

The Revitalization of Blue-and-White Decoration Education in Jingdezhen Colleges and Universities: Incorporation of a New Flowing-Color Landscape Process

Zhao Chunlei¹ and Watanapun Krutasaen²

^{1,2}Silpakorn University, Thailand

¹School of Fine Arts, Jingdezhen Ceramic University
Corresponding Author, Email: 599256091@qq.com

Abstracts

Jingdezhen's higher education institutions have always regarded the blue-and-white decoration course as essential to ceramic decoration art education. However, the traditional blue-and-white craftsmanship is challenging to master, students' enthusiasm for learning is not high, and the quality of student work varies. Therefore, this study aims to assess the integration of Jingdezhen's new flowing-color landscape craftsmanship into higher education to improve the quality of students' assignments and interest in learning. The research objectives include: 1) exploring the reasons for students' lack of enthusiasm in higher education blue-and-white teaching; 2) incorporating the new flowing-color landscape craftsmanship into the higher education blue-and-white course and achieving teaching results; 3) Comparing results, questionnaire surveys, and student feedback. The study adopts a mixed research method. This research uses a mixed research method, covering interviews with 21 students and four teachers, classification evaluation of 468 student works, grade comparison, and a questionnaire survey comparing the difficulty of blue-and-white decoration craftsmanship, students' satisfaction with their works, and interest in learning. Additionally, it includes student feedback. The research sample comprises 104 participants, including students from Jingdezhen Ceramic University's School of Science and Art, ceramic art enthusiasts, and industry experts. The research results show: 1) The complexity and difficulty of traditional blue-and-white decoration techniques have always been significant obstacles for students, many of whom cannot master them, leading to a decline in the quality of blue-and-white decoration assignments and reducing enthusiasm for learning. 2) Incorporating the new flowing-color landscape technique into blue-and-white decoration has increased students' interest and significantly improved project results. 3) The comparison of questionnaire survey results and student feedback indicates that this novel process has achieved good results in the higher education environment. Integrating Jingdezhen's flowing color landscape into the higher education blue-and-white course revitalized higher education. It promoted the development of the new blue-and-white ceramic flowing-color landscape decoration craftsmanship.

Keywords: The revitalization of blue-and-white; Decoration education; Incorporation; Flowing-color landscape process

Introduction

Jingdezhen, known as the "Porcelain Capital" of China (Gillette, 2016), carries a long-standing tradition of ceramic culture (Zhang et al., 2020). In this city of ceramics, the art of pottery has always been a treasured heritage that people take pride in. Among the many types of porcelain, blue-and-white holds a special place. As the foremost of Jingdezhen's four famous porcelains, it possesses immense artistic value (Ke & Zou, 2017). Blue-and-white development has been further propelled by the rise of the student creative market in Jingdezhen. In this context, quality higher education becomes crucial. In this context, quality higher education becomes crucial. Harris (2002) pointed out that education can bring immense creativity to art and promote its development (Harris, 2021). Through education, students can cultivate innovative thinking and practical abilities, allowing them to create new artworks based on tradition. This offers new avenues for the inheritance and development of the traditional techniques and cultural values of blue-and-white and infuses them with new vitality and life.

After investigating the content of the blue-and-white decoration courses in undergraduate programs of Jingdezhen's higher education institutions, it was found that the blue-and-white decoration courses in Jingdezhen's higher education institutions are mainly focused on traditional blue-and-white education. The education themes for blue-and-white primarily revolve around traditional blue-and-white art appreciation, craft learning, blue-and-white applications, and online spatial teaching. As Chen Peijie and Zheng Yuanting suggested, it is essential to incorporate multiple art forms in blue-and-white aesthetic education to enrich classroom structures and enhance teaching outcomes and student interest. Huang Ping's research focuses on the practical teaching of traditional blue-and-white decoration techniques, aiming to enhance students' design capabilities and inspire their enthusiasm for learning. Yu Zhaoxia emphasized the application value of folk art in college art education, especially in cultivating students' innovative spirit and application ability by teaching blue-and-white ceramic patterns. Shen Wei underscored the application of blue-and-white porcelain in modern display design, indicating that combining blue-and-white porcelain and modern design is a popular trend in interior decoration. Huang Yaowu's study, from the perspective of spatial teaching, explored how to use online resources for blue-and-white course construction, demonstrating the complementarity of traditional teaching and spatial teaching. These educational efforts promote traditional blue-and-white education but do not necessarily enhance beginners' learning outcomes and interest. Among the five higher education institutions in Jingdezhen, the blue-and-white decoration course is only offered once throughout the four-year curriculum system, and all the students are beginners (Ping, 2010a). The blue-and-white decoration teaching syllabus comprises 64 class hours, of which 48 hours are devoted to traditional blue-and-white learning and 16 hours for creative work. The traditional ceramic craft is complex and challenging to master. Beginners often need assistance during their short-term study, tend to lack interest, and the quality of their work could be more consistent.

