

Research on the Ideological and Political Reform and Practical Path of the "Design Psychology" Course from the Perspective of "Walking Ideological and Political Course"

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Abstract

"Design Psychology," as a core elective course in visual communication design, centers on the psychological interaction between humans and design, inherently embodying the "people-oriented" educational core and inherently aligning with the new development philosophy. The current curriculum teaching faces four major shortcomings: fragmented ideological and political elements, a disconnect between theory and practice, a lack of value norms in AIGC teaching, and assessment standards that prioritize professional knowledge over moral education. Based on the teaching practice of visual communication design at our university, this paper takes the five development philosophies as the main thread for layered integration. It constructs an integrated educational path from five dimensions: reconstruction of teaching objectives, embedding of ideological and political elements in course content, innovation of diversified teaching methods, construction of three-tier practice carriers, and improvement of a bidirectional evaluation system, forming a closed-loop teaching model of "concept guidance - classroom integration - practical implementation - effectiveness evaluation." Teaching practice has proven that conducting teaching design based on the five philosophies in a layered manner can break down the integration barriers between professional knowledge and value guidance, achieving the three-in-one educational goal of professional ability, aesthetic literacy, and value shaping. This provides a replicable practical paradigm for ideological and political education in media design courses.

Keywords

New development concept, design psychology, visual communication, ideological and political education in curriculum, educational path.

1. Introduction

The 20th National Congress of the Communist Party of China explicitly called for comprehensively promoting the construction of ideological and political education in the curriculum, and advocated for the integration of professional courses and ideological and political courses to foster students in a collaborative and synergistic manner. The five development concepts correspond to five core educational orientations in the design field: cultural innovation, balanced and inclusive development, ecological and low-carbon development, cultural mutual learning, and people's livelihood services. These concepts are highly compatible with the teaching content of "user perception, demand analysis, and experience optimization" in design psychology.

This course covers complete theoretical modules such as Introduction to Design, Perceptual Physiology, User Psychology, Designer Creativity, Design Psychology of Various Categories, User Experience, and AIGC Application. Traditional teaching models have obvious shortcomings in educating students: ideological and political content is interspersed

sporadically, without forming a systematic integration framework; pure theoretical teaching lacks supporting practical projects, making it difficult for students to apply psychological theories to solve practical design problems related to people's livelihood and ecology; AIGC chapters only explain technical operations, lacking ethical guidance such as copyright and local cultural identity; course assessment only evaluates theoretical analysis ability, without setting a quantitative scoring dimension for ideological and political literacy. Based on the local teaching resources of Liaoning University of Communication, combined with local cases of industrial culture tourism and rural cultural and creative industries in Anshan, this paper explores a complete reform path for course ideological and political education centered on the new development concept, implements the fundamental task of cultivating students' moral character, and cultivates visual design talents with both professional ability and social responsibility.

2. Existing Core Issues in Ideological and Political Education within the "Design Psychology" Course

Based on a semester of offline teaching, homework correction, and student survey data, we have identified four prominent contradictions in the implementation of ideological and political education in the curriculum.

2.1. Ideological and Political Education is Fragmented and Lacks Top-level Design

The original teaching only randomly interspersed short moral education stories, without relying on the five development concepts to build a coherent logic of education. When teaching consumer psychology, it focused on commercial profit logic, lacking perspectives on age-friendly and inclusive design for rural areas; the chapters on color and environmental psychology only analyzed visual aesthetics, without linking to low-carbon ecological communication; creativity teaching only discussed technical innovation, neglecting the cultivation of confidence in Chinese visual culture. Ideological and political education was highly random, unable to form a long-term value guidance chain.

2.2. Theory and Practice are Disconnected, Making it Difficult to unify Knowledge and Action

The courses consist entirely of theoretical hours, with no accompanying practical training sessions. Homework often focuses on analyzing internet celebrity commercial posters and trendy products, with minimal guidance provided for students to conduct practical projects centered around themes with social value such as red cultural and creative industries, accessible signage, and rural visual design. Students are able to recite theories such as perception and hierarchy of needs, but are unable to apply psychological knowledge to address the real design needs of urban and rural areas and special groups. There is a disconnect between theoretical learning and the cultivation of social responsibility.

