

A Study on the Practical Paths of Integrating the Ritual Culture into Theoretical Courses of Design

Jing Liu^{1, a}, Shun Rao^{1, b}

¹ School of Design and Art, Jingdezhen Ceramic University, Jingdezhen 333403, China

^a 1026610646@qq.com, ^b 21605511@qq.com

Abstract

Being a core element of Chinese traditional culture, an important cultural gene of the Chinese nation, the ritual culture contains rich resources for moral and aesthetic education. The integration of the ritual culture into the theoretical courses of design is a new topic to comprehensively promote the “three-integrity education”. Based on this topic, the basic path of effective integration has become a core problem to solve. By strengthening the integration of teachers, optimizing the integration of content, and integrating the integration of resources, ritual culture can be better integrated into the course of design theory.

Keywords

The Ritual Culture; Theoretical Courses of Design; Path.

1. Introduction

“Rites” have the cultural foundation of Chinese traditional society. The Chinese traditional thought of etiquette education has important cultural functions such as moralizing students, cultivating students' noble character, and building a harmonious relationship between people and society. Taking the ritual culture as the starting point, drawing wisdom from traditional ritual education thoughts, and integrating ritual culture into theoretical teaching and practice can not only provide rich cultural supply for teaching, but also promote the inheritance of traditional culture among college students through curriculum education. Arming the minds of college students with the ritual culture and building a bridge between professional creation and humanistic quality, we can promote the cultivation of morality and rite oriented quality of design talents, guide students to establish cultural self-confidence, and stimulate their interest in traditional culture, thus establishing a good concept of self-cultivation and morality through the ritual culture, and achieving the comprehensive improvement of knowledge, skills and self quality through internal and external cultivation.

2. The Necessity of Integrating the Ritual Culture into Theoretical Courses of Design

As General Secretary Xi Jinping emphasized in his speech at the opening ceremony of the 11th National Congress of the China Federation of Literary and Art Circles and the 10th National Congress of the China Writers' Association, “we should tap into the ideas, humanistic spirit and moral norms of the excellent traditional Chinese culture, integrate artistic creativity with the value of Chinese culture, and combine the spirit of Chinese aesthetics with contemporary aesthetic pursuit, so as to activate the vitality of the Chinese culture.” As a core category reflecting the values of traditional Chinese culture, rites are the internal driving force for the prosperity of ancient Chinese civilization. China has been known as the “Land of Etiquette” since ancient times. As early as in the remote prehistoric period, rites were in the daily life of the

Chinese people. The theoretical courses of design in colleges and universities are not only the main channel for the design education of college students, but it should also become an effective platform for inheriting and carrying forward the Chinese ritual culture, and an important part of building a socialist cultural power.

2.1. An important foundation for building a socialist cultural power

Building a strong socialist cultural power means that the Chinese culture has a stronger voice and initiative on the global cultural stage. In the competition and development of contemporary world culture, Chinese ritual culture has become an important part of the spreading of the Chinese culture to the world and its influence on the world. It is of great significance for our construction of a socialist cultural power to integrate Chinese ritual culture into the theoretical courses of design in colleges and universities. Ritual culture, rooted in the Chinese civilization, has a long history. Before the emergence of characters, the rites, utensils and even systems of "rites" had existed in the social life and practice of the ancient people. As a culture, rites have long been deeply integrated into the lifestyle and habits of the Chinese nation. As an original cultural phenomenon and concept in China, "Rites" have accumulated the unique connotation and significance of the Chinese nation. The integration of excellent traditional culture of China into the teaching of design theory in colleges and universities is not only a positive response to the call of national policies, but also a new measure to innovate and develop the excellent traditional culture of China.

2.2. The urgent need to enhance college students' cultural identity

As a fresh force to achieve national rejuvenation, college students must have a strong sense of identification and responsibility for their country and nation. This identification and responsibility are rooted in their love for their own country and nation, and this love originates from their deep feelings for the charm of traditional Chinese culture. Only when the ritual culture is integrated into the students' emotional world, can it become the spiritual food for students in their growth and development into talents, so that they can love traditional Chinese culture from the bottom of their heart, and consciously promote it. It is conducive to the influence and competitiveness of the Chinese culture to better spread Chinese ritual culture through such channels as design practice and communication. Therefore, greater importance needs to be attached to the integration of the ritual culture into the theoretical courses of design in colleges and universities, so that college students can become the defenders and disseminators of Chinese ritual culture in the study and practice of design theory.