Nuutila (2021) studied the correlation between students' interest, self-efficacy, and perceived difficulty. The study found that interest, self-efficacy levels, and changes are positively correlated but negatively correlated with perceived difficulty (Nuutila et al., 2021). The Neoclassical School (Girardi & Sandonà, 2018) emphasizes rigor, elegance, and inspiration, as it often constrains new ideas from members with low technical inclination but

high creativity (Girardi & Sandonà, 2018).

Researchers have discovered that the new blue-and-white flowing-color landscape decoration art from Jingdezhen is trendy among ceramic enthusiasts. This new art form represents an innovation in Jingdezhen's blue-and-white landscape decoration craftsmanship, mastered by only a few artists. The technique employs a flowing approach, creating an artistic form reminiscent of Chinese landscape paintings. Its notable characteristics lie in its fluidity and the mottled natural texture effect (Jianjun et al., 2022). Its straightforward craftsmanship and outstanding results have garnered significant attention from researchers.

Researchers have integrated Jingdezhen's new blue-and-white flowing landscape decoration craft into the university's blue-and-white decoration curriculum to enhance students' assignment quality and learning interest. This also provides an effective strategy for inheriting and developing the new blue-and-white flowing landscape decoration craft.

Research Objectives

1) Research highlights the complexity of teaching traditional blue-and-white porcelain in higher education and identifies causes for diminishing student interest, including the craft's inherent difficulty.

2) Educators aim to blend traditional and contemporary methods by introducing the modern flowing-color landscape technique, rekindling student enthusiasm and interest.

3) Using questionnaires, researchers assess the relative difficulty of traditional versus modern craftsmanship and gauge student satisfaction with each.

Research terminology

Blue-and-white flowing-color landscape: A unique decorative effect is produced using the flow of blue-and-white porcelain color pigments. Artisans skillfully use the fluidity of the blue-and-white porcelain pigment in ceramic production to paint natural landscapes, such as mountains and rivers, on ceramics to present a vivid and natural artistic effect (Chunlei, 2019).

Fenshui technique: The Fenshui Technique uniquely expresses the natural transition from light to dark. Stir the prepared Fenshui pigment thoroughly until there is no precipitated blue-and-white porcelain pigment in the container. Hold the chicken head brush like a fountain pen, dip its tip into the Fenshui pigment, and dip it in the Fenshui pigment. When the Fenshui pen is dipped in the Fenshui pigment and lifted upward, the pen's tip faces downward, and the water from the tip flows downward and slowly until it is dripping. Then, put the bent sides of the nib into the container, hold the pigment water, and scrape along the mouth to restore the nib's shape to the "chicken head" shape. During the Fenshui operation, the large curved side of the nib faces upward, and the tip faces downward, perpendicular to the working surface of the blank. Water-sharing starting point to maintain the level of the tip of the pen to contact the blank, the tip of the pigment water that is downward flow, quickly lift the pen, so that the tip of the pen does not contact the blank, the only contact with the flow of water, through the arm, fingers left and right to transport the pen, while promoting the formation of pigment water from shallow to deep, so that the pigment water with the flow of inertia, the flow of the region of the slow paintings. The blank slowly tilts to a darker color until the water dries up completely (Yu, 2021).

Taran technique: Use the sheep-hair brush with both the center and side strokes, with the tip of the brush facing the inside of the form and the root of the brush facing the outside of the form, and methodically depict the layers of branches, trunks, leaves, flowers, mountains, and water with a single stroke (Li, 2014).

Research methods

1) Semi-structured interviews

The researcher used semi-structured interviews as the primary means of data collection. This method allowed for accessible and diverse conversations with participants within a given basic framework. The researcher interviewed four professional teachers and 21 students. The basic framework and list of questions included: in the interviews with university faculty, the researchers explored the content and methods of teaching blue-and-white porcelain decoration and student learning outcomes; in the interviews with students, the researchers explored the difficulty of learning the craft of blue-and-white porcelain decoration, the acceptability of the course content, and the student's motivation to learn.

