

Research on the Practical Path of Integrating Excellent Traditional Chinese Culture into Curriculum Ideological and Political Education: Taking the Layout Design Course as an Example

Xiaoqian Xu*

Yunnan Open University (Yunnan National Defense Industry Vocational and Technical College), Kunming 650500, Yunnan, China

**Author to whom correspondence should be addressed.*

Copyright: © 2025 Author(s). This is an open-access article distributed under the terms of the Creative Commons Attribution License (CC BY 4.0), permitting distribution and reproduction in any medium, provided the original work is cited.

Abstract: This study focuses on the deepening paths of ideological and political construction of professional courses in higher vocational colleges, taking the layout design course of the digital media technology major as the research object, and explores the integration mechanism of excellent traditional Chinese culture and professional teaching. The curriculum's ideological and political reform is advanced through three major measures: Reconstructing the role of teachers, innovating teaching methods, and building a cultural infiltration system. Combined with the three-dimensional assessment mechanism of "professional + culture + value" and the transformation of teaching achievements into competitions, it breaks through the limitations of traditional skill training and systematically solves the problems of formalization tendency and insufficient value guidance existing in the practice of curriculum ideology and politics. It responds to the era proposition of "promoting the creative transformation of excellent traditional Chinese culture," and provides an operable solution for higher vocational colleges to break the predicament of "emphasizing skills while neglecting culture."

Keywords: Curriculum ideology and politics; Excellent traditional Chinese culture; Layout design; Teaching reform

Online publication: 5 June, 2025

1. Introduction

Against the background of the reform of higher education in the new era, the construction of ideological and political education in courses has become an important means to implement the fundamental task of "cultivating morality and fostering talents." However, there are still two prominent problems in professional courses in higher vocational colleges: First, the integration of ideological and political elements and professional knowledge shows a superficial feature; second, there is a structural imbalance between skill cultivation and value shaping. This

phenomenon is particularly significant in design majors, and students' works often show problems such as lack of cultural connotation and an ambiguous value orientation. This study takes the layout design course as the entry point to explore the teaching path of transforming the genes of traditional Chinese culture into modern design language, attempting to solve the teaching dilemma of "emphasizing skills while neglecting literacy" in higher vocational colleges and providing theoretical references and practical paradigms for the construction of ideological and political education in design professional courses.

2. Overview of the layout design course and the ideological and political goals of the course

2.1. Course characteristics

The layout design course is a core component of the curriculum system of the Digital Media Technology major. At the cognitive level, this course focuses on deconstructing the core visual element system of layout design, covering basic theoretical modules such as the composition logic of points, lines, and surfaces, the cognitive mechanism of color semantics, and the visual grammar of font typesetting ^[1]. At the same time, it delves deeply into the application of Gestalt psychology principles in the construction of visual hierarchies and analyzes the dynamic balance relationship between visual processes and information density.

At the methodological level, the layout design course focuses on establishing the paradigmatic correlation between layout design and aesthetic expression. Through case analysis, it deconstructs classic formal principles such as the golden section, grid systems, and the use of negative space. Combined with the characteristics of contemporary digital media, it explains the dynamic layout principle in responsive design ^[2]. Meanwhile, this course pays attention to the collaborative mechanism of data logic and aesthetic expression in information visualization design and cultivates students' ability to restructure the information architecture by using strategies such as modular design and visual metaphor.

2.2. Characteristics of students

According to the existing research materials, it is found that the current group of students in higher vocational colleges born after 2005 presents significant group characteristics. In terms of ability structure, this group shows strong practical operation skills, but there is an obvious imbalance in the dimension of will quality: their innovative consciousness and stress resistance ability develop lag behind the level of technical mastery. Specifically, the tolerance threshold for repetitive skill training is relatively low, and the motivation for continuous investment in innovative practice is insufficient ^[3]. At the cognitive construction level, this group shows a strong ability in social media operation. Their information reception preferences show a significant technical dependence, and they have a very high acceptance of immersive and interactive learning resources, while the recognition of the traditional teaching mode is relatively low. This phenomenon of media dependence not only provides an innovative carrier for ideological and political education in courses but also puts forward the requirement of reconstructing the traditional teaching discourse system ^[4].

