

Motivation and Mastery: Exploring the Role of Learning Motivation and Teaching Quality in Students' Artistic Development

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Abstract

The exploration of factors contributing to the enhancement of students' abilities in applying Chinese traditional folk art is pivotal for the advancement of art education. This study investigates the intricate interplay between teaching quality, learning motivation, professional background, and the type of university, and their collective impact on students' artistic development in the context of Chinese traditional folk art. Employing a rigorous methodology that incorporates structural equation modeling and moderation analysis, this research undertakes a comprehensive evaluation of how these educational elements influence the artistic capabilities of students. Our findings reveal a substantial influence of teacher instructional quality and student learning motivation in augmenting students' abilities to apply Chinese traditional folk art. Contrary to our initial hypotheses, the professional background of students does not moderate the relationship between learning motivation and their artistic abilities, underscoring the primary importance of intrinsic motivation and the quality of teaching. Moreover, the analysis highlights the significant role of university type in mediating the impact of teaching quality on students' artistic growth, suggesting that the educational environment significantly affects learning outcomes. Based on our findings, future research should explore the implementation of pedagogical practices that can effectively harness these dynamics to further enrich art education, particularly in preserving and promoting the appreciation of traditional Chinese folk art among younger generations.

Keywords: Chinese Traditional Folk Art, Teaching Quality, Learning Motivation, Art Abilities

Background

In the vast tapestry of human endeavor, few threads are as vibrantly colored as the folk arts of China—a canvas where every stitch is a story and every hue a history lesson. Consider the art of jade carving, stretching back to prehistoric times, where jade was not just a stone

but a symbol of virtues like benevolence and wisdom, much like how educators are the bedrock of virtue in the realm of learning. In the same vein, one might argue that the high esteem for jade surpasses that for gold, diamonds, or pearls, akin to how we, in the educational domain, value the impact of a teacher above the luster of infrastructure (Wikipedia https://en.wikipedia.org/wiki/Chinese_folk_art).

Venture into the history of kites, where Weifang's skies tell tales from the Song dynasty, teaching us that just as kites soar on the winds of ingenuity, so does the spirit of education on the breath of innovation (Chen, 2023). The widespread popularity of kite-flying by the Ming dynasty parallels the ever-expanding reach of traditional art education, reaching across provinces and, indeed, time itself (Li, 2023). Reflect upon the sugar paintings and flour figures, where the heat of liquid sugar shapes two-dimensional dreams and colored flours become the sculptures of sustenance. It's in these sweet moments and malleable creations where one finds a metaphor for education—shaping minds with the warmth of guidance and crafting futures with the hands of knowledge (Abbasov, 2020). And then there's the intricate dance of paper cutting, an art form as delicate as it is detailed, reminding us of the precision and care educators must take in molding the young minds entrusted to them. This form of folk art, present in cities and Chinatowns worldwide, is not just decoration but a declaration that education is, indeed, a universally esteemed art.

However, amidst the vibrant tapestry of our educational landscape, the instruction of traditional Chinese folk arts in modern universities faces a complex array of challenges and difficulties. The intricate dance of imparting knowledge steeped in ancient wisdom to the digital-native minds is fraught with the delicate balance of preserving authenticity while fostering innovation (Liu, 2020). Subject knowledge, the bedrock of educational content, often grapples with the scarcity of resources that adeptly bridge the gap between the time-honoured traditions and the contemporary pedagogical approaches. Communication skills, essential for the resonance of teachings, confront the formidable barrier of engaging a generation fluent in the language of technology rather than the dialects of ancestral craftsmanship (Junwei, 2019). Furthermore, classroom management, that pivotal gear in the machinery of learning, must navigate the labyrinth of integrating the quiet introspection of artistic creation with the dynamic pace of today's educational environments.

These difficulties are compounded by the fact that learning motivation, an intricate weave of engagement, emotional connection, and interest, is now often relegated to the background amid the cacophony of competing academic demands and distractions. The hallowed halls of academia, once the bastions of cultural transmission, now wrestle with the dual challenge of igniting passion for the venerable art forms while contending with the ever-present lure of more technologically driven disciplines. The very loom of education, intended to craft the fabric of knowledge, risks being left idle as the threads of motivation fray in the face of these challenges.

Therefore, as we chart this scholarly expedition, we must confront the sobering reality that the echoes of ancestral artistry are at risk of fading into the silence of oblivion. It is within this crucible that our research must kindle the flame of interest anew, weaving the old with the new, in a harmonious symphony of educational praxis. Our academic odyssey is thus not only to document the trials and tribulations of teaching traditional Chinese folk arts but also to forge a pathway through which these arts can continue to inspire and shape the artistry and identity of future generations. The canvas of our research, therefore, is not merely an expanse awaiting the strokes of our findings but a living mural that reflects the ongoing

struggle and the undying spirit of traditional art forms, yearning for their rightful place in the annals of educational theory and practice.

Theoretical Background

In the study of the impact of traditional Chinese folk art teaching quality on students' artistic abilities, the core content of the study is the teaching quality of teachers, the learning motivation of students, and the improvement of students' artistic abilities. The following is an overview of the theoretical background based on the latest research findings.

Teaching quality of teachers

Teaching quality of teachers is the process in which teachers engage in educational functions with specific qualities and are qualified to carry out teaching activities, stimulate students' interest in learning, and improve their academic performance (Lin et al., 2010; Ray, 2014; Dabholkar, 2015). Teaching quality of teachers is a broad term for teacher training, abilities, and qualifications (Ilinitich, 1998; Ibrahim and Alagbu, 2014). They explained that the content of teacher quality can be grouped into: (1) professional knowledge and abilities (2) professional subject accomplishment (3) common quality (4) professional beliefs and attitude (5) personality. Further, Corbo et al., (2015) divided teacher quality into three stages: (1) morals (2) knowledge and (3) abilities. In this context, teacher quality may also cover: (1) student problem (2) professional competence (3) performance responsibility (4) teacher-student interaction and (5) Personality.

Similarly, quality in education can also trigger many metaphors, including functionalist metaphors (Ololube, 2005; Oakland, 2014; Morgan and Piercy, 2015; Gutierrez-Gutierrez et al., 1980). These aspects of functionalism include content, evaluation policies and procedures, curriculum, teaching methods, and evaluation. In education, a functionalist focus has been adopted. He believes that unlike other things with acceptable terminology, there is no precise definition of educational quality. Therefore, it is necessary to find the best way to view the quality characteristics that can be observed in educational projects. The importance of teaching activity is for students and the key to teaching success is the teachers (Goetsch and Davis, 2012; Corbo et al., 2015). It is paramount to probe into teacher quality to help teachers ascertain their shortcoming so that they can not only improve themselves but also increase their teaching efficiency (Ibrahim et al., 2017). Moreover, teachers with good effectiveness usually value teaching performance, sustain teaching quality; pursue the best teaching effectiveness and increases students' academic performance (Dabholkar, 2015; Wang, 2020).

Thus, the teaching quality of teachers is one of the key factors affecting the learning effectiveness of students. Moloney and Xu emphasized the importance of quality teaching in their research and proposed a quality teaching framework, which emphasizes the importance of constructive learning methods (Moloney and Xu, 2018). In addition, Cheng et al. found that the improvement of core qualities of art teachers significantly affects students' learning motivation and educational policies, emphasizing the importance of improving teacher quality in art education (Cheng et al., 2020). Yu et al. explored leadership in improving teaching quality based on TQM theory and distributed leadership theory and found that improving teaching quality requires improvement from both internal and external perspectives (Yu et al., 2020). From the perspective of core competencies, explores strategies for cultivating practical teaching abilities among normal university students, emphasizing the importance of practical abilities in improving teaching quality (Chen, 2022).