2) Curriculum design and implementation

Table 1 New teaching content and timetable

Previously taught	Imitating the blue-and-white pattern decoration	Imitating blue-and-white floral decorations	Imitating landscape decoration in blue-and-white		Freedom of creativity
Total 64 sessions	16 sessions	16 sessions	16 sessions		16 sessions
Adjusted pedagogical content	Imitating the blue-and-white pattern decoration	Imitating the blue-and-white floral decoration	Imitating traditional blue-and-white landscape decoration	Imitating modern blue-and-white flowing-color landscape decoration	Freedom of creativity
Total 64 sessions	12 sessions	12 sessions	12 sessions	12 sessions	16 sessions

3) Arrangements for teaching staff

In the first semester of 2022, the School of Science and Art at Jingdezhen College offered two sessions on blue-and-white decoration instruction. Both sessions were taught by two renowned instructors in blue-and-white decoration. One used a traditional teaching plan, while the other employed a new approach. Both teachers possess extensive expertise and research in traditional blue-and-white decorative patterns, flowers, and classic landscapes. External experts specializing in blue-and-white flowing-color landscapes were hired for the modern flowing-color landscape techniques. The teaching methodology mainly combined lectures, demonstrations, and hands-on guidance to ensure students received a comprehensive learning experience that integrated theory with practice.

4) Classification and evaluation of works

For the assignments, each student was required to complete one of the following tasks: pattern assignment, flowing-color landscape decoration assignment, traditional

landscape decoration assignment, flowing-color landscape decoration assignment, and a free creation assignment. By the end of the course, 468 pieces of blue-and-white porcelain decoration artwork were collected, of which 104 were free creations. The categorization results are shown in Figure 2. To ensure fairness and professionalism, in addition to the instructors, three renowned ceramic experts from Jingdezhen were invited to categorize and evaluate the students' creations. Type distribution of blue-and-white works

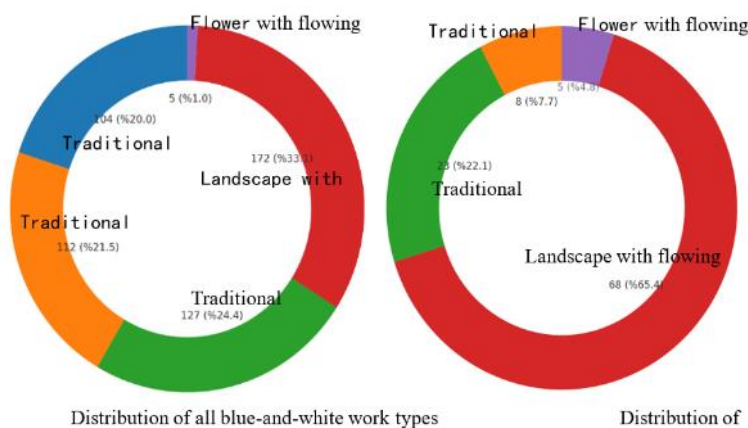


Figure 2 Type distribution of blue-and-white works

5) Field teaching observations

The research team observed the two rounds of blue-and-white decorations teaching activities, including lectures, demonstrations, tutorials, and exchanges. The types and quantities of works created by the students were analyzed, the creation results under different teaching contents were evaluated, and the effects of the two rounds of teaching activities.

6) Questionnaire survey

After the course, feedback from 52 participants was collected as a questionnaire. The questionnaires covered the participants' basic information (age, region, occupation, etc.) and their perceptions of creating blue-and-white flowing-color landscape paintings. The data helped the researcher understand the participants' feelings and provided important insights about the acceptance of blue-and-white flowing-color decorations and the challenges in creating them.

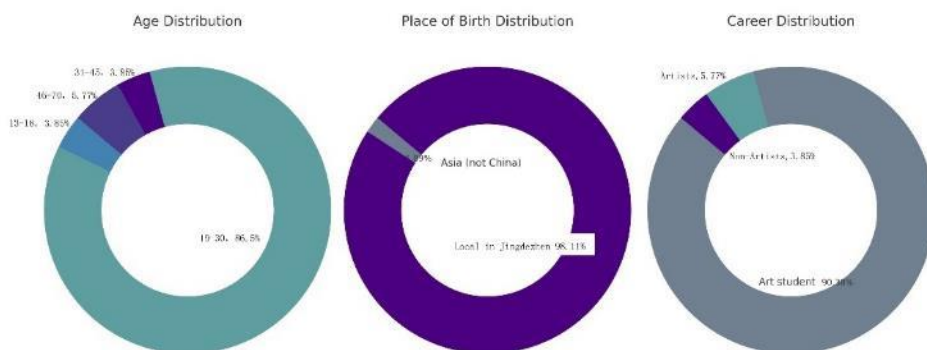


Figure 3 Student identification

7) Comparative method

In education, the comparative method is a commonly used research approach for contrasting and evaluating different teaching methodologies. Here, we will utilize the comparative method to contrast traditional teaching with new instructional techniques, primarily focusing on student performance, craftsmanship complexity, and learning interest for our comparative analysis.

