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Qiu Lingling, Dahlan Abdul Ghani

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To Explore the Importance of Graphic Design Element on Primary Chinese Historical Subject: A Case Study on Primary Students in Jiangxi, China

Qiu Lingling

City University Malaysia (City U) 46100 Petaling Jaya, Selangor Darul Ehsan, Malaysia.

Email: 8138472@qq.com

Dahlan Abdul Ghani

University Kuala Lumpur Malaysian Institute of Information Technology 1016 Jalan Sultan

Ismail 50250 Kuala Lumpur

Correspondent Author's Email: dahlan@unikl.edu.my

Abstract

Jiangxi is a province in southeast China that is known for its pastoral scenery, which include rice fields, rivers, and mountains. It has traditionally been on important north-south trade routes, with its centre in the valley of the Gan River. The problem of students in learning historical subjects is a big problem. Historical subjects are tough for students to understand. So primary schools in Jiangxi, China are facing some problem to learn history subject. The purpose of this study is to identify children's preferences on graphic design. Generating design ideas of the preferences identified using participatory design method. As such, this study focuses on how graphic design and its important elements can become instrumental in improving the teaching of those subjects to students allowing the development of various materials which can help in developing that deeper understanding. In this research we will use qualitative research to identify children's preferences on graphic design in Jiangxi, China.

Keywords: Graphic Design, Chinese Historical Subject, Primary Students

Introduction

Jiangxi The sheng (province) of Chiang-hsi (sometimes spelled Kiangsi) is located in southeast-central China. In the north it borders Hubei and Anhui; in the east Zhejiang and Fujian; in the south Guangdong; and in the west Hunan. The Gan River, which passes through Jiangxi Province, is the source of the province's alternate name, the Gan Province, which dates back to the Tang Dynasty (618 - 907AD). The Warring States era in the graphic design industry occurred around the tail end of the twentieth century. Numerous "design states" emerged as a result of the collaboration of numerous design schools and studios. The period of time between wars is referred to as the "state" or "design competition. This environment allowed the Chinese design industry to flourish and ensured that design would always be a source of excitement. Jiangxi is an ideal choice for exploring the importance of graphic design element

on primary Chinese historical subject due to its unique combination of Chinese cultural elements with modern design principles. The usage of traditional Chinese ink painting, calligraphy and other elements adds a sense of traditional culture to the design making it more culturally relevant and appropriate for the topic (Qiu, 2023). Additionally, the use of modern typography, graphical elements and visual representation of traditional stories make Jiangxi an effective tool for communicating important historical narratives.

For the most recent performance results of students in Jiangxi, the Jiangxi Education Examination Institute released the 2021 Entrance Examination results. In total, 822,576 students took the exam in Jiangxi this year, with a pass rate of 99.12%. Of those who passed, 734,261 students were admitted, accounting for 89.51% of those who took the exam. The average score for accepted students was 503.37 points, which is 8.24 points higher than last year. Jiangxi's top-performing student scored 735 points.

It was in this context that the Shenzhen Graphic Designers Association (SGDA) was established on August 26, 1995. The implementation of the policy of reform and opening up has made international exchanges very easy, which has brought a large number of foreign designers to China for lectures and exchanges and accelerated the development of the domestic design level. There were two separate graphic design groups established in 1998; one in Shanghai and another in Ningbo. By the year 2000, China's plane design circles had formed to eight academies of fine arts' design and various designers' associations as the leading role, with the college and association continuing to launch good design works in a variety of competitions, making this a particularly vibrant time for China's graphic design.