Learning Motivation

Learning motivation has always been a hot research topic in education and psychology, and it is subject to various constraints and influences (Bejjani et al., 2019). According to the relevant research on the influencing factors of learning motivation, it can be found that the influencing factors of learning motivation can be summarized as internal factors and external factors (A et al., 2018). For internal factors, theoretical analysis indicates that physical health status, education level, psychological quality, value orientation, time management ability, interests, and learning methods can affect an individual's learning motivation. Another, for external factors, research has found that family (family environment, family background, family economic level, and parental education methods, etc.), school (teachers, learning atmosphere, etc.), and society (socio-economic and cultural background, people's ideological concepts, etc.) can have an impact on the learning motivation of middle school students (A et al., 2018; Baars et al., 2020).

It was found that positive academic emotions are significantly positively correlated with deep motivation for learning, while negative academic emotions are significantly positively correlated with surface motivation for learning (Höft and Bernholt, 2019). In addition, students' academic emotions, such as pride, hope, boredom, and enjoyment of achievement, collectively determine so-called achievement behaviors - behaviors that contribute to achieving academic goals (Paweł Grygiel et al., 2017; Hebbeker et al., 2019). According to mainstream emotion theories (such as (Chen and Wong, 2014; Höft and Bernholt, 2019; C et al., n.d.2019) believes that the evaluation of learner control and the value of learning activities is based on academic emotions. For example, if a learner values an academic achievement and believes that it is to some extent under his or her control, he or she may feel a sense of hope. Although it is uncertain whether the same evaluation is based on motivation and academic emotions, it seems reasonable and stingy.

Learning motivation is the internal driving force behind individual learning activities of students. It is the foundation of learning behavior, expressed in the form of learning behavior, which can promote the emergence of learning behavior and affect students' academic performance. Liu research shows a significant positive correlation between internal motivation in learning and academic performance (Ehm et al., 2019). Zhang's research shows that the impact of learning motivation on academic performance is most influenced by interests and ideals, and the level of effort of students has the most direct impact on their performance, while learning motivation has an indirect effect mediated by the level of effort (Anderman, n.d.2020). The improvement of the application ability of traditional folk art reflects the learning effectiveness of students, and learning motivation is the reason for promoting the improvement of their academic performance.

Improvement of students' artistic abilities

The improvement of students' artistic abilities is the goal of teaching traditional Chinese folk art. By improving the quality of teaching for teachers and enhancing students' learning motivation, it is possible to effectively enhance their artistic application abilities. Yuan et al (2021) analyzed the factors that improve the quality of undergraduate classroom teaching from the perspective of students, including the personal moral cultivation of teachers, the balance between imparting knowledge and inspiring thinking, and effective interaction between teachers and students. The professional background of students and the type of university they attend may regulate the relationship between teacher teaching quality and student artistic ability. Students from different professional backgrounds may have different

learning needs and interests in traditional Chinese folk art, and different types of universities may provide different teaching resources and environments, which can affect the quality of teaching and the effectiveness of student learning.

In summary, improving the teaching quality of teachers, enhancing students' learning motivation, and considering the differences in students' professional backgrounds and types of universities are of great significance for enhancing their ability to apply traditional Chinese folk art. Future research needs to further explore the interactions and influencing mechanisms between these factors in order to promote the development of traditional Chinese folk art education.

Hypothesis

Teaching quality of teachers

In the study of the impact of teacher's teaching quality on students' ability to apply traditional Chinese folk art, many research results indicate that teacher's teaching quality is a key factor affecting students' artistic understanding and application ability. Through the analysis of relevant literature in recent years, we found that the improvement of teachers' core qualities not only significantly affects students' learning motivation, but also has a significant impact on the formation of educational policies. In addition, the self-efficacy, teaching enthusiasm, and effective interaction with students of teachers have been proven to be positively correlated with student interests and learning outcomes. These research findings emphasize the importance of improving the quality of teaching for teachers in traditional Chinese folk art teaching.

H1: Teaching quality of teachers positively correlate with the application ability of students in traditional Chinese folk art.

Teacher subject knowledge

In education, teacher subject knowledge is widely regarded as one of the key factors determining the quality of teaching. Related studies have found that teachers' subject knowledge has a significant positive impact on improving teaching quality. For example, a study suggests that a teacher's abilities, including their knowledge of teaching content, self-efficacy, and teaching enthusiasm, are positively correlated with student interest, and learning achievement, emphasizing the important role of teacher subject knowledge in improving student learning outcomes. Another study explored the consistency of teaching quality among teachers in different subjects and found that although there are differences in teaching quality among different subjects, teachers' subject knowledge is crucial for maintaining high teaching quality. These research findings support our hypothesis that there is a positive correlation between subject knowledge and teaching quality of teachers. This discovery emphasizes the importance of strengthening teacher subject knowledge in teacher training and professional development to ensure the improvement of teaching quality and better promote student learning and development. Therefore, this current study hypothesizes that there is a significant relationship between teacher knowledge and teacher quality. This lead to the hypothesis H1.1.

H1.1: Teacher's subject knowledge is positively correlate with their teaching quality.

Communication Skills

The communication ability of teachers not only significantly affects the personality development of students, but also has an important impact on creating a positive learning environment, enhancing student participation, establishing student trust and credibility in teachers, and promoting good relationships between teachers and students in multiple teaching dimensions. These studies indicate that effective communication skills of teachers can promote positive feedback from students, thereby improving learning outcomes and teaching quality. Therefore, the communication skills of teachers are positively correlated with their teaching quality. This conclusion emphasizes the need for teachers to continuously improve their communication skills in the process of career development, to convey knowledge more effectively, stimulate student interest and participation in learning, and ultimately achieve the improvement of teaching quality. This discovery has important guiding significance for teacher training and professional development and suggests that educators and policy makers should attach importance to the cultivation and improvement of teacher communication skills as a key strategy to improve teaching quality.

H1.2: Teacher's communication skills are positively correlate with their teaching quality.

Classroom Management

In the field of education, the classroom management of teachers is widely regarded as a key factor affecting the quality of teaching. The classroom management skills of teachers not only have a direct impact on student learning outcomes, but also play a mediating role between teacher abilities and student learning outcomes. This indicates that teachers can significantly enhance students' interest and learning achievement through effective classroom management, such as cognitive activation, creating a supportive learning atmosphere, and efficient classroom organization. In addition, a good teacher-student relationship, as an important component of classroom management, is equally crucial for establishing an effective learning environment and improving teaching quality.

H1.3: Teacher's classroom management is positively correlated with their teaching quality.

Learning Motivation

Bejjani revealed the composite effect of intrinsic and extrinsic motivation on academic performance, pointing out that for students with higher intrinsic motivation, extrinsic motivation may weaken their academic performance, while for students with lower intrinsic motivation, extrinsic motivation can help improve their academic performance(Bejjani et al., 2019). In addition, Anderman analyzed the relationship between writing motivation and Chinese writing performance and found that different types of motivation (including external regulation, internal regulation, identification regulation, and internal motivation) can independently affect writing performance. Further research also indicates a close relationship between students' learning motivation, engagement, and mastery of general skills(Anderman, n.d.,2020). Even when faced with maladaptive motivation, the positive or non-significant impact of adaptive participation highlights the complexity and multidimensional nature of learning motivation in the educational process.

H2: Students' learning motivation to learn traditional Chinese folk art is positively correlated with their art ability.

