

# *On the Value and Study of Calligraphy Education*

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**Abstract:** Chinese calligraphy education belongs to a part of education, currently used in elementary schools middle schools and Universities. The main purpose is to guide the students to learn calligraphy culture and history, the problems encountered in the aspect of calligraphy education, and how to solve such problems will be discussed in this article related to Chinese calligraphy, To echo calligraphy education. Calligraphy in a fine arts as the main body of the strong humanistic spirit of the environment to be looked at, put it in a world culture, a nation's visual expression of such a pattern to carry out teaching. So all the fine arts, from traditional Chinese painting to western oil engraving, all these are mutually stimulating and complementary with the teaching of calligraphy, especially forming a great influence on students, making the teaching of calligraphy constantly find its own position in the comparison with other disciplines of fine arts. In order to make calligraphy teaching and creation research in fine arts also face such a fundamental problem as tradition and innovation, and also face the situation of globalization and local, get a good comparison, think about the common problems, grasp the unique foothold, and solve the educational problems.

## **1. Introduction**

Chinese calligraphy develops continuously with the development of Chinese history, from the early oracle bone script to the subsequent bronze script, and then to the formation of small seal script, official script, regular script, and other calligraphy systems. In each historical stage, different calligraphy habits and styles were born. The reason may be dynastic change or social change. The history of Chinese calligraphy is actually a clear profile of Chinese history.

Calligraphy is not only the display of external glyphs, and the author rarely talks about his own work, so there is a lot of room for imagination for the viewer. Every picture want to convey the artistic conception is not a single fixed, but every people according to their own taste, thoughts, emotions, culture to self evaluation work, and thus of the author want to express inner real situation and artistic conception, this perhaps is the author want to see, not just tour of swept away. The artistic conception of calligraphy can be expressed by its rhythm and lasting appeal, and the grasp of rhythm of calligraphy depends on the control of the author's stroke force when writing. Some people say that calligraphy is a dance without sound. Calligraphy also has the dynamic beauty of dance, either vigorous or soft. These all depend on the stroke force running track and speed of the severity of the grasp. There are also several pairs of contradictions in the stroke force: line and stay, lifting and pressing, and straight and uneven. Line and stay in the operation of the pen, in the

process of the brush, to always master the strength, so that the brush can stop at the appropriate time, place, or slow down the speed. Flat font to look appropriate size, even, neat, but not blindly neat, so that the font lack of smart. The artistic conception of calligraphy since the beginnings and the end thereof shall be for the unification, the overall first see and grasp the point of view is the overall appreciation rather than stamped in just one word, it will depend on the contact between word and word, as the book said contact of calligraphy has three forms: one is by blood, second is the actual phase, third is strewn at random have send. This seems to be the organization structure of the human body. The reason why a person can become a whole requires not only the outer skin and flesh and the wrapped bones, but also the blood and channels to make these external expressions coherent, so as to become a life body full of spirituality. Calligraphy is a life art full of life. Chinese calligraphy is not an object that can be achieved overnight, but a work of art full of life. Although it is not as graceful as dancing, it can also find its beauty through the movement of lines. This beauty is not as dazzling as ancient jade, but hidden. Through a kind of art, we can understand its corresponding history, culture, social situation, the story of the author and his state of mind at the time of creation. I think this is what the author wants to reveal to be appreciated.

The depth of theoretical knowledge of calligraphy is the main mark to distinguish a professional calligrapher from amateurs, and also the basic foothold of systematic calligraphy education in colleges and universities. It is rare in the past for a writer's theoretical orientation to be so sensitively reflected in his writing as it is in modern times. Modern art culture art environment, in many cases, the orientation of the theory directly determines the creative concept and the success of the creative practice. Therefore, as a calligraphy artist in the modern sense, we need to understand our own creative concept first.

The theory of classical calligraphy is both the soul of traditional calligraphy and its way of existence. The theory of classical calligraphy encapsulates the knowledge, culture and artistic thoughts of ancient China, and contains the aesthetics of different times and their changing rules. Both traditional calligraphers and modern calligraphers cannot ignore the historicity and logicity of the development of calligraphy in both theory and practice. Looking at the development history of calligraphy theory over the past two thousand years, the book theory of each era constantly summarizes the development content of contemporary calligraphy, and guides the development direction of the next era. Therefore, we seriously study the theory of classical calligraphy, and explore the essence of the period, not only for the healthy development of contemporary calligraphy, but also for systematic calligraphy education has important significance.

Calligraphy, like Peking Opera, martial arts and poetry, is the quintessence of China. The formation and development of calligraphy has its own historical track, from ancient oracle bones to various calligraphy art forms formed in the Eastern Han, Wei and Jin dynasties. With the change of times, although it is difficult for modern people to see a complete collection of calligraphy in the field of calligraphy, every time we walk in the ancient gardens or halls and pavilions, we can still see the ancient writing on the plaque or the festive couplets hanging in the high hall. Fine calligraphy, it gives each viewer is not limited to the external font, but more is the inner "artistic conception". As the book said: "The door of all the wonderful".

