

Research on the Path of Integration of Ru Porcelain into Art Education in Colleges and Universities

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Abstract:

Taking Ru porcelain, a non-heritage product of Henan, as the research object, we analyse the status quo of art education in local colleges and universities in Henan, combine the unique value and craft characteristics of Ru porcelain culture, and systematically explore the specific path of its integration into art education. Through the construction of characteristic curriculum system, innovative practice teaching mode, and strengthening the construction of teaching staff, deepening the cooperation between industry, academia and research and other initiatives, the paper aims to promote the inheritance and innovation of RuCeramics culture in the art education of colleges and universities, enhance the students' cognitive and practical ability of the local traditional culture, and provide theoretical and practical references for the reform of the art education of the local colleges and universities in Henan and the sustainable development of the RuCeramics culture.

Keywords:

Henan, Non-heritage, Ru Porcelain, College Art Education

1. Introduction

Ru porcelain is one of the five famous porcelains of the Song Dynasty in China, named after Ruzhou. Ru porcelain is divided into "official kiln" and "folk kiln" two categories, "official kiln" that is, the government-run kilns, the two Song dynasty, specialising in the production of porcelain required for the palace; "folk kiln", the production of porcelain and people's daily life is closely related to the bowl, plate, bottle, pot, pot, pillow, etc., the decorative surface of the folk stories, with a strong sense of life, in the process is not as exquisite as the official kiln porcelain, but it also has a high artistic value. Ru porcelain glaze colour is divided into four varieties: bean green glaze, sky blue glaze, celestial blue glaze, moon white glaze, its glaze features Ying thick such as piles of fat, elegant and pure, implicitly beautiful, quite everyone's style, modelling is simple and generous, natural simplicity, billets such as copper, glaze medicine is thick, there are ancient "juice Yingze, water, glaze such as grease dissolve and not flow, its glaze thick and sound like a chime, bright and not piercing

the eyes!’. In 2001, in Ruzhou Zhang Gongxiang also found the site of Ru official kiln, on November 13, 2003, Zhang Gongxiang kiln site was announced by the Ruzhou City People’s Government as the second batch of county-level cultural relics protection units, on May 25, 2006 was announced by the State Council as the sixth batch of national key cultural relics protection units; on May 23, 2011, Ru ceramic firing technology approved by the State Council of the People’s Republic of China included in the third batch of national key cultural relics protection units. On 23 May 2011, the Ru porcelain firing technique was approved by the State Council of the People’s Republic of China to be included in the third batch of national intangible cultural heritage list, heritage number VIII-189. Ru porcelain has important historical and cultural value and ceramic science and technology research value as well as the traditional aesthetic value of the Chinese nation. With the development of the times, Ru porcelain production technology is facing the dilemma of inheritance fault, lack of innovation, etc. Colleges and universities, as an important position of cultural inheritance and innovation, will be the non-heritage culture of Ru porcelain into the art education, not only to help the inheritance and development of Ru porcelain culture, but also enrich the content and form of art education in colleges and universities, and cultivate the students’ cultural self-confidence and innovation ability. The article aims to explore the implementation path of Henan non-heritage Ru porcelain in the art education of local colleges and universities, to provide reference for the deep integration of art education and non-heritage cultural heritage in colleges and universities.

2. The Value of Henan Non-heritage Ru Porcelain in the Art Education of Local Colleges and Universities

2.1. Cultural heritage value

Ru porcelain as an important symbol of the regional culture of Henan, carrying the historical precipitation of the Central Plains civilisation for thousands of years, its origin can be traced back to the Northern Song Dynasty, through the change of dynasties, the formation of unique cultural connotations and artistic charm in the long river of history.

The introduction of Ru porcelain into the art education of local colleges and universities, students through the systematic study of the origin of Ru porcelain, to be able to know the inevitability of its emergence in a particular historical context; to explore its development, can clearly grasp the influence of different periods of social culture and technical level of Ru porcelain technology; to understand its cultural connotation, can appreciate the ancients in the process of creating objects into the philosophical thinking and aesthetic pursuit; feel its artistic characteristics, can appreciate the unique charm of traditional crafts. The unique charm of traditional craftsmanship. This in-depth understanding of the students from the depths of their hearts to produce a strong sense of identity and pride in the local culture, so that they recognise the Ru porcelain culture is an important part of the regional culture of Henan and even the Chinese culture, so that consciously the inheritance and promotion of the Ru porcelain culture as their own responsibility. In modern society, the inheritance of culture is not a simple copy and paste, but requires innovative development on the basis of inheritance. Inherit Ru porcelain culture through art education, colleges and universities can give full play to their talent advantages and

academic resources, guiding students to use modern art concepts, design thinking and technical means to re-interpretation and interpretation of Ru porcelain culture.