2.3. An important way to improve students' artistic accomplishment

Design plays a very important role in modern social life. Hundreds of colleges and universities across the country offer design-related majors to meet social needs. However, with the rapid development of design education, people are increasingly aware that design is more than just making some renderings. Simple teaching of design technologies or spoon-feeding theory teaching can no longer meet the needs of students in the contemporary age. In teaching practice, students can understand the origin and development of ritual culture and the important influence of ritual on Chinese ancient architecture, furniture, utensils, clothing and other design activities by enriching theoretical courses of design with the connotation of the ritual culture. In this way, while receiving the professional education of design theories, students can be imperceptibly influenced by traditional culture and thus achieve a good artistic accomplishment. In practical teaching, students can combine the ritual culture with design practice by visiting ceramic museums and collecting design cases related to rites, so as to improve their design taste, form their own design styles, and give their design more cultural connotations and historical profoundness.

3. Effective Paths to Integrate the Ritual Culture into the Theoretical Courses of Design

3.1. Enhancing teacher integration and improving the ritual culture accomplishment of teachers teaching design theories

The full integration of the traditional ritual culture and theoretical courses of design can not be separated from the effective guidance of teachers to their students. Teachers of design theory courses must undertake the task of imparting knowledge and cultivating ability to promote students' moral growth and ability development if they seek to guide people with the great truths and inspire people with great wisdom. Teachers of theoretical courses of design should have a macro historical perspective, tell stories about Chinese ritual culture, and do well in tapping rich educational resources of design theories contained therein. Therefore, it is necessary to comprehensively enhance the accomplishment of teachers of design theory courses in traditional ritual culture, and give play to their enthusiasm, initiative and creativity. Based on the needs of course teaching, teachers of the theoretical courses of design should autonomously learn relevant knowledge of Chinese traditional ritual culture and have a thorough understanding of the value of the ritual culture in the contemporary age. According to the content of the textbooks, they should systematically learn first-hand materials such as Chinese classics about the ritual culture, contemporary works and papers studying and interpreting the ritual culture, as well as a series of national policies on promoting the traditional ritual culture since the reform and opening up. Teachers of theoretical courses of design should improve their knowledge reserves and skills in traditional ritual culture, deeply understand the essence of the traditional ritual culture, and maximize their grasp of the basic knowledge, development context and impact of the ritual culture on Chinese design, so as to form a high sense of identity with the traditional ritual culture and enhance their sense of mission to promote the ritual culture.

Teachers of theoretical courses of design should organically integrate teaching practice with scientific research. On the basis of learning and understanding the essence of traditional Chinese ritual culture and mastering corresponding methods, according to the teaching objectives, teaching materials and students' characteristics, they should properly set up integration points, reasonably design integration links, and properly integrate the excellent ritual culture into the teaching of theoretical courses of design. At the same time, while attaching importance to teaching, they should also strengthen scientific research. According to their own knowledge background, research interest and advantages of regional cultures, teachers of theoretical courses of design should strengthen their research on the ritual culture through academic discussion, project application, experience exchange, etc., so as to let research supplement teaching, thus providing academic support and theoretical basis for the integration of the ritual culture into the theoretical courses of design.

Teachers of design theories should organically integrate practical research and practice. While strengthening theoretical study and conducting scientific research, they should carry out corresponding practical activities. They should visit museums, archives, memorial halls, etc., so as to understand the history of traditional ritual culture and creation design through multiple channels, and provide more vivid materials, relevant pictures, documents, etc. for classroom teaching. For example, a large number of ceramic collections in the Jingdezhen Imperial Kiln Museum and the Jingdezhen Chinese Ceramic Museum contain a wealth of ritual concepts, reflecting the creation design feature of "expressing rites through utensils". Field visits and study can enhance teachers' understanding and identification of the ritual culture, and further enhance their own accomplishment of the ritual culture. Through the organic integration of theory, scientific research and practice, teachers of theoretical courses of design can improve their accomplishment in the multi-dimensional edification of theoretical cultivation, scientific

research promotion, and practical empowerment, internalizing it in their heart and externalizing it in forms. Only in this way can teachers of theoretical courses of design have the ability to imperceptibly embed the ritual culture into the teaching of design theories, and truly plant the seed of the ritual culture in the hearts of their students.

3.2. Optimizing the content of integration and realizing the transformation and innovation of the traditional ritual culture

Traditional Chinese ritual culture is extensive and profound. In the process of integrating it into the theoretical courses of design, we need to take its essence and discard its dross, and endow the traditional ritual culture with content of the new era so as to adapt to the training objectives of colleges and universities.

First of all, we should adhere to principles and find the right fitting point between the traditional ritual culture and the theoretical courses of design. After thousands of years of development and evolution, the extension of traditional ritual culture is vast, the content is rich and diverse, and the definitions and explanations of the ritual culture in history are very complex. If we seek to integrate the traditional ritual culture into the theoretical courses of design, we need to find the fitting point between the traditional ritual culture and the theoretical education of design in colleges and universities, and build a curriculum system matching with it. As the ritual culture has a history of thousands of years, it may contain some inappropriate factors, such as the idea that men are superior to women. However, it contains more traditional and cultural genes of the Chinese nation, such as the use of utensils to express rites, the unity of man and nature, gentleness, the respect for literature and morality, the order of seniority, the unity of beauty and kindness, etc. In the process of inheritance and transformation of the ritual culture, we should reasonably sort out and select the essence and discard the dross, and carefully select the essence of ideas that can improve students' design ability, social responsibility, and their patriotism.