Calligraphy is a unique art of China. Although the self-consciousness of calligraphy art did not occur until the end of the Eastern Han Dynasty, calligraphy art was born at the same time as Chinese characters. The formation of Chinese characters has gone through a long historical period. At present, the materials related to the original Chinese characters are mainly carved symbols left by the primitive society on pottery. However, many philologists believe that they are not characters yet, but only play a role in triggering the emergence of the original characters. Most philologists believe that "the formation of Chinese characters may not be earlier than the Xia Dynasty" and that "a complete writing system was formed during the Xia and Shang Dynasties". The earliest data of

ancient Chinese characters recognized by academic circles are inscriptions on bones and inscriptions in the middle and late Shang Dynasty (about 14th to 11th century BC). From the perspective of calligraphy, these earliest Chinese characters already have many factors of calligraphy form beauty, such as line beauty, symmetrical beauty of single word shape, beauty of change, beauty of style and style, etc. From the late Shang Dynasty to the unification of China by Qin Dynasty, the general trend of the evolution of Chinese characters was from complex to simple. This evolution is reflected in the transmutation of fonts and glyphs. In the late Western Zhou Dynasty, the gold script tended to be linear, and the development of civil script script to ancient script in the Warring States Period greatly weakened the pictographic character of writing. However, the artistic quality of calligraphy is increasingly enriched with the evolution of calligraphy style.

Calligraphy is a traditional art peculiar to China. Chinese characters was created by working people, began to picture note, after thousands of years of development, evolved into today's text, and because the ancestors invented writing with the writing brush, the calligraphy, is produced through the ages, all give priority to brush writing to write Chinese characters, as for other forms of writing, such as modernization, writing of books, written laws, as compared with Chinese calligraphy, is not very different, but basically is same.

In a narrow sense, calligraphy refers to the methods and rules of writing Chinese characters with a brush. Including writing, brushwork, point drawing, structure, layout (distribution, line, chapter) and other content. For example, the pen refers to the solid palm empty, five fingers together; Pen center shop milli; Point to the pen with the painting, run the same; The structure is shaped by the word, and echoes each other; Distribution is complex, density appropriate, virtual reality, the whole chapter guan Qi; The literate ancient today, the word large small, ning high not low.

The connotation of calligraphy mainly includes the following aspects:

Calligraphy is an art of expressing emotions with the four treasures of the study as a tool. The particularity of tools is an important aspect of the particularity of calligraphy art. Using the four treasures of the study as a tool to fully reflect the performance of tools is an important part of calligraphy techniques. Without the four treasures of the study, the art of calligraphy would be out of the question.

Calligraphy art takes Chinese characters as its carrier. The particularity of Chinese characters is another important aspect of the particularity of calligraphy. Chinese calligraphy is inseparable from Chinese characters, and the form of Chinese dot painting and the collocation of the side are the content that writers pay more attention to. Unlike other pinyin characters, Chinese characters are a combination of form, sound and meaning.

The ancient people called "six books", which refers to six methods of constructing and using Chinese characters: pictograph, pointing, understanding, form and sound, translation and imitation. It is of great guiding significance to the analysis of Chinese characters' shape and structure.

The background of calligraphy art is traditional Chinese culture. Calligraphy is rooted in the soil of Chinese traditional culture, and traditional culture is the background of calligraphy's survival and development. The calligraphy theory since the Han Dynasty that we can see today has its own uniqueness, integrity and orderliness. Like other literary and art theories, calligraphy theory includes both the technique theory of calligraphy itself and its aesthetic theory, and all of these theories shine with the wisdom of ancient Chinese scholars.

For example, theories on how to express the categories of "god, qi, bone, flesh and blood" in calligraphy, theories on brushwork, calligraphy, composition and other techniques, as well as creation theory, product commentary and so on, all have their own systems.

Calligraphy art includes brushwork, character, structure, composition, brushwork and so on. Calligraphy stroke is the core content of his techniques. Brushwork, also known as "bi", refers to the method of using a blade to move the brush. Word, also known as "knot word", "structure",

refers to the collocation, interspersion, echo, avoid and so on. Zhang Fa, also known as “cloth and white”, refers to the overall layout of a picture of characters, including the handling of inter-character relations and inter-line relations. Ink, is the method of using ink, refers to ink thick, light, dry, wet treatment.

Broadly speaking, calligraphy refers to the writing rules of language symbols. In other words, calligraphy refers to writing in accordance with the characteristics of characters and their meanings, with their style of writing, structure and structure, so that it becomes a work of art rich in beauty.

Here I would like to talk about the understanding of ancient calligraphy. We have a classic in front of us, and it has many dimensions. When we face calligraphy works, we may first see the style. Yan Di yan di style, Wang Xizhi has wang Xizhi style, Mi Fu has Mi Fu style. Style is a formal language that appeals directly to our vision and is an intuitive embodiment of the artist's wisdom. This is the first level. Behind the style is the technology. The technique was discovered by the artist himself through practice. Technology is invisible, we only see the style, but behind the style must be technology. Mi Fu writing and “two Kings” writing is not the same, and Yan Zhenqing, Huang Tingjian writing is not the same. Technology has disappeared with the death of people, “no question”, there is no way to confront, but we can interpret it, through the formal language can understand what technology is hidden behind it. So the second level is to understand it from a technical point of view, what kind of movement, how to push, what Angle and so on. The third level is perception. Why there is such a technology, because there are ideas, concepts in it. Huang Tingjian learned about cursive writing from watching “paddling for years” on the way to the bo Prefecture. Inspired by the movement characteristics of this movement, he realized the innovation of his cursive formal language. The mechanical principle hidden in the movement of paddling, as well as the line opening and closing and rhythmic movement that may be formed by repeated movement under the guidance of this principle, constitute the concept behind huang Tingjian's cursive style and technology. From this concept, huang tingjian's cursive script language and unique style were deduced.

