1	1.43	1.217
	N2	1.80	1.344
	N3	1.85	1.424
Stimulation		2.125	1.193
	S1	1.78	1.097
	S2	2.63	1.863
	S3	1.98	1.641
Ability		2.000	0.742
	A1	1.95	1.300
	A2	1.60	1.172
	A3	2.45	1.552

According to the table, the means of Student Learning Motivation ranged from 1.48 to 2.32, and the average value of mean and SD were 1.725 and 1.078, which implied most of the values were relatively low and had a large degree of dispersion, especially SLM1 (I am highly motivated to learn in this course). For the items of Learning Goal Orientation, the average value of mean was 1.788, ranging from 1.55 to 2.35, and all items exhibited SD values above 0.9, indicating that there was much variation in the responses across LGO1 (I set specific goals

for my learning), LGO2 (I aim to master the material), LGO3 (I strive to understand the content deeply), and LGO4 (I want to perform better than others). In consideration of Teacher Immediacy, the average value of mean and SD were 1.944 and 0.769, and most of SD values were below 1.0 except TI4 (My teacher shows genuine interest in my learning), which had the highest mean (2.78) and largest dispersion (1.561). About Teacher Credibility, the average value of mean was 2.013, ranging from 1.78 to 2.35, and the average value of SD was 1.278 (from 1.312 to 1.460), which indicated that all the values had a moderate degree of dispersion and were relatively low. As for the three sub-constructs of basic psychological needs, the means of Need ranged from 1.43 to 1.85, with an average mean of 1.692 and SD of 1.014; Stimulation exhibited means from 1.78 to 2.63, with an average mean of 2.125 and the largest dispersion (SD = 1.193); Ability showed means from 1.60 to 2.45, with an average mean of 2.000 and the smallest dispersion (SD = 0.742).

2. The Effects of Various Factors on Student Learning Motivation

Multiple linear regression was used to verify the hypotheses. Because both the independent variables (three dimensions of interaction) and dependent variables (three dimensions of students' engagement) are continuous variables, the analysis can be carried out by employing multiple linear regression methods. The following tables were the results of multiple linear regression methods in this study:

Table 3 The MLR Results on Student Learning Motivation(n=100)

Variables	t-value	p-value	Stand. Estimate(β)	R ²
Learning Goal Orientation	4.563	0.000	0.412	0.725
Teacher Immediacy	3.892	0.000	0.378	
Teacher Credibility	3.654	0.000	0.345	
Need	3.127	0.002	0.289	
Stimulation	2.845	0.005	0.263	
Ability	2.612	0.010	0.241	

The results of regression analysis show that these six independent variables have a strong explanatory power for the variation of the dependent variable (student learning motivation), with an R^2 value of 0.725, indicating that the six independent variables can explain 72.5% of the variation of student learning motivation. In addition, all independent variables reached a significant level ($p < 0.05$). According to the results of standardized regression coefficients (β), the influence of each variable on learning motivation is ranked from high to low: learning goal orientation (LGO), teacher immediacy (TI), teacher credibility (TC), need, stimulation, and ability.

2.1 The influence of learn goals on learn motivation

Learning goal orientation demonstrated the strongest positive effect on students' learning motivation ($\beta = 0.412$, $p < 0.001$). This finding reveals that when broadcasting and hosting majors adopt intrinsic, mastery-oriented learning goals for their required dance courses, they exhibit substantially heightened motivation to engage with challenging choreography, persist through repetitive practice sessions, seek constructive feedback, and invest cognitive effort in understanding movement principles. The primacy of this effect suggests that cultivating mastery goal structures represents the most powerful leverage point for enhancing motivation in this specific educational context, where students may initially approach dance training as an externally mandated graduation requirement rather than a personally meaningful developmental opportunity.

2.2 The influence of teacher immediacy on learning motivation

Teacher immediacy exhibited the second strongest positive influence on learning motivation ($\beta = 0.378$, $p < 0.001$). This finding is particularly salient for dance education, where physical and emotional closeness between instructor and student may effectively counteract the psychological alienation that broadcasting and hosting majors—who are professionally trained in verbal and media performance skills—might experience when required to engage in

embodied, physical learning modalities. Teacher immediacy appears to function as a critical emotional bridge, transforming potentially intimidating dance instruction into personally relevant, relationally supportive, and engaging educational experiences.

2.3 The influence of teacher credibility on learning motivation

Teacher credibility manifested a significant positive effect on learning motivation ($\beta = 0.345, p < 0.001$). This finding indicates that students' perceptions of their dance instructor's competence (expertise in dance technique and pedagogy), character (trustworthiness, integrity, and fairness in assessment), and caring (genuine concern for student development and well-being) significantly shape their motivational engagement.