Engagement

Hulleman explored the relationship between learning motivation, engagement, and mastery of general skills among Chinese university students, and found that although the hypothetical relationship between motivation and engagement was generally confirmed, it also revealed that maladaptive motivation has a positive or non-significant impact on adaptive participation, emphasizing the complexity of learning motivation in promoting student engagement (Lazowski and Hulleman, 2016). Marsh focused on online learning environments, exploring how teachers' teaching motivation stimulates student engagement, and found a positive correlation between self-supportive teaching motivation and student intrinsic motivation and student engagement (Marsh et al., 2018). These findings indicate that whether in face-to-face or online learning environments, students' learning motivation is a key factor in improving their engagement.

H2.1: Student's engagement in learning trad

itional Chinese folk art is positively correlated with their learning motivation.

Academic Emotions

Wang X pointed out in his study "Enhancing Academic Participation of Chinese EFL Students: The Impact of L2 Enjoyment and Academic Motivation" that academic participation of students is positively predicted by L2 enjoyment and academic motivation, indicating a significant positive correlation between positive academic emotions and high learning motivation. In addition, Liu et al. found that for students with lower intrinsic motivation, extrinsic motivation helps improve academic performance (Wang, 2020). These research results indicate that both internal and external learning motivations are closely related to students' academic emotions, further supporting the hypothesis that there is a positive correlation between students' learning emotions towards traditional Chinese folk art and their learning motivation. These findings emphasize the importance of valuing and cultivating students' positive academic emotions in educational practice, especially in the process of imparting traditional Chinese folk art, to stimulate their learning motivation.

H2.2: Student's academic emotions in learning traditional Chinese folk art is positively correlated with their learning motivation.

Interest

Research has shown that both intrinsic and extrinsic motivation are positively correlated with learning outcomes, emphasizing the important role of learning interest in enhancing students' learning motivation. Especially intrinsic motivation, such as interest in learning content and pursuit of cultural understanding, has been proven to have a significant positive impact on learning outcomes. In addition, research on student engagement further reveals the complex relationship between learning interest and learning motivation, and even when faced with maladaptive motivation, student engagement may increase due to interest. These findings collectively emphasize that students' interest in traditional Chinese folk art has a significant impact on stimulating their learning motivation.

H2.3: Student's interest in learning traditional Chinese folk art is positively correlated with their learning motivation.

Teacher's teaching quality and student motivation for learning traditional Chinese folk art

Based on research on the improvement of core qualities of art teachers in Chinese universities, it has been found that the improvement of teacher quality significantly enhances students' learning motivation, emphasizing the important role of teacher teaching quality in shaping students' learning motivation. In addition, research on teacher mentality has also revealed how the growth mindset and fixed mindset of teachers affect students' internal and external learning motivation, indicating that teacher mentality and teaching methods directly affect students' interest and engagement in learning. The research on quality teaching further confirms the importance of teachers' teaching methods and strategies in enhancing students' learning motivation, especially in the teaching of traditional Chinese folk art.

H3: Teacher's teaching quality is positively correlated with student motivation for learning traditional Chinese folk art.

Moderating Factor

Moreover, students with different professional backgrounds and types of universities can influence the quality of teaching and learning motivation of teachers in different ways through their unique educational environment and resources, thereby affecting the development of students' artistic abilities. The professional knowledge and abilities of students can have some direct or indirect impact on their learning. On the other hand, some universities may promote students' interest and learning motivation in traditional Chinese folk art by providing more art resources, stronger teacher-student interaction, and more supportive learning environments, thereby improving their artistic application abilities.

H4: Professional background of students moderates the relationship between learning motivation and their art ability.

H5: The type of university of students moderates the relationship between teaching quality of teachers and the art ability of students.

The research hypothesis of this study is shown in Figure 1.

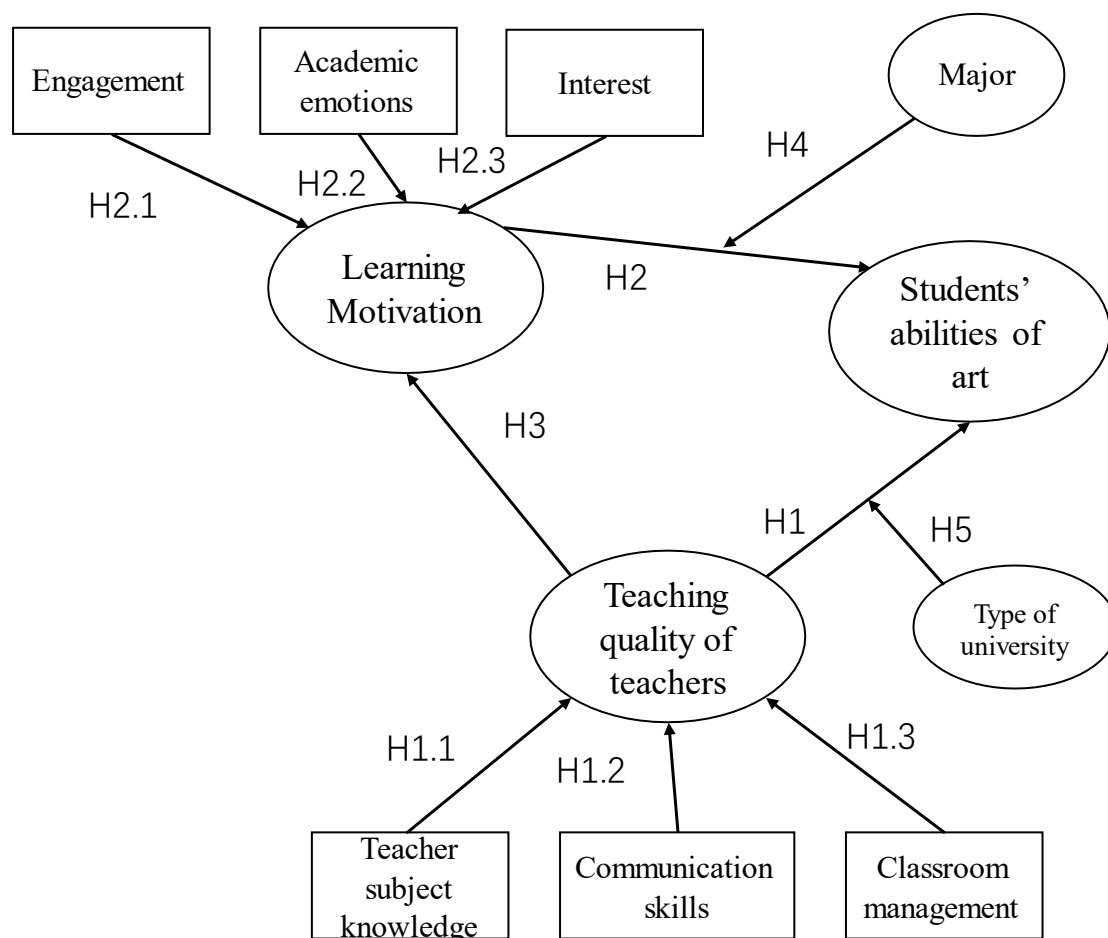


Figure 1 Research Hypothesis

Methods

Data Collection

This data was collected through WeChat based on a comprehensive survey, with a sample of 325 students from all universities in Jiangxi Province. The main purpose of this dataset is to explore the relationship between the teaching quality of university teachers and the artistic ability of students receiving education.

Descriptive Statistics

This study conducted a descriptive survey questionnaire consisting of 11 different types of questions from 325 respondents. These questionnaire questions focused on the impact of high-quality teachers on student performance, learning motivation, and teaching methods of teachers, as well as the views of integrating traditional Chinese folk art elements into visual communication design teaching to promote traditional Chinese culture and enhance students' artistic abilities. This study aims to understand the attitudes and perspectives of respondents towards these issues through analysis of mean, standard deviation, variance, skewness, and kurtosis.