2.2. Art education value

Ru porcelain in the shape, glaze, decoration and other aspects of the show a very high artistic aesthetic value, is the local colleges and universities art education rare quality resources. Its shape is simple and generous, smooth and beautiful lines, both practical functions, but also has a strong artistic appreciation, reflecting the pursuit of the perfect combination of form and function of the ancients.

The integration of Ru porcelain production process into art education enables students to gain a deeper understanding of the connection and application of knowledge between different disciplines in the process of practice, and to cultivate students' interdisciplinary thinking and comprehensive practical ability. Students need to use material science knowledge to understand the characteristics and properties of raw materials, use physics knowledge to master the temperature, pressure and other parameters in the firing process, and use chemistry knowledge to understand the chemical reaction and change law of glaze. By combining these disciplinary knowledge with artistic creation, students can break the disciplinary barriers, broaden their knowledge and vision, improve their artistic creation level and innovation ability, and cultivate composite artistic talents to meet the needs of modern society.

2.3. Social education value

As the dissemination centre of social culture, colleges and universities shoulder the important mission of inheriting and promoting excellent traditional culture. Ru porcelain culture into art education, can through the students as a group, the Ru porcelain culture spread to all corners of society.

Ru porcelain culture contains rich spiritual connotations, such as craftsmanship, innovation and teamwork, etc. These spiritual connotations can subconsciously influence students' values and outlook on life, cultivate students' sense of social responsibility and the spirit of commitment, so that students realise that as a member of the community, they have the responsibility to pass on and carry forward the excellent traditional culture, and to contribute their strength to the development and prosperity of culture. At the same time, students in the process of receiving Ru porcelain culture education, but also be able to enhance the national culture of self-confidence and pride, set up a correct view of culture and values, to become culturally literate, socially responsible talents of the new era.

3. Henan Non-heritage Ru Porcelain in the Implementation of the Status Quo of Art Education in Local Colleges and Universities

3.1. Lack of systematic curriculum

At present, most local colleges and universities in the art education curriculum, involving Ru porcelain content is less, and lack of systematic and targeted. Some colleges and universities only in the history of art, ceramic art and other courses in the simple mention of Ru porcelain, did not open a special Ru porcelain courses, and Ru porcelain culture and art creation, design practice and other courses organically combined. This scattered teaching leads to the students of Ru porcelain cognition stays in the historical vein of the surface combing and artistic characteristics of the

initial perception, it is difficult to deeply understand the scientific principles of its craft system, cultural symbols of the deeper symbols and artistic creation of the logic of thinking, so that the Ru porcelain in art education is reduced to a marginal knowledge carriers, its unique value of cultural education has not been effectively released.

3.2. Insufficient teaching resources

The professionalism of the teaching team constitutes a bottleneck in teaching. Existing art teacher group, systematic mastery of the history and culture of Ru porcelain, technology and modern transformation path of professional talent scarce, most teachers' knowledge reserves are concentrated in art theory or pan-ceramics, Ru porcelain production of raw material formulations, kiln firing, glaze control, and other core skills lack of practical experience, more difficult to material science, aesthetic theory and craft practice for interdisciplinary integration of teaching, resulting in classroom teaching Biased interpretation of literature and image analysis, unable to restore the real Ru porcelain technology creation scene, students are difficult to learn through the course to master the essence of traditional skills and modern innovation methodology.

Teaching hardware facilities and practical platform lagging behind further constraints on the teaching effect. Part of the university ceramic laboratory equipment is simple, the lack of Ru porcelain firing required special kiln, raw material testing instruments and other professional tools, students can only through the video image or written information to understand the “practice clay - billet - glaze --Firing” of the complete process chain, can not personally feel the texture of raw materials, glaze changes and kiln fire control of the subtle relationship between the details of the process of cognition stays at the level of mechanical memory. At the same time, colleges and universities and Ru porcelain non-genetic inheritance base, the cooperation mechanism of the production enterprise is not yet mature, the school-land collaborative education platform is weak, students lack of participation in the real craft projects, contact with the contemporary inheritor of the technical experience of the opportunity, there is a significant disconnect between the theoretical teaching and practical application, it is difficult to form a three-dimensional cognition of the Ru porcelain culture.

