

Research on Strategies for Enhancing College English Learning Motivation among Art Major Students

Mimi Lu*

Hainan Vocational University of Science and Technology, Haikou, 571126, China

*Corresponding author: gudushangdi1@163.com

Abstract: *Motivation Generation for College English Learning Among Art Majors is Based on the Bidirectional Moderating Effect of Intrinsic Motivational Structure and Artistic Cognitive Style on Foreign Language Engagement, and Significant Obstacles Include Conflicts in Disciplinary Thinking Paradigms and Language Disciplines, Sensory Channel-Specific Anxiety, and a Marginalised Ecological Niche. The theoretical foundation and reduction path for motivation in this paper are as follows: (1) Task-based reconstruction of art materials; (2) Aesthetic experience-driven output feedback loops; (3) Integration of the creative process with language learning. In short, there are three types of maintenance: collaborative networks of artistic communities, art-achievement-mapped evaluation and project-integrated schedule regulation, etc., so a complete strategy chain for activation and maintenance has been established to provide a theoretical foundation in line with the characteristics of disciplinary teaching for English in art majors.*

Keywords: *Art major students, college English, Learning motivation, Intrinsic motivation, Artistic cognitive style, Mechanism of motivation maintenance*

Introduction

The problem of English learning motivation for art students has long been an issue in the context of higher art education, and it is particular that the cognitive paradigms of art courses and the system of language courses are structurally different. Linear logic, grammatical accuracy evaluation and decontextualised language input methods commonly used in English teaching are in conflict with the cognitive style of art students, which is dominated by intuition and holistic perception; therefore, there has been a continuous decline in learning motivation. To find out what kind of structure and resistance characteristics English-learning motivation has for art majors, and how it is activated and maintained according to their cognitive preferences, rich theoretical and practical support will be provided to improve the effectiveness of college English teaching in art education. Most of the previous studies have only focused on how to improve teaching or external motivation; few have examined the reasons for art students' identity, aesthetic motivation and disciplinary space. Based on the above, this paper will first present the theoretical analysis and then systematically construct an analytical framework and intervention strategies for the English-learning motivation of art-major students to offer theoretical support for teaching design and curriculum reform in this area.

1. Theoretical Analysis of English Learning Motivation for Art Major Students

1.1 Intrinsic Composition of Language Learning Motivation for Art Students

The internal structure of the motivation for learning English among art students is different from that of science and humanities students. The two main reasons are to have fun and to express emotions; thus, people who are sensitive to the aesthetic qualities of art, such as its form, colour and rhythm, can also feel a sense of rhythm and structure in linguistic symbols and are willing to engage in language contact based on artistic intuition. At the top is intrinsic motivation; the goal is to feel good about reading English literature, lyrics and watching movies, rather than to achieve an external goal. At the same time, another reason for the high motivation of art students in language learning is that their identities are non-disciplinary; therefore, this study will focus on how artistic cognitive patterns align with the goals of language learning and will not use general motivation theories. There is also an isomorphism between the internal evaluation standards that art students set for themselves in the

process of creation and the self-correction mechanism in language learning; both are based on one's own aesthetic sense and thus offer good psychological support for maintaining motivation. Therefore, in order to arouse students' interest in learning a foreign language, it should be regarded as an aesthetic activity and not just focused on learning rules^[1].

1.2 The Moderating Effect of Artistic Cognitive Style on Foreign Language Motivation

The two kinds of thinking in art are intuition and holism, and they can have different effects on people's interest in learning a foreign language. For language activities that require an immediate response and emotional expression, such as listening and speaking, the whole-cognitive mode of art students can help them quickly grasp information about intonation and prosody and be more emotionally engaged. However, for tasks that are in the form of linear logic and detailed grammatical analysis, such as reading and writing, there is a relatively high chance of a drop in local attention. The reason for the above moderation is that art students tend to use a direct "form-meaning" correspondence strategy and do not apply rule-based, step-by-step language processing. The nonlinear effect of this type of cognition on foreign language interest shows that the improvement plan should have different cognitive adjustment plans for various language skills and not just increase the total amount of interest.

