

Research and Practice on the Implementation Path of Calligraphy Aesthetic Education

Yue Wang*

College of Educational Science, Bohai University, Jinzhou, Liaoning, China
lucky4388@126.com

*Corresponding author

Abstract: Calligraphy is a continuation of traditional Chinese culture. Combining calligraphy education with aesthetic education for research not only promotes the development of traditional Chinese culture, but also improves students' quality and aesthetics. At present, there are mainly problems in school calligraphy education, such as the lack of calligraphy aesthetics, limitations in calligraphy education cognition, and students' passive coping with calligraphy learning. The problems exposed in current calligraphy education can be deeply analyzed from several aspects such as educational ideology, teacher team construction, and teaching practice. The implementation of calligraphy aesthetic education in schools fundamentally solves the dilemma of the inability to integrate technical and artistic aspects in calligraphy education.

Keywords: calligraphy aesthetic education; calligraphy education; aesthetic appreciation; calligraphy techniques

1. Introduction

Calligraphy aesthetic education is a middle level or intermediary transition between writing skill education and calligraphy professional creative education, aimed at eliminating "aesthetic blindness", telling the public what calligraphy is beautiful and valuable, what calligraphy is vulgar and vulgar, and what calligraphy is artisan and lacks artistic quality. If we simply consider calligraphy as writing, we clearly underestimate the role of calligraphy. To engage in advanced calligraphy creation can make people feel unattainable. So, what is currently lacking is the aesthetic education function of calligraphy in the middle. The implementation of calligraphy aesthetic education lies between the quality and specialization of calligraphy education, leading to the cultivation of aesthetic ability and cultural enhancement at the public level, which is the most urgent need for calligraphy education in this era[1].

2. The Realistic Dilemma of Calligraphy Education

In January 2023, the Ministry of Education issued the "Guidelines for Calligraphy Education in Primary and Secondary Schools", which means that calligraphy education has been elevated to an equally important position as other disciplines at the national level, greatly stimulating the enthusiasm of primary and secondary schools and society for calligraphy learning. However, the development process of calligraphy education has not been smooth. Although the number and quality of schools offering calligraphy courses have improved, there is still a significant gap between the results and expectations. There are still practical problems such as unclear understanding of calligraphy education and low sense of teacher identity[2].

2.1 The public's lack of aesthetic appreciation for calligraphy

The development of the Personal media era has played an important role in the inheritance and development of calligraphy. However, we should also pay attention to that "Jianghu calligraphy", in the name of calligraphy education and calligraphy art, is also full of public aesthetics through the spread of Personal media. People from all walks of life with their own cultural literacy and professional accumulation generally have a "beauty blindness" in appreciating calligraphy works. They are still enthusiastic or noncommittal about the "martial arts calligraphy style" that does not follow tradition, does not follow the rules, and has no rules or regulations. 'Jianghu calligraphy' cannot be called

calligraphy, as it lacks the core spirit of orthodox calligraphy and is far from the essence of calligraphy.

2.2 Limitations in the understanding of calligraphy education in schools

The goal of calligraphy education in the basic Educational stage is mainly positioned in three aspects: "basic skills of writing Chinese characters, improving writing ability, developing good writing habits; improving aesthetic ability and cultural taste; stimulating enthusiasm for loving Chinese characters and learning calligraphy, cherishing excellent traditional Chinese culture, and strengthening cultural self-confidence and patriotic feelings". Under the Teaching to the test, whether teachers or parents, their understanding of calligraphy may be limited to a clean and beautiful answer sheet, as well as higher scores in the exam process.

In primary and secondary school calligraphy classes, many calligraphy teachers are held by Chinese language teachers, viewing calligraphy classes as a branch of Chinese language classes, and even directly positioning calligraphy classes as writing classes. Such calligraphy teaching can only stay in mechanical training with high scores for exams, losing the essence of calligraphy education[3]. The Chinese teachers who also serve as calligraphers pay attention to the teaching of Chinese subjects. They do not attach much importance to calligraphy education. Some teachers have limited writing skills, even worse than the trained students. Some schools hire social personnel as calligraphy teachers, but lack organizational support and supervision, resulting in a low sense of integration and belonging to the school.