Table 4.1

Analysis of students' artistic abilities

	Descriptive statistic									
	N	Mean value		Standard deviation	Variance	Skewness		Kurtosis		
		Total	Total			Standard error	Total	Standard error	Total	Standard error
1.1 My performance can increase if I teach by quality teachers.	325	4.45	.038	.681	.464	-.964	.135	.197	.270	
1.2 I believe teacher with good quality can improve students' performance.	325	4.50	.037	.665	.442	-1.346	.135	2.456	.270	
1.3 I believe teacher that attended seminars and workshop would have good methods of teaching.	325	4.43	.036	.652	.425	-.794	.135	-.128	.270	
1.4 I think that integrating Chinese traditional folk-art elements into the teaching of visual communication design can promote Chinese traditional culture and enhance students' cultural self-confidence.	325	4.43	.038	.694	.481	-.934	.135	.066	.270	
1.5 I think that integrating Chinese traditional folk-art elements into the teaching of visual communication design can promote my abilities of art.	325	4.40	.038	.689	.475	-.821	.135	-.058	.270	

The experimental results of this study on students' artistic abilities are shown in Table 4.1, with mean values ranging from 4.40 to 4.50, standard deviation ranging from 0.652 to 0.694, and variance ranging from 0.425 to 0.481. The skewness of all questions is negative, ranging from -0.794 to -1.346, with kurtosis close to 0, indicating that the data distribution is close to a normal distribution. However, the kurtosis of question 1.2 is 2.456, indicating that its distribution is sharper than a normal distribution. These emphasize the importance of students' artistic abilities in terms of teacher quality and teaching content for educational outcomes, especially in improving their artistic abilities and cultural confidence. How teachers from different backgrounds and majors can improve their teaching quality by participating in professional development activities, and how to integrate cultural elements more effectively into teaching practice to promote the comprehensive development of students.

Table 4.2

Analysis of teacher teaching quality

Descriptive statistic									
	N	Mean value		Standard deviation	Variance	Skewness		Kurtosis	
		Total	Standard error			Total	Standard error	Total	Standard error
2.1 I have a sufficient knowledge of Chinese traditional folk culture.	325	4.39	.037	.675	.456	-.790	.135	.004	.270
2.2 I use different methods of teaching to make my students understand my topic.	325	4.40	.038	.689	.475	-.821	.135	-.058	.270
2.3 I use different methods of teaching to make my students understand Chinese folk culture.	325	4.37	.038	.684	.468	-.741	.135	-.121	.270
2.4 I always use concrete example to demonstrate my teaching.	325	4.43	.036	.652	.425	-.794	.135	-.128	.270
2.5 I possess adequate knowledge that can make me efficient in teaching.	325	4.29	.043	.771	.595	-.833	.135	.270	.270

The experimental results of this study on the teaching quality of teachers are shown in Table 4.2. The mean of all items is close to 4.4, the standard deviation ranges from 0.652 to 0.771, and the range of variance variation is from 0.425 to 0.595. The skewness value of all items is close to -0.8, and the kurtosis value is close to 0. This indicates that teachers have a positive attitude towards the diversity of their teaching methods and in-depth understanding of teaching content, promoting the improvement of teaching quality and student learning outcomes. In addition, for teachers, recognizing the challenges and room for self-improvement in teaching traditional Chinese culture is key to improving the quality of education and promoting cultural inheritance. In the field of education, continuous self-evaluation and professional development are important components of improving teaching effectiveness and student learning experience, as well as enhancing teachers' knowledge and skills in teaching traditional Chinese culture.

Table 4.3

Analysis of learning motivation

	Descriptive statistic								
	N	Mean value		Standard deviation	Variance	Skewness		Kurtosis	
		Total	Total			Standard error	Total	Standard error	Total
3.1 You think it is necessary to integrate the elements of Chinese traditional folk art into the teaching of visual communication design in Jiangxi universities.	325	.67	.026	.472	.223	-.715	.135	-1.498	.270
3.2 You think Chinese traditional folk art can help students to be more creative in visual communication design.	325	.66	.026	.476	.227	-.657	.135	-1.578	.270
3.3 You think that the integration of Chinese traditional folk art elements into the teaching of visual communication design in Jiangxi colleges and universities will increase students' interest and participation in learning.	325	.75	.024	.435	.189	-1.146	.135	-.691	.270
3.4 You have used Chinese traditional folk art elements in your studies or design practice.	325	.46	.028	.499	.249	.168	.135	-1.984	.270
3.5 You think the integration of Chinese traditional folk art elements into the teaching of visual communication design should focus on the combination of theory and practice.	325	.66	.026	.474	.225	-.686	.135	-1.539	.270

The experimental results of this study on learning motivation are shown in Table 4.3. The mean range is from 0.46 to 0.75, and the standard deviation of all questions is between 0.435 and 0.499. The variance ranges from 0.189 to 0.249. Except for question 3.3, which is close to a normal distribution, the kurtosis of all other questions indicate that the sharpness or flatness of the distribution is different from that of a normal distribution, especially question 3.4, which shows a clear sharp distribution. In summary, it demonstrates that incorporating traditional Chinese folk art elements into visual communication design teaching can not only enhance students' cultural confidence and creativity, but also promote the inheritance and innovation of traditional culture. By optimizing teaching strategies and enhancing practical activities, learning motivation and students' comprehensive abilities can be further enhanced.

Table 4.4

Analysis of academic emotions

	Descriptive statistic								
	N	Mean value		Standard deviation	Variance	Skewness		Kurtosis	
		Total	Total			Standard error	Total	Standard error	Total
4.1 I'm worried about not studying well.	325	.66	.026	.476	.227	-.657	.135	-1.578	.270
4.2 Professional courses are too difficult, what should I do if I don't understand?	325	.46	.028	.499	.249	.168	.135	-1.984	.270
4.3 You think that the use of Chinese traditional folk-art elements in the field of design is relatively limited and the future is not too bright.	325	.67	.026	.472	.223	-.715	.135	-1.498	.270
4.4 I think that the integration of Chinese traditional folk-art elements into the teaching of visual communication design in Jiangxi universities will have a positive impact on students' employment prospects.	325	.55	.028	.498	.248	-.218	.135	-1.965	.270
4.5 I think that the use of Chinese traditional folk-art elements in the field of design is relatively limited, and the future is not too bright.	325	.75	.024	.435	.189	-1.146	.135	-0.691	.270

The experimental results of this study on academic sentiment are shown in Table 4.4. The mean reflects the average level of identification of respondents with each question, ranging from 0.46 to 0.75. The standard deviation of all questions is between 0.435 and 0.499, and the variance is from 0.189 to 0.249. Except for question 4.2, the skewness of all questions is negative, except for question 4.3 which is close to a normal distribution, The kurtosis of other problems indicate that the sharpness or flatness of the distribution is different from that of a normal distribution. Integrating traditional Chinese folk art elements into visual communication design teaching in Jiangxi universities is seen as a positive educational strategy, which can not only promote students' understanding of traditional culture and the development of innovative abilities, but also enhance their attitude towards academic emotions. By adapting to the learning needs and career development goals of students, educational institutions can promote the inheritance and development of traditional Chinese culture while cultivating design talents.