With the development of cultural undertakings, calligraphy has not only been limited to the use of brush and writing Chinese characters, its connotation has greatly increased. For example, from the use of tools, only the pen is multifous, brush, hard pen, computer equipment, spray gun, carving knife, engraving machine, daily tools (mainly refers to the texture of a relatively hard, can be used to write hardware, life tools).

The pigments are not only black ink blocks, ink, adhesives, chemicals, spray paint glazes, and so on, a riot of colors; There are too many varieties to enumerate. From the way of writing, some people use their hands to write, some use their feet to write, and there are many people who use other organs to write. Some people even don't use pens at all, such as “pointing to books” and “squeezing out books”. In terms of writing styles, not only Chinese characters, but also some ethnic minority characters, such as Mongolian, have been featured in calligraphy art circles.

The five main styles of Chinese calligraphy are seal script (including big seal script and small seal script), Yan script (including Yanxing) official script (including ancient and modern li scripts), regular script (including Wei Bei and regular script), running script (including xingkai and xingcao), and caoshu (including Zhangcao, Xiaocao, Da Cao and standard cursive).

China's 5,000-year splendid civilization and rich written records have been recognized by the world. In this extensive and profound history, the art of painting and calligraphy with sister nature interprets the connotation of Traditional Chinese culture with its complementarity and independence in the evolution of history. Because of the consistency of the tools and materials used in the creation of books and paintings, “Famous Paintings in the Past Dynasties” said about the origin of ancient characters and pictures: “It is time, books and paintings are in the same body and not divided, and the image system is created and vague, without meaning to convey, so there are books; It is hard to

see its shape, so there are paintings “.

Although calligraphy has homologous comparability, its later development is independent and complementary. The formation and development of Chinese calligraphy art are closely related to the emergence and evolution of Chinese characters. So what exactly is “calligraphy”? We can understand it from its nature, aesthetic features, sources and unique expressive techniques. Calligraphy is an abstract symbolic art with four-dimensional characteristics, based on Chinese characters and written with brush. It embodies the basic law of “unity of opposites” in all things and reflects the spirit, temperament, knowledge and cultivation of human beings as the subject.

Chinese calligraphy art is a native - born and out-and-out national traditional art. In its generation and development, it has an inextricable relationship with the whole Chinese traditional culture. Therefore, those who learn Chinese calligraphy and then engage in calligraphy art creation will find it difficult to understand the essence and mystery of Chinese calligraphy art if they lack the cultivation of traditional culture or a profound understanding of traditional culture.

It is obviously not an easy thing to comprehensively analyze the relationship between Chinese calligraphy art and traditional culture. Here, I only want to use a simple method to talk about two issues: first, talk about what traditional culture has given to the generation and development of calligraphy art; On the other hand, what calligraphy art has given to traditional culture.

What traditional culture provides for calligraphy art can be divided into. In terms of “necessity” and “plasticity”: The first item of “must-have” is Chinese characters, which are so important to the art of calligraphy. Because Chinese calligraphy is a plastic art with Chinese characters as materials, it is absolutely inseparable from Chinese characters. Chinese characters are basically not pictographic, but because of their special strokes and structure, more artistic plasticity and visualization than other characters, which is conducive to processing into artistic images. In the historical development of Chinese characters, the characters of zhuan, li, zheng and cao have changed, which also determines the rich and colorful artistic images of calligraphy. Chinese characters themselves are not only important cultural creations of Han nationality, but also important carriers of Chinese traditional culture. Rich historical and cultural information and Chinese people's emotional colors and even mental projection have been accumulated in its image. Therefore, when Chinese people see Chinese characters, they often arouse certain associations and subtle emotional thinking activities. Therefore, write must write the word accurately, can not be written in the wrong word, another word.

For example, fu, fu, fu and Fu are homonyms. Fu, fu, fu and vice are homonyms. These characters appear in calligraphy works can not be mixed or written wrong; If the writing is not accurate, it will weaken and destroy the corresponding association and emotional effect. The artistic charm of Pin was adversely affected. In short, Chinese characters are the most important “necessary” of calligraphy art. Calligraphers and learners should cherish Chinese characters and pay special attention to their accurate use. The second essential is traditional Chinese literature and art. Literature and art not only nourish calligraphers with thought and art,

To improve their aesthetic taste and ability; this provides extremely colorful artistic images. So that calligraphers get inspired, reveal the image skillfully into calligraphy creation. A large number of poetry works and aphorisms, often with calligraphy art mutually carrier, thus in the aesthetic infection of mutual growth, in the art of complementing each other.

The third “essential” is a variety of unique artifacts in traditional culture, such as tortoise bones, bell tripods, bamboo slips and silk texts, tablet tablets and inscriptions,

Plaque and banners, etc., are the unique performance space of Chinese calligraphy art, which plays a great role in the development and spread of calligraphy.