2.3. Curriculum ideological and political objectives

According to the characteristics of the layout design course, the characteristics of students, and the requirements of the talent training program for the digital media technology major, this course has constructed a curriculum ideological and political teaching system oriented towards the inheritance and innovation of excellent traditional

Chinese culture^[5,6]. This system unfolds around three dimensions: (1) Dimension of value shaping: By analyzing the cultural genes of excellent traditional Chinese culture, the inheritance of excellent traditional Chinese culture, cultural confidence, patriotism, the dissemination of red culture and the cultivation of the spirit of the times are integrated into the course content; (2) Dimension of ability cultivation: The case teaching method is adopted to systematically sort out the design ethics, craftsmanship spirit and innovation consciousness contained in the course knowledge points. (3) Dimension of knowledge imparting: A teaching model of “cultural decoding-modern translation-innovative practice” is established to deepen students’ dialectical cognition of “form” and “meaning” in technical training. Through the construction of a three-dimensional teaching resource of “classic case library + ideological and political element map,” the project-driven teaching reform is implemented. In the practical link, theme projects such as the visual translation of excellent traditional culture and the design expression of social issues are set up to guide students to concretize excellent traditional Chinese culture into design language^[5]. The teaching evaluation adopts a three-dimensional assessment mechanism of “professional + cultural + value” to ensure the simultaneous resonance of value guidance and professional training, and finally achieve the goal of moral education of enhancing students’ professional quality, cultivating patriotism, and strengthening cultural subjective consciousness^[7].

3. Implementation path of ideological and political education in the layout design course

3.1. Multi-dimensional education driving the reconstruction of teachers’ roles

The reconstruction of teachers’ roles is an inevitable requirement of multi-dimensional education teaching practice. Teachers of the layout design course need to construct three core competence dimensions: (1) Value leader: Teachers need to deeply deconstruct the ideological connotation of the layout design course and accurately grasp the explicit and implicit dual ideological and political attributes of the course. The explicit knowledge system covers the laws of visual communication, while the implicit ideological and political elements permeate dimensions such as design ethics and social responsibility; (2) Cultural translator: It requires teachers to have dual qualities of “technology + culture”: integrate the cultural interpretation ability under the framework of professional knowledge of the course, and be able to concretize excellent traditional culture, socialist core values, etc. into a visual symbol system; (3) Innovative designer: Teachers should construct a progressive education path of “aesthetic cognition-value judgment-design practice-reflection and iteration” in the overall framework design of the layout design course^[8].

In specific teaching practice, teachers of layout design courses need to construct a double helix teaching system of “explicit” and “implicit”: In the explicit layer, project-based teaching is implemented, such as strengthening cultural and political identity through theme assignments like “Visual Narration of Red Culture”; in the implicit layer, an “immersive” cultural field is created. For example, traditional wisdom of creation, spatial narration, and the creation of a sense of ritual are integrated into the grid system teaching, so that technical training can be sublimated into cultural consciousness^[9]. This role reconstruction of teachers is not a simple superposition of functions, but by establishing a dynamic circular system of “theoretical cognition-ability construction-practical innovation,” it promotes teachers to transform from single knowledge disseminators to constructors of the educational ecology and ferrymen of cultural inheritance.

3.2. Innovative teaching methods to reconstruct the classroom discourse system

3.2.1. Construction of the “Cultural Decoding-Modern Translation-Innovative Practice” teaching mode

Through online and offline blended teaching, the layout design course has constructed the “Cultural Decoding-Modern Translation-Innovative Practice” teaching mode. It adopts the modular design of theoretical instruction → typical case analysis → group collaborative exploration → project-based practice → flipped classroom → value internalization and reflection to enhance students’ cultural literacy and the application ability of professional knowledge. Taking the sub-task of “Poster Design of Hometown Memories” as an example, in the theoretical instruction stage, by analyzing the visual design logic of “Labyrinth: Ruyi’s Treasure Atlas” of the Forbidden City, a theoretical framework of “blank space aesthetics-cultural symbols-narrative logic” is constructed ^[10]. Through the analysis of typical cases of traditional cultural genes, such as hometown buildings (residential houses), hometown ethnic costumes, traditional patterns, and other traditional cultural symbols, students can master the modern translation skills of traditional design concepts and traditional cultural elements. Through the form of group collaborative exploration, student teams carry out project-based innovative practice and complete the entire process training from visual proposals to project completion.

3.2.2. Collaborative innovation of curriculum, ideological and political education, and teaching discourse

Through a “point-line-surface” three-dimensional progressive integration framework, organically integrating the essence of traditional culture into the project-based teaching system. At the knowledge node level, teaching cases with ideological and political value are carefully selected; through the logical connection between knowledge points, a value conduction chain is formed; and finally, a curriculum ideology and politics education network covering the entire curriculum is constructed to achieve the synergy effect of explicit knowledge and implicit value cultivation. For example, cultural elements such as traditional patterns and ancient book layouts are implanted in the teaching of layout design, and typical teaching cases such as “Digital Reconstruction of Bronze Patterns” are selected; through the logical chain of “motif deconstruction → modern translation → commercial application,” a cultural value conduction system is formed ^[11]. At the same time, given the cognitive characteristics of “post-2005” students in higher vocational colleges, a discourse transformation mechanism based on the analysis of students’ learning conditions is established, transforming traditional ideological and political discourse into multimodal expression forms including case narratives, situation simulations, and digital media presentations, significantly improving the acceptance of value conduction.