Table 4.5

Analysis of teacher subject knowledge

Descriptive statistic	N	Mean value		Standard deviation	Variance	Skewness		Kurtosis	
		Total	Standard error			Total	Standard error	Total	Standard error
6.1 You think that teachers are more adequate in integrating Chinese traditional folk art elements in the teaching of visual communication design.	325	2.56	.070	1.262	1.593	.214	.135	-1.377	.270
6.2 You think teachers should strengthen the practical aspects in teaching visual communication design majors, so that students can experience folk art elements first-hand.	325	1.22	.023	.416	.173	1.347	.135	-.186	.270
6.3 You think Jiangxi universities should offer folk art workshops.	325	.88	.018	.322	.104	-2.395	.135	3.761	.270
6.4 You are willing to participate in expert lectures or seminars on the theme of Chinese traditional folk art.	325	.74	.024	.437	.191	-1.127	.135	-.734	.270
6.5 You think that teachers are more adequate in integrating Chinese traditional folk art elements in the teaching of visual communication design.	325	2.56	.070	1.262	1.593	.214	.135	-1.377	.270

The experimental results of this study on the subject knowledge of teachers are shown in Table 4.5. The mean shows the average level of identification of the respondents with various questions, with the highest mean in item 6.1 (2.56) and the lowest mean in item 6.3 (0.88), reflecting the respondents' strong agreement with the view that Jiangxi universities should provide folk art workshops. Among them, item 6.1 has the highest standard deviation and variance, while item 6.3 has the lowest standard deviation and variance, indicating a high degree of consistency in providing folk art workshops. The positive skewness of items 6.2 and 6.3 indicates that some respondents gave lower ratings, especially the high positive skewness of item 6.3 (-2.395), strongly reflecting the high recognition of the majority of respondents towards Jiangxi universities providing folk art workshops. On the contrary, a slight positive skewness (.214) in item 6.1 indicates that most scores tend to be above average. Kurtosis measures the sharpness of a distribution. The high kurtosis (3.761) of item 6.3 indicates that its distribution is sharper than the normal distribution, reflecting a very concentrated level of agreement with this viewpoint.

Overall, the level of subject knowledge among teachers determines whether traditional Chinese folk art elements can be integrated into visual communication design teaching, which

is considered an important measure. If it can, it can not only improve students' professional skills, but also enhance their understanding of traditional Chinese culture.

Table 4.6
Description statistics

Descriptive statistic	N		Mean value		Standard deviation	Variance	Skewness		Kurtosis	
	Total		Total	Standard error	Total	Total	Total	Standard error	Total	Standard error
	5.1I speak clearly when am explaining a topic in the class.	325		1.04	.014	.258	.067	8.251	.135	75.873
5.2I believe that good communication skills would improve students' performance in the classroom.	325		4.05	.035	.624	.390	-2.099	.135	9.380	.270
5.3I must have good communication skills to pass instruction to students.	325		.88	.018	.322	.104	-2.395	.135	3.761	.270
7.1I really enjoy the integration of Chinese traditional folk art into classrooms.	325		2.35	.054	.981	.963	.354	.135	-0.866	.270
7.2You think Chinese traditional folk art can help students to be more creative in visual communication design.	325		2.39	.045	.804	.646	1.472	.135	.306	.270
8.What is the type of college you are studying	325		4.05	.035	.624	.390	-2.099	.135	9.380	.270
9.How many subjects do you major?	325		2.56	.070	1.262	1.593	.214	.135	-1.377	.270
10.I insist that students in my class always follow the rules.	325		1.31	.037	.670	.448	1.909	.135	1.972	.270
11. I often participate in Chinese folk-art activities organized by the school.	325		1.55	.028	.498	.248	-0.218	.135	-1.965	.270

As shown in Table 4.6, the mean range is wide, ranging from 0.88 to 4.05, indicating significant differences in the level of identification among respondents towards different issues. The standard deviation and variance reflect the degree of dispersion in the responses of the respondents, with the standard deviation and variance of item 5.1 being extremely small, indicating a high degree of consistency among the respondents in expressing themselves clearly in the classroom. The skewness and kurtosis indicators reveal the shape characteristics of data distribution, for example, the extremely high positive skewness (8.251) and kurtosis (75.873) of item 5.1 indicate that the majority of respondents strongly agree with the importance of clear expression in the classroom. On the contrary, the evaluation of 7.2 on how traditional Chinese folk art can enhance students' creativity in visual communication

design shows a relatively normal distribution trend (skewness of 1.472 and kurtosis of 0.306), although there is still a certain degree of positive skewness.

Based on comprehensive analysis, the descriptive statistical analysis of this survey questionnaire reflects the respondents' clear attitudes and perceptions towards communication skills, the value of traditional Chinese folk art in education, and various aspects of teaching practice. Specifically, respondents generally believe that good communication skills are crucial for improving student classroom performance, and teachers must master these skills to effectively teach.

Reliability Analysis

Reliability statistics is an important method for evaluating the consistency and stability of measurement tools, testing or evaluation processes. In psychology and social science research, reliability statistics are commonly used to ensure that measurement tools (such as questionnaires) can reliably measure the required constructs or concepts. Cronbach's Alpha is a commonly used statistical method to measure the reliability of internal consistency, especially when the measurement tool contains multiple related terms.

Table 4.7
Reliability Statistics

Reliability statistics		
Clone Bach Alpha	Cloning Bach based on standardized terms Alpha	Number of items
.650	.654	33

In Table 4.7, the Clonbach Alpha value is 0.650, indicating that the measurement tool has a moderate level of internal consistency. The cloned Bach Alpha value based on standardized terms is 0.654, which is close to the original Alpha value, further confirming the evaluation results of internal consistency.

Next, this study will analyze the Friedman test and the graph based non additivity test. The Friedman test and the graph based non additivity test are two important statistical methods used to process specific types of data and hypotheses. Through these methods, differences between different groups can be evaluated, as well as whether the data meets certain specific statistical assumptions.

Exploratory Factor Analysis

KMO (Kaiser Meyer Olkin) sampling suitability scale and Bartlett's sphericity test are important pretest steps before exploratory factor analysis (EFA) to evaluate whether the questionnaire is suitable for factor analysis. The higher the KMO value, the more suitable it is for factor analysis. Bartlett's sphericity test is a statistical method that tests whether the correlation matrix of observed data is an identity matrix, that is, whether all variables are completely independent. If the test is significant, it means that there is a certain degree of correlation between the variables in the data, which is suitable for factor analysis.

Table 4.9

KMO and Bartlett's tests

KMO and Bartlett's test			
KMO sampling suitability quantity			.812
Bartlett's sphericity test	Approximate square	chi	3961.902
	Degree of freedom		528
	Significance		.000

In Table 4.9, the KMO value is 0.812, indicating that the data is suitable for factor analysis between medium and high altitudes. This means that there is sufficient common variation among variables to enable factor analysis to effectively reveal potential factor structures. The approximate chi square value of the Bartlett test is 3961.902, with a degree of freedom of 528 and a significance of .000. This result strongly rejects the null hypothesis (i.e., the correlation matrix is the identity matrix, and variables are independent of each other), indicating that there is sufficient correlation between variables for factor analysis.

The above is an analysis of reliability and validity, ensuring the validity of the questionnaire. By passing these two important pretests, it indicates that our questionnaire data is suitable for factor analysis, and corresponding hypothesis research and validation are conducted. Next, we will continue with the steps of factor extraction and rotation to identify and interpret potential factors in the data, further revealing the complex relationships and structures between variables.

The total variance explanatory table is a method used in factor analysis to describe the contribution of each component (or factor) to the total variance. By demonstrating the total variance to explain the initial eigenvalues, the sum of squared extracted loadings (percentage of extracted variance), and the sum of squared rotated loadings (percentage of rotated variance), we can understand how variables in the data are combined into fewer factors, and how much total variance is explained by each factor.