Research framework

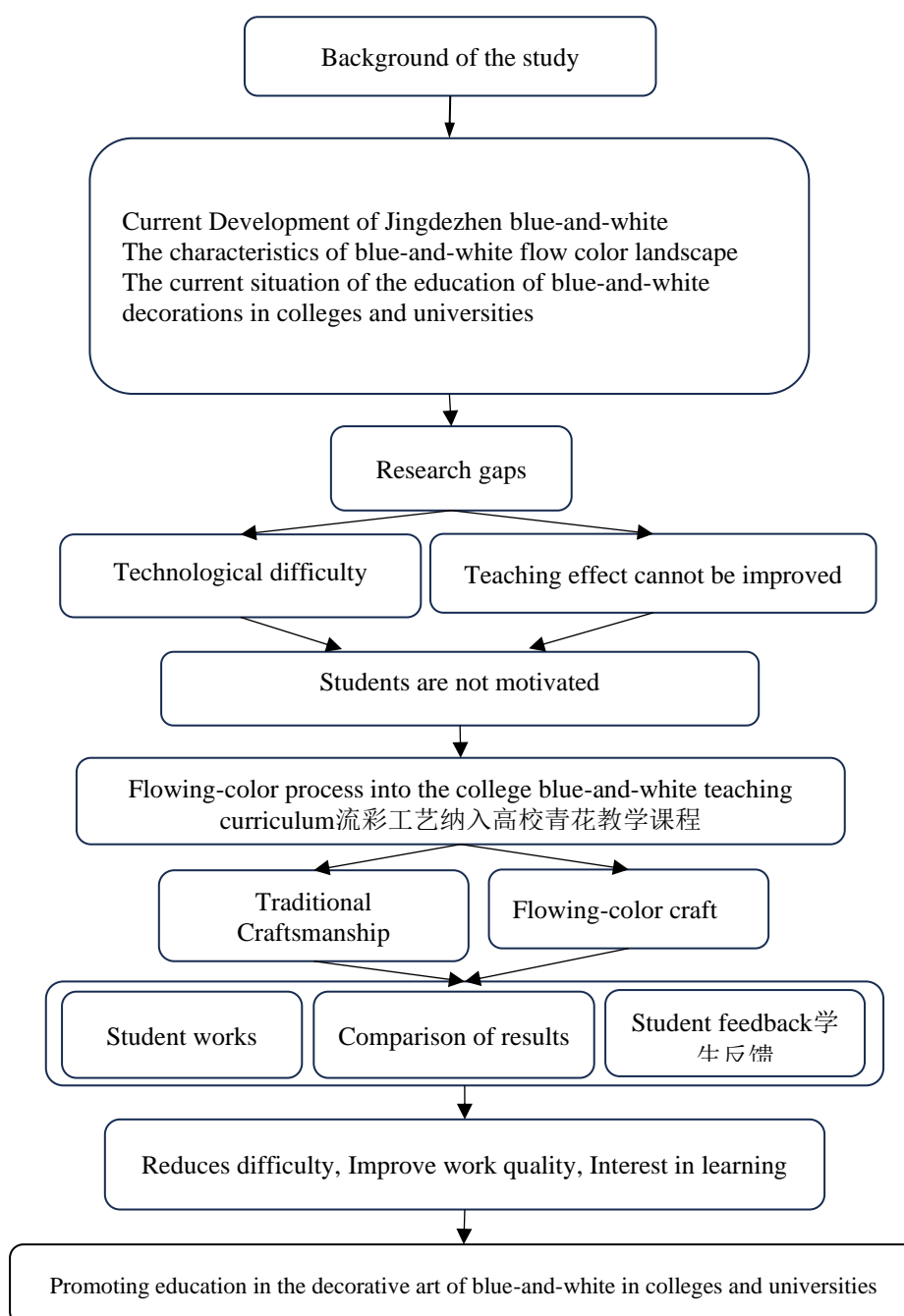


Figure 1 Research framework

Research Results

Through preliminary file research, data collection and analysis, as well as interviews and questionnaires, the results of the study are as follows:

6.1 Results of the interviews

1) Results of interviews with students in the traditional blue-and-white course about the difficulty of the process and their interest in learning, 21 in total, as in Table 2.

Table 2 Percentage of students who find the craft difficult and learning interesting

	Technological difficulty	Interested in learning
Floral decorations	57.14%	19.04%
Floral decorations	85.71%	23.8%
Landscape decoration	71.42%	42.48%
Creations	85.71%	42.48%
Average value	75%	31.95%

The results of Table 1 show that the average percentage of people agreeing with the difficulty of the process is 75%; the average percentage of learning interest is 31.95%.