1.3 Construction of a Disciplinary Attribution Model for the Decline of Learning Motivation

Based on the disciplinary attribution analysis of the decline in language-learning motivation among art majors, a three-variable model has been constructed, consisting of curriculum conflict, misalignment of the evaluation system and disciplinary cultural isolation. Curriculum conflict refers to a situation where there is little time and a small amount of money for professional skills training activities (such as studio work, piano practice and rehearsal room sessions), so continuous investment in language learning is reduced. There is a lack of coordination in the evaluation system; at present, the form of language assessment is standardised tests and grammatical correctness, but art students are more familiar with formative assessment modes such as portfolios and performance evaluations. Disciplinary cultural isolation can be seen from the fact that the social network of art institutions is mainly organised around professional studios, and there are few natural occasions for using English; thus, language learning is considered an external task separate from the professional community. The model thinks that the drop in motivation is due to structural problems and not to deficiencies in the individuals, so the focus of the next strategy will change. The three factors work together to reduce the time and effort people need to invest in learning the curriculum, decrease their interest in studying because it is not aligned with evaluation, and create an isolated environment for language application; therefore, a misalignment in the evaluation system has been selected as the first link in this chain of motivation loss^[2].

2. Structural Characteristics of English Learning Resistance Among Art Major Students

2.1 The Conflict Interface Between the Paradigm of Artistic Disciplinary Thinking and Language Discipline

The main way to operate under the artistic disciplinary thinking is nonlinear image generation, perceptual intuition and formal experimentation; on the other hand, the language discipline in college English teaching is to recursively drill grammatical rules, linearly arrange syntactic structures and hierarchically organise semantic logic. The first appearance of the two is in the process of cognitive processing: Art students are used to absorbing emotional and visual schemas from the whole, so language discipline needs to be broken down to the level of morphemes, phrases and clauses for item-by-item correction. Second, there are different evaluation norms; as artistic creation is often far from the norm, the language discipline may consider this deviation to be an error. Due to the incompatibility of the two paradigms, art students find it difficult to learn the disciplinary instructions in language teaching; thus, this resistance may take the form of symbolic participation in practice or intentional disregard for grammatical accuracy, and it is thus a serious cause of learning resistance.

2.2 Perceptual Channel Analysis of Language Anxiety Generation in Art Students

Language anxiety among art students is not caused by the fear of social evaluation in general foreign language anxiety scales; rather, it is due to and exacerbated by particular perceptual channels.

These channels are very sensitive to the visual form of written text in the visual channel, and they also have personalised interpretations of phonetic rhythm and intonation in the auditory channel. If there is no immediate correction for spelling or pronunciation in class, art students are more likely to believe that it is a lack of appreciation for beauty and not a problem with language skills. Another way to put it is in terms of the body; the sense of one's own body that has been cultivated through art education (such as the force exerted on a brush in painting or muscle memory in dance) adds another level of self-monitoring to oral movements and vocal cord vibrations during speech, and this increased awareness can enhance one's sense of disfluency in speech production and lead to anxiety. Given that the perception channel is specific, intervention for language anxiety should first regulate perception and then move on to general emotional soothing.

2.3 Niche Influencing Factors of English Learning Marginalisation

English classes at the college stage of art institutions and for art majors in general universities have often received less attention. The reasons for this can be divided into three types of particular circumstances: lack of resources, poor social support and lack of time. Although there are many professional places with good physical conditions, such as studios, piano rooms and rehearsal halls, there is a shortage of places that are suitable for language learning, such as self-study areas and language corners. Among the social network factors, the communities formed by art major students are connected through project creation and mutual critique of works; they mainly use Chinese and professional terms (e.g., composition, tonality, body control) in their daily communication, and English lacks an interface to join these social networks, thus there is a vacuum zone for language use. Time and Cost Constraints: The input-output cycle of art assignments (such as a series of works and performance rehearsals) is short, there are many strict deadlines, and thus there is little time for language-learning activities that require dispersed and continuous effort. The three types of niche factors are in harmony with each other, so English learning has become an auxiliary task that is separate from the main goal, and thus the internal motivation to learn has been further reduced^[3].

3. Activation Paths for English Learning Motivation of Art Major Students

3.1 Task-based Language Input Reconstruction Grounded in Artistic Materials

Given the cognitive demands of art students, the language-input materials will no longer be general English texts but task-oriented materials based on original works from areas such as visual arts, music, theatre and design. These materials include the original audio of artist interviews, English versions of creative notes, calls for submissions to international biennials, podcasts on artwork interpretation, etc.; they have rich semantics and emotional connotations and appeal to the professional interests of art students. Task Design refers to language comprehension in the interpretation of this material; for example, one can extract keywords and reconstruct the compositional logic from an English description of a painting, or complete style-category labelling after listening to a composer's English self-narration. The kind of input reconstruction mentioned above changes the relationship between language and learners; it is no longer an abstract carrier of rules but a way to obtain practical knowledge in the field of art. Another attribute of task-based input is that it does not have to be completely authentic or too artificial; thus, art students can complete the translation training from visual pictures to linguistic symbols at a relatively low cognitive load, reduce their anxiety about learning English, and increase their interest in participating in the English class.