The fourth “necessary” is paper, ink, brush, inkstone “four treasures of the study”. This is a special material creation in Chinese traditional culture. It is with the help of these creations that

Chinese calligraphy art can create calligraphy works with artistic particularity

Say “necessary” and then say “plasticity”. This refers to the nourishment and influence of the mind. The influence of traditional culture on the thought of calligraphy art is too rich and complex, only the main ones can be mentioned. I have always believed that traditional Chinese culture has four main thoughts, which I call the “four pillars of thought”. One is the basic philosophy of Yin and Yang and five elements. Second, the thought of “correspondence between heaven and man” about the relationship between man and nature; Third, the idea of “moderation” in dealing with social personnel; The fourth is about how to treat their own “self-denial and self-cultivation” thought. These four thoughts have played a profound role in the development of calligraphy art.

First, the thought of “Yin and Yang” and its distribution show a very vivid and rich simple dialectics; The deep penetration of this thought, derived the various categories of calligraphy art dialectics, such as black and white, false and real, size, thickness, shade, dry and moist, square and square, strange, back, echo, smooth and inverse, rigid and soft, dense, clever and simple and so on. It is through the subtle treatment of these dialectic relations that vivid and wonderful artistic images emerge in the creation of calligraphy, making simple words in black and white become profound art.

## **2. The Infiltration of the Thought of “Correspondence between Heaven and Man” Makes Calligraphy Art Pursue.**

“The interest of heaven and the nature”, with “naive and exposed” and “no traces of chisels” as the extremely high realm. The pursuit of this realm is often the calligrapher's aesthetic ideal and creative practice into the profound level of performance.

“The golden mean” is by no means “splitting the matter in half to reach the middle”. It calls for proper handling of everything so that all factors can reach a state of unity and harmony, which is called “neutralization”. This idea profoundly guides the calligrapher in her pursuit of artistic accuracy, and neither “insufficient” nor “too much” should be handled in the creation of any kind of relationship, so as to achieve neither immature nor “fiery” refinement and harmony.

Fourthly, the guiding role of “self-abstinence and self-cultivation” should be divided into two aspects: one is to overcome distraction and restlessness through self-control, strengthen the will and determination to study hard and practice hard, and strive to practice real kung fu, and be able to stop yuecheng in creation with ease. Calligraphy creation and criticism have always emphasized hard practice and true skill, which cannot be done without the will of “self-denial and self-cultivation”. Second, calligraphy creation and commentary have always emphasized that “calligraphy is moral character”, which directly reflects the infiltration and guidance of the thought of “self-denial and self-cultivation”. Not “self-cultivation” can not improve the character, and some of the quality of people will indeed be shown in calligraphy twists and turns. According to the consistency of “calligraphy and moral character”, “style and personality”, calligraphers must adhere to “self-abstinence and self-cultivation” if they want to achieve a lofty realm in art.

What does calligraphy provide for traditional culture? This can also be divided into two aspects of “necessity” and “plasticity”.

The “necessary” aspect is relatively simple, that is, excellent calligraphy works from ancient times to the present have become an extremely valuable artistic treasure in the overall treasure house of traditional culture. This is a great contribution made by the outstanding calligraphers in Chinese history to the national culture and even the world culture.

“Plasticity” refers to the ideological consciousness and theoretical summary expressed in creative practice. There are three main points, namely, attaching importance to creativity, emphasizing individuality and exerting imagination. These three points are of great positive

significance in the development of Chinese traditional culture. From the overall situation of Chinese traditional culture, it can be seen that Chinese people have been full of creativity and imagination since ancient times, and their creation and imagination are always inseparable from the author's personality characteristics, showing distinct personal style and characteristics.

The reason why calligraphy art has these characteristics is determined by some specific factors, in fact, with obvious inevitability: First, calligraphy art in various historical periods is developed on the basis of practical calligraphy, practical calligraphy has repeatedly appeared great changes in calligraphy (such as zhuan, li, zheng, cao), this change is driven by the development of social life, is created by the people's collective, so it has inevitability; With the change of practical calligraphy, calligraphy art is bound to constantly make new artistic creation, and new creation mainstream (such as Qin Zhuan, Han Li, Jin Post, Wei Bei, Tang Kai, etc.).

Secondly, people who write have their own character, temperament, sentiment, interest, accomplishment and intelligence, and even their own physiological structure. Therefore, people in the practical process of writing out the character is necessarily the same, and on this basis because of the higher aesthetic pursuit of calligraphy art creation, but also more consciously express the personality of art. The formation of artistic individuality actually means that individuals have made unique artistic creations.

Third, calligraphy creation means is simple, but it is only written in black on white paper, and the written characters must be recognized by everyone, so it is greatly restricted in creation. In order to become a profound art with great limitations, we have to rely on solid basic kung fu and active "creative imagination" to freely write calligraphy images with new ideas and aesthetic values. The imagination of calligraphy creation, as early as in the learning stage, has been trained, because it is necessary to write a variety of calligraphy, the decomposition and integration of different artistic images, which is a kind of "creative imagination" in psychology. To a higher stage, but also good at absorbing everything all are investigated the beauty of lines, structure, and assemble them into calligraphy and not fall marks (such as wang xizhi goose and enlightenment on calligraphy, zhang xu, see the princess, you meet a bear's view aunt sun sword and some enlightenment in cursive, etc.), which is a more profound "creative imagination." In the history of Chinese calligraphy, the "guanguge calligraphy" with one face and one shape of one thousand characters has never been well received because of its lack of creativity, individuality and imagination. The striving pursuit and high evaluation of creativity, individuality and imagination by calligraphers in the past dynasties has indeed constituted an important cultural thought and provided a vigorous spiritual factor for Chinese traditional culture.

