

Exploration and Practice of Ideological and Political Construction in the Craft Course of Chaozhou Embroidery: Based on the Perspective of Cultivating Cultural Confidence

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ABSTRACT

Under the strategic background of cultivating cultural confidence in the new era, Chaozhou embroidery is a national intangible cultural heritage, and the inheritance and innovation of Chaozhou embroidery are facing important opportunities and challenges. At present, there are problems in the ideological and political construction in the craft courses of Chaozhou embroidery, such as insufficient exploration of cultural connotations, single teaching methods, and insufficient integration of industry and education. It is urgent to explore new teaching models. In order to effectively enhance students' cultural identity and innovative practical ability, this paper takes the cultivation of cultural confidence as the research perspective and proposes practical paths such as developing digital teaching resources, innovating project-based teaching methods, and building industry-education-research practice platforms to achieve the organic integration of traditional craftsmanship and modern education, and provide useful references for promoting the creative transformation and innovative development of excellent traditional Chinese culture.

KEYWORDS

Craft course of Chaozhou embroidery; Ideological and political construction; Cultural confidence

1 Introduction

Against the backdrop of implementing the strategy of building a strong cultural nation, the protection and inheritance of intangible cultural heritage have become an important way to enhance cultural confidence. As a national intangible cultural heritage, Chaozhou embroidery provides unique resources for the construction of ideological and political education in the curriculum with its exquisite skills and rich cultural connotations. At present, although the ideological and political construction in the craft course of Chaozhou embroidery has achieved certain results, it still faces practical difficulties such as insufficient exploration of cultural connotations, relatively traditional teaching methods, and shallow integration of industry and education. How to activate the cultural value of traditional craftsmanship through educational innovation and achieve the organic unity of knowledge imparting and value guidance has become an urgent problem to be solved at present. In view of this, this article explores the innovative path of ideological and political construction in the craft course of Chaozhou embroidery from the perspective of cultivating cultural confidence, in order to enhance students' cultural identity and practical ability, provide theoretical references and practical paradigms for ideological and political construction of intangible cultural heritage inheritance courses, and assist in the creative transformation and innovative development of excellent traditional Chinese culture.

2 The background and current situation of ideological and political construction in the craft course of Chaozhou embroidery

From the perspective of cultural inheritance, Chaozhou embroidery is an important school of Cantonese embroidery and was included in the first batch of the National Intangible Cultural Heritage List in 2006. The origin of Chaozhou embroidery can be traced back to the Tang Dynasty, and through the Song dynasty and Ming dynasty, it gradually formed the characteristics of rich and colorful colors. Chaozhou embroidery was constantly innovated during the Qing dynasty and developed over 200 kinds of needlework techniques. However, since the 1980s, Chaozhou embroidery has been impacted by computerized machine embroidery. Moreover, due to its exquisite and complex production and the difficulty in mastering the skills quickly, the inheritance of Chaozhou embroidery has fallen into a predicament. Incorporating Chaozhou embroidery into course-based ideological and political education can leverage educational power to enable students to understand the history and culture of Chaozhou embroidery, stimulate their enthusiasm for inheritance, and inject vitality into the continuation of this precious intangible cultural heritage. The ideological and political construction in the craft course of Chaozhou embroidery can deeply explore the ideological and political connotations, such as the craftsmanship spirit reflected in the continuous research and innovation of Chaozhou embroidery, and the open and inclusive cultural attitude reflected by the integration of diverse artistic elements in

Chaozhou embroidery, which are excellent ideological and political materials. The ideological and political construction in the craft course of Chaozhou embroidery can help students establish correct values and professional perspectives while learning skills of Chaozhou embroidery, and improve their comprehensive literacy. In terms of regional cultural development, Chaozhou embroidery is highly characteristic of the Chaoshan region, carrying the aesthetic tastes of the people of Chaozhou for thousands of years and documenting the exploration journey of artists of Chaozhou embroidery. Implementing ideological and political education of the craft course of Chaozhou embroidery in colleges in the Chaoshan region can enhance students' sense of identity and pride in their local culture, promote the inheritance and development of regional culture, drive the prosperity of local culture, and contribute to creating a distinctive cultural brand.

At present, the ideological and political construction of the craft course of Chaozhou embroidery has made progress in many aspects. In educational practice, some schools have incorporated Chaozhou embroidery into their curriculum systems, guided students to experience the charm of traditional culture while learning the skills of Chaozhou embroidery. However, the ideological and political construction of the craft course of Chaozhou embroidery also faces many challenges. On the one hand, the historical and cultural resources of Chaozhou embroidery are abundant, but the development and integration of these resources are insufficient. There is a lack of systematic organization, and a complete resource library has not yet been formed for efficient teaching use. As a result, many precious materials are scattered everywhere, which limits the diversity and depth of course-based ideological and political education. On the other hand, some teachers have limited ability to explore the ideological and political elements in Chaozhou embroidery culture, lack relevant teaching experience, and find it difficult to naturally and deeply integrate Chaozhou embroidery culture into ideological and political education in their teaching, resulting in a disconnect between ideological and political education and skill teaching.