2.3. AIGC Teaching Lacks Ethical and Cultural Constraints

The original teaching content of the artificial intelligence experience design module in the curriculum only explained the operational processes of AI drawing and scheme generation, without incorporating ideological and political norms such as copyright creation, original local culture, and false visual communication [1]. Some students directly copied European and American visual materials to generate works, weakening the exploration of local industry and folk culture, resulting in issues such as weak cultural identity and creative misconduct.

2.4. The Assessment System is Monotonous, and Value Shaping Cannot Be Quantified

The original evaluation of the course consisted of regular homework and a final theoretical paper. The scoring criteria only assessed the completeness of theoretical analysis, without setting ideological and political scoring items such as cultural confidence, ecological awareness, inclusive design thinking, and professional ethics. Students' social responsibility, humanistic care, and other qualities could not be quantitatively evaluated, and there was a lack of a closed-loop supervision and feedback system for ideological and political teaching.

3. The New Development Concept Guides the Overall Reform Approach of Ideological and Political Education Integrated into the Curriculum

Taking the five concepts of innovation, coordination, green development, sharing, and openness as the main thread for layered integration, we closely integrate all teaching modules of the curriculum to construct a three-dimensional educational framework encompassing "knowledge impartation, aesthetic cultivation, and value guidance". The overall reform logic involves: reconstructing layered teaching objectives based on new concepts; accurately matching corresponding ideological and political integration points according to course chapters and modules; integrating diverse teaching methods such as discussion, projects, and practical operations; establishing three-tier practice carriers including classroom, after-class, and off-campus activities; and establishing a comprehensive assessment that combines both professional and ideological and political dimensions to form a complete teaching loop [2].

4. Specific Implementation Path of Ideological and Political Education Reform in Courses

4.1. Hierarchical Reconstruction of Three-dimensional Teaching Objectives

Knowledge objectives: Proficiently grasp professional theories such as perception and consciousness, user motivation, designer creativity, user experience, and AIGC evaluation; clarify the implementation logic of the five development concepts in visual design, and elucidate the intrinsic relationship between design creation and social development [3].

Capability objectives: Be able to analyze design works related to people's livelihood, ecology, rural areas, and intangible cultural heritage in the context of new development concepts; independently conduct psychological deduction for inclusive cultural and creative products; and apply AIGC in a standardized way for localized original visual creation.

Hierarchical objectives of ideological and political education

Innovation: Cultivate a sense of cultural innovation consciousness, deeply explore local intangible cultural heritage and industrial visual symbols, and strengthen confidence in Chinese culture;

Coordination: Establish a balanced design mindset that takes into account the visual usage needs of both urban and rural areas, as well as those of the elderly, disabled, and low-income groups;

Green: Cultivate a low-carbon and sustainable design philosophy, and proactively engage in visual communication centered around environmental protection themes;

Openness: Rationally learn from overseas design techniques, adhere to the core of local culture, and resist blindly worshipping foreign aesthetics;

Sharing: Embracing a people-centered design philosophy, focusing on age-friendly design, inclusive rural design, and public welfare visual design.

4.2. Integrating Five Core Concepts into Individual Chapters to Restructure the Content of Ideological and Political Education

4.2.1. Innovative Concept Matching: Designer Creativity Chapter, AIGC Application Chapter

The two major modules revolve around design originality and serve as the core integration carrier of innovative concepts. The classroom introduces positive and negative cases of cultural and creative industries featuring Northeast China's intangible cultural heritage and Anshan's steel industry, comparing them to analyze the psychological roots behind the lack of designer innovation motivation and cultural confidence in homogenization and replication, as well as copying overseas designs. The AIGC teaching module supplements digital creation ideological and political norms, clarifies copyright boundaries and the bottom line of original creation, and guides students to actively explore local visual symbols such as Xiuyan jade, Ansteel industry, and Northeastern folk customs to carry out AI original creation. It is accompanied by post-class analysis assignments, requiring students to sort out the path of modern innovation and transformation of traditional elements from the perspective of design psychology [4].