3.3. Low participation of students

Affected by the dual impact of curriculum design and teaching mode, students' interest and commitment to Ru porcelain culture is generally low. The traditional classroom is dominated by the teacher's lecture, lack of interactivity and experience, and it is difficult to activate the students' desire to explore the ancient craft. In the campus cultural ecology, the dissemination atmosphere of Ru porcelain culture has not yet been formed. Colleges and universities lack systematic non-heritage cultural promotion activities, such as Ru porcelain theme exhibitions, heritage workshops, creative design competitions, etc., resulting in students' knowledge of Ru porcelain is limited to the textbook text, it is difficult to perceive its contemporary value as a living culture, and this cognitive deficit directly affects the subjective initiative in the learning process. In addition, the single evaluation system fails to effectively guide students to explore the Ru porcelain craft mystery and artistic value, further inhibiting the learning enthusiasm and creative thinking.

4. The Implementation Path of Ru Porcelain in Local Colleges and Universities in Art Education

4.1. *Build a systematic curriculum system*

The construction of the curriculum system of Ru porcelain art education in local colleges and universities needs to follow the logical chain of “theoretical foundation - skill advancement - cross-border innovation” to form a gradient, modular course group. The structure should be graded and modularised to realise the deep connection from cultural knowledge to practical transformation.

Basic theory courses can be opened “Introduction to Ru porcelain culture”, “Ru porcelain history and development”, “Ru porcelain art appreciation” and other courses, systematically sort out the historical lineage of Ru porcelain, cultural connotations, artistic characteristics, production technology and other knowledge, so that students have a comprehensive knowledge and understanding of Ru porcelain. In the teaching process teaching using “literature research + field study” mode, organising students field research Ruzhou ancient kiln sites, visit the Palace Museum Ru porcelain collection, combined with AR technology recovery of the Song Dynasty Ru kiln firing scene, so that students in the historical context to understand the cultural coordinates of Ru ceramics, to enhance the teaching of intuitive and interesting. Professional skills courses focus on craft heritage and skills acquisition, according to the characteristics of art design, fine arts and other professions, we can open “Ru porcelain modelling design”, “Ru porcelain glaze preparation”, “Ru porcelain firing technology” and other professional skills courses, so that students can master the production process and skills of Ru porcelain. Teaching the implementation of the “workshop system + master and apprentice inheritance” mode, the classroom extended to the pottery studio, led by non-genetic inheritance students to complete the complete process from the clay kneading, billeting, glaze preparation to the kiln firing, so that students in practice to learn and master the skills, to improve the students’ hands-on ability and practical ability. Interdisciplinary integration courses: Ru porcelain culture and modern art and design, materials science, marketing and other disciplines, interdisciplinary integration courses in response to the requirements of the construction of new liberal arts, to promote the Ru porcelain culture and modern design, materials science, cultural industry management depth of the intersection of the Ru porcelain culture and modern design, “Ru porcelain and modern design”, “Ru porcelain material research and application”, Ru porcelain cultural creativity Interdisciplinary courses such as “Ru porcelain and modern design”, “Ru porcelain material research and application”, “Ru porcelain cultural creativity” and other interdisciplinary courses can be offered to cultivate students’ interdisciplinary thinking and innovation ability. Through interdisciplinary integration, students can understand the application and development of Ru porcelain in modern society and provide new ideas and methods for the innovation and inheritance of Ru porcelain.

The three types of courses are designed through the combination of “compulsory core courses + inter-disciplinary elective courses + practical extension courses”, forming a closed loop of “cultural awareness - skill mastery - innovative application”. This three-dimensional curriculum system not only avoids fragmented teaching, but also provides personalized learning paths for students with different professional backgrounds, which is in line with the cultivation goal of “thick foundation, heavy practice and strong innovation” of art education in colleges and universities.

4.2. Strengthen the construction of teaching resources

Teaching resource construction is the key support to promote Ru porcelain art education, through the systematic integration of teachers, practice platforms and digital resources, to build a three-dimensional resource system of multiple synergies.

