Research on the Educational Mechanism of Integrating Ceramic Culture into Ideological and Political Courses in Universities from the Perspective of Cultural Confidence

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Abstract: *As an outstanding representative of China's excellent traditional culture, ceramic culture carries the uninterrupted inheritance of craftsmanship and humanistic spirit over millennia. The spirit of craftsmanship, sense of innovation, aesthetic pursuit, and value concepts inherent in ceramic culture naturally align with the objectives of ideological and political education in universities. This study focuses on the integration of ceramic culture into ideological and political courses in universities from the perspective of cultural confidence. Through systematically examining its internal logic and exploring multiple practical pathways for incorporating ceramic culture into such courses, the research aims to fully activate the practical effectiveness of ceramic cultural resources in ideological and political teaching, thereby contributing to the overall improvement of teaching quality and educational outcomes in university ideological and political education.*

Keywords: *ceramic culture; ideological and political courses in universities; educational mechanism*

Introduction

With a millennium of unbroken kiln fire, ceramics, as a treasure bearing the genetic code of Chinese civilization, serve as a cultural symbol and spiritual vessel that transcends time and space. As an integral part of China's excellent traditional culture and an important material carrier of the Chinese national spirit, ceramics are underpinned by a profound heritage of ceramic culture. This heritage is reflected not only in exquisite porcelain-making techniques and a rich variety of ceramic products, but also in the unique aesthetic concepts, value pursuits, and cultural spirit of the Chinese nation. It further stands as a significant manifestation of the cultural confidence of the Chinese people. As the key curriculum for fulfilling the fundamental task of fostering virtue and nurturing talent, ideological and political courses can be enriched by integrating ceramic culture. This integration not only diversifies the teaching content and enhances classroom appeal, but also, through cultural immersion, helps students gain a deeper understanding of the essence of Chinese culture and solidifies the foundation of their cultural confidence.

1. The Internal Logic of Integrating Ceramic Culture into Ideological and Political Courses from the Perspective of Cultural Confidence

As a vital carrier of China's excellent traditional culture, ceramic culture encompasses spiritual genes, tangible forms, and practical attributes. These elements correspond profoundly to the objectives of ideological and political courses: fostering cultural confidence, transmitting core values, and achieving the unity of knowledge and action. Progressing in successive layers, they not only provide cultural nourishment to ideological and political education but also, through such courses, highlight the contemporary value of ceramic culture. Ultimately, this integration helps students solidify the foundation of their cultural confidence.

1.1 The Value Isomorphism Between Ceramic Cultural Genes and the Educational Objectives of Ideological and Political Courses

The essential alignment between ceramic cultural genes and the educational objectives of

ideological and political courses serves as the core prerequisite for their deep integration. This alignment is not a singular connection but rather a multi-layered correspondence constructed through cultural core, historical narrative, and contemporary practice.

From the perspective of inheriting the cultural core, the ceramic concept of creation that embodies "harmony between humanity and nature" and the craftsmanship spirit of "striving for perfection" precisely align with the central objective of ideological and political courses: "transmitting China's excellent traditional culture." Particularly noteworthy is that the isomorphic relationship between "porcelain (china)" and "China (China)" in English is by no means a linguistic coincidence but a powerful cultural narrative symbol bestowed by history. This association stems from the profound impact of Chinese porcelain, such as blue-and-white ware, on global material civilization. It continually awakens the collective memory of the nation's splendid civilization and consolidates into a strong bond of cultural identity, providing a tangible carrier for the goal of traditional cultural transmission.

From the dimension of cultivating patriotism, the historical practices of ceramic culture offer vivid material for ideological and political courses. The stirring stories of "rescue and salvation in the Porcelain Capital" during the War of Resistance Against Japan concretize the sense of national responsibility among ceramic practitioners, resonating strongly with the goal of ideological and political courses to "cultivate patriotic sentiments." This provides cultural grounding that makes red education palpable and relatable.