2) The content, teaching methods, and assignments of the previous blue-and-white decoration course were analyzed through interviews with professional teachers, as shown in Table 3.

Table 3 Teacher's analysis of the content, teaching methods, and assignments of past courses on blue-and-white decoration

	Educational content	Teaching methods	Analysis of classroom assignments
Floral decorations	Traditional craftsmanship	Lecture and demonstration teaching	The pattern is more effective, the lines are not strong, and the color shades are more varied and not uniform
Floral decorations	Traditional craftsmanship	Lecture and demonstration teaching	Most of the floral decorations are average, especially the outlining and Fenshui techniques are poor
Landscape decoration	Traditional craftsmanship	Lecture and demonstration-based teaching	Better form, fewer layers, less spatial distance, stiff lines
Creations	Freedom of creativity	Inspiration, guided instruction	Favor traditional decoration, lack of innovation

Table 3 The results show that the teaching content focuses on traditional crafts, the teaching methodology is based on lecture and demonstration teaching, and the quality of the assignments could be better.

6.2 A before-and-after comparison of integrating the art of blue-and-white flowing landscapes into the blue-and-white decorative course

Changes to the curriculum. This includes adjustments to the content, learning time, and number of assignments. The number of assignments is required to complete one piece of work for each person in one category of study. The unit of study time is lesson time; 1 lesson time is 45 minutes. The details are in Table 4.

Table 4 Comparison of different curricula

	Educational content		Duration of study		Number of operations	
	Previously	Present	Previously	Present	Previously	Present
Pattern decorations	Traditional technique	Traditional technique	16	10	1	1
Floral decorations	Traditional technique	Traditional technique	16	12	1	1
Landscape decoration	Traditional technique	Traditional technique	16	12	1	1
Flowing-color landscape creation		Flowing-color technique		12		1
Creations	Freehand	Freehand	16	16	1	1
Aggregate			64	64	5	6



Table 4 shows that, compared to the past curriculum, the new instruction adds the flowing-color landscape process, longer creative learning time, and one more assignment per student.

6.3 Learning outcomes

Student work outcomes include presentation and critique of the work, demonstration of the production process, and comparison of grades.

1) Showing and commenting on the assignments: The 468 assignments were categorized and commented on according to traditional patterns, traditional flowers, traditional landscapes, flowing landscape creations, and flowing flower creations, and the results are shown in Figure 4.

Table 4 Results of blue-and-white porcelain class assignments

Categories	Works	Works	Works
Traditional Patterns: The work is characterized by superficial layers and adequate decoration, adhering to the formal laws of symmetry, balance, and normality. The work adopts the traditional white drawing technique to outline the contours and uses Taran and flat coloring to depict the layering of floral patterns.			
Traditional Flowers: These works are simple in composition, rich in layers, and natural in form. The outline is drawn by tracing lines, and the natural excessive layers of light and dark are depicted by the method of Fenshui.			

Traditional Landscape: These pieces convey a profound depth and strong contrasts between light and dark. They distinctly depict the forms of mountains and mist. However, they lack texture and fluidity. They are hand-painted using traditional techniques, encompassing classic methods such as outline drawing, Taran, texture strokes, and Fenshui.



Flowing-color landscape: These works are distinguished by their deep spatial awareness, stark contrasts between light and dark, and a sense of fluidity. They vividly depict the forms of mountains, water, and mist, emphasizing the flowing and mottled textures. Simultaneously, the artworks employ traditional line-drawing techniques to portray trees, birds, and boats.



Flowing-color Flowers: These flowing-color floral artworks result from students' innovation and unexpected delight. They are characterized by their simple composition, rich layers, and natural forms. In these works, leaves are vividly depicted using a flowing technique, showcasing apparent fluidity and root-like textures, while flowers and branches are drawn with traditional line techniques.



2) Glazing and firing: The glazing and firing of the students' assignments were carried out in external workshops. Students should be directly engaged in learning this process. The fired ceramic results can be seen in Figure 4.



Figure 4 Displays the outcome of some assignments after firing

The process of making a new blue-and-white flowered-color flower. The blue cyanotype material was chosen to visualize the production process. As shown in Figure 5.



Figure 5 The process of making blue-and-white flowered flowers

①Wet the bisque-fired ware with water. ②Mix the color with tap water and paint a part of the lotus leaf. ③Tilt the screen so that the pigment flows toward the center of the lotus leaf to create a texture effect. ④Continue to paint a part of the lotus leaf and tilt the screen so that the color flows toward the center of the leaf. ⑤Use the brush to absorb the excess color. ⑥Paint a part of the lotus leaf. ⑦Continue to paint the side of the plain tire with the above method. ⑧Paint the lotus flower, use the above method to make the color flow, the flow of the range in the petals. ⑨Continue to paint the other petals of the lotus. ⑩Paint the main branch of the flower using the traditional outline method. ⑪Paint another lotus leaf with the flow method. ⑫The final result.