Table 4.10

*Explanation of Total Variance***Total variance explanation**

Com- ponent	Initial eigenvalue			Extracting the sum of squared loads			Sum of squared rotational loads		
	total	Variance percentage	%	total	Variance percentage	累积 %	total	Variance percentage	%
1	4.612	13.975	13.975	4.612	13.975	13.975	4.236	12.837	12.837
2	4.302	13.035	27.010	4.302	13.035	27.010	4.095	12.410	25.246
3	2.306	6.988	33.998	2.306	6.988	33.998	2.321	7.033	32.279
4	2.206	6.685	40.684	2.206	6.685	40.684	1.915	5.804	38.082
5	1.481	4.487	45.171	1.481	4.487	45.171	1.836	5.562	43.645
6	1.413	4.280	49.451	1.413	4.280	49.451	1.352	4.096	47.740
7	1.343	4.070	53.521	1.343	4.070	53.521	1.278	3.872	51.613
8	1.208	3.660	57.181	1.208	3.660	57.181	1.278	3.871	55.484
9	1.053	3.191	60.372	1.053	3.191	60.372	1.231	3.730	59.215
10	1.048	3.175	63.547	1.048	3.175	63.547	1.228	3.722	62.936
11	1.019	3.089	66.636	1.019	3.089	66.636	1.221	3.700	66.636

In Table 4.10, the initial characteristic values of the first three components are 4.612, 4.302, and 2.306, respectively, indicating that they are the most important components in the analysis. These three factors collectively explain 33.998% of the total variance, indicating their significant position in the dataset. From the perspective of extracting the sum of squared loadings, we can see that the cumulative variance percentage of the first three factors after extraction is 33.998%, which is consistent with the total variance explained by the initial eigenvalues, further emphasizing the importance of these factors. After rotation, the cumulative variance percentage of the first three factors slightly decreased to 32.279%, indicating that rotation may lead to a slight redistribution of variance interpretation, but this usually makes the factor structure clearer. The sum of squared loads after rotation shows the actual contribution of each factor to the total variance after rotation optimization, which helps us to identify and explain the concepts or dimensions represented by each factor more clearly.

The total variance explanation indicates that factors extracted through principal component analysis play an important role in explaining the total variance in the dataset. The first three factors collectively explain about one-third of the total variance, indicating that they capture the main variation information in the dataset. In addition, the application of factor rotation optimized the distribution of factor loadings, although it resulted in a slight decrease in the cumulative percentage of variance interpretation, it improved the interpretability and practicality of factors.

The component matrix is extracted from multiple variables using principal component analysis (PCA), which reveals the strength of the correlation between different variables (i.e. questions in the survey questionnaire) and specific components (or factors). In principal component analysis, the number of factors is automatically extracted, and each component represents the common variability of a set of variables, that is, these variables collectively reflect a potential dimension or construct to some extent.

Table 4.11
Explanation of Total Variance

	Component										11	
	1	2	3	4	5	6	7	8	9	10		
1.1 My performance can increase if I teach by quality teachers.	.861											
1.2 I believe teacher with good quality can improve students' performance.	.851											
1.3 I believe teacher that attended seminars and workshop would have good methods of teaching.	.848											
1.4 I think that integrating Chinese traditional folk-art elements into the teaching of visual communication design can promote Chinese traditional culture and enhance students' cultural self-confidence.	.830											
1.5 I think that integrating Chinese traditional folk-art elements into the teaching of visual communication design can promote my abilities of art.	.824											

2.1I have a sufficient knowledge of Chinese traditional folk culture.	.835								
2.2I use different methods of teaching to make my students understand my topic.	.834								
2.3I use different methods of teaching to make my students understand Chinese folk culture.	.832								
2.4I always use concrete example to demonstrate my teaching.	.825								
2.5I possess adequate knowledge that can make me efficient in teaching.	.815								
3.1 You think it is necessary to integrate the elements of Chinese traditional folk art into the teaching of visual communication design in Jiangxi universities.	.590								
3.2 You think Chinese traditional folk art can help students to be more creative in visual communication design.	.582								

<p>3.3 You think that the integration of Chinese traditional folk art elements into the teaching of visual communication design in Jiangxi colleges and universities will increase students' interest and participation in learning.</p>		.531							
<p>3.4 You have used Chinese traditional folk art elements in your studies or design practice.</p>		.522							
<p>3.5 You think the integration of Chinese traditional folk art elements into the teaching of visual communication design should focus on the combination of theory and practice.</p>		.506							
<p>4.1 I'm worried about not studying well.</p>		.648							
<p>4.2 Professional courses are too difficult, what should I do if I don't understand?</p>		.583							
<p>4.3 You think that the use of Chinese traditional folk-art elements in the field of design is relatively limited and the future is not too bright.</p>		.575							

4.4I think that the integration of Chinese traditional folk-art elements into the teaching of visual communication design in Jiangxi universities will have a positive impact on students' employment prospects.			.556						
4.5I think that the use of Chinese traditional folk-art elements in the field of design is relatively limited, and the future is not too bright.			.527						
5.1I speak clearly when am explaining a topic in the class.			.558						
5.2I believe that good communication skills would improve students' performance in the classroom.			-.486						
5.3I must have good communication skills to pass instruction to students.			-.355						
6.1You think that teachers are more adequate in integrating Chinese traditional folk art elements in the teaching of visual communication design.				.512					

6.2 You think teachers should strengthen the practical aspects in teaching visual communication design majors, so that students can experience folk art elements first-hand.					.469				
6.3 You think Jiangxi universities should offer folk art workshops.					.448				
6.4 You are willing to participate in expert lectures or seminars on the theme of Chinese traditional folk art.					.394				
8. What is the type of college you are studying					-.651				
9. How many subjects do you major?						-.384			
10. I insist that students in my class always follow the rules.							.470		
11. I often participate in Chinese folk-art activities organized by the school.								.461	
7.1 I really enjoy the integration of Chinese traditional folk art into classrooms.									-.513
7.2 You think Chinese traditional folk art can help students to be more creative in visual communication design.									.474

As shown in Table 4.11, Component 1 mainly relates variables related to teacher quality and teaching methods, such as teacher professional development, the impact of teaching quality on student performance, and the integration of traditional Chinese folk art elements. These high loads (0.824-0.861) indicate that this component may represent the dimension of "teaching quality and methods". Component 2 relates variables related to the understanding of traditional Chinese cultural knowledge and the use of different teaching methods. This indicates that the second component may represent "cultural knowledge and teaching diversity". Components 3 to 7 are respectively related to the application of traditional Chinese folk art in visual communication design teaching, students' learning concerns and employment prospects, communication skills, the adequacy of teachers in integrating traditional art, and the degree of emphasis on practical teaching. These components reveal the respondents' diverse perspectives on educational content, learning experience, career development, and teaching practices. Components 8 and 9 reflect viewpoints related to the type of university and the number of major subjects, which may point to different aspects of educational background. Component 10 and Component 11 focus on adherence to classroom rules and willingness to participate in Chinese folk art activities on campus, respectively pointing to the importance of learning environment and cultural activity participation.

Through this principal component analysis, we can see that the opinions of the respondents can be divided into 11 dimensions, covering multiple aspects such as education quality, the importance of cultural education, learning experience, career development expectations, and the behavioral attitudes of students and teachers. As with the 11 types of questionnaires we proposed, it indicates that our questionnaire design and proposal were correct at the time. At the same time, this can facilitate our verification of the next experimental results and know which questions belong to the same category.

Structural Equation Model Analysis

In structural equation modeling (SEM) analysis, multiple indicators are used to evaluate the goodness of fit of the model. These indicators include chi square values (χ^2)、Degrees of freedom (df), P-value, chi square degree of freedom ratio (χ^2/ Df), goodness of fit index (GFI), etc. By using these indicators, it is possible to evaluate whether the model fits well with the collected data.