Faculty construction level to “internal training and external attraction, combined with professional” for the principle of building colleges and universities full-time teachers and industry experts to collaborate with the “double helix” structure. On the one hand, colleges and universities can introduce teachers with professional background and practical experience in Ru porcelain to enrich the faculty, set up a Ru porcelain culture research centre, carry out research on topics such as “spectral analysis of the mineral composition of Ru porcelain glaze” and “restoration of the structure of the Ru kiln kiln in the Song Dynasty”, and convert academic results into teaching content; on the other hand, colleges and universities can introduce teachers with professional background and practical experience in Ru porcelain to enrich the faculty. On the other hand, it strengthens the training and cultivation of existing teachers, encourages them to participate in Ru porcelain culture research and practice activities, and improves their professional level and teaching ability. In addition, Ru porcelain non-hereditary bearers, enterprise technical backbone, etc. are invited to serve as part-time teachers, who come to the school regularly to teach and guide students’ practice, so as to let the students come into contact with the most authentic and cutting-edge Ru porcelain production techniques and cultural concepts. The practical teaching platform construction level follows the idea of “on-campus solid foundation - off-campus docking industry - virtual expansion of boundaries”, building three-dimensional Practice space, to provide students with good practice conditions. At the same time, we establish cooperation with Ru porcelain enterprises and non-genetic inheritance bases to build practice teaching bases, so that students can practice and learn in the real production environment, understand the production process and market demand for Ru porcelain, and improve their practical ability and competitiveness in employment. Teaching resources development level focusing on “knowledge systematisation, carrier digitalisation, dissemination of three-dimensional”, to create a multi-modal resource system, organising teachers to write Ru porcelain related teaching materials and teaching reference materials, collecting and arranging the Ru porcelain pictures, videos, literature and other teaching resources, the establishment of the Ru porcelain teaching library; the use of modern information technology, the development of online courses, virtual teaching base, the development of the Ru porcelain production process and market demand, to improve students’ practical ability and competitiveness. Modern information technology, the development of online courses, virtual simulation teaching and other digital teaching resources, enriching the teaching means and teaching content, improve the teaching effect and teaching quality.

Three types of resource construction mode, not only to meet the needs of art education in colleges and universities for systematic knowledge transfer, but also to respond to the requirements of non-genetic inheritance on the living spread of skills, for the depth of the integration of traditional crafts and modern education to provide an operable practical path.

4.3. Innovative teaching methods and means

Teaching method innovation needs to break through the one-way knowledge transfer mode of traditional classroom, build a student-centred teaching system that integrates multiple methods, and realize the transformation of learning paradigm from “passive acceptance” to “active construction”.

Project-based teaching, with the real Ru porcelain creation project as a carrier, the course objectives into an operational task unit. Case teaching focuses on the juxtaposition of ancient and modern cases, introduces contemporary Ru porcelain innovation cases, and guides students to understand the logic of modern transformation of traditional skills in comparison. Experiential teaching emphasises incarnational cognition and emotional resonance, breaking classroom boundaries through “field migration”: students are organised to carry out field research at the Zhanggongxiang kiln site in Ruzhou, observing porcelain specimens at the archaeological site, recording the kiln structure, and intuitively understanding the “geographical environment - raw material characteristics - process characteristics”. “Raw material characteristics - process characteristics” of the association; invited national non-genetic inheritors of the “kiln opening ceremony” on-site teaching, through witnessing the kiln process of glaze colour fantasy changes, feel the “earth and fire”. Through witnessing the fantastic changes in glaze colour during the kiln transformation process, we can feel the artisan spirit of “earth and fire” game. The three teaching methods are interpenetrating, and together constitute a three-dimensional teaching system of “knowledge construction - ability cultivation - emotion shaping”, forming a teaching system of mutual evidence between theory and practice, dialogue between history and modernity, and resonance between cognition and emotion. The three teaching methods are interpenetrating, forming a three-dimensional teaching system of “knowledge construction - ability cultivation - emotion shaping”, forming a teaching ecology of mutual evidence of theory and practice, dialogue between history and modernity, and resonance between cognition and emotion, which can effectively crack the shortcomings of “focusing on theory but not practice, and focusing on skills but not culture” in traditional art education, and provide a replicable teaching paradigm for the living inheritance of non-heritage skills.

4.4. Carry out rich and diversified campus cultural activities

Campus cultural activities is an important carrier of Ru porcelain culture infiltration dissemination, through the creation of “festivals lead, clubs support, practice and expansion” of the activity system, the formation of “cognitive-experiential-practical” of the “cognitive-experiential”. By creating a “festival-led, club-supported, practice-expanding” activity system, it forms a “knowledge-experience-experience-practice” closed loop of cultural heritage. As a core brand activity, the Ru Porcelain Culture Festival is held regularly, integrating exhibitions, lectures, forums, creative competitions and other diversified forms, displaying specimens of porcelain tablets from past dynasties, modern innovative works and firing tools, and realising the restoration of the ancient kiln scene with the AR technology, so as to encourage the students to turn what they have learnt from the classroom into the tangible results. Social practice activities expand the cultural heritage field to the social space, and deepen students’ awareness of their responsibilities through the double-wheel drive of “research+ dissemination”, organising students to carry out field surveys at the site of the ancient kilns in Ruzhou and the non-heritage industrial parks, and writing research reports to provide data support for the upgrading of the local industry; and carrying out a record of “the oral history of the inheritors of the non-heritage”. The