### **3. What Are the Main Methods for the Attention of Calligraphy Teaching and Students of Various Groups.**

#### **3.1 Train the "Eye" Force, Train the Student's Observation, Aesthetic Ability.**

From my learning experience, calligraphy teaching should especially strengthen the cultivation of "eyesight", carefully observe every word and every stroke when reading and Posting, and have good eyesight to have good observation and aesthetic taste. Such as the beginning and end of a stroke, the turning point of a stroke, the thick and thin, the dry and the heavy and the urgent, and so on. If the eyes do not see these, the written word will not be in place in shape and spirit.

To strengthen the training of eyesight, we should guide students to appreciate the works of famous people in ancient and modern times consciously, and feel their ancient and clumsy, dignified and powerful works from different styles... Students may be able to understand those small works or partial words, but they will struggle to understand the classic masterpieces. Such as writing style, word and word disconnection, chapter and other problems, teachers need to make specific analysis.

Teachers can use multimedia teaching equipment to make the explanation more vivid and students learn more efficiently. As we know, the effect of a piece of work is not the same after the original big, small and enlarged, especially after several times of enlargement, it often has a stronger artistic appeal and visual impact, so that students leave a more profound impression in the brain.

In calligraphy teaching, proper teaching of simple book theory plays a positive role in improving students' aesthetic ability. In daily teaching, the author will consciously choose the more vivid and easy for students to understand ancient and modern books as the content of learning guidance. Such as liu xi-zai sentences in “art is the” books, such as also, as they learn, as it was, as volunteers, all in all, as the people “, the teacher through the interpretation of the image, let the students know the four words “such as” emphasizes that can reflect or symbol calligraphy calligrapher's personality, is a saturated with self, the ego of a high level of art, this is the meaning of “the style is the man”. At this time, students' learning enthusiasm is high, with such motivation, to read, to observe, to understand, to aesthetic, so that the combination of theory and practice, promote each other, students' learning potential is stimulated in the subtle. When the students do not quite standard writing, the author quoted deng Tie “Calligraphy hundred questions” in the explanation, is to do “point to the real palm empty”. I use the example of a beginner cyclist who holds on to the handlebars of his bike so as not to fall, making it easier for the bike to tip over. On the contrary, if the grip is not tight and the mentality is relaxed, you can quickly learn to ride. Holding a pen is like holding a handlebar. After listening to the examples given by the author, the students are easy to understand and find the trick of holding the pen. In this way, students will apply theoretical knowledge to solve practical problems. Teaching contact life reality, students learn to have an interest, they will consciously attentively read, but also afraid of observation, understanding, aesthetic ability can not improve it?

### **3.2 Training “Hand” Force, Cultivate Students' Imitation Power, Expressive Force.**

Imitation power and expressive force are usually used in the performing arts, but they also exist in the calligraphy art, and always run through the copying and creation of calligraphy. It is particularly important to cultivate students' imitative ability and expressive force in calligraphy teaching.

Primary school students are strong in imitation, but weak in comprehension and expression. In teaching, teachers should use more intuitive teaching method, understanding with books, moving with books, simple and profound, in order to train “eye” and “hand” precise movement. The author carries on the teaching from three aspects: one is each skill yuan's practice, such as center forward, side front, return front, lift press, point, skim, na's practice; The second is the practice of skill coherence, such as the connection between single word strokes, the connection between two words, the connection between multiple words; The third is the comprehensive exercise, such as the whole line, the whole work of the exercise. In the concrete implementation process, pay attention to the use of multimedia teaching means, can let students see the tiny movement more real. Such as the use of projector, but also the use of computer courseware repeatedly play the famous demonstration, speak clearly, speak thoroughly, speak clearly. Of course, “hand” training is inseparable from the accumulation of a lot of practice, repeated practice can make perfect. Teachers can play some calligraphers to practice the basic skills of writing stories, such as “Zhang Zhi Linshu, the pond water is black”, “Huai Su planting plantains to learn” and other allusions to infect students, stimulate the desire of students to learn calligraphy.

### **3.3 Training “Thinking” Force, Cultivate Students' Perception, Imagination.**

Perception is an abstract process from the appearance of things to the inner essence. No matter



what kind of knowledge or work you are engaged in, you need understanding. Perception depends on the degree of profound thought, “think” to what extent, can practice to what extent, heart to the hand to. As a saying goes, “Learning without thought is useless; thought without learning is perilous.” Studying hard is important, so is thinking hard. Therefore, we should strengthen the training of “thinking” in teaching and cultivate students' thinking ability and comprehension.

### **3.3.1 Heuristic teaching to guide the training of “thinking”.**

In calligraphy teaching, teachers should use heuristic teaching to guide students to think. Teacher's knowledge has knower, mastering calligraphy teaching goals, students' actual level, the teaching situation, can use heuristic teaching, the teaching process into an orderly structure, in each link of structure according to the actual situation of students, targeted, inspired, questions, stimulate their desire to explore, to encourage their thinking, guide the understanding the charm of thinking.