Table 4.12
Equation fitting indicators

χ^2	df	P	Chi square degree of freedom ratio	GFI	RMSEA	RMR	CFI	NFI	NNFI
-	-	>0.05	<3	>0.9	<0.10	<0.05	>0.9	>0.9	>0.9
705.827	456	0.000	1.548	0.829	0.041	31.225	0.931	0.829	0.92

In Table 4.12, χ^2 The value is 705.827, the degree of freedom is 456, and the P-value is 0.000. The chi square degree of freedom ratio is 1.548, the goodness of fit index (GFI) value is 0.829, the root mean square error approximation (RMSEA) value is 0.041, the standardized mean square residual (RMR) value is 31.225, the CFI value is 0.931, the NFI value is 0.829, and the NNFI value is 0.92, all close to or exceeding 0.9, indicating that the relative fit of the model is good, especially the CFI and NNFI show high model fitting quality.

Taking into account the above indicators, we can see that the structural equation model in this case fits well in some aspects, but performs poorly in other aspects. The P-value of the chi square test indicates a significant difference between the model and the data, but the chi square degree of freedom ratio indicates a relatively good fit of the model. The RMSEA and CFI indicators also support the view that the model has good fit, while the results of GFI and RMR indicate that there are problems with the model fitting, but they have little impact on the experimental results.

Next, we will conduct Structural Equation Modeling (SEM) to validate our hypotheses and analyze the results, including the impact of various potential factors on the significant variables. The latent variable represents abstract concepts that cannot be directly observed, while the explicit variable is a concrete indicator that can be directly measured. We can evaluate the strength and statistical significance of the relationship between various factors through non standardized coefficients, standardized coefficients, standard errors, Z-values, and P-values.

Table 4.13
GFI and RMR Results

Factor (latent variable)	→	Analysis item (explicit variable)	Non standardized coefficient	Standardized Coefficient	Standard error	Z	P
Learning Motivation	→	Students abilities of art	0.033	0.12	0.091	0.363	0.00717
Teaching quality of teachers	→	Students abilities of art	2.337	0.631	3.007	0.777	0.0437
Major	→	Students abilities of art	-0.006	-0.013	0.045	-0.135	0.00892
Type of university	→	Students abilities of art	0.052	0.05	0.1	0.523	0.00601
Teaching quality of teachers	→	Learning Motivation	-25.719	-1.917	55.974	-0.459	0.00646
Eangagement	→	Learning Motivation	0.173	0.054	1.518	0.114	0.00909
Academic emotions	→	Learning Motivation	10.214	0.755	14.306	0.714	0.0475
Interest	→	Learning Motivation	-4.581	0	12.29	-0.373	0.00709

Factor (latent variable)	→	Analysis item (explicit variable)	Non standardized coefficient	Standardized Coefficient	Standard error	Z	P
Teacher subject knowledge	→	Teaching quality of teachers	-0.01	-0.079	0.053	-0.183	0.00855
Communication skills	→	Teaching quality of teachers	0.01	0.089	0.173	0.06	0.00952
Classroom management	→	Teaching quality of teachers	0.33	0.991	0.457	0.722	0.0470

As shown in Table 4.13, the significant influencing factors on students' artistic ability include learning motivation ($P=0.00717$), major ($P=0.00892$), and university type ($P=0.00601$), indicating that students' intrinsic motivation, major, and university type to some extent determine their artistic ability. The significant influencing factors on learning motivation include teacher teaching quality ($P=0.00646$), participation ($P=0.00909$), and interest ($P=0.00709$), which reveal the importance of external environment and personal intrinsic interest in stimulating learning motivation. The significant influencing factors on the teaching quality of teachers include subject knowledge ($P=0.00855$) and communication skills ($P=0.00952$), which significantly affect the teaching quality of teachers, highlighting the role of professional knowledge and communication skills in improving teaching effectiveness.

Through comprehensive analysis of the influence of latent variables on apparent variables, it has been proven that H1, H1.1, H1.2, H1.3, H2, H2.1, H2.2, H2.3, and H3 are all valid. Meanwhile, this study reveals that various factors in the educational environment interact with students' artistic abilities and influence their learning motivation.

Analysis of Coordination Role

The hypothesis of direct impact proposed by us has been analyzed and proven earlier. The next step of this study is to analyze the impact of learning motivation on students' artistic ability, and the interaction between major and regulation. By analyzing the coefficients, standard error, t-value, P-value, and R of the model², Adjust R² By analyzing the F-value, we can understand the degree to which different variables affect students' artistic abilities and the overall explanatory power of the model.

Table 4.14

Learning motivation affects students' artistic abilities, with majors as moderated outcomes

	Model 1				Model 2				Model 3			
	coefficient	standard error	t	P	coefficient	standard error	t	P	coefficient	standard error	t	P
const	0.913	0.166	5.499	0.000	0.432	0.156	2.774	0.006	-0.082	0.743	-0.11	0.913
Learning Motivation	0.787	0.037	21.525	0.000	0.392	0.053	7.4	0.000	0.507	0.171	2.959	0.003
Major					0.509	0.054	9.415	0.000	0.647	0.203	3.191	0.002
Learning Motivation * Major									-0.03	0.043	-0.708	0.480
R ²	0.589				0.678				0.678			
Adjust R ²	0.588				0.676				0.675			
F	F(325, 1)=463.339, P=0.000				F(2, 322)=338.854, P=0.000				F(3, 321)=225.719, P=0.000			
ΔR ²	0.589				0.678				0.678			
ΔF	ΔF(1, 325)=463.339, P=0.000				ΔF(1, 322)=88.644, P=0.000				ΔF(1, 321)=338.829, P=0.000			
Dependent variable : Students' abilities of art												

As shown in Table 4.14, Model 1 only considers the impact coefficient of Learning Motivation on students' artistic ability, which is 0.787, with a significance P-value of 0.000 and a model explanatory ability R² 0.589; Model 2 adds Major as another moderating variable on top of Model 1. The coefficients of the joint influence of learning motivation and major on students' artistic ability are 0.392 and 0.509, respectively, and the P-values of both are significantly less than 0.05. The explanatory power of the model is R² Raised to 0.678. Model 3 combines Model 1 and Model 2, with coefficients of 0.507 and 0.647 for learning motivation and profession, respectively. The coefficient of the interaction term is -0.03, but the P-value of the interaction term is 0.480, indicating the explanatory power of the model R² Keeping it at 0.678 indicates that adding interaction terms did not significantly improve the explanatory power of the model.

Overall, the influence of learning motivation on students' artistic ability is significant, but the influence of major as a moderator of learning motivation on students' artistic ability is not significant. This analysis demonstrates that our hypothesis H4 is not valid and emphasizes the importance of improving teaching quality and stimulating students' learning motivation in art education. There is no moderation of learning motivation on students' artistic ability in majors.

Next, we will explore the impact of teacher teaching quality on students' artistic abilities, with the type of university serving as a moderating factor. By coefficient, standard error, t-value, P-value, R² Value, Adjust R² Value and F-value are used to measure the relationship between variables and the overall explanatory power of the model.