“Nongenetic Heritage Oral History” recording project, filming artisan documentaries and making popular science short videos, which are disseminated through new media platforms; participate in public welfare activities such as “Ru porcelain culture in the community” and “Nongenetic Heritage Protection Publicity Week”, and plan immersive experience Participating in public welfare activities such as “Ru Porcelain Culture in the Community” and “Non-Heritage Protection Awareness Week” and planning immersive experience exhibitions and handmade ceramics classes, the school directly reaches out to more than 10,000 people in the public, enabling students to deepen their recognition of their identity as “cultural inheritors” in the course of serving the society. This three-dimensional activity system not only creates a strong atmosphere of “knowing Ru porcelain, loving Ru porcelain, creating Ru porcelain” on campus, but also forms a virtuous circle of “education - dissemination - practice” through students’ active participation and social service, so that the Ru porcelain culture in the youth groups to achieve from knowledge to value acceptance of the deep transformation.

4.5. Strengthen the cooperation and communication between schools and localities

School-land cooperation is the key to crack the Ru porcelain heritage “school-land disconnect” problem, need to “resource integration, complementary advantages” as the guide, to build the government, enterprises, colleges and universities, non-heritage institutions multi-linked co-operation network, forming a “policy guarantee - industrial docking - industry - practice” virtuous circle. “Policy protection - industrial docking - academic exchanges” three-dimensional synergistic mechanism. When cooperating with local governments, universities should take the initiative to dock with cultural and tourism departments, actively communicate and coordinate with local governments, strive for government support in policies, funds, projects, etc., and participate in Ru porcelain culture protection and development planning organised by local governments, so as to provide intellectual support and talent guarantee for the development of local cultural industries. At the level of enterprise cooperation, universities can provide technical research and development, product design, talent training and other services for enterprises with the linkage of industry-academia-research projects, and enterprises can provide universities with practice bases, internships and project funding and other support. Through the school-enterprise cooperation, to achieve resource sharing, complement each other’s advantages, and promote the innovative development of the Ru porcelain industry and the reform and upgrading of art education in colleges and universities. The cooperation with other universities and non-heritage institutions focuses on building “academic community” and “inheritance alliance”, strengthening exchanges and cooperation with other colleges and non-heritage institutions, and carrying out academic seminars, teaching exchanges, The activities include academic seminars, teaching exchanges and exhibitions of works. Learning from the experience and practices of other universities in non-heritage cultural heritage and art education, and jointly promote the inheritance and development of Ru porcelain culture. This multi-dimensional cooperation network breaks the resource limitations of a single subject, promotes the Ru porcelain industry from “skill inheritance” to “cultural innovation” transformation and upgrading, and truly realises the synchronous resonance of art education in universities and local cultural industries.

5. Conclusions

Based on the two-way demand for non-genetic inheritance and higher art education, Henan Ru porcelain in local colleges and universities in art education to build a three-dimensional implementation of the path for the Ru porcelain non-heritage skills to establish a sustainable inheritance of the carrier at the same time, to explore the local colleges and universities to dock the art education of the regional cultural resources, services to the development of regional economic characteristics of the road, the core of which lies in the breakthrough of the fragmentation mode of the traditional education of the non-heritage to form a synergistic development mechanism for the cultural inheritance, art education and industrial innovation. The core lies in breaking through the fragmented mode of traditional non-legacy education, forming a synergistic development mechanism of cultural heritage, art education and industrial innovation. Henan Ru porcelain in local colleges and universities in art education practice, not only is the “education heritage of non-heritage, non-heritage enrichment of education” concept of the figurative interpretation, but also highlights the higher education in the construction of cultural strength of the mission to bear. When the classroom becomes a living inheritance field of traditional crafts, the laboratory becomes an incubator for innovative research and development, and the campus becomes a source of radiation for cultural dissemination, the two-way empowerment of the protection of non-heritage and art education will unleash greater cultural creativity, and provide a replicable and promotable “university programme” for the inheritance and development of regional culture in the new era.

Conflicts of Interest

The author declares that there is no conflict of interest regarding the publication of this article.

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