3) Comparison of academic performance

Table 5 Comparison of mean scores for each category of performance

	Classwork performance	
	Pre-learning	Post- learning
Traditional pattern	82	83
Traditional Flower	75	78
Traditional Landscape	80	84
Flowing Color Landscape Creation		85
Freehand Creation	80	84
Average score	79.25	85.38

Table 5 Results show a significant increase in student achievement averages with the new cycad decoration.

6.4 Questionnaires and student feedback

After the course, the researcher conducted a questionnaire survey to understand the background of the participants and their feedback on the activity. The difficulty of learning the course craft techniques, the student's satisfaction with the work, their interest in learning, and their experiences and feelings in creating the blue-and-white flowing-color landscape paintings. The specific results are shown in Tables 6 and 7.

Table 6 Blue-and-white porcelain craft difficulty and favorite results, 52 persons per group

	Technological difficulty		Satisfied with the work		Interesting	
	Pre-learning	Present	Pre-learning	Present	Pre-learning	Present
Pattern decorations	75%	73.07%	78.84%	88.46%	46.15%	38.46%
Floral decorations	88.46%	88.46%	30.76%	28.84%	59.61%	53.84%
Traditional landscape decoration	86.52%	88.46%	34.46%	40.38%	55.76%	65.38%
Flowing-color landscape creation		42.77%		88.46%		90.38%
Creations	82.69%	28.84%	21.15%	61.53%	53.84%	86.53%
Average value	83.17%	64.32%	41.30%	61.53%	53.84%	66.91%

The comparison in Table 6 shows that the number of students who believe that the new course has become less complicated in craftsmanship and that the number of students who are satisfied with and interested in the work has significantly increased.

Table 7 Questionnaires and student feedback

	Technique	Textures	Morphological	Uncontrollable factors and opportunities
Flowing-color landscape craft	Mainly flowing techniques, less traditional painting techniques such as outlining, Fenshui, and Taran	Tree root texture and mottled texture	Free expression, the randomness of the technique of flowing colors	There are more uncontrollable factors in the painting process and more opportunities to produce naturally occurring and unexpected effects

Table 7 shows the flow color landscape process has a flowing approach with natural root and mottled texture. There are more opportunities and surprises in painting with the flow color technique.

Summarize:

After interviewing professional teachers and students and conducting questionnaire surveys, it was discovered that in the traditional blue-and-white decoration course, students generally felt that the craft was challenging and lacked interest in learning. To address this, educators incorporated flowing-color landscape art into the curriculum. This innovation enriched the teaching content and extended the students' creative learning time, offering more opportunities for hands-on practice. Concurrently, the number of students' creative assignments increased, and the quality of the assignments noticeably improved. Especially in the creation combining flowing-color flowers and blue-and-white landscapes, new artistic forms of flowing-color landscapes and flowing-color flowers emerged.

The new course structure also increased the students' average score by 16%. The survey results showed that students generally believed that the craft difficulty in the new course had decreased, and they were more satisfied with their work, with an increased interest in learning. Students feedback that this technique is more fluid and free, particularly when studying flowing-color landscapes. Although some uncontrollable factors exist, they also bring more creative opportunities and unexpected artistic effects for the students. In summary, integrating the flowing-color landscape into the blue-and-white decoration course brought significant innovation and enhancement, boosting students' enthusiasm for creation. Students have widely recognized and positively received it, as in Figure 6.