From the perspective of shaping cultural confidence, the innovative practices of modern ceramic cultural and creative industries inject contemporary vitality into ideological and political courses. The breakthroughs in contemporary ceramic design and application scenarios not only carry forward traditional genes but also highlight present-day value, directly supporting the educational objective of ideological and political courses to "strengthen cultural confidence." This ensures that ideological and political education possesses both historical depth and contemporary relevance.

1.2 The Concrete Integration of Ceramic Culture's Carrier Functions with the Teaching Content of Ideological and Political Courses

Ceramic culture employs three core carriers-physical objects, craftsmanship, and narratives. Its concrete and tangible nature effectively addresses the common challenges of ideological and political courses, such as overly abstract content and theoretical vagueness, thereby achieving precise alignment with teaching materials. This transforms abstract theories into palpable and immersive educational experiences.

From the perspective of material carriers, ceramic artifacts provide ideological and political courses with "tangible historical evidence." Taking the Yangshao painted pottery as an example, the evolution from coarse to fine clay in material selection, along with the increase in firing temperature from low to high, visually demonstrates the development trajectory of productive forces in primitive society. This can be directly linked to the core theory of "productive forces determining relations of production" within the "Historical Materialism" section of the Basic Principles of Marxism course. By examining changes in the materials and techniques of actual ceramic objects, the abstract notion of "technology driving social development" is transformed into a concrete historical progression.

From the perspective of craftsmanship as a carrier, the ceramic production process serves as a vivid practical scenario for "labor education" in ideological and political courses. Core techniques such as wheel throwing, body trimming, and glazing each require concentration, patience, and repeated refinement. Wheel throwing demands the coordinated control of hands, eyes, and mind to shape the vessel, while body trimming requires millimeter-level precision to refine the clay body. Allowing students to personally engage in these craftsmanship practices enables them to directly comprehend the profound meaning of "labor creating value" through the transformation "from clay to porcelain," thereby preventing "labor education" from becoming mere slogan-based instruction.

From the perspective of narratives as a carrier, the stories of struggle within the ceramic field infuse ideological and political courses with "value guidance that carries emotional resonance." During the War of Resistance Against Japan, the heroic deeds in the "Rescue and Salvation of the Porcelain Capital," where ceramic practitioners used kilns as battlefields and donated porcelain to support the war effort, exemplify the responsibility of integrating family and nation. In contemporary stories about the development of aerospace-grade special ceramics, researchers overcoming technical challenges such as high-temperature resistance and corrosion resistance have transformed ceramics from traditional handicrafts into core aerospace components. This not only demonstrates the strength of independent

innovation but also precisely connects with teaching themes like "patriotism" and "serving the nation through aerospace." By replacing abstract theoretical indoctrination with specific individuals and their endeavors, the guidance of values becomes more compelling.

1.3 The Mechanism Coupling Between the Practical Attribute of Ceramic Culture and the Educational Pathway of Ideological and Political Courses

The inherent practical attribute of ceramic culture forms a deep mechanistic coupling with the core educational pathway of ideological and political courses, which emphasizes "practical education and the unity of knowledge and action." This coupling is not a mere superficial combination but rather, through the transmission chain of "practical carrier-cognitive deepening-value internalization," provides crucial support for translating cultural confidence from concept into practice. The core of this coupling lies in the fact that the practical process of ceramic culture is not only a process of transmitting craftsmanship but also a natural arena for the infiltration of ideological and political values. It enables ideological and political education to shift from "theoretical instruction" to "experiential understanding through action."

Taking the immersive practical model of "ideological and political courses+ceramic workshops" as an example, it constructs a direct conversion channel of "craftsmanship practice-spiritual internalization." Students' full-process participation, from kneading clay, wheel throwing, and body trimming to glazing and firing, is not merely skills training. The control of force during clay kneading cultivates patience and concentration, the vessel calibration during wheel throwing hones precise control, and the anticipation of firing conditions tests a sense of responsibility. These practical details resonate concretely with the craftsmanship spirit of "striving for excellence and pursuing perfection," enabling students to personally practice this spirit through the transformation "from clay to porcelain," thereby actively shaping their spiritual character rather than passively receiving it.