Secondly, we should base ourselves on the new era and realize the transformation and innovation of the traditional ritual culture. In the course of thousands of years of development, the ritual culture shows the cultural gene and cultural tension of the Chinese nation. In view of this, we should attach importance to the inheritance and innovation of ritual culture in the context of the new era, so that it can have new interpretations and expressions. Nowadays, the world is in a stage of conflict between traditional civilization and modern civilization. At this stage, the changes of living space and social forms have changed the traditional way of life, aesthetic ideal and creation concept, thus changing the original "cultural soil". The ever-growing ritual culture has lost its "sacredness". The traditional ritual culture must adapt to the needs of the development of the times, and at the same time be close to the students' ideological reality, pursuing creative transformation and innovative development. We should attach importance to grasping the narrative strategies that meet the needs of modern aesthetics and culture, carry forward the theme contained in the ritual culture, and highlight the positive energy. In terms of the narrative strategy, teachers must attach importance to the organic combination of tradition and modernity in the narrative mode. The narrative perspective should integrate ancient and modern factors, so as to cultivate students' sense of identity with traditional national culture in a diversified manner, and tell Chinese stories well in the form of ritual culture narrative. Static cultural resources such as classic ancient books and documents, historical relics, sites and monuments of ritual culture should be transformed into a modern cultural source full of vitality to promote the national spirit. On the basis of transforming the connotation of the traditional ritual culture, we should have a scientific, respectful and objective attitude, and adhere to the principle of making the past serve the present. New technical media and platform carriers should be fully utilized to integrate the ritual culture into classroom

teaching in forms that can not only highlight the charm of the traditional culture, but also arouse students' resonance.

Only by optimizing the content of ritual culture integration and enhancing students' interest in the ritual culture can we stimulate the students' enthusiasm for exploring and researching the connotation of the ritual culture, and can we better realize the organic integration of it with theoretical courses of design at the level of knowledge, morality and belief. While learning about the traditional ritual culture, students gradually form a cultural consciousness and identity. While improving their cultural quality and moral feelings, they actively guide their own design practice and gradually transform it into an action consciousness.

3.3. Integrating resources and making rational use of multiple resources

Curriculum resources are an important source of curriculum elements and teaching content, and an important factor to effectively carry out teaching and achieve curriculum objectives. In order to integrate the traditional ritual culture into the theoretical courses of design, it is necessary to make full use of local cultural resources and online resources to achieve the integration and sharing of multiple resources.

First, we should adjust measures to local conditions and make rational use of regional cultural resources. Regional cultures refer to the regional cultures formed under the specific natural and geographical environment, historical and humanistic background. They have distinctive regional characteristics and recognition features. Taking Jingdezhen as an example. As a millennium ceramic capital, it has rich ceramic cultural resources. The ceramic cultural resources of Jingdezhen not only include ceramic artifacts of previous dynasties, ancient kiln sites, various ceramic museums, as well as related blocks, docks and other ancient buildings and various ceramic documents, they also include intangible cultural heritage resources related to ceramics, such as various handcrafted porcelain techniques, pigment matching and firing techniques, ceramic packaging techniques, and building techniques of ceramic kilns and workshops. These tangible and intangible ceramic cultural resources are inextricably linked with the ritual culture. Digging deeply into the ritual culture resources can help to organically integrate classroom theoretical explanation with extracurricular practical experience. The process of participatory and immersive experience can stimulate students' enthusiasm for learning and their initiative and enthusiasm to explore the ritual culture to a greater extent, thus realizing an "imperceptible" educational effect.

Second, we should make rational choices and skillful use of external resources. In the context of the new era, theoretical courses of design for college students should no longer be simple theoretical teaching as in the past, but should establish a highly systematic, comprehensive and socialized teaching system at various levels, such as theory and practice, classroom teaching and extracurricular practice, society and school, reality and virtualization. In the process of integrating the traditional ritual culture into the theoretical courses design, we should make full use of other high-quality resources outside the local area. For example, experts and scholars from outside the school who study ritual culture can be invited to give lectures on campus, or students can be encouraged to actively participate in online lectures related to the ritual culture. We can actively cooperate with domestic libraries, archives and new media platforms to build a curriculum resource library of "Internet+ritual culture+design". In major national events such as National Day celebrations and large-scale sports events, students can be guided to actively explore the curriculum elements contained in these activities, such as the ritual culture elements contained in the torch design, medal design and souvenir design of the Beijing Winter Olympic Games.

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