Throughout its first half-century of publication, graphic design has contributed to the construction and deconstruction of graphic or visual communication design history (Sagasti, 2019). The historical literature of graphic designing participates in and, at notable moments, critiques a traditional canon: Eurocentric, male-dominated, artifact-focused, and professionally-oriented. The identity system depends on tangible architecture, landscape roads and so on, but it doesn't equal to the supplement of its subject but an indispensable constituent part (Patru-Stupariu et al., 2019). As the finishing touch of the whole urban space, by means of design of elements such as symbols, graphs, characters and colors as well as integration of various factors, the identity system reflects the urban specialty, conveys urban features related to history, geography, culture and emotion (García et al., 2003). The identity system provides suitable space environment to people through application of concrete symbols, graphs, characters and colors, in addition, it also mirrors that the designing culture of a city equals to its design concept with the combination of the historical culture of this city (Vuong et al., 2019). A modern city shall be provided with such function, that is, it shall possess a whole set of well-designed and scientific-planned indication mechanism to help those wandering pedestrians to indicate direction and find their way successfully. It shall not only serve the mass, realize inter-coordination among people, identity facility and space environment to make people's living environment more comfortable and convenient, but also it constitutes the vital carrier to spread local culture and model urban brand (Klein, 2021).

The most important issue in this study is the appearance or graphic design of the interface for children. Graphic design provides a communication mechanism between the user and the computer (Fan & Li, 2020). The designing of graphic design plays an important role in arranging or placing information on children's interface of subjects. Investigation on the details of poor graphical design had led us to the identification of three issues which were layout, use of colours and human visual perception or aesthetics (Hoggenmueller et al., 2018).

The content of Chinese historical textbooks is often heavily biased and outdated. For example, it fails to accurately present the history of the Chinese people with a holistic view, and it tends to depict Chinese history from a top-down perspective. It has a tendency to ignore the contributions and struggles of marginalized groups within the Chinese society. Furthermore, the language in which these books are written is often overly formal and difficult to understand for modern readers. Additionally, there is often a lack of focus on contemporary events, as well as a lack of critical analysis and evaluation of historical information. Overall, there is a need for reform in Chinese historical textbooks in order to provide a comprehensive, unbiased, and easy-to-understand view of Chinese history for modern readers.

Problem Statement

One of the main challenges associated with using graphic design elements to communicate a primary Chinese historical subject is the need to accurately represent the subject. Chinese history is a complex and varied subject, and it is important to ensure that any graphic design elements used accurately reflect the subject and its context. This can be difficult, as it requires a deep understanding of the subject and its context. It is important to ensure that any graphic design elements used are culturally appropriate, as this can help to ensure that the message is accurately communicated.

Another challenge associated with using graphic design elements to communicate a primary Chinese historical subject is the need to ensure that the elements are visually appealing. Graphic design elements should be used to enhance the subject, not detract from it. This means that the elements should be carefully chosen and used in a way that is aesthetically pleasing. It is important to ensure that the elements are used in a way that is consistent with the overall design of the project.

A third challenge associated with using graphic design elements to communicate a primary Chinese historical subject is the need to ensure that the elements are legible and easy to understand. Graphic design elements should be used to make the subject more accessible and understandable, not to make it more difficult to comprehend. This means that the elements should be chosen carefully and used in a way that is easy to understand. It is important to ensure that the elements are used in a way that is consistent with the overall design of the project.

Research Objective

- To analyse Jiangxi as the most research group.
- To examine the status quo of history learning.
- To explore the current situation of teaching history.
- To identify the deficiencies in the layout, colour, and other graphic design aspects of the current textbooks of history.

Scope of Study

The limitations of this study are that it only focus on historical subjects for primary school students. It only focus the Chinese students. The research will only focus on Chinese students and will only explore the importance of graphic design elements on historical subjects for primary school students in Jiangxi, China.

Significance of the Study

The aim of this study is to identify children's preferences on graphic design from a historical subjects perspective.. The significance of the current research is that trying to understand whether graphic design can become an important knowledge transfer mechanism for children is something which is not been studied significantly before either from a practical or a theoretical perspective (Beckel & Fisher, 2022). From this alone, it can be elucidated that the significance of the current study is that it provides more information about how knowledge transfer and children can take place and how design can play an important role within developing knowledge for children in China and optimising the learning process overall (Li et al., 2022).