Research-oriented practices on intangible cultural heritage, in turn, build a deepening bridge of "cultural cognition-inheritance consciousness," addressing the issue of "cultural transmission" education in ideological and political courses often remaining superficial. Students visit intangible cultural heritage inheritors in ceramic production areas, record endangered technical formulas, explore the cultural meanings of traditional patterns, and investigate the rise and fall of historic kiln sites. This process shifts students from "hearing about ceramic culture" to "touching ceramic culture."

The dual-teacher collaborative project of "ideological and political teacher+ceramic expert" further achieves a three-dimensional integration of "knowledge transmission-value shaping-practical innovation." In projects like red-themed ceramic cultural and creative design, ceramic experts lead guidance on technical methods, ensuring the works possess both craftsmanship and artistry. Ideological and political teachers focus on interpreting the core of red culture, guiding students to integrate revolutionary stories and heroic spirit into pattern design and vessel creation. This collaboration allows students to enhance their innovation capabilities while deepening their understanding of red culture through practice. It enables ideological and political goals such as "patriotism" and "cultural confidence" to take root through tangible creations, ultimately forming a closed-loop educational model of "practical experience-cognitive sublimation-value consolidation" that unifies knowledge and action.

2. Diverse Practical Pathways for Integrating Ceramic Culture into University Ideological and Political Courses

2.1 Systematic Construction of the Curriculum Framework

First, a multi-level curriculum system should be established. Universities can develop a multi-level ceramic culture curriculum system tailored to students from different academic backgrounds and educational objectives. This system should include core compulsory courses, specialized elective courses, general education courses, and advanced research seminars. For instance, Life Ceramics Art is a key undergraduate course for the Ceramic Art and Design major at Jingdezhen Ceramic University. It disseminates excellent traditional ceramic craftsmanship and culture by systematically examining the forming and decorative techniques of traditional utilitarian ceramic ware, as well as tracing their historical development.

Secondly, innovation in teaching content should be advanced. In specialized courses such as Ceramic Technology and Daily-Use Ceramic Design, the ideological and political elements inherent in

ceramic culture should be thoroughly explored and systematically integrated into syllabus design, lesson planning, and textbook development. For example, the Ceramic Technology course incorporates the essence of China's excellent traditional culture, particularly Hubei folk art, into its teaching program. The Daily-Use Ceramic Design course emphasizes strengthening the traditional culture module, providing contemporary expression to traditional Chinese design concepts and artistic spirit.

Finally, interdisciplinary integration should be promoted. To advance the deep integration of ceramic culture with ideological and political courses, it is necessary to break down educational barriers through interdisciplinary collaboration. Encouraging teachers of ideological and political courses to form teaching and research communities with faculty from disciplines such as ceramic art and design, archaeology, and museology can facilitate the collaborative development of course content. Cooperating with teachers from ceramic art and design majors allows for the integration of red culture and traditional aesthetics into cultural and creative design practices. This enables students to comprehend value guidance through vessel conception and pattern creation. Partnering with teachers from archaeology and museology majors enables the utilization of ceramic artifact excavation sites and museum collection resources to uncover the historical context and civilizational significance behind the objects. This approach uses "physical evidence" to deepen students' understanding of China's excellent traditional culture.

2.2 Innovative Exploration of Teaching Models

First, workshop and project-based teaching: The Department of Ceramic Art and Design at Foshan University of Science and Technology implements a workshop model in its specialized courses. This approach focuses on key industry issues and centers on clear themes for project design, effectively cultivating students' practical abilities, innovative skills, and teamwork spirit. In Tsinghua University's Ceramic Design (1) course, collaborative projects with enterprises enable students to complete the entire process from design to prototyping, fostering a rigorous work ethic and a sense of responsibility to serve society.

Secondly, scenario reenactment and experiential teaching: When instructing on topics such as ceramic preparation and the history of ceramics, instructors may employ storylines, images, and videos to implement scenario reenactment teaching. This method immerses students in historical or production contexts, naturally eliciting ideological and political elements such as cultural confidence and craftsmanship spirit. Wuxi Vocational Institute of Arts and Technology organizes students to visit ancient kiln sites and ceramic museums for immersive learning experiences.