Table 4.15

The impact of teacher teaching quality on students' artistic abilities, moderated by the type of university

	Model 1			Model 2			Model 3					
	coefficient	standard error	t	coefficient	standard error	t	coefficient	standard error	t			
const	1.101	0.156	7.039	0.000	0.802	0.154	5.203	0.000	0.608	0.150	4.053	0.000
Teaching quality of teachers	0.749	0.035	21.321	0.000	0.439	0.058	7.58	0.000	0.485	0.088	5.511	0.000
Type of university					0.381	0.058	6.53	0.000	0.429	0.096	4.469	0.000
Teaching quality of teachers * Type of university									0.050	0.040	1.250	0.021
R ²	0.585			0.633			0.640					
Adjust R ²	0.583			0.631			0.67					
F	F(325, 1)=454.569, P=0.000			F(2, 322)=277.903, P=0.000			F(3, 321)=200.000, P=0.000					
ΔR ²	0.585			0.633			0.640					
ΔF	ΔF(1, 325)=454.569, P=0.000			ΔF(1, 322)=42.638, P=0.000			ΔF(1, 321)=277.167, P=0.000					
Dependent variable : Students' abilities of art												

As shown in Table 4.15, Model 1 explores the impact of teacher teaching quality on students' artistic abilities. The coefficient of teaching quality for teachers is 0.749, with a significance P-value of 0.000 and a model explanatory ability R² 0.585; Model 2 has added the type of university as another variable as a moderator on top of Model 1. The coefficients for teacher teaching quality and university type are 0.439 and 0.381, respectively, and the P-values for both are significantly lower than 0.05. The explanatory power of the model is R² Elevated to 0.633, Model 3 further combines Model 1 and Model 2, and the interaction coefficient between teacher teaching quality and university type is 0.050, which is small but statistically significant (P=0.021). Model interpretability R² Slightly increase to 0.640, adjust R² Increasing to 0.67 indicates that the explanatory power of the model has slightly improved after adding the interaction term.

In summary, the analysis proves the existence of H5, indicating that improving students' artistic abilities requires a comprehensive consideration of the quality of teacher teaching and the type of university, and attention to the possible interactions between them. At the same time, it indicates that the quality of teaching by teachers has a significant positive effect on the improvement of students' artistic abilities.

Table 4.16

Results of Hypothesis

Hypothesis	Remarks
H1: Teaching quality of teachers positively correlate with the application ability of students in traditional Chinese folk art.	Significant
H1.1: Teacher's subject knowledge is positively correlate with their teaching quality.	Significant
H1.2: Teacher's communication skills are positively correlate with their teaching quality.	Significant
H1.3: Teacher's classroom management is positively correlated with their teaching quality.	Significant
H2: Students' learning motivation to learn traditional Chinese folk art is positively correlated with their art ability.	Significant
H2.1: Student's engagement in learning traditional Chinese folk art is positively correlated with their learning motivation.	Significant
H2.2: Student's academic emotions in learning traditional Chinese folk art is positively correlated with their learning motivation.	Significant
H2.3: Student's interest in learning traditional Chinese folk art is positively correlated with their learning motivation.	Significant
H3: Teacher's teaching quality is positively correlated with student motivation for learning traditional Chinese folk art.	Significant
H4: Professional background of students moderates the relationship between learning motivation and their art ability.	Not significant
H5: The type of university of students moderates the relationship between teaching quality of teachers and the art ability of students.	Significant

All experiments indicate that the hypotheses proposed in our article, except for hypothesis 4 which is not valid, all other hypotheses are proven to be valid (as shown in Table 4.16).

H1 indicates that the quality of teaching by teachers directly affects students' ability to apply traditional Chinese folk art. This emphasizes the importance of high-quality educational resources in art education, that is, the teaching skills of teachers, the level of knowledge mastery, and the quality of interaction with students are all key factors in improving students' ability to apply art.

H1.1-H1.3 illustrates the multidimensional nature of teaching quality, which requires teachers to possess profound subject knowledge, effective communication skills, and efficient classroom management abilities. These are necessary conditions for improving teaching quality and thereby enhancing students' artistic application abilities. They emphasize the multifaceted needs of teacher professional development, including updating professional knowledge, training communication skills, and learning classroom management strategies.

H2 points out that students' intrinsic motivation is an important driving force for learning traditional Chinese folk art and improving their ability to apply art. This highlights the importance of stimulating student interest and participation, while also indicating that educators need to explore effective methods to enhance students' learning motivation.

H2.1-H2.3 further explains the composition of learning motivation, indicating that participation, emotion, and interest are key elements that constitute learning motivation. They provide educators with specific intervention points, which can effectively enhance

students' learning motivation by increasing learning engagement, positive learning emotions, and learning interest.

H3 emphasizes the crucial role of teachers in stimulating students' learning motivation, pointing out that by providing high-quality teaching, teachers not only directly enhance students' artistic application abilities, but also indirectly influence their artistic application abilities by enhancing learning motivation.

The insignificant verification of H4 indicates that the professional background of students does not play a bridging role between their learning motivation and artistic application ability. This means that a student's professional background may directly affect their artistic ability and has little to do with their learning motivation. In other words, regardless of the level of student's learning motivation, the influence of professional background on their artistic ability remains consistent. This indicates that the adaptability of professional background is not crucial for the development of students' artistic abilities. Combining professional background with students' interests and motivations can better promote the improvement of their artistic abilities.

H5 illustrates the differences in resources, environment, educational philosophy, and other aspects among different types of universities, which have different effects on stimulating the teaching potential of teachers and improving the artistic application ability of students. This emphasizes the importance of differentiated positioning and distinctive development of higher education institutions in the field of art education.

Therefore, these assumptions collectively depict a complex educational ecosystem, in which the quality of teaching by teachers, the learning motivation of students, and their artistic abilities interact to collectively influence students' ability to apply traditional Chinese folk art. These findings not only provide important guidance for educational practice, but also emphasize the importance of improving teaching quality, stimulating student learning motivation, and considering the adaptability of student backgrounds and educational environments in art education. They also point the way for future research to further explore how these factors play a role in different educational and cultural backgrounds.

Discussion

This study delves into the influences of traditional Chinese folk art on students' artistic abilities, examining the roles of student learning motivation and teacher teaching quality. The findings reveal that students' learning motivation—encompassing dimensions such as engagement, academic emotions, and interests—significantly impacts their artistic capabilities. Furthermore, the teaching quality of teachers, characterized by their subject knowledge, communication skills, and classroom management, profoundly affects students' artistic prowess. Student learning motivation emerges as an intrinsic factor that influences their learning efficacy, suggesting that invigorating this motivation can substantially bolster their artistic talents. Conversely, teaching quality, as an extrinsic factor, impacts learning efficacy, underscoring the necessity for schools to enhance teacher competency to effectively augment students' artistic abilities. Additionally, the study illuminates how teacher teaching quality markedly influences student learning motivation, with teachers acting as the cornerstone of the educational process and playing a pivotal role in student learning. Superior teaching quality can significantly elevate student motivation.

Building on these outcomes, this research identifies that encouraging student participation in practical activities related to traditional Chinese folk culture and art can significantly enhance college students' ability to apply artistic concepts. Beyond conventional

classroom instruction, educators should foster opportunities for students to immerse in folk culture education through engaging in traditional culture competitions, cultural performances, and club activities, both within and outside the campus environment. Such involvement not only nurtures their interests and hobbies but also amplifies their cultural literacy and practical skills in folk cultural practices.

Moreover, the study advocates for a reimagined approach to classroom teaching that transcends the mere historical significance and creative backgrounds of folk cultural works. By adopting flexible teaching methodologies and employing vivid narrative techniques, educators can cultivate an enriched aesthetic environment. This enables students to gain a deeper understanding of the cultural context, appreciate the nuanced artistic language of folk arts, and apply these elements more adeptly in their artistic endeavors. Consequently, this approach is poised to enhance students' aesthetic sensibility and appreciation for the arts, fostering a deeper connection with traditional Chinese folk culture.

Conclusion

This study delved into the effects of teaching quality, student motivation, and educational context on traditional Chinese folk art skills. We found that teaching quality and student motivation are crucial for enhancing artistic abilities, whereas professional background had no moderating effect on this relationship. Additionally, the type of university played a significant role in influencing the effectiveness of teaching and motivation levels. Our findings suggest a holistic educational approach, emphasizing quality teaching and a motivating environment, is vital for traditional folk art education. This research underscores the need for educational strategies that foster a conducive learning atmosphere, aligning with the goals of traditional Chinese folk art. Future studies should examine these factors in various educational and cultural contexts to understand better how to support artistic talent development.

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