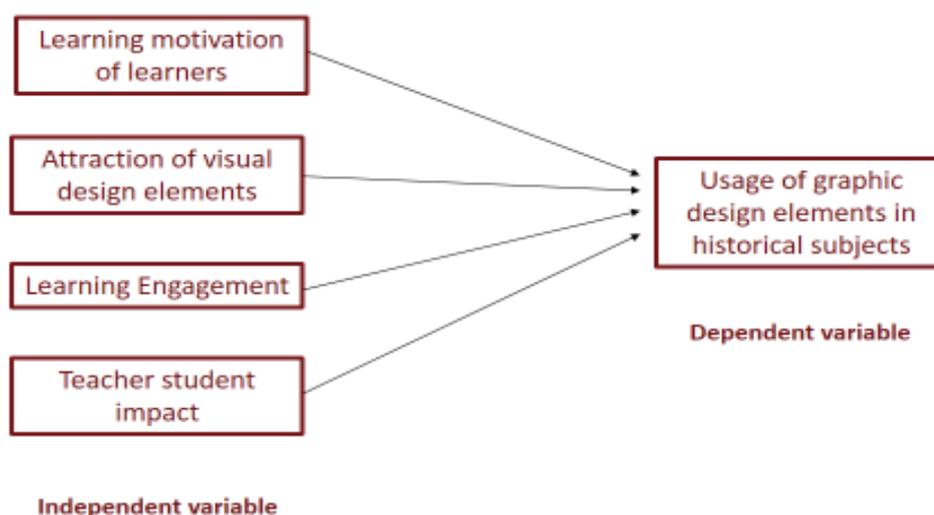
Over the past century, China has undergone radical transition, going from a weak and defeated feudalistic culture cut off from the outside world to a modern, powerful state with significant international sway. An interesting, innovative, and robust profession, graphic design has emerged with the tremendous social, industrial, and economic expansion currently taking place.

Generating design ideas of the preferences identified using participatory design method. Design ideas are visualized through prototyping and evaluated. Based on the feedback from the evaluations, preferences are refined and alternative design is generated (Yuan et al., 2022). Thus, specifications of conceptual design are emerged iteratively through the participation of the children. So the main purpose of this study is to check the importance of graphic designing in historical subjects. Because graphic designing can be used in Chinese history to show the ancient pictures of different historical thing.

Conceptual Framework

In this study, the learning motivation of learners, the attraction of visual design components, the level of learning engagement, and the impact of the teacher on the student are the independent variables, while the dependent variable is the amount of learning. Implementation of graphic design principles into historically oriented topics. There are three broad dimensions of measurement for motivation: choice, effort, and persistence. Give students the opportunities they need to satisfy their need for freedom of action and choice so you can satisfy their need. Be conscious of the fact that there is more than one kind of inspiration that can push students to improve their knowledge. Aesthetics of the visual realm are now recognized as playing an essential part in our day-to-day existence. And in some other ways, we never stopped doing it; the use of tools made of stone to produce images that carry meaning is as old as our ability to use opposable thumbs. In conclusion, graphic designers can gain knowledge from and draw inspiration from the entirety of the history of graphic design, which encompasses the entirety of human existence.

The seven fundamental components of design are, from left to right: shape, color, space, form, line, and value, and texture. Graphic designers are creative experts who use a variety of tools available to them to make images with the purpose of conveying a message, drawing attention to something, or generating a range of emotions in the spectator (Kantrowitz, 2022). Learner engagement is a metric that shows the degree to which a student is involved in both the specific courses they are doing and the larger educational experience as a whole. Additionally, it simulates the student's ability to work together with other students and communicate with teachers. The growth of students in areas such as oratory, leadership, interpersonal interaction skills, teamwork, self-confidence, and resiliency are equally as important as completing the key academic learning criteria and the state's learning goals.