### **3.3.2 Read widely to improve the quality of thinking.**

A wide range of knowledge is the cornerstone of thought. Teachers should not only educate students to learn book knowledge, but also to read widely, but also to enter the society and accumulate life knowledge. Extensive knowledge can create people with the ability to find problems, think about problems and solve problems. One of my students has won prizes in calligraphy competitions for many times. The reason is that he is good at thinking. He classifies strokes of many characters. Only when you are well-informed will you have a deep feeling, and your understanding and innovation will continue to improve.

### **3.3.3 Form the habit of “thinking”.**

Using “drawing inferences from examples” in education and teaching can achieve twice the result with half the effort. For example, skimming in teaching running script and skimming in regular script can be analyzed concretely by such words as “Huang, Zhou, root, fu, jia, jin”, and summed up the different writing methods in regular script and running script, to find the rules and draw a conclusion by analogy. Or copy c “frequently ritual tablet” in “the” next to the word, first of all, teachers should let students watch next to the word “of” writing in different words, let them find out the differences and similarities, and comparing a targeted copy, to lead the students from copying the practice experience of sorting, summary, find the law, achieve the teaching time efficient.

### **3.3.4. Use inquiry-based teaching strategies.**

Teachers assign learning tasks to students before classroom teaching, so that students can understand the theoretical knowledge and learning methods of calligraphy through independent exploration. In learning to official script of han dynasty, for example, choose a han tablet of teachers in the classroom for teaching, and other content to let the students work in self-study before class, group discussion together, explore and form their own knowledge reserves and appreciation copywriting and PPT courseware, elect one member came to power in class, teachers and students together to complete the teaching tasks in class, At the end of one module, students have a macroscopic understanding of Han Official script. In skill teaching, group cooperative learning is carried out according to the way of one word per day and one post per week, so that students can participate together and learn in happiness. This teaching method can mobilize the enthusiasm of all students to participate in and cultivate the ability of students to learn independently.

## **3.4 Strategies of Copying Teaching in Calligraphy Teaching.**

Chinese calligraphy is an artistic expression of Chinese characters. Learning calligraphy not only improves students' writing ability, but also plays an important role in cultivating their character. Through calligraphy copying teaching, students can master the basic method of writing Chinese characters, but also can effectively improve the ability of writing Chinese characters, but also can effectively cultivate students' sentiment. Therefore, the teaching of calligraphy copying should constantly innovate teaching methods and provide students with a good learning environment.

### **3.4.1 Cultivate Students' Interest in Calligraphy Copying by Taking Students as the Main Body.**

With the continuous development of quality education, the teaching of calligraphy copying should also take students as the main body, and teachers should carry out auxiliary teaching, fully respect students' interests and improve students' core literacy of calligraphy. However, in the current calligraphy teaching, teachers are still influenced by traditional teaching ideas. In the process of students' calligraphy copying, they still take themselves as the center and conduct instillation teaching to students, which makes students reject calligraphy learning and seriously affects the efficiency of students' calligraphy learning. In the actual teaching of calligraphy copying, teachers should take students as the main body, fully understand the inner needs of students, and then through changing the teaching method, let students have a certain interest in learning calligraphy, and effectively stimulate the enthusiasm of students in calligraphy copying. In calligraphy copy stage, for example, students with teachers' copy, the interpretation of calligraphy works accordingly to make the students fully understand the author's biography, lets the student to admire his work, at the same time also can let the students according to their own preferences, choose the calligraphy copy, you can let students appreciate the multiple calligraphy, Effectively stimulate students' enthusiasm for calligraphy copying, so that students can independently carry out calligraphy copying, effectively improve the quality of calligraphy copying teaching.

### **3.4.2 Combine “Speaking, Acting and Practicing” with Teaching to Let Students Master Good Writing Methods.**

In traditional calligraphy copy teaching, the teacher often is to pass on to let the students understand the rules of writing, and then through the writing on the blackboard, let the students understand the order in writing, and each stroke of the writing, let students practice calligraphy copy, it will lead to most of the students do not fully understand the meaning of the teacher, only know to copy, learning effect is not obvious. In actual teaching, the teacher should be “speak, play and practice”, also is to let the teacher's explanation, demonstration and students' practice, the combination of interpretation to stimulate teachers' demonstration, also demonstrated to demo, improve the students' understanding of calligraphy, and then, combined with the students to practice with the guidance of teachers, can significantly improve the quality of the students to learn calligraphy. For example, in the process of intensive description before calligraphy copying, teachers need to explain the writing posture, writing method, writing skills and other skills to students in depth, and demonstrate the operation at the same time, so that students can better understand its content. When students copy calligraphy, teachers should also patrol around students, carefully observe the strokes of students copy, give corresponding guidance to non-standard actions, encourage students to actively ask questions, and appropriately use evaluation to motivate students to study earnestly, and effectively improve the efficiency of calligraphy copy teaching.

