

# *New vision on calligraphy general education of college students from the perspective of anthropology*

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**Abstract:** As the elite of traditional aesthetics and the proud son of Chinese culture, Chinese calligraphy embodies the soul of the nation. As an important part of China's outstanding traditional culture, calligraphy education can enhance cultural self-confidence, cultivate college students' pursuit of beauty, purify their minds and inspire wisdom. This paper adopts the research of combining anthropological subject and object way to analyze and study the influencing factors of college students' calligraphy general courses, not only examining their purpose of learning calligraphy from the cultural context, but also analyzing and explaining students' understanding of college calligraphy general courses from the standpoint of outsiders, so as to better and more effectively popularize college students' calligraphy education.

## **1. Introduction**

Calligraphy is an art that makes our ordinary life full of poetic charm; calligraphy is a kind of culture that adjusts the trivial and monotonous life to life with wisdom. Chinese calligraphy has the closest connection with Chinese culture, and it is the quintessential embodiment and brilliant specimen of Chinese traditional culture [1-2]. Calligraphy, as one of the essence of Chinese traditional culture, has a unique artistic and cultural status. It not only has profound humanistic connotations, but also has the function of intellectual and moral education [3].

## **2. Present situation and characteristics of calligraphy education in college general studies**

In addition to specialized calligraphy schools, calligraphy education in most colleges and universities takes general courses. Students come from different regions, different groups, different cultural backgrounds, and have different lifestyles and customs. Diversity is a significant feature of calligraphy classes.

### **(1) The difference of student levels**

The level of students learning calligraphy is uneven. The number of general education courses is relatively large, and most of them involve disciplines and majors. Different professional backgrounds have different learning and cognition of calligraphy. Students come from a variety of professional backgrounds. Influenced by their majors, science and engineering students are rational, strong in logical reasoning, careful calculation, thoughtful, and like to inquire into the bottom line;

liberal arts students are more emotional, like to imagine, like words, and generally write well. Liberal arts and science students have different understandings of calligraphy due to their professional backgrounds.

#### (2) Diversity of students' needs

Students of different levels, roughly three types of needs. The first type is really want to learn calligraphy well, the second type is simply like, the third type is simply to get credits. There are also three types of calligraphy classes. The first is the introduction of calligraphy, teaching students to hold a pen, basic stroke teaching; The second is calligraphy appreciation, teaching students how to appreciate calligraphy works; The third is the theory of calligraphy, from the origin of characters to calligraphy as an art of the theoretical schools of sorting out, emphasis on the teaching of theoretical schools. The content, form and emphasis of calligraphy classes are different.

#### (3) Schools do not pay enough attention to calligraphy general courses

Colleges and universities do not pay enough attention to calligraphy education. Classroom education is the main channel to popularize calligraphy in colleges and universities, and most calligraphy education is based on general courses. Taking the author's university as an example, the course has been reduced from the original 32 class hours to 16, calligraphy classroom teaching time is compressed, students' classroom learning time is reduced, and extracurricular learning time is more difficult to ensure. Teacher resources are insufficient, and the number of professional calligraphy teachers is seriously insufficient.

### **3. Calligraphy classroom education from the perspective of subject and guest**

Harris believes that the complex relationship between ideological activities and behavioral activities determines that it is impossible to fully explain the entire cultural issue from any single point of view. Therefore, anthropology can study human social and cultural life in two ways, one is to understand the inner real world of the subject by talking with the subject, and the other is to personally intervene in the actual life of the subject to understand its cultural behavior. The former method of textual research is called can research method, and the latter is called thematic research method [4]. In recent years, sociology and anthropology have achieved certain results in calligraphy research. In the sociology of calligraphy, the biographical research centered on calligraphers and the formal style research centered on works constitute the internal perspective of calligraphy research [5]. Bai Mo discusses the cultural anthropological significance of calligraphy [6], and Wei Shuyuan studies calligraphy in the name of calligraphy anthropology [7], examining the ontological and anthropological significance of calligraphy.

Anthropological research on calligraphy, calligraphy classroom education as a cultural phenomenon to investigate. As a plastic art, calligraphy forms beautiful images through the combination of ever-changing lines, and expresses people's emotions and souls through the combination of lines. Calligraphy classroom education is to teach students to express their feelings better and express their inner world through calligraphy. In the process of teaching, we should pay attention to students' object nature and respect students' subjectivity. In the process of research, it is necessary to view the calligraphy class from an outsider's perspective and participate in it as a teacher. In this process, handle these two perspectives and relations well, the teaching effect is twice the result with half the effort.

### **4. The new thinking of calligraphy classroom education from the anthropological perspective**

The thematic perspective is to analyze the relationship between teaching and learning in calligraphy classroom from the perspective of teachers and students. From the standpoint of researchers, we analyze the cultural field in calligraphy classroom, how teachers teach and how

students learn.

(1) The cultural field in college calligraphy classes

As an independent discipline, "calligraphy" has not been generally recognized and widely accepted by the academic circles at home and abroad at least today [8]. There is no conclusion as to which discipline the calligraphy major in the university belongs to. It can be seen from this that calligraphy teaching involves pedagogy, philosophy, sociology, anthropology, culturalism, art and other disciplines, and is a comprehensive discipline.