Literature Review

Traditional culture is a reflection of the simple customs, living beliefs and social environment of the Chinese nation, which is very important for the development of the country. Under the influence of economic globalization, Chinese traditional culture has been widely used in modern graphic design teaching. It not only provides rich information for graphic design teaching in China, but also has great significance for the development of Chinese culture and art. The purpose of this article is to study the fusion of traditional Chinese cultural elements in modern graphic design teaching based on big data analysis. This article proposes the integration of classroom teaching and practice, and vigorously implements the "combination of training and training" teaching mode, with "on-site teaching" as the main form. Adding traditional graphic creative design, you can try to design, and design works with a sense of the times and history, while mixing with the students' own, and different emotional factors experienced from traditional culture. Traditional culture is a force that supports the spirit of national prosperity and development. Chinese traditional culture has bred the wisdom of Chinese traditional art civilization in the long history development. Integrating Chinese traditional culture into graphic design education is conducive to absorbing and promoting the development of traditional culture, promoting the healthy development of graphic design education, cultivating the humanistic spirit of students, and forming views and judgments on life and art. Chinese traditional culture is a national culture, which reflects the national characteristics and appearance accumulated by the evolution of Chinese civilization, and has distinctive national characteristics for future generations of the Chinese nation. Extracting typical elements from traditional culture can be said to be an element of traditional culture. Chinese traditional culture is the source of our artistic creation. Its content is complex, and its levels are different. It helps us to better understand the characteristics and connotation of traditional culture and helps us to accurately convey its profound cultural heritage through modern graphic design, to better promote traditional Chinese culture, and make it play its unique charm in modern design.

The history of Chinese culture is one of gradual evolution. The wisdom crystallisation of production and existence throughout cultures has been reflected in the visual traditions of many different peoples.

The present state and direction of Chinese traditional graphic design is profoundly affected by the prevalence of traditional graphic components in contemporary graphic design applications. If the traditional graphic elements can be carefully chosen in the context of contemporary graphic design, it will not only greatly enhance the aesthetic value of art and effectively meet the people's diverse hierarchical aesthetic requirements, but it will also preserve and spread China's excellent traditional culture.

Elements of Chinese traditional graphic design are derived from cuisine, clothing, usage, and house manufacturing (Wang, 2019). The traditional graphic components, which are intertwined with ideals, theoretical knowledge, moral cognition, literate works, creative forms, the political system, religious belief, and so on, are, in a sense, now an inextricable part of every Chinese person's personal growth. Whether it's a one-of-a-kind Chinese painting or a fortunate cloud pattern, all of these things carry the visual expression conveys of the traditional Chinese graphic components and are testaments to the Chinese people's search of beauty and their association with moral principles. Consequently, it is important to promote the organic coherence of Chinese traditional culture and contemporary graphic design by paying close attention to the logical allocation and optimization of these features when graphic design projects are carried out (Mo, 2022).

The "Chinese seal. Dancing Beijing" symbol incorporates classical Chinese design motifs. In this graphic design project, we were able to successfully combine aspects of the Olympic movement with Chinese cultural connotations and Beijing's metropolitan qualities. Modern Beijing characters reflect the city's charisma via an amalgamation of the traditional seal as the primary means of expression and the distinctive calligraphy art form of classical Chinese culture. The logo's primary design element is a repeating pattern of seals depicting traditional Chinese cultural symbols (Wu, 2019). Background of the seal element is derived from one of the very typical in Chinese traditional graphic type decorative design elements, and the background of the seal is an effective integration of Chinese traditional elements and the modern graphic design, as evidenced by the incorporation of a sports figure drawing into the emblem Chinese seal. The "Jing" in the symbol is a prime illustration of how Chinese characters may be used into a design; it takes cues from the seal script used in traditional Chinese calligraphy. It does a great job of communicating the rich cultural history and contemporary values of Beijing while also increasing the adaptability of the font's visual identity via its incorporation into the design (Mo, 2018).