2.3 Students' Negative Response to Calligraphy Learning

Calligraphy is a course that requires long-term persistence, especially in the study of brush calligraphy, which requires patience and perseverance. Most people often find it difficult to maintain patience and persistence when learning calligraphy. Especially for primary school students who are active and have difficulty concentrating, simple calligraphy learning can make them feel dull and boring. Over time, boring practice can easily make children feel resistant. Without the help of parents, there are very few who can persist until the end. In addition, the traditional calligraphy teaching mode still focuses on drawing red and imitating calligraphy, and the organizational mode of calligraphy activities is relatively single, resulting in a generally low level of participation and enthusiasm among students in calligraphy learning.

3. Attribution Analysis of Calligraphy Education Problems

If the problems exposed in calligraphy education are not solved, the popularity of calligraphy education will soon fade, and calligraphy classes will eventually become a tool based course, only achieving the goal of the most basic calligraphy education mainly focused on writing training. The factors that hinder the development of calligraphy education can be divided into the following three aspects.

3.1 The Influence of the Thought of "Calligraphy Class is Writing Class"

Whether from the perspective of curriculum or the construction of the teaching staff, it reflects that the calligraphy education in the basic Educational stage is obviously not paid enough attention. The "Guidelines for Calligraphy Education in Primary and Secondary Schools" points out that "calligraphy education in primary and secondary schools is based on the teaching of character recognition and writing in Chinese language courses, with the basic goal of improving the ability to write Chinese characters, and with writing practice as the basic approach, moderately integrating calligraphy aesthetics and calligraphy culture education." Calligraphy aesthetics and calligraphy culture education are also important directions of calligraphy education courses in primary and secondary schools, which cannot be seen but not seen. However, due to the widespread emphasis on "Teaching to the test" in the field of education, most families attach great importance to children's cultural courses such as composition, Olympiad Maths, foreign language training, etc., but think that the selection of aesthetic education courses such as calligraphy is insignificant, as long as writing can be applied to the test paper. The school has chosen the quickest technique teaching in calligraphy teaching, allowing students to practice writing as much as possible. A simple introduction to calligraphy culture lacks educational wisdom, making it difficult for students to experience the beauty and leisure brought by calligraphy.

3.2 The mechanism for building a teaching staff is not perfect

The scarcity of calligraphy teacher resources is an undeniable fact. In the configuration of calligraphy teachers in primary and secondary schools, most calligraphy classes are held by Chinese teachers, art teachers or teachers from off campus training institutions. At present, China has only an art teacher qualification certificate, but no calligraphy teacher qualification certificate. Even if graduates of calligraphy major in colleges and universities want to work in primary and secondary schools, they can only obtain the teacher qualification certificate of art major or other majors. The staffing of calligraphy teachers is difficult to implement in primary and secondary schools, so even graduates majoring in calligraphy cannot officially enter primary and secondary schools. This is the biggest difference between calligraphy and other disciplines. The lack of pre employment talent reserves and corresponding teacher admission mechanisms has become a stumbling block to the development of calligraphy education. However, in the Certified teacher examination of the Ministry of Education, art teachers and calligraphy teachers have always been mixed up in the interview process. Under the advantageous art discipline, calligraphy teachers are highly likely to draw the examination questions of art majors and lose the opportunity to enter the system and become calligraphy teachers. This loophole artificially raises the entry threshold for calligraphy teachers [4].

For the calligraphy teacher team outside of school, there is no strict screening, and their abilities are mixed. They cannot guarantee whether they have the basic qualities and abilities of teachers due to their academic background. In addition, training institutions are primarily aimed at profit, which may lead teenagers into the "wrong path" of artistic aesthetics.

3.3 The Lack of Aesthetic Education Consciousness in Calligraphy Teaching

In calligraphy education, artistic aesthetics and expression have gradually been replaced by "technicalism". Teachers themselves have not received aesthetic education, and they only care about the quality of calligraphy technology during the teaching process. They do not understand the unique visual beauty and artistic expression of calligraphy as an art in traditional culture, and cannot effectively implement aesthetic education for students. Over time, it will only make children lose interest in calligraphy classes[5]. Over time, what we cultivate is only calligraphy enthusiasts, lacking the ability to possess an aesthetic consciousness that conforms to aesthetic standards. The mode of calligraphy aesthetic education, which is the traditional calligraphy teaching mode, has been mostly used to this day. The calligraphy teaching process involves teachers providing students with corresponding calligraphy copy templates based on the course arrangement of calligraphy aesthetic education, explaining the strokes, stroke order, structure, chapter layout, and seal art of characters, and then allowing students to practice copying and create calligraphy works, and finally summarizing and commenting on them. Although supported by a certain amount of practical experience, this teaching practice lacks aesthetic appeal and gradually contradicts teaching and learning, which is a "cramming" teaching method that makes students tired.