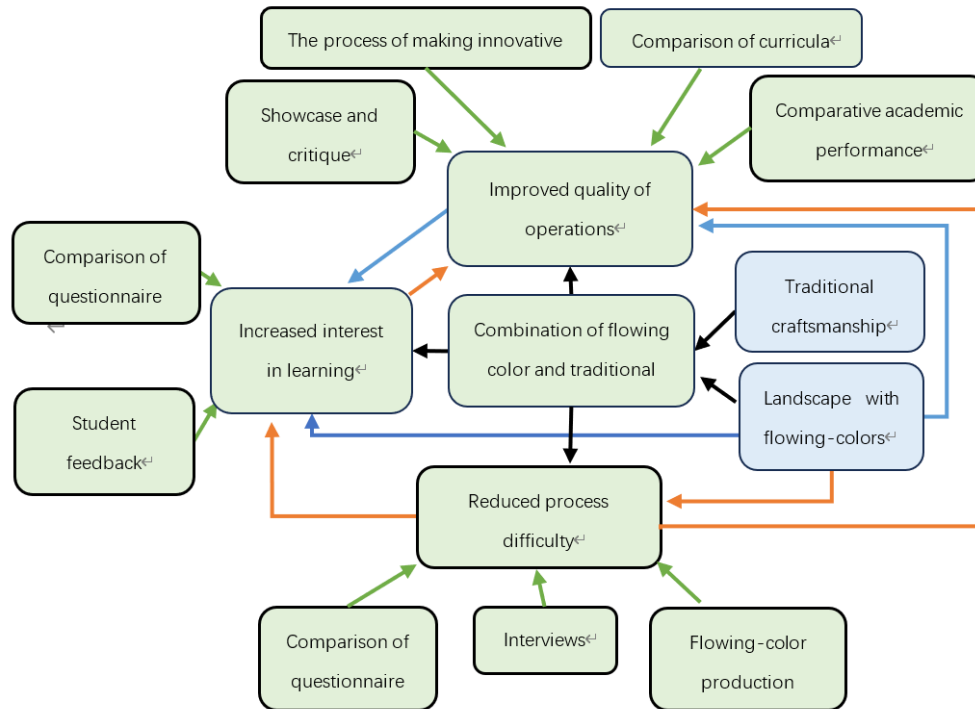


Figure 6 Graphical representation of the results of the study

Discussion

In the context of the 21st century, traditional blue-and-white decorative craftsmanship faces educational challenges. As a substantial academic base for conventional arts, Jingdezhen Ceramic Institute has always focused on innovating and developing blue-and-white decoration teaching. This study explores the application of modern flowing-color blue-and-white landscape decorative art in higher education and its impact on reducing craftsmanship difficulty, enhancing students' learning interest, and improving learning outcomes.

The traditional blue-and-white decorative craftsmanship sets a high standard for students. Many students find reaching the desired skill level challenging, particularly when involving advanced techniques such as outline drawing, Taran, and Fenshui. Furthermore, some institutions emphasize enhancing students' art appreciation abilities and cultivating their interest in traditional arts (Siyu, 2019). While this teaching approach somewhat enhances students' artistic literacy, it must effectively address the challenges of learning essential craftsmanship. With technological advancement, online teaching has gradually become a part of modern education. Some universities have started using online platforms to teach blue-and-white decoration, creating a flexible and continuous learning environment for students (Yaowu, 2012). This provides students with a foundational knowledge of drawing with more resources and opportunities for communication, assisting them in further improvement. However, for beginners, online learning might only be somewhat suitable. Due to the lack of real-time face-to-face guidance, they may need help learning, leading to frustration in studying blue-and-

white decoration.

Traditional blue-and-white decorative craftsmanship presents a significant challenge for students inclined toward modern techniques and styles. This demands an in-depth exploration of skills and may dampen their enthusiasm for learning. Consequently, numerous universities actively seek innovative teaching strategies to adapt to the changing times. Notably, a trend is integrating contemporary art concepts into blue-and-white decoration teaching to enhance students' learning outcomes and engagement (Ming, 2018). However, merging modern art with blue-and-white decoration remains a significant challenge, especially for beginners who might need help to produce satisfactory works in a brief span of 16 classes. On the other hand, some institutions aiming to balance skill and passion have successfully infused blue-and-white art with everyday utility, making it more relatable (Ping, 2010b). This practice-oriented approach has undoubtedly deepened students' appreciation and love for blue-and-white decoration. However, mastering traditional craftsmanship remains a long-term challenge, especially for novices. Researchers have integrated contemporary blue-and-white flowing-color landscape art into the blue-and-white decoration requirements, extending the creation time and providing more creative practice for students passionate about artistry. At the same time, while this new technique is still rooted in blue-and-white art, its craftsmanship is less challenging. Students quickly grasp its method and actively combine it with other techniques during creation, achieving commendable artistic results.

The modern flowing-color landscape technique has been integrated into the blue-and-white decoration curriculum, aligning with contemporary aesthetic trends and technological advancements. Students are provided with a unique avenue for expression, such as fluidity, the natural texture of tree roots, and the mottled texture, as well as numerous opportunities and surprises in the flowing painting process. This is validated in feedback from students regarding the creative process, the outcome of their assignments, and their enjoyment of learning. It offers a directness compared to traditional intensive training and art appreciation methods. This provides students with a unique avenue for expression, which is validated in feedback regarding the difficulty of the technique, their satisfaction with assignments, and their enjoyment of learning. Notably, some unexpected blends of tradition with flowing-color, such as mixed landscapes and flowing-color floral pieces, were actively created by students. This indicates that they are more inclined to explore and experiment after mastering traditional and modern techniques. In many works, students use the flowing method to depict landscapes and traditional techniques to illustrate specific details like trees, boats, animals, and birds. This blend suggests students merge old and new crafts, leveraging both strengths. Some students insist on using traditional blue-and-white to decorate flora and landscapes, highlighting their respect for traditional craftsmanship.