3 Problems in the ideological and political construction of the Chaozhou embroidery craft course from the perspective of cultivating cultural confidence

Firstly, the current content of Chaozhou embroidery's craft courses mostly remains at the level of imparting skills, lacking a systematic review of the profound cultural values such as Lingnan cultural characteristics and overseas Chinese cultural spirit contained in Chaozhou embroidery. Teachers often only briefly introduce the historical origin of Chaozhou embroidery, but fail to deeply explain the cultural codes in its patterns and designs, such as the values carried by traditional auspicious patterns and the aesthetic features of Marine cultural elements. In addition, the Chaozhou embroidery craft course lacks in-depth discussion of the contemporary value of Chaozhou embroidery as a national intangible cultural heritage, making it difficult for students to understand the significant role of this traditional craft in cultural inheritance and innovation.

Secondly, there is still a problem in the ideological and political construction of Chaozhou embroidery craft course that the integration of ideological and political elements with professional content is rather stiff. Specifically, some teachers simply label the concept of "cultural confidence" in their teaching content, failing to find an organic connection between embroidery skills and the cultivation of cultural confidence. For example, some teachers abruptly insert discussions of cultural confidence when explaining needlework techniques, lacking logical connection. It should be pointed out that the ideological and political teaching objectives of the Chaozhou embroidery craft course in some schools are too general, and specific and measurable indicators for cultivating cultural confidence have not yet been formulated in combination with the characteristics of Chaozhou embroidery craft. This leads students to view cultural confidence education as an additional learning task rather than an endogenous cultural identity. Furthermore, the dimension of cultural confidence is lacking in teaching evaluation. Only the completion degree of the work is used as the assessment criterion, while the in-depth assessment of students' understanding of Chaozhou embroidery craft culture is ignored. This further aggravates the formalistic tendency of cultural confidence cultivation work.

Finally, in the process of ideological and political construction in the Chaozhou embroidery craft course, the insufficient use of modern teaching methods has led to a low effectiveness in cultivating cultural confidence. Chaozhou embroidery is rich in cultural connotations, which requires the use of new technologies such as virtual simulation and AR for visual presentation, but such innovative attempts are rarely seen in actual teaching. In other words, some schools still rely on traditional mentorship as the main teaching method, lacking digital technology empowerment. Some schools have not fully utilized online platforms to expand the dissemination channels of Chaozhou embroidery culture, making it difficult for students to access and inherit Chaozhou embroidery culture through social media and other popular ways among young people. In addition, the design of practical teaching activities is single and lacks integration with contemporary life scenarios, which makes it difficult for students to experience the application value of Chaozhou embroidery techniques in modern life. The disconnect between tradition and modernity makes it difficult for young students to establish emotional connections and value recognition towards the culture of Chaozhou embroidery, which

restricts the improvement of the actual effect of cultural confidence cultivation.

4 The practical path of promoting ideological and political construction of Chaozhou embroidery craft course from the perspective of cultivating cultural confidence

Firstly, schools should organize interdisciplinary teams to systematically interpret the cultural connotations contained in Chaozhou embroidery patterns, providing detailed explanations. In this process, it is necessary to develop a supporting teaching resource package, including visual materials such as pattern culture cards and micro lesson videos. At the same time, schools should encourage and guide students to select specific Chaozhou embroidery works, complete the cultural origin report of Chaozhou embroidery patterns through field investigations, literature research and other methods, and design modern transformation plans. The outstanding achievements should be compiled into a book as empirical materials for cultivating cultural confidence.

Secondly, in the process of promoting the ideological and political construction of the Chaozhou embroidery craft course, teachers should clearly mark the cultural confidence cultivation points of each teaching link in their teaching design. While teaching traditional techniques, teachers need to explain the cultural connotations and craftsmanship spirit carried by Chaozhou embroidery. Not only that, schools should add new indicators such as cultural understanding, innovation transformation ability, and value recognition on the basis of the original skill evaluation standards, and design a scale for cultural recognition of Chaozhou embroidery, in order to effectively evaluate the effectiveness of cultivating cultural confidence. In addition, schools should set up themed walls of Chaozhou embroidery culture in training rooms, set up digital terminals for "intangible cultural heritage inheritors' interviews", regularly hold Chaozhou embroidery culture salons, invite master craftsmen to share cultural inheritance stories based on personal experiences, and enhance the infectiousness of cultural confidence education.

Finally, schools should use 3D scanning technology to establish digital archives of high-quality embroidery works, and develop AR recognition apps to enable students to scan patterns and obtain cultural interpretations contained within them. With the rapid development of information technology, schools can also rely on digital technology to build virtual simulation training systems, restoring embroidery scenes from different historical periods. Schools should also develop a WeChat mini program of the Chaozhou Embroidery craft course, set up a section for interaction between teachers and students, encourage students to upload videos of their creative process, and form dynamic growth files. In addition, schools should guide students to transform traditional embroidery patterns into cultural and creative products, digital collections, etc., and recommend excellent works to participate in international design exhibitions by holding Chaozhou embroidery cultural and creative competitions, so as to enhance cultural dissemination.

Funding

Doctoral Startup Project of Hanshan Normal University: Research on Aesthetic Evaluation Based on Wedding Dress Design Elements (NO: QD2023325); Research achievements of the Open Project of "2025 Guangdong Provincial University Inheritance Base for Chinese Excellent Traditional Culture — Ceramic Culture Inheritance and Innovative Application Research Center": Research on Aesthetic Education Evaluation System in Universities Based on Chinese Excellent Traditional Culture; Research achievements of the Aesthetic Education Master Studio of Guangdong Provincial Ordinary Undergraduate Institutions: "Intangible Cultural Heritage Inheritance and Cultural Education" Aesthetic Education Master Studio.

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