Lastly, flipped classroom and blended teaching: Jingdezhen Ceramic University utilizes MOOC resources such as From china to China: Thirty Lectures on Chinese Ceramic Culture to implement a flipped classroom model. Knowledge transmission is completed by students before class, while classroom time is dedicated to in-depth discussions, group presentations, and intellectual exchange. This approach stimulates students' initiative, enabling them to truly become masters of their own learning.

2.3 Specialized Development of the Teaching Faculty

Innovating the teaching model of ideological and political courses and promoting the deep integration of ceramic culture with these courses rely on the support of a practical, innovative, and interdisciplinary teaching staff. Currently, some ideological and political course instructors lack the relevant knowledge base in ceramic culture. Universities must therefore make multi-dimensional efforts in "selection, training, and collaboration" to build a teaching team that meets the needs of integration. The ceramic cultural literacy and ideological-political education capabilities of the teachers directly determine the ultimate effectiveness of integrating ceramic culture into ideological and political courses.

First, enhancing teachers' literacy in ceramic culture: Universities can assist both ideological and political course instructors and specialized subject teachers in deepening their understanding of the historical context and craftsmanship essence of ceramic culture by organizing thematic training, academic salons, or arranging for teachers to conduct field visits and research in ceramic production regions such as Jingdezhen and Dehua. This thereby improves their ability to extract ideological and political elements from ceramic culture and design corresponding teaching content.

Secondly, building a collaborative teaching team of "Masters+Professors": Universities can adopt

the dual-mentor teaching system of "Professor+Master" implemented by Foshan University of Science and Technology. This involves inviting ceramic intangible cultural heritage inheritors, masters of arts and crafts, and experts from the cultural and museum sectors into ideological and political classrooms. Through sharing their personal creative experiences and stories of craftsmanship transmission, they can vividly illustrate the spirit of craftsmanship, cultural consciousness, and patriotic sentiment embedded in ceramic culture, thereby compensating for any gaps in teachers' practical case knowledge and industry perspectives.

Lastly, establishing a mechanism for teacher development and further study: Regularly organize specialized teaching seminars, collective lesson preparation sessions, and demonstration class observations focused on integrating ceramic culture into ideological and political courses. By referencing practices such as the experience-sharing reports by exemplary ideological and political education teachers held by the Tsinghua University Academy of Arts & Design, these activities aim to promote the exchange of methodological skills and practical experiences in integrated teaching among educators, thereby assisting teachers in continuously improving their instruction and enhancing the effectiveness of their educational efforts.

3. Deepening the Educational Mechanism of Ceramic Culture and Its Supporting System

3.1 Construction of a Multi-dimensional Integrated Educational System

The educational mechanism for ceramic culture must adhere to the core principle of "educating all individuals, across all dimensions, and throughout the entire process," permeating every aspect of teaching and learning. The primary objective is to achieve deep integration between curriculum and practice. At the curriculum level, the focus should be on unifying "knowledge transmission, capability cultivation, and value shaping." Taking the "Fundamentals of Ceramic Ware Appreciation" course at Shanghai Urban Construction Vocational College as an example, while teaching professional methods for describing artifacts, the training incorporates the professional ethics of "respecting original appearance, honesty, and integrity," thereby seamlessly embedding value shaping with capability development.

At the practice level, the boundaries of the classroom should be transcended. Wuxi Vocational Institute of Arts and Technology organizes research projects on Zisha pottery techniques, art outreach teaching, and rural revitalization practices. Jingdezhen Ceramic University, guided by the philosophy of "the city as a classroom," encourages students to engage in immersive learning at museums and ancient kiln sites, allowing theoretical understanding to be deepened through practical experience.