Adding (1) incorporating the aesthetic graphics. Through the centuries-long formation of the Chinese nation, a distinctive feature of the ethnic linguistic system emerged, which is now manifest in the country's visual arts. Many graphic designers include the symbolic meanings associated with certain animals and plants into their work based on their phonetic patterns and biological qualities (Shen, 2018). Decorative patterns like magpies, bats, plum blossoms, and goldfish are often used in the graphic design process to symbolise the aspirations and drive of the human race. Two, including regional Chinese features. Since ancient times, the Chinese have championed calligraphy, painting, and carries, and they completely combine the ideas of their own sentiments into the works, thus generally speaking, the Chinese characteristics has been more frequently employed in Chinese traditional graphic design. The qualities, overall ambiance, cultural milieu, and aesthetic trend of design item must be taken into consideration while applying the carrier of art and design components. It's worth noting that the use of both calligraphy and painting may evoke in viewers not only a sense of aesthetic pleasure but also, depending on the specifics of each medium, a range of diverse emotional responses. A common practise is to employ lavish and colourful plagues to give the

interior a feeling of wealth and prestige. As a result, the aesthetic value of graphic design and cultural connotation can be improved with the help of quietly elegant colour ink painting or calligraphy works, which can create a noble temperament (Yu & Ko, 2019). Third, incorporating aspects that have come to be associated with China. An essential part of preserving China's rich cultural heritage, Chinese characteristics represent the culmination of Chinese people's collective knowledge gathered through centuries of practical experience. Today, classical Chinese characters are used in contemporary graphic design via visual and symbolic processing, allowing for a wider range of topic values to be expressed as well as a more refined aesthetic. As an example, we'll use the many variations of the "Fu" character's design. Now this Chinese character can be seen in the shadow of almost every home; it is often provided with additional shapes and meaning, which transports people's longing for a better life and a lot of auspicious and pleasant environment to the inside. (4) Integrating the traditional classic patterns. Chinese painting, calligraphy, and other forms of ancient culture have become a common theme in contemporary graphic design, a development that not only conveys the visual worth of this heritage but also the promise of a better future. Traditional classic pattern may not only impart a specific cultural aspect, but also integrate the more contemporary features, thanks to the continual growth of our country's science and technology (Lukman, 2016).

Traditional folk art is often used as a design element. As it is now, the noteworthy features of the fusion of time and culture in this subject are shown by the incorporation of traditional folk images. The majority of China's folk traditions may be traced back to ancient festivals, which played a significant role in the country's cultural evolution. On the night of the full moon, people will eat moon cakes in honour of Changer, while on the night of the Dragon Boat Festival, they will eat Zongzi in honour of Qu Yuan (Mo, 2018). These actions are shown graphically, creating folk custom patterns that are distinctive of the society they represent. The graphic design process may make effective use of images with an ethnic flavour, drawing attention to the distinctive features of the appropriate event or tradition. The national graphics have been used to the graphic design, which may show a group's aesthetic propensity and their way of life in a single stroke. Whether it's the social structures of festival or the folk practises of manufacturing labour, understanding the role of social ideology in shaping the evolution of graphic design is crucial.

Graphic design is an art form, and its aesthetic worth and the transfer of cultural connotation owe a great deal on the artist's original idea. Therefore, the successful invention and inheritance of aesthetic vision cannot be overlooked in the process of carrying out current graphic design. Traditional aesthetic notion creation, such as a change in landscape, might serve this purpose. To put it another way, the design aspects of other works are incorporated into a single work in order to achieve the goal of a unified creative idea via the sharing of design components. In addition, the visual design may be effectively segmented by using features of isolation and area division. It is important to emphasise that the incorporation of traditional Chinese graphic components into contemporary graphic design is not restricted to the realm of material culture, but also incorporates numerous ideas and concepts from the realm of the spiritual. Because of this, the designer can't be limited by the tried-and-true methods of the past if they want to come up with an idea that will resonate with today's consumers and reflect their aesthetic preferences (Yu & Ko, 2019). To further increase the worth of graphic design, consideration should be given to the designers' ability to produce works that satisfactorily address both the material and cultural demands of their target audiences.