4. Calligraphy aesthetic education promotes the development path of calligraphy education

When conducting calligraphy education, it is not only necessary to improve students' skills by appreciating masterpieces and practicing repeatedly, but also to purify their spiritual world through writing, so that students can have a correct aesthetic view, and integrate this concept with individual characteristics to present it in their works. This is the aesthetic function of calligraphy education.

4.1 Develop phased goals for calligraphy and aesthetic education

Calligraphy, as an important carrier of traditional Chinese culture, carries extremely rich cultural connotations. Calligraphy education is inevitably a multi-level and long-term process, requiring the development of different levels of training objectives and curriculum systems based on different training objects [6]. Writing education is the foundation of calligraphy aesthetic education, at the lowest end, and also the most important foundation that should be laid. The writing of standardized Chinese characters also reflects a kind of standardized beauty, neat and uniform beauty, upright and smooth beauty, and symmetrical and balanced beauty, which is in line with the primary beauty of use or application, and is in line with the social aesthetic expectations of the public. This kind of beauty is the inherent beauty of Chinese characters, and it is the behavioral beauty revealed during the writing process of Chinese characters. Aesthetic education should be based on calligraphy education, which

needs to enhance the viewer's understanding and judgment of a calligraphy work. Specifically, when appreciating classic calligraphy works, one can express their brush and ink form skills, line expression skills, and so on.

Any calligraphy work is a perfect combination of conscious writing and unintentional expression. This release is achieved through the process of perceiving, experiencing, and creating beauty, enhancing one's sensibility while further enhancing one's rationality, thus combining sensibility and rationality to jointly improve [7]. Build a more noble and harmonious personality. Compared to calligraphy, it is more important for students in higher education to experience the beauty of art and improve their aesthetic taste. For example, the Haoran Zhengqi in *Competing for Seats* can help students appreciate Yan Zhenqing's noble character from these excellent calligraphy works, read the personality from the lines, and rise from the beauty of calligraphy to the beauty of personality.

4.2 Cultivating the Teaching Thinking of Calligraphy Aesthetics with "Eye in Hand"

The dots, lines, structures, and techniques of calligraphy not only enhance one's writing ability in terms of techniques, but also provide a deeper aesthetic experience and understanding of the author's artistic expression through methods such as ink, black and white, and halo dyeing. However, without accumulating the most basic calligraphy concepts to appreciate a classic calligraphy work, it is impossible to distinguish the author's brushwork, lines, etc., let alone understand the writer's inner world. Calligraphy education should not only provide technical training, but also develop the ability to analyze emotional characteristics and aesthetic abilities in art learning, in order to make calligraphy education play a more in-depth role in aesthetic education.

Calligraphy aesthetic education should be aimed at all students, but in reality, it is not possible for everyone to become a calligrapher, but everyone can become a calligraphy enthusiast and admirer. In the teaching of calligraphy aesthetic education, it is necessary to have a macro perspective and insight. To embody aesthetic education ideas in calligraphy strokes and verve, it is necessary to implement these concepts in teaching. The purpose of calligraphy education is to cultivate children's ability to use correct writing posture, a peaceful mindset, and an aesthetic perception of calligraphy art to create works with calligraphy beauty [8].

4.3 Improving the Construction of Calligraphy and Aesthetic Education Teaching Staff

The professional competence of teachers plays a decisive role for students. It is imperative to change the educational concept of calligraphy teachers from "Teaching to the test" to "quality education" gradually. Teachers' educational work should focus on changing the solidified thinking of "Teaching to the test" to the mode of "quality education". For the construction of calligraphy aesthetic education teams inside and outside the school, calligraphy aesthetic education teachers need to have good professional skills as well as high ideological and theoretical quality.

The widespread popularity of calligraphy art requires the cultivation of specialized talents in "aesthetic education". The teaching team of calligraphy aesthetics education should not only include calligraphy technique teachers, but also include speakers, commentators, disseminators, and connoisseurs who understand the beauty of calligraphy art and are graded accordingly. So, calligraphy aesthetic education teachers can interpret classics and eliminate calligraphy "aesthetic blindness" as much as possible. Mr. Chen Zhenlian used a vivid metaphor to position them as a group of "calligraphy preachers". This can not only solve the practical problem of insufficient calligraphy teachers, but also achieve the full social coverage and participation of the whole society in calligraphy "aesthetic education", making the continuation of Chinese calligraphy aesthetics a continuation of Chinese civilization, and providing a prerequisite and guarantee for the Chinese people's cultural confidence to be renewed and passed down for thousands of years[9].