3.3. Construction of the curriculum ideology and politics system infiltrated by excellent traditional Chinese culture

3.3.1. The multi-construction of the classic case base

First, build a case base of traditional creation wisdom. For example, by analyzing the traditional pattern “Five Stars Rising in the East, Beneficial for China” on the brocade of the Han Dynasty, its symmetrical composition and auspicious pattern combination, the design philosophy of “the unity of nature and humanity” in the Han Dynasty can be interpreted. By studying the layout design of “Yongle Encyclopedia” of the Ming Dynasty, the coordination relationship between its grid system and text and images is analyzed to show the wisdom of knowledge visualization of ancient encyclopedias. Second, construct a case base of traditional art forms ^[12]. For example, by analyzing the architectural form of the horse-head wall in Huizhou architecture, and drawing lessons from its rhythm of the skyline and the contrast between virtuality and reality, a visual rhythm control scheme in

modern layout design is constructed. By analyzing the embroidery patterns of the Yi ethnic minority in Yunnan Province, its visual narrative structure and color symbol system, etc.

3.3.2. Systematic construction of the map of ideological and political elements

By systematically sorting out the visual symbols of traditional culture, carefully selecting cultural categories such as traditional patterns and art, traditional color matching, ancient book layout, calligraphy composition, minority culture, intangible cultural heritage, traditional architecture and construction techniques, a digital resource database of cultural genes is established, and a practical toolkit including a vector library of traditional patterns and an analysis template of ancient book layout is constructed. Through the modern translation of cultural genes, they are decomposed into professional design elements such as visual rhythm, spatial rhythm, and aesthetic principles; finally, combined with the project-driven teaching content design, ideological and political modules such as cultural confidence and inheritance, family and national feelings, craftsmanship spirit, technological ethics, social responsibility, ecological civilization, cultural security, innovative practice, and professional belief are introduced in each project practice. By guiding students to understand the cultural connotation before class, the internalization of values is promoted ^[13].

3.3.3. Establishing a three-dimensional evaluation system of “professional + cultural + value”

Build a three-dimensional evaluation system of “professional + cultural + value,” and realize the collaborative cultivation of design ability and humanistic quality through the combination of quantitative indicators and qualitative analysis. The professional dimension is the dual evaluation of students’ technical ability and aesthetic quality, including technical specification evaluation + innovative application evaluation ^[14]. The former focuses on the innovation and visual expression of layout design, and examines students’ comprehensive application ability of layout design principles and rules, such as the mastery of grid systems and the control of visual hierarchy. The latter focuses on the modern translation ability of traditional elements and the integration degree of digital technology. The cultural dimension is a comprehensive consideration of students’ traditional cognition and modern expression, including cultural understanding evaluation + cultural innovation evaluation. The former is evaluated from the ability to decode traditional culture and the ability to explain aesthetic thoughts, while the latter is evaluated from the ability to activate and apply traditional culture and the ability to integrate and apply regional and ethnic characteristics. The value dimension is a comprehensive assessment of ideological and political guidance and professional ethics, including value transmission evaluation and ethical responsibility evaluation. The former includes the presentation degree of patriotism, cultural confidence, cultural inheritance, and craftsmanship spirit, while the latter is evaluated from the degree of alignment with sustainable development, social civilization, and professional ethics. Through the dual mapping of design ethics and social value, the effectiveness of cultural inheritance and social responsibility awareness are included in the evaluation system.

3.4. “Promoting learning through competitions” to drive the transformation of learning outcomes

Build the educational path of “Event-Driven-Curriculum Reconstruction-Capacity Enhancement.” Through in-depth connection with authoritative events such as the World/(Provincial) Vocational College Skills Competition and NCDA National College Digital Art Design Competition, the themes of the competitions and the curriculum goals are organically integrated to form an innovative training mechanism dominated by project-based teaching

and driven by both competitions and empowerment. The specific implementation path is as follows: (1) Stimulate the internal drive for learning through “real project-driven” ^[15]. The event themes correspond to the curriculum units, and a stepped competition preparation training system of “basic layer-improvement layer-sprint layer” is constructed. After the competition, organize a review of the event, analyze the key points in the form of student self-evaluation + cross-peer evaluation + industry judge evaluation to improve the competitive level of students. At the same time, establish a dynamic work library and transform previous award-winning works into teaching cases to form a continuously improving educational ecology. (2) Build a “dual-cycle capacity training” mechanism. During the participation in the competition, students not only need to complete the creative cycle from cultural understanding to visual transformation but also go through the practical cycle of “creation-defense-iteration,” improving their cross-cultural communication skills and teamwork abilities. More importantly, through expert reviews, works exhibitions, and other links in the competition process, students not only obtain professional capacity certification but also establish deep value recognition in the aspect of cultural inheritance and innovation, which is precisely the essence of the cultivation of design talents in the new era.