The quality of life for the vast majority of people in our nation has recently improved dramatically because to the steady and fast growth of the social economy. Because of this, clients are increasingly demanding more from graphic designers as they seek for ways to improve their own personal living and working conditions (Mo, 2022). The contemporary art of graphic design in China is distinct from everywhere else in the world because of the profound impact of the country's rich cultural heritage. However, the integration of classic and contemporary elements is poor. For designers in particular, finding an efficient way to combine the two aesthetics is a challenge. Therefore, the real requirements of the design topic should be completely examined in the process of actual design in order to comprehend its aesthetic tendency for many cultural factors. As a result, it's important to take into account whether or not the aesthetic requirements of relevant subjects are met by the artistic and cultural features of relevant design components, and to make sure their real usage is compatible with the actual demands of relevant subjects.

Methodology

In contrast to quantitative studies, which provide an all-encompassing summary of a population, qualitative studies focus on acquiring a more in-depth understanding of a specific subject or occurrence in order to better comprehend that subject or occurrence. The objective of this activity is to generate an accurate depiction of the hierarchy and the commonalities that exist among a particular group of people by comparing and contrasting them. In this research, qualitative research methodologies are the ones that are applied. One sort of market research is known as qualitative research, and it may be distinguished from other types of market research by the emphasis it takes on in-depth interviews as well as free-form conversation (Czinkota et al., 2021). Another type of market research is known as quantitative research. Because of the nature of the matter at hand, a qualitative strategy is required in order to get a handle on the situation as a whole, and that is the path that we have decided to take.

Understanding design and applying it from a design perspective requires a deeper understanding of the factors which are directly responsible for the development of that phenomenon. This can only be accomplished through the application of qualitative research methods when it comes to the study of the impact of graphical design elements from the Chinese elements perspective. When it comes to answering the design questions regarding whether the application of graphical design can have an impact when it comes to the learning process, which can only be fully understood through the application of qualitative type research approaches, a qualitative report is considered to be all-encompassing and comprehensive. In addition, given that the learners in this scenario will include youngsters as well as instructors, a qualitative approach will lead to a better understanding of the total influence that the design will have on the education of historical topics.

The design of the qualitative research will be primarily descriptive in nature, and it will seek to understand the application of Chinese design as well as the context of the design. This will be accomplished by taking into consideration feedback from a variety of stakeholders, which will eventually help shape the research in terms of its findings. Because this will provide a deeper understanding of the impact of classical graphic design elements, as well as how Chinese elements are expected to remain an important part of the overall framework of design, which can only be captured through a normative approach toward understanding, which is required for a qualitative approach, thematic analysis and content analysis will also need to take place as part of this qualitative approach. This will be necessary because these

will be necessary in order for this qualitative approach to be successful. It is essential to take note of the interaction between the primary school kids and how they perceive historical components to be incorporated into design, as well as to comprehend whether or not it is having the information transfer that the students anticipate.

The research will primarily employ qualitative observation as its primary means of gathering data as its primary focus. Quantitative methodology is important because it enables researchers to collect, analyse, and interpret data in a structured and systematic way. Quantitative analysis provides precise measurements, reducing the margin of error and providing reliable data for decision-making. This enables organizations to assess risks, create efficient strategies, monitor performance, and measure success. Additionally, quantitative analysis can help identify patterns, trends, correlations, and cause-and-effect relationships between data points, which can be used to inform better strategic decisions. To get a knowledge of the components and the link between them will be the primary objective of the research. We plan on coming to the schools in person and use the observation method in order to develop personal contact with the participants. The majority of participants in the focus group will be comprised of students from elementary schools in Jiangxi, China, who are having problems with the historical topics that they are currently studying (Archibald et al., 2019). Students who are currently acquiring historical knowledge through the application of graphic design concepts will be included in the study as participants. The information required to get a picture that is more accurate and comprehensive will also come from the teachers.