The object of calligraphy teaching is college students, who, as the object of calligraphy teaching and the subject of calligraphy learning, have their own cognition, knowledge reserve, cultural customs, personal habits and understanding of calligraphy. In the temporary classroom of different groups, different professional backgrounds and different needs, in this field, the school offers calligraphy courses, teachers teach calligraphy, students learn calligraphy, calligraphy itself has its own characteristics, each object to achieve a kind of maximizing the "interests" of all parties without breaking this balance.

According to the school level, the purpose of offering calligraphy courses is to enhance the aesthetic taste and artistic quality of college students. As an evangelist, teachers have their own position, cultural cognition, character and understanding of students' learning calligraphy, which have an impact on teaching. Calligraphy as a plastic art, through the combination of ever-changing lines to form beautiful images to express people's emotions and souls, itself has its own characteristics. In the process of the "three forces" (teachers, students, calligraphy as an art) competing with each other, the calligraphy classroom has formed a cultural field.

(2) Thematic perspective: "Teaching" and "learning"

The most important subjects in calligraphy class are teachers and students. Teachers want to impart what they have learned to students, and the scope of knowledge, focus, methods and teaching characteristics are their own choices. Under normal circumstances, students learn what teachers teach. Students want to learn calligraphy in calligraphy classes, specifically want to learn calligraphy theory, skills, common sense, schools, calligraphy appreciation, etc., students according to their own interests and needs for selective learning.

From the perspective of teachers, from the origin of characters to the evolution of calligraphy style, from theoretical schools to the relationship between teachers and teachers, from calligraphy tradition to innovation, from calligraphy knowledge to Kaishanli School, from poetry to cultural calligraphy, etc., they always want to impart their knowledge to students, but from the perspective of students, students' learning needs must be met first, in order to guide students to better learn calligraphy. First, extensive research to find out the needs of students; The second is to teach students according to their aptitude and apply the law according to their health.

(3) Passenger perspective: Analysis of calligraphy classroom education from the perspective of researchers

Standing on the sidelines of the calligraphy class, teachers and students in the social and cultural context, according to the social norms and cultural established roles "separate". From the perspective of teachers, national policies, social atmosphere, school requirements, self-cognition, etc., require teachers to comply with the requirements of the state and school, according to their own choices, conditional teaching of calligraphy content. Generally speaking, teachers will teach calligraphy according to their own good writing style and theoretical schools as the main keynote, according to the requirements of the school and students' needs, in order to let students have a general understanding and grasp of calligraphy, cultivate students' humanistic quality and aesthetic taste, cultural calligraphy or the cultural nature of calligraphy is the first choice for teaching. From the perspective of students, students' cognition, needs, preferences, etc. of calligraphy, accept the knowledge points of calligraphy in class are also different, and selectively accept calligraphy

knowledge according to their own needs.

In the cultural field of calligraphy class, on the surface, they all attend classes and lectures according to school classroom rules. In fact, calligraphy class, as a cultural phenomenon, is closely related to the national attention and the social environment. The 20th National Congress of the Communist Party of China proposed "two combinations", one of which is to combine with the excellent traditional Chinese culture. Calligraphy, as a part of the excellent traditional Chinese culture, has also been mentioned in an important position, and professional calligraphy teachers in primary and secondary schools are very good evidence. With the development of society and economy, all kinds of beautiful calligraphy works are hung in commercial places, office places, scenic spots and historic sites, and home life, giving people the enjoyment of beauty. The traditional Spring Festival couplets are sent. The red couplets set off the exquisite black calligraphy font, giving birth to a thick flavor of the New Year, which is very festive. The attention and promotion of this big environment has made calligraphy, a traditional art, recognized and valued by the public again. Therefore, calligraphy classroom education has not only the cultural characteristics of The Times, but also the personal style, the traditional artistic elements of calligraphy itself, but also the new diversified characteristics endowed by The Times.

## 5. Conclusion

With different cultural backgrounds, in this limited time and space, how to better conduct calligraphy teaching and practice is worthy of our discussion and research. Calligraphy is not simply writing good characters can become a calligrapher, a person's calligraphy level is related to personal cultivation, experience, knowledge reserve, etc., is the saying "word skills", such as your understanding of nature, society, philosophy, behavior, etc., these things are rich, calligraphy level and style will not be low. The first line of the book "Lanting Collection Preface" is both famous calligraphy and exquisite prose.

Calligraphy courses in colleges and universities generally focus on general studies, which mainly focus on the popularization and promotion of calligraphy. From the perspective of general knowledge, appreciation and appreciation of calligraphy, calligraphy culture, and the relationship between calligraphy and traditional Chinese culture, students should appreciate the beauty of lines, symmetry and structure of calligraphy, master and understand the basic knowledge of calligraphy, such as rules, letters, seals, and traditional techniques of pen, ink, paper and inkstone. Cultivate students' beautiful mind and calligraphy quality, and improve their aesthetic taste.

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