4. Conclusion

This research takes the layout design course as the entry point to explore the teaching path of ideological and political education in the course for the transformation of the genes of excellent traditional Chinese culture into modern design language. The course has constructed the teaching mode of “cultural decoding-modern translation-innovative practice,” and promoted the reform of ideological and political education in the course through three major measures: reconstructing the role of teachers, innovating teaching methods, and building a cultural infiltration system. The results are remarkable, and the cultural recognition of students’ works and the winning rate in competitions have increased simultaneously. This kind of reform of ideological and political education in the course breaks through the limitations of traditional skills training, making professional education a carrier of cultural confidence. It not only responds to the era proposition of “promoting the creative transformation of excellent traditional Chinese culture,” but also provides an operable solution for vocational colleges to solve the predicament of “emphasizing skills but neglecting culture,” helps cultivate compound design talents with both cultural background and innovation ability, and provides a replicable practical paradigm for the construction of ideological and political education in design major courses.

Disclosure statement

The author declares no conflict of interest.

References

- [1] Peng Y, Hua J, 2023, Path Exploration of Ideological and Political Education in Professional Courses of Art Design in Higher Vocational Colleges. *Art Education Research*, (04): 106–108.
- [2] General Office of the Communist Party of China Central Committee and General Office of the State Council, 2019, “Opinions on the Implementation of the Project for the Inheritance and Development of Excellent Traditional Chinese Culture.” *Research on Excellent Traditional Chinese Culture*, 3–13.
- [3] Liu Y, 2020, Integration and Innovation of Professional Courses of Art Design and Ideological and Political

Education. Decision-making Exploration (Part B), (11): 61–62.

- [4] Zhu J, 2023, Research on the Integration of “Curriculum Ideology and Politics” and Teaching Practice in Art Design Major. *Tiannan*, (02): 167–169.
- [5] Dong D, 2024, Research on the Integration of Hangzhou Excellent Traditional Culture into the Curriculum Ideology and Politics Teaching of Creative Design Thinking and Method. *Art Education Research*, (17): 119–121.
- [6] Sun Q, 2023, Innovative Exploration of the “Curriculum Ideology and Politics” Teaching System for Art Design Majors in Colleges and Universities. *China National Exhibition*, (02): 170–172.
- [7] Ge M, Xu W, 2023, Practical Exploration of the Integration of Ideological and Political Courses and Excellent Traditional Chinese Culture Education in the New Era. *Knowledge Economy*, (22): 178–180.
- [8] Cao Y, 2022, Practical Exploration of Integrating Excellent Traditional Chinese Culture into Higher Vocational Courses from the Perspective of Curriculum Ideology and Politics — Taking the “Fashion and Culture” Design Course as an Example. *Western Leather*, 44(10): 57–60.
- [9] Zhao P, Jiang N, 2023, Research on the Innovative Path of Integrating Curriculum Ideology and Politics into Social Practice Teaching under the Background of New Liberal Arts: Taking the Innovation of Social Practice Teaching of the “Cultural Display Design” Course as an Example. *China University Teaching*, (11): 65–68.
- [10] Wang Q, 2021, Construction of Curriculum Ideology and Politics in Higher Education from the Perspective of Ecological Education: Taking the Fashion Design Major as an Example. *Art and Design (Theory)*, 2(12): 147–149.
- [11] Yang X, Zong W, 2023, Analysis of Teaching Ideas of Art Design Specialty under “Curriculum Ideology and Politics”: Taking the Graphic Creativity Course as an Example. *West Leather*, 45(03): 63–65.
- [12] Wang T, Liu Y, 2023, Research on the Teaching Reform of Curriculum Ideology and Politics in Art Design Courses: Taking the Design History Course as an Example. *Design*, 36(10): 93–95.
- [13] Chen X, 2023, Exploration of the Penetration Path of Excellent Traditional Culture in the Curriculum Ideology and Politics of Art Design Specialty. *Popular Literature and Art*, (18): 107–109.
- [14] Yang J, 2023, Research and Practice of Integrating Curriculum Ideology and Politics into Art Design Teaching. *Journal of Jiamusi Vocational College*, 39(05): 94–96.
- [15] Gao Y, Rong D, 2023, Research on the Construction of Curriculum Ideology and Politics in the Clothing Style Design Course by Integrating Excellent Traditional Chinese Culture: Taking the Dragon and Phoenix Patterns as an Example. *Culture and Education*, 7(3): 153–156.

Publisher’s note

Bio-Byword Scientific Publishing remains neutral with regard to jurisdictional claims in published maps and institutional affiliations.