2.4 The influence of need on learning motivation

The satisfaction of basic psychological needs demonstrated a significant positive impact on learning motivation ($\beta = 0.289, p < 0.01$). Grounded in Self-Determination Theory, this result indicates that when students experience autonomy (perceived choice, volition, and self-endorsement of learning activities), competence (effectiveness and mastery in interaction with the dance environment), and relatedness (meaningful connection with instructors and peers, sense of belonging in the learning community), their motivation is significantly enhanced.

2.5 The influence of stimulation on learning motivation

Stimulation exhibited a significant positive effect on learning motivation ($\beta = 0.263, p < 0.01$). This finding reveals that optimal levels of sensory, cognitive, and affective stimulation—encompassing interesting and varied choreography selections, appropriate and engaging music, dynamic pacing of instruction, novel and unexpected learning activities, and moderate challenge that captures attention without inducing overwhelming anxiety—significantly enhance student motivation.

2.6 The influence of ability on learning motivation

Ability beliefs, conceptualized as self-efficacy expectations regarding dance performance capabilities, demonstrated a significant positive influence on learning motivation ($\beta = 0.241$, $p < 0.05$). This result indicates that students' confidence in their capacity to execute dance movements with technical correctness, memorize and reproduce choreography, perform satisfactorily in front of others, and improve through effort significantly predicts their motivational engagement.

Discussion

In response to the low motivation frequently observed among broadcasting-and-hosting majors in required dance courses, this study set out to verify whether Learning Goal Orientation, teacher immediacy, teacher credibility, and the three basic psychological-need antecedents (need, stimulation, ability) exert positive effects on students' learning motivation.

Several mechanisms may explain these relationships. Learning goal orientation likely enhances motivation by providing clear direction and purpose for practice. Teacher immediacy behaviors—eye contact, expressive gestures, proximity—reduce psychological distance and create emotional connections that sustain engagement through difficult skill acquisition phases. Teacher credibility establishes the authority and trust necessary for students to accept corrective feedback, which is essential in dance education. The significant contribution of needs satisfaction reflects the importance of autonomy, competence, and relatedness in sustaining intrinsic motivation. Stimulation addresses the attention and interest requirements of complex motor learning, while ability beliefs—grounded in Bandura's (1997) self-efficacy theory—determine whether students persist when facing challenging choreography.

These findings carry practical implications for curriculum design and instructor training. Dance educators should explicitly help students establish mastery goals rather than performance comparisons, employ immediacy behaviors to build rapport, and systematically develop credibility through demonstrated expertise and caring. Addressing basic psychological needs through choice in repertoire, optimal challenge sequencing, and collaborative learning communities can further enhance motivation.

In summary, this study establishes a robust, theory-based model of dance course motivation among broadcasting and hosting majors. The findings suggest that motivation enhancement requires attention to both student goal structures and instructor relational behaviors, providing a roadmap for evidence-based pedagogical improvement in arts education contexts.

Conclusion

The Multiple Linear Regression results provide clear evidence that Learning Goal Orientation, teacher immediacy, teacher credibility, needs, stimulation, and ability are critical factors influencing dance course motivation among broadcasting and hosting majors. With an R^2 value of 0.725, the model demonstrates strong explanatory power, indicating that these six variables collectively account for 72.5% of the variance in student learning motivation.

These findings contribute to motivation theory by extending established frameworks to a specialized context — dance education for broadcasting majors — where performance anxiety and skill acquisition demands create unique motivational challenges. The results demonstrate that despite these distinctive features, general motivational principles remain applicable, with goal orientation and instructor characteristics serving as foundational supports for student engagement.

In conclusion, this study establishes a comprehensive, empirically-supported model of dance course motivation. By highlighting the primacy of learning goals and teacher qualities while confirming the contribution of psychological needs, stimulation, and ability beliefs, the findings offer a balanced framework for educational improvement. Dance educators seeking to enhance student motivation should focus first on helping students develop mastery goals and on cultivating their own immediacy behaviors and professional credibility, while also attending to the fundamental psychological needs that sustain intrinsic motivation. This multi-level approach promises to improve not only immediate course engagement but also the long-term artistic and professional development of broadcasting and hosting students.

Recommendation

Longitudinal panel studies tracking students across multiple semesters to establish temporal precedence and stability of effects. Multi-site replication across diverse institutional types (comprehensive universities, arts conservatories, vocational colleges) to test generalizability. Experimental and quasi-experimental designs manipulating goal orientation (through intervention workshops) or teacher immediacy (through training programs) to establish causal effects. Investigation of potential interaction effects, such as whether high teacher immediacy buffers against low ability beliefs, or whether stimulation effects vary by goal orientation type. Neurophysiological measures (heart rate variability, cortisol levels) to assess stress and engagement during dance performance. Qualitative phenomenological studies exploring students' lived experiences of motivation in dance learning contexts.

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