3.2 Aesthetic-Experience-Driven Feedback Loop for Language Output

The aim of language production may be aesthetic pleasure, and it will not be in the form of error correction. When art-major students finish language-output tasks, such as artwork statements, elaboration of creative concepts and writing art criticism, they constantly assess the formal qualities, rhythm and metaphorical density of their work according to their own system of aesthetics. When the language can achieve the desired effect of art, people will feel a sense of beauty and be inspired to learn and explore more. In designing language tasks, we no longer need to focus solely on grammatical correctness; at the same time, we should also create an aesthetic experience through rhetorical rhythm, vivid imagery and coordination of tone with artistic style. Feedback from teachers and other students has also moved away from error correction and towards discussion of aesthetic effects; that is, they now ask whether an English creative work can successfully convey the coldness of a painting. The loop

of aesthetic experience-driven feedback changes the use of language; that is to say, it is no longer externally demanded as performance but is internally motivated, and this continuation stems from the innate desire of art students for formal Gestalt^[4].

3.3 Integration of the Artistic Creation Process and Language Practice

The stages of the artistic creation process are conception, material collection, production/rehearsal, revision and refinement, and display and reflection. Add language practice at this time and do not schedule it as a separate study period to reduce the conflict of learning a language and vocational education. In the Conception stage, language practice can be in the form of writing creative keywords, mood board descriptions or thematic statements in English; in the Material Collection stage, learners are led to look up English-original image materials, technical literature or reviews of similar works; in the Production/Rehearsal stage, they record operational steps, material experiment logs or movement sequence descriptions in English; in the Revision and Refinement stage, they check the extent to which their goals have been achieved for each item in an English self-assessment checklist; and in the Display and Reflection stage, they create artwork descriptions in the form of English oral presentations or wall labels. The introduction of time in the language task should be close to the creation stage and not be added to the class time. The deeper effect of integration is that language is no longer an external addition to be added; rather, it has been absorbed as a link in the chain of creation, so every use of language directly serves the overall aim of the work of art, and the source of learning motivation has moved from within the language curriculum to an autonomous system of professional creation.

4. Maintenance Mechanisms for the English Learning Motivation of Art Major Students

4.1 Design of Language Collaboration Networks in the Context of Artistic Communities

Artistic communities are generally organised in the form of studios, creative groups and performance teams, and cooperation among members often takes the form of visual communication, peer review of works and collective feedback. Design of Language Collaboration Networks: Integrate the use of English into the current form of community activities and do not set up a separate virtual "English-learning group". For example, at the peer-critique stage, English expression norms can be introduced to have members describe the formal features of the works or put forward revision suggestions in English; in curation discussions, members can be asked to write exhibition labels and exhibition statements in English, and then together correct any errors in language expression. The nodes of the collaboration network are not only individual students but also supervising teachers, outside artists and peers from overseas exchange programmes; thus, many types of language contact channels have been formed. In order for this network to operate normally, we need to assign some specific roles; for example, we can have a "language observer" record English keywords in the group discussion, or rotate a "presenter" to report on the progress of English during different periods of presentation. By placing the use of English as a professional collaborative behaviour in the community rather than as an extra-language exercise, students will be able to learn and use the language skills naturally and repeatedly in the process of completing artistic tasks; thus, the motivation for learning will no longer be external incentives but a sense of belonging to the community and the demand for professional cooperation^[5].

4.2 Mapping Strategies for Art Achievement in a Dynamic Evaluation System

The traditional summative assessment of grammar and vocabulary in the production of language is too norm-based and does not consider the strengths of art major students. A general index will be established to list the specific expressions of artistic language in all parts of speech. The basis of the mapping strategy is to change the criteria for evaluating the quality of artistic creation and set standards for assessing language activities. For example, "conceptual integrity" in a portfolio can be mapped to thematic consistency in English creative works; "material experimentation" can be shown by trying out various words and sentence structures in English writing; and "formal control" can be expressed through rhetorical rhythm and paragraph organisation in language output. Now the focus of evaluation is no longer how often learners make mistakes, but rather how frequently they apply their artistic skills in the process of solving language problems and how much better their language skills have improved in terms of the accuracy of artistic expression. The second attribute of dynamic assessment is the flexibility of the assessment period; that is to say, all the relevant English materials can be presented

after completing a whole creative cycle (e.g., a series of works over four weeks), and they do not need to be achieved through independent tasks based on fixed weekly or chapter-wise plans. Therefore, it can be concluded that the goal of learning a foreign language has been achieved, and the students will continue to be interested in studying it^[6].