A method of data collection that entails keeping track of happenings in the natural environment in which they take place. It is possible for observations to be either overt, in which case the individuals who are the subject of the study are conscious of the fact that they are being monitored, or covert, in which case the people who are the subject of the study are unaware that they are being monitored (do not know they are being watched). When trying to learn how or why something occurs in a natural setting, observation can be a particularly valuable strategy for data collecting because self-reported information (what people say) is likely to differ from actual knowledge (what people really do).

In addition to that, we will conduct online interviews with the professors. A technique known as an interview is one way that can be utilised in qualitative research to collect data through the use of questions that are directed toward the participant. At a minimum, interviews require the participation of two people, one of whom takes on the role of the interviewer and directs the flow of the discussion (Nilsen et al., 2020). There are many different kinds of interviews, and one way in which they are differentiated from one another is by the amount of structure they have.

Students from primary schools in Jiangxi, China, who are having difficulty with the historical subjects they are studying will make up the bulk of the focus group. Participants in the study will include students who are currently gaining historical knowledge through the application of graphic design principles. In order to obtain a more comprehensive viewpoint, information will also be collected from the educators.

This study will involve the observation of approximately 15-20 primary school pupils from Jiangxi, China, and approximately 10–15 teachers from those schools who are teaching historical subjects will also be included as part of the group. This sample was taken by using Cochran formula. In order to make contact with the participants, we will be going to the schools in person and using the observation approach. In addition, there will be online interviews for the instructors. The participants will be selected from the overall population through the use of a sample method known as random sampling. In order to generalise about

a particular group of people, researchers typically make use of a technique that is known as random sampling. This method entails selecting a sample of data from the population as a whole.

Within certain communities, this method is also referred to as "probability sampling." Non-probability sampling, which is also referred to as non-random sampling, is the type of sampling that is considered to be the opposite of probability sampling (Buelens et al., 2018). This method of sampling can be subdivided into four fundamental categories, which are the basic random sample, stratified sampling, cluster sampling, and multistage sampling. Each of these categories has its own set of advantages and disadvantages. Convenience samples are a common term used within the field of statistics to refer to non-random samples gathered from a community. In most cases, representative samples are selected at random from various subsets of the population.

It has been proved that the formula that was created by Cochran is very effective when working with big populations. The size of the sample will be determined with the assistance of the formula developed by Cochran. Because any given sample size may be able to tell you more about a small population than it can about a large population, there is a "correction" that can be added to the number that is produced by the Cochran's formula if the population as a whole is very small. This is because any given sample size may be able to tell you more about a small population than it can about a large population.

Expected Outcome

Objective 1: To analyse Jiangxi as the most research group.

Researchers hope that this study will give a thorough evaluation of Jiangxi-based work on foundational topics in Chinese history. It will summarise the most important questions, research methods, and results from previous studies in the area.

Objective 2: To examine the status quo of history learning.

The purpose of this research is to provide a comprehensive analysis of the situation of history education in Jiangxi province's elementary schools. Curriculum structures, instructional strategies, and student interest in historical study will all need to be examined.

Objective 3: To explore the current situation of teaching history.

This research will look into how history is now being taught to elementary school pupils in Jiangxi. It will look into how teachers approach historical lessons, what materials are available, and how technology is used in the classroom.

Objective 4: To identify the deficiencies in the layout, colour, and other graphic design aspects of the current history textbooks.

This research intends to improve current history textbooks used in Jiangxi by analysing their layout, colour schemes, and other visual design characteristics. It will show how these design factors might be improved to help students better engage with, comprehend, and retain historical material.

The study's results will improve our knowledge of the field, the current state of history education, current methods of instruction, and the visual elements of history textbooks in Jiangxi. The results will aid teachers, curriculum designers, and textbook writers in making Chinese history lessons more engaging and effective for elementary school students in the region.

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