4.2.2. Coordination Concept Matching: Psychophysiological Basis Chapter, Environmental Design Psychology Chapter

The physiological foundation module focuses on explaining the differentiated characteristics of human perception and consciousness, introducing barrier-free signage design cases for visually impaired and color deficient individuals, comparing the perceptual differences between ordinary commercial visual design and design adapted for special groups, and guiding students to break free from the limitations of a single, youth-oriented audience. The environmental design psychology module combines urban and rural public space signage, streetscape visual comparison, and analyzes the differences in visual cognitive habits between urban and rural residents, establishing a coordinated design thinking that takes into account different regions and different groups, balancing commercial aesthetics and the basic visual needs of the public.

4.2.3. Green Concept Matching: Color and Pattern Design Implementation Section

This module focuses on visual color, layout, and material design psychology, deeply integrating the connotation of green development. In teaching, it compares the different psychological feelings brought to the audience by high-consumption complex packaging and lightweight minimalist packaging, interprets the emotional guidance role of low-saturation eco-friendly color schemes and minimalist visuals, and conducts classroom discussions based on cases such as plastic limit and carbon neutrality public welfare posters. It guides students to think about design methods for low-carbon visual communication from the perspective of audience perception patterns, and fosters sustainable design thinking.

4.2.4. Open Concept Matching: Chapter on Visual Communication and Audience Psychology

Taking the aesthetic psychology of the audience as the starting point, this course dialectically explains Chinese and foreign design cultures. It compares the psychological and emotional differences between Chinese visual symbols such as landscape, symmetry, and negative space, and Western modern design. It objectively analyzes the advantages of overseas design, while criticizing the aesthetic misconception of blindly pursuing foreign trends and belittling local aesthetics. By combining visual upgrade cases of domestic brands, it elucidates the design principle of "using foreign things for Chinese purposes and adhering to principles while innovating," establishing a design concept of cultural self-reliance and rational openness.

4.2.5. Sharing of Values Alignment: Full Series of Chapters on User Experience (Core Ideological and Political Thread of the Course)

Based on real-life cases such as rural cultural tourism in Anshan and the aging-friendly renovation of old communities, this course analyzes the usage motivations and psychological expectations of the elderly, farmers, and low-income groups. It explains the design logic behind barrier-free interfaces, rural public welfare visuals, and promotional materials benefiting the people. Complementary comprehensive practical assignments require the completion of a rural inclusive visual scheme and a comprehensive analysis incorporating user psychology. The course aims to implement the people-centered sharing concept in design practice.

4.3. Compound Classroom Teaching Method

Adopting an integrated model of "case study + project-driven learning + AI practical operation + normalized moral education cases": Each class is set to include a 15-minute thematic discussion, with case studies on Anshan's local cultural tourism and rural design being presented in groups; scattered homework assignments are replaced with three types of micro-design projects: green public welfare, rural cultural and creative industries, and age-friendly interfaces; AIGC classroom live demonstrations showcase the original process of local elements, while simultaneously explaining digital creation ethics; each class begins with a brief educational story, subtly instilling the value orientation of designer professional ethics and long-term innovation persistence.

4.4. Three-level Progressive Carrier for Practical Education

Addressing the shortcoming of lacking practical training hours in courses, we have established a three-tier practical system to break down barriers between knowledge and practice:

Classroom micro-task: Complete a brief psychological analysis of public welfare posters and barrier-free signs on the spot, instantly consolidating theoretical and ideological cognition;

After-class group comprehensive project: Divide the group into sub-groups based on themes such as people's livelihood, ecology, and rural areas, and produce a design proposal along with a psychological analysis report. The evaluation will include additional weight given to ideological and political considerations;

Off-campus local practice: Conduct field research in Anshan villages and cultural tourism bases, gather visual needs of ordinary citizens and farmers, write user experience research reports, and implement the concepts of sharing and coordination into local design services.