Simultaneously, it is essential to construct an educational environment that integrates campus culture with online and offline collaboration, thereby creating a comprehensive atmosphere of immersive influence. Universities can incorporate ceramic culture into the construction of the campus environment. For example, Wuxi Vocational Institute of Arts and Technology has established a Ceramic Culture Gallery and organizes activities such as the Ceramic Culture and Art Festival, allowing students to subconsciously strengthen their cultural identity. Online, platforms for resource sharing should be established. Wuxi Vocational Institute of Arts and Technology has developed a Zisha Craftsmanship Resource Database, intangible cultural heritage online courses, and operates a new media matrix. Jingdezhen Ceramic University promotes MOOC sharing. By integrating online and offline approaches, these initiatives break through the constraints of time and space. Combined with the immersion of campus culture and cross-field practices, they build a multidimensional and diverse educational system for ceramic culture.

3.2 Refinement of the Support and Evaluation System

A robust support system serves as the foundational support for the implementation of the educational mechanism that integrates ceramic culture into ideological and political courses. It is necessary to solidify this foundation from two aspects: organizational systems and resource conditions. At the organizational and institutional level, universities should strengthen top-level design by establishing a dedicated task force comprising members from publicity departments, academic affairs offices, Schools of Marxism, and relevant specialized departments to coordinate and advance all related work. Concurrently, supporting systems for teaching management, achievement recognition, and funding should be formulated to create a stable policy environment. At the resource and condition level, universities need to increase investment in constructing specialized hardware facilities such as ceramic

culture laboratories and practical workshops, exemplified by the "Series Development Workshop for Ceramic Sculpture Home Decor" at Foshan University of Science and Technology. Furthermore, continuous development of software resources like course repositories and digital materials is required to provide comprehensive support for teaching.

A scientific evaluation and feedback mechanism provides critical support for the optimization and enhancement of the educational mechanism, forming a sustainable closed loop of "implementation – evaluation – improvement." The evaluation system must balance both process and outcomes. The Department of Ceramic Art and Design at Foshan University of Science and Technology, for instance, conducts a comprehensive assessment by analyzing changes in students' competencies, literacy, and values through collective deliberation among faculty, which then informs teaching refinements. Building on this, a graduate tracking and feedback mechanism should be established to monitor the long-term impact of ceramic culture education on students' career development and the cultivation of social responsibility. This evaluation feedback, in turn, informs the continuous improvement of the support system, ensuring the ongoing iteration and optimization of the educational mechanism.

Conclusion

From the perspective of cultural confidence, integrating Jingdezhen ceramic culture into university ideological and political courses is by no means a simple overlay of cultural elements. Rather, it involves constructing an educational system based on the principles of "genetic alignment, carrier connection, and mechanism coupling." This facilitates the deep integration of China's excellent traditional culture with ideological and political education. This practice not only imbues ideological and political courses with cultural depth but also opens new educational pathways for the transmission of ceramic culture, carrying significant theoretical value and practical importance.

In terms of practical outcomes, the integration of curriculum with ideological and political education has achieved the unity of value shaping and capability cultivation. The linkage between theory and practice has deepened cultural understanding. The synergy between campus culture and online-offline platforms has created a comprehensive atmosphere of immersive influence. Furthermore, a robust support and evaluation system provides solid underpinning for the long-term operation of this mechanism.

Looking ahead, the innovative development of the educational mechanism for Jingdezhen ceramic culture should progress along three dimensions. At the level of technological empowerment, virtual ceramic museums and simulated firing scenarios can be constructed utilizing technologies such as VR/AR and AI. These intelligent tools can overcome spatial and temporal constraints, thereby enhancing immersive educational experiences. Regarding field expansion, educational contexts should be extended from campuses to families, society, and the digital sphere. Through activities such as summer research, voluntary services, and international exchanges, a "four-in-one" collaborative educational community can be established. In terms of value transformation, students should be guided to convert their cultural understanding into practical outputs such as cultural and creative products, restoration achievements, and entrepreneurial projects. The tangible outcomes of serving regional economic and cultural development will thus manifest cultural confidence. Only through continuous deepening and innovation can the spiritual genes within ceramic culture be genuinely internalized as a sense of national pride and mission among university students. This will help them grow into a new generation capable of undertaking the task of national rejuvenation, while also ensuring that this cultural treasure, which carries the wisdom of the nation, remains vibrant within educational practice.

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