4.4 Constructing a Curriculum Teaching System with "Aesthetic Education" as the Priority

Improving students' ability to appreciate calligraphy is very important in calligraphy aesthetic education courses. The training of calligraphy techniques has established a certain training system for calligraphy education and has achieved certain results. However, the curriculum system for cultivating calligraphy and aesthetic education abilities still needs to be widely promoted. Regardless of the academic stage, it is important to explain ancient classics and masterpieces. The five styles of ancient Chinese calligraphy, including seal script, official script, regular script, and cursive script, must be fully

explained and aesthetically expressed, from the brushwork of lines to the interlacing structure of character shapes, and then to the design and composition of composition. The writing style of Yan Zhenqing's regular script works is vigorous and simple. The Magu Immortal Altar is broad and clumsy, the Tahōtō Stele is upright and rigorous, and the Yan Qinli Stele is upright in its clumsiness. If we ignore the characteristics of these works in regular script teaching and just practice blindly, we will only learn the skin and not get the essence for learners.

In the process of implementing calligraphy aesthetic education, it is necessary to combine practical writing with the pen, so that people can understand and flexibly apply it, and once again present various expression methods in classical calligraphy. Through limited practical skills and experience, gradually deepening and improving the accuracy of aesthetics and appreciation, the appreciation quality of calligraphy has reached a new level, truly becoming an expert in the field of calligraphy. It can be said that the writing techniques are not particularly outstanding, but the core values of evaluating what works are good and how to understand works have their own unique insights and understanding [10].

5. Conclusions

In the process of discussing calligraphy aesthetic education, it is also necessary to study the integration of aesthetic education with other art categories. For example, calligraphy and seal cutting, calligraphy and traditional Chinese painting cannot be discussed separately. The combination of calligraphy and music, calligraphy and dance can also broaden the height and width of calligraphy aesthetics. Promoting the development of calligraphy education through calligraphy aesthetic education is the fundamental aspect of calligraphy. It controls and masters the techniques of calligraphy, and ultimately presents them as the implementation results of the techniques. It is also an indispensable material carrier of calligraphy culture.

Acknowledgements

This work is supported by 2021 Joint research project on teaching reform in primary and secondary schools (No. 2021ZXXJG20): Research and practice on the path of calligraphy aesthetic education in primary and secondary schools".

References

- [1] Z. L. Chen. *Calligraphy "aesthetic education" said: Construction of calligraphy concept centered on cognition and experience*[J]. *Calligraphy Magazine*, 2020, 44(02): 36-43.
- [2] H. Zhao. *On the development bottleneck of calligraphy education in primary and secondary schools*[J]. *Chinese Calligraphy*, 2021, 40(06): 180-182.
- [3] Q. Yang. *The dilemma and countermeasures of calligraphy teaching teacher allocation in primary and secondary schools: Take Jiangxi Province as an example*[J]. *Chinese Calligraphy*, 2016, 35(03): 185-190.
- [4] Q. Yue, X. Du. *The Practical Dilemma and Breakthrough Path of Calligraphy Education in Primary and Secondary School: from the Perspective of Teacher Identity*[J]. *Educational Research and Experiment*, 2022, 40(04): 103-107.
- [5] N. Luo, D. L. Liu. *A study on the emotional identification of primary and secondary school students to calligraphy course*[J]. *Chinese Calligraphy*, 2019, 38(24): 218-221.
- [6] X. C. Wu. *From "Learning Calligraphy" to "Aesthetic education": the construction and significance of school calligraphy education system in the late Qing Dynasty and the early Republic of China*[J]. *Art Panorama*, 2020, 33(12): 152-153.
- [7] Z. L. Chen. *The discipline definition of calligraphy "aesthetic education"*[J]. *Chinese Calligraphy*, 2020, 39(03): 148-155.
- [8] Q. Shi, X. Y. Zhang. *The influence of calligraphy art on the shaping of college students' personality and its aesthetic education value*[J]. *Shandong Education(Higher Education Edition)*, 2019, 75(10): 49-52.
- [9] Z. L. Chen. *The "Disseminator" of Aesthetic Education: Taking Aesthetic Education Practice in Calligraphy as an Example*[J]. *China Literature and Art Criticism*, 2020, 6(08): 4-11.
- [10] Z. L. Chen. *Calligraphy aesthetic education*[M]. Shanghai: Shanghai Painting and Calligraphy Publishing House, 2020.