4.5. Bidirectional Quantitative Comprehensive Evaluation System

Reform the single written assessment mode and establish a dual-dimensional comprehensive evaluation mechanism encompassing "professional competence + ideological and political literacy". Both components are incorporated into the overall course grade simultaneously, with balanced weight distribution and mutual support [5].

Process evaluation: It encompasses three types of content: classroom interactive speaking, phase-specific homework, and group comprehensive projects. In the professional dimension, it evaluates mastery of theoretical knowledge and the logical rigor of case analysis. In the ideological and political dimension, it focuses on the social orientation of project topics, the degree of application of local cultural elements, the originality and normativity of AI creation, team collaboration, and professional ethics. Each item is set with tiered evaluation criteria, distinguishing between excellent, good, medium, and poor levels.

Summative evaluation: Eliminate purely theoretical papers and require students to complete a specialized design psychoanalysis report based on any dimension of the five new development concepts. The core criterion is whether students can utilize professional theory to elucidate the social value of design in terms of people's livelihood, ecology, and culture. Emphasis is placed

on diminishing purely commercial case analysis and instead focusing on expressing the value of design in serving society.

Long-term feedback mechanism: Regularly conduct teaching reflection after class, record the weak links in students' value cognition, dynamically adjust the teaching cases and discussion topics for the next stage, continuously optimize the design of ideological and political integration, and form a closed loop of teaching - evaluation - improvement.

5. The Effectiveness of Implementing Teaching Reforms

This set of educational reform plans has been fully implemented for one semester in six classes of the 2022 visual arts undergraduate program. The effectiveness of education has been tested through three dimensions: anonymous classroom questionnaires, project assignments, and AIGC practical results:

Firstly, there has been a significant enhancement in value recognition. 92.7% of students are able to clearly explain the application of the five development concepts in visual design, and 86% of students actively choose rural, age-friendly, and environmental protection public welfare projects as their creative themes. The tendency to pursue internet celebrity commercial design has significantly weakened, and the sense of identity with local culture has greatly increased.

Secondly, the ability to apply theories has been enhanced. Group reports can adeptly utilize theories such as perception, hierarchy of needs, and user experience to analyze real-world social design issues like rural areas and accessibility. Theories are no longer confined to book concepts.

Thirdly, with the implementation of ethical norms for digital creation, over 90% of students actively incorporate local visual symbols from Anshan industry and Northeastern folklore into their AI creations. The phenomenon of blindly copying overseas materials and neglecting originality has significantly decreased.

Overall, the systematic ideological and political reform, framed by the new development concept, effectively addresses the pain points of fragmented ideological and political education in traditional teaching, the disconnect between knowledge and action, and the lack of evaluation, achieving a deep integration of professional teaching and value guidance.

6. Conclusion and Prospects

The new development philosophy provides a complete and systematic top-level framework for ideological and political education in the "Design Psychology" course, breaking the previous teaching model of shallow and scattered moral education integration. By reconstructing the three-dimensional teaching objectives, matching each chapter with one of the five development philosophies, innovating with diverse teaching methods, building three-tier practical carriers, and establishing a bidirectional quantitative evaluation system, it can simultaneously achieve the triple educational goals of imparting professional knowledge, cultivating aesthetic literacy, and fostering moral education, solving the common problem of superficial integration of ideological and political education in art courses. This reform relies on the visual communication major teaching at Liaoning University of Communication and combines local resources from Anshan's industrial and rural areas to form a replicable teaching paradigm suitable for media design majors. The follow-up can be continuously deepened from two aspects: first, building a supporting local ideological and political education case resource library to enrich teaching materials related to red culture, rural life, and ecological design; second, establishing a long-term educational tracking and evaluation mechanism, using user experience quantification methods to observe long-term changes in students' value cognition and continuously optimize teaching content. Adhere to the new development philosophy to

guide the cultivation of design talents, guide young designers to be based on the local community, serve the masses, create high-quality visual works that fit the times and meet the needs of the public, and provide the cultural and creative industry with high-quality design talents who possess both moral integrity and artistic talent.

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