### **3.4.3 Information Technology Teaching, Rendering Calligraphy Copying Atmosphere.**

With the development and wide application of information technology, education can also

effectively use information technology to improve teaching efficiency. In the teaching of calligraphy copying, information technology is also needed to improve the teaching effect of calligraphy copying. In actual teaching, the teacher can use information technology information centralization, convenient processing, diversity, etc, and calligraphy copy content related courseware for the students, let students learn calligraphy by information technology, to watch more calligraphy, effectively arouse the students' enthusiasm, calligraphy copy at the same time also can use information technology for the students to build a good copy, Improve the efficiency of students' calligraphy learning. For example, when copying ancient Chinese poetry works, teachers can collect pictures, audio and video materials related to these poems through information technology, and arrange and make exquisite courseware. Students can enjoy the comfortable feeling brought by music while copying calligraphy, or understand the meaning of poetry by watching pictures. At the same time, through the ancient Chinese landscape painting, edify students' sentiment, effectively render the teaching atmosphere of calligraphy copying, and create a good educational environment for students calligraphy copying.

Calligraphy class has been carried out in universities, primary and secondary schools, how to effectively do calligraphy education is still a big issue. We should try our best to create a certain learning atmosphere for students, give students certain learning methods, carry out solid and effective calligraphy teaching activities, and promote the overall improvement of students' quality.

Education should take the lead in the progress of a society. Similarly, for an art to develop, education must be at the forefront. Because the art of the future will be created by people, whether the art created in your era is good or not, and how far the art created in your era can advance, is actually a test of the quality of art education and talent cultivation in your era from the level of artistic effectiveness. If the pioneering art of this era is poor, it shows that the people trained in this era are not good. People in this era are not good, which shows that our educational concepts and methods are not good. Therefore, calligraphy education is very important for the development of calligraphy art and culture.

Cultivating good talents is inseparable from excellent humanistic education. Some universities art music poetry appreciation course, for example, to improve the students' interest, some university courses in classical recite classics, lead students to traditional distant respects, all of these, boils down to the most fundamental thing, is to carry forward humane spirit, sets up the cultural mission, mission is to develop cultural spirit and culture of talent, This is the fundamental goal of carrying forward humanistic education.

So for us teachers, how do we do this? There are many methods, just mentioned to open art appreciation class, classical reading class, these are very good methods. Among all these methods, I personally think that calligraphy class is an effective course that can arouse students' interest and enable students to communicate with Chinese tradition and Chinese cultural spirit. First, through this course, students can understand Chinese calligraphy, understand the shape, image and environment of Chinese calligraphy, to improve their interest. Second, students in the process of writing, in the process of writing, can understand a lot of Chinese cultural spirit contained in Chinese calligraphy. Let's say we're talking about imaginary real relations. Holding the pen in Chinese calligraphy refers to the relationship between the real palm and the empty palm. He can be understood in writing. The relationship between Chinese square and square, the frame structure of Chinese calligraphy, the inner circle and outer square at the turning point, all these can be appreciated in detail. The frame structure of Chinese characters is just like building a house. He can understand and grasp the Chinese cultural spirit when writing. It is not empty, is real, is a carrier, is intuitive presentation, can be experienced by heart. Third, through learning calligraphy to understand the history of Chinese calligraphy, invisible can establish a historical cultural spindle. The main axis of Chinese cultural history is a living carrier. If you understand this living carrier,

you will understand the inner things of China's spiritual change. At the same time, you can use this main axis to understand the history of the world. So I think from these three perspectives: first, the interest of calligraphy itself. Second, to write the experience of the Chinese spirit, this experience is intuitive and obvious. Third, the understanding of Chinese history, the overall grasp of cultural history. In this way, it is very effective to carry out humanistic education through calligraphy. So when I proposed this idea at the Chinese Culture Forum held at the Fragrant Hills Hotel, it was warmly welcomed.

Calligraphy education in our fine arts education is a relatively special education, which is related to the particularity of calligraphy art itself. Because there is a natural connection between all disciplines of art, it is through the grasp of the original form of nature to cut into the noumenon, so it is related to nature, pictorial. Calligraphy is not the case, although the creation of calligraphy, as is to the nature is like, formed its own style of the elephant, but calligraphy at the time of teaching, it must first to copy, to the traditional Chinese calligraphy of wind gauge to understand knowledge, and it has a special history books, it has special ShuLun, so it is not only connected to its own tradition, And there's a deep connection to the whole cultural tradition, so it's very special. However, it is precisely this particularity that provides a good inspiration for the teaching of fine arts in China Academy of Art as a whole, leading us to think beyond the perceptual representation, to think about the internal things, to think about the close relationship between theory and practice, and to understand and experience the cultural spirit of China. Therefore, in the structure of the overall discipline chain of fine arts in our school, we put calligraphy and Chinese painting in the position of mind, and hope that it can develop a very internal and overall guiding significance. The success or failure of calligraphy teaching not only lies in the inheritance and development of calligraphy itself, but also has very important significance for the inheritance and development of the whole Chinese Academy of Art and the whole fine arts discipline. Therefore, our school emphasizes that all incoming students should learn calligraphy, so that calligraphy can be developed as a basic course. The purpose of calligraphy is also the purpose of humanities teaching in the university that I just mentioned, of course, it is at a higher level.