From the comparison of artwork types and student survey results, traditional blue-and-white landscapes and floral decorations are relatively fewer, mainly because students perceive them as challenging to master. No students chose traditional pattern decorations, indicating a lack of appeal. Students tend to shy away from complex traditional art with high demands. Although the traditional craft is intricate, students' affection for it remains high, suggesting that they still enjoy these traditional decorations despite the high skill and time requirements. In contrast, the new flowing-color landscape decoration is highly praised for its ease of mastering and great affinity. This technique is esteemed for its uniqueness, innovation, and fusion with traditional crafts. Additionally, its popularity hints at its aesthetic value.

In conclusion, while blue-and-white landscapes, floral decorations, and other traditional crafts are complex, many students still favor these decorative styles. Conversely, the modern flowing-color landscape might be more suitable for beginners. Nevertheless, both traditional and contemporary styles have their characteristics and strengths. Merging them in creative endeavors reduces the technical challenges and enriches the artistic expression of art students in blue-and-white decoration. When teaching traditional crafts, the key for educators is to strike a balance: ensuring profound respect and learning of traditional art while nurturing students' interest and creative freedom, thus enhancing the quality of work.

Conclusion

In modern society, the traditional teaching of blue-and-white porcelain craftsmanship in Jingdezhen faces numerous challenges, particularly for the younger generation. The instructional demands for traditional blue-and-white porcelain craftsmanship are high, with a strong emphasis on technique, which adds to the difficulty for students. To address this, the Jingdezhen Ceramic Institute of Technology and Arts has incorporated modern flowing-color blue-and-white porcelain landscape techniques into traditional instruction, yielding notable results. Not only can students create innovative works that merge traditional and contemporary methods, but they also delve deeper, integrating both and manifesting respect and continuity for traditional craftsmanship. A detailed survey reveals that flowing-color landscape techniques are relatively widespread among students and are perceived as easier to grasp. Flowing-color techniques, especially for art majors, afford them greater creative freedom, igniting their innovative spirit and enthusiasm.

In summary, by combining modern techniques with traditional crafts, the transmission and innovation of skills can be achieved, enhancing students' creative motivation and expressiveness. In order to better educate and cultivate students, educators should seek a balance, respecting and inheriting traditional blue-and-white art while encouraging innovation and free expression, thereby enhancing students' passion for creation and improving the quality of their works.

Recommendation

To further revitalize the blue-and-white decoration education in Jingdezhen's higher education institutions, the following suggestions are proposed:

1) Extend the practical creation time: Provide students with ample independent creation, experimentation, and exploration space for combining modern flowing-color craftsmanship and traditional techniques. This will achieve various new artistic effects and enhance students' enthusiasm and passion for creation.

2) Optimization of flowing-color craftsmanship: By combining new and old techniques with traditional craftsmanship, the difficulty of traditional craftsmanship can be effectively reduced. Integrating flowing-color landscapes into blue-and-white teaching can stimulate students' interest in learning by reducing the learning difficulty. It also enhances the ability to explore multiple crafts independently, improving the current state of traditional blue-and-white craft teaching in colleges and universities. This also has a beneficial impact on teaching outcomes, providing valuable insights for the classroom. In future courses, when introducing the new flowing-color landscape technique, the flowing-color technique should be

optimized to reduce the difficulty further and enhance the new artistic effects. This not only helps students to master their skills and improve the quality of their work, but also stimulates their interest in learning.

3) Introduction of modern technologies: To fully leverage the teaching effect of the blue-and-white decoration course, ceramic art teachers should introduce modern craftsmanship techniques and use modern teaching equipment and tools, such as vibration machines of different frequencies, extruders, and rotating machines. These techniques can make the flow color process produce different effects so that students can get a richer learning experience and the artistic effect of blue-and-white works in practice and improve the enthusiasm for learning.

4) Teacher training: Most teachers in Jingdezhen's colleges and universities are unfamiliar with the flowing-color landscape technique, which significantly limits its application in blue-and-white decoration courses. Therefore, from the perspective of higher education institutions in future teaching practices, it is not just about training in the flowing-color landscape technique. There is a continuous need to strengthen the training of teachers in new craftsmanship techniques, ensuring that teachers master the methods and ensure better teaching results in the new blue-and-white decoration teaching.

5) Field visits and practice: Encourage students to step out of the classroom and visit the production process of flowing-color landscapes, allowing students to have a more intuitive and specific understanding of blue-and-white craftsmanship.

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