4.3 The Schedule Regulation Model for Integrating Language Learning and Art Projects

The progress of the art project can be judged by whether there are any particular results at different times in all the stages, and generally speaking, the speed at which one learns a language is in line with a linear plan; the conflict in time logic between the two is one of the reasons for reduced motivation. The Schedule Regulation Model will organise the distribution of language-learning activities in the art project at different times and use a general method of schedule management rather than a division-based one. The regulation plan is as follows: Establish a language preparation period at the beginning of the project, require the collection of English literature and the construction of a key vocabulary database related to the theme, set up a language output period before the mid-term review, create an English version of the mid-term presentation material, and organise a language packaging period during the final submission; complete the final English drafts of documents such as artwork descriptions and artist statements. The output of each language node directly meets the delivery requirements for the artwork and should not be used as extra materials outside of the project. An overlay view of the project progress map and the language task map needs to be built for the operation of the regulation model, and then temporal conflict points (such as intensive production periods for artworks) should be identified, and the complexity and quantity of language tasks should be automatically reduced and the intensity of language processing activities increased during creative buffer periods (such as drying time, layout or rehearsal intervals). Comprehensive regulation will free up students' time from the demands of extra-curricular language activities so that they can concentrate more on their studies; thus, they will be able to learn more diligently and achieve better results in all subjects.

Conclusion

The first part of this paper is to explore the inner motivations and thought modes of art majors, and then, based on the three components of resistance analysis, activation paths and maintenance, propose an improvement model for learning motivation. Based on the analysis of the theory in this paper, it has been concluded that the main reason is aesthetic motivation, and an enhancement effect has also been found in the model of disciplinary attribution. According to the resistance analysis in the previous section, it has been determined that the reasons for the conflict in the thinking paradigm are anxiety about perceptual channels and marginalisation of the ecological niche; thus, the activated path can effectively integrate language learning with artistic experience through material reconstruction, aesthetic feedback and creative embedding, and finally, with the support of community collaboration networks, dynamic evaluation maps and project-integrated schedule control, a maintenance mechanism has been established to ensure the long-term stability of motivation. The system of strategies above is arranged logically and proceeds in the order of cognitive adaptation, behaviour construction, and finally ecological reconstruction. The following research will be conducted in the future: First, the different motivational structures of students in various art disciplines (such as visual arts, performing arts and design) will be investigated to increase the specificity of strategies. Second, how to improve students' language proficiency will be studied, and as a result, what effect this will have on the accuracy and depth of cross-cultural expression in artistic creation will be examined; empirical evidence of the synergistic effect of language teaching and professional training will be obtained. Thirdly, new forms of language cooperation networks will be built in the era of digital media and virtual studios to expand the technological path and space for student motivation.

References

- [1] Zhao Aiqing. "Strategies for Reconstructing the College English Classroom Ecology for Art Major Students Based on the OBE Concept." *English Square*, no. 16 (2025): 97-100.
- [2] Han Mengshi. *A Study on the Relationship between English Learning Self-Efficacy and English Learning Anxiety of High School Art Students*. 2022. Southwest University, MA thesis.
- [3] Li Fengxia. "Reconstruction of the Dynamic Process of English Learning for College Art Students Based on Competence Cultivation." *Campus English*, no. 15 (2021): 20-21.

- [4] Li Xiaoli. "A Study on Interest-Oriented College English Teaching for Art Majors." *Campus English*, no. 25 (2021): 16-17.
- [5] Yuchi Ruochen. "A Study on Implementation Strategies of Project-Based Learning in College English for Art Universities." *Theory and Practice of Education*, 40(21) (2020): 59-61.
- [6] Xi Guanglian. *A Survey and Strategy Study on the Current Situation of English Learning Motivation of Higher Vocational Art Students*. 2020. Jiangxi Science and Technology Normal University, MA thesis.