In addition to China, Japan and Korea also have calligraphy. Of course, its calligraphy is basically in the same line as China's, and it is deeply influenced by Chinese tradition. Different from China, there are Also Iranian calligraphy, Islamic calligraphy, their calligraphy status is quite high. From Istanbul to Iran, from the plains of Lesser Asia to the Plateau of Iran, images were forbidden in all the temples of Islam, but the calligraphy of the masters of calligraphy hung high in the sky. The second is the difference in aesthetic requirements. Due to the different tools and writing on hard paper, the aesthetic requirements are to write out the bright feeling on both sides of the stroke, so the aesthetic requirements are to be beautiful. Chinese calligraphy is written on rice paper with a brush and a soft pen, so Chinese calligraphy puts forward different things, which are different on a higher level. Finally, it is different, even very different, on the basis of the creation of a culture, on the basis of the integration of writing, on the overall feeling of a nation, on the overall expression of a nation, on the integration of cultural expression. For example, there was a Chinese memorandum on the table at that time. He wrote my name on the memorandum with this hard pen. I thought it was a little late, a little heavy and dry, and not so smooth. Later I wrote "elephant invisible" four words on his paper, I am not good at calligraphy, I dare to write this word on the paper written by their first-class calligraphy master, why? Because I am really proud of Chinese calligraphy. Therefore, our calligraphy and Iranian calligraphy are caused by different tools, materials and methods, resulting in different aesthetic requirements, which is fundamentally different from the root of cultural creation. Therefore, different forms, different images, different environments, different roots of culture.

It is difficult to give a panoramic description of the feeling of the current situation of the whole

Chinese book circle, because I actually do not know much about the overall situation of the Chinese book circle. I always feel that our calligraphy activities today are very active and popular, but we must not be blinded by some problems covered by these active appearances. We must see the crisis of The Times behind the prosperity. This crisis of The Times, AS I said just now, soft pen writing has been far away from our lives. Under the current situation that characters are typed out by computers, how to rediscover the role of calligraphy in our visual expression, text expression and spiritual expression today is an issue that we cannot avoid. In this regard, we, as cultural workers, have the responsibility to think. Another aspect, as a kind of traditional calligraphy real form, and it has a deep relationship between Chinese culture and Chinese words, such a profound cultural field of vision, profound culture, today there are a lot of people don't have, also not to have the ancient calligraphy as a kind of culture, it is need our people today very good study. So last year we held a calligraphy exhibition of some influential and cultural masters like Mr. Wang Yuanhua, which produced very good results.

The established calligraphy digital platform has its own characteristics and advantages, and is well received by teaching users. "Jingshi calligraphy" platform main user service school, through the special micro cloud server, to realize localization of teaching resource database storage, PC teaching system of the teachers and students of the mobile terminal Pad teaching Internet teaching, equipped with electronic materials, electronic lesson plans, huge amounts of work material, embedded intelligent AI measurement system, realize the online lessons, interactive, independent evaluation, Learning management function to meet the needs of school calligraphy teaching. "Yue teaches calligraphy teaching system" to provide "the scene teaching, writing experience, network interaction, extending reading, advanced training, self-learning ascension" online integration scenarios, such as experience, which can realize a key class, class management, and other functions, and invite famous writing demonstration recording double Angle, effectively solved the problem of the high quality teaching resources sharing. The teacher training courses of "Youth Knowledge and Wisdom Education" platform of Qingdao Publishing House are mainly divided into three aspects: theory, teaching methods and techniques. Students' training is set according to the contents of textbooks, and special animation videos and demonstration videos are made, as well as expert training videos. In addition, the comprehensive practice of calligraphy is often carried out in the form of network broadcast or online classes according to the demand.

In addition to the calligraphy textbooks designated by the Ministry of Education, other calligraphy textbooks have mushroomed, but some problems have been exposed while supplementing teaching resources. First, appreciation is greater than practicality. Zhang Pengtao, vice chairman of the National Children's Painting and Calligraphy Teaching Council of Calligraphy Daily, said that at present, some calligraphy textbooks on the market blindly pursue exquisite binding and typography. In fact, relatively speaking, the handwriting style is more natural, children's hands are faster, and it is easier to consolidate. Second, the scientific nature of grading needs to be improved. Yang Jieming suggested that publishing institutions could combine the actual situation of the teaching progress of calligraphy courses in primary and secondary schools, scientifically standardize the teaching syllabus of calligraphy, and formulate feasible implementation plans, such as linking calligraphy practice with ordinary homework writing, so as to promote students to apply what they have learned. Third, the content guidance system needs to be improved. Wang Hongjun suggested that basic stroke exercises and structural guidance should be added to each class to form a step-by-step calligraphy guidance system.

The problems are as follows: on the one hand, the digital application of calligraphy has not been popularized, the platform construction still needs some time, and the profit model is still in the exploratory stage; On the other hand, some publishing institutions that do not have the ability to build calligraphy education platforms and produce supporting electronic resources are uneven in

quality, and infringement and piracy still exist. Under the new situation of the development of calligraphy education, how to reduce cost and increase efficiency, strengthen the integrated construction of teaching materials, innovate the content and form of service, and highlight the professionalism, hierarchy and pertinence of teaching materials service support are new issues to be solved in the publishing industry.

So all the fine arts, from traditional Chinese painting to western oil engraving, all these are mutually stimulating and complementary with the teaching of calligraphy, especially forming a great influence on students, making the teaching of calligraphy constantly find its own position in the comparison with other disciplines of fine arts. In order to make calligraphy teaching and creation research in fine arts also face such a fundamental problem as tradition and innovation, and also face the situation of globalization and local, get a good comparison, think about the common problems, grasp the unique foothold, and solve the educational problems.

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