

## On the "Technique" and "Way" of Calligraphy Teaching in Colleges and Universities

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**Abstract:** With the continuous development of quality education, people pay more and more attention to the teaching of calligraphy. The teaching of calligraphy arts in colleges and universities does not only focus on letting students learn the skills of writing, but also to improve their aesthetic ability as well as their comprehensive quality in the study of calligraphy, and to have good aesthetic awareness and cultural thinking. Therefore universities should pay attention to the combination of calligraphy teaching and quality training. This article discusses the skills and methods of teaching calligraphy in colleges and universities.

Calligraphy, as an ancient and connotative subject, is constantly being valued by colleges. Especially under the situation of education reform, more and more colleges and universities began to establish calligraphy art major, which also has positive significance for the inheritance of traditional Chinese culture. Therefore, calligraphy culture, as one of the traditional forms of Chinese culture, has the cultural spirit of unity of Taoism and technology. Therefore, we must constantly pay attention to skills and Taoism in the teaching of calligraphy art in colleges and universities.

### 1. The problems of teaching calligraphy in colleges and universities

In recent years, with the creation of calligraphy majors in colleges and universities, the number of enrollment has continued to increase, and many remarkable achievements have also been made. However, judging from the current development of calligraphy in colleges and universities, there are still many problems. One of the most important problems is that when teaching calligraphy to students, technical training and humanistic spirit of education are not combined. This has resulted in the relatively dull and uninteresting calligraphy teaching in colleges and universities. Students have no enthusiasm for learning and the teaching effect cannot be improved. The first reason is that the major is relatively special, and many calligraphy majors have low cultural qualities. Can't successfully pass the exam of the cultural course, only started to learn calligraphy in college. There are very few students who really like calligraphy and have literary literacy. Secondly, calligraphy teachers in many colleges are relatively young and lack profound teaching experience, and learning is rarely related to the cultivation of humanistic literacy [1]. Therefore, when teaching, they ignore the cultivation of aesthetic interest and artistic spirit. Under this educational model, students cannot truly feel the charm of calligraphy teaching, and thus cannot understand the connotation of calligraphy, nor can they have a spiritual resonance with outstanding calligraphers in history, and cannot truly cultivate the sentiments of students. Therefore, the calligraphy teaching is not comprehensive and has no depth. Thirdly, affected by the bad atmosphere of society, many calligraphy art students advocate freedom and money worship, the value orientation is not formal, and the utility of learning calligraphy is strong [4], but learning calligraphy as a utilitarian means. This is extremely disadvantageous for the study of calligraphy. This kind of cognitive error will inevitably have no influence on the study of calligraphy, which in turn makes the students uninterested in the study of humanistic spirit. To solve this problem, teachers should pay attention to both skills and teaching in calligraphy teaching, and unite teaching.

## **2. The importance of skill and Tao in calligraphy teaching**

In the teaching of calligraphy in colleges and universities, two aspects must be emphasized and valued. On the one hand, it is necessary to pay attention to the training of calligraphy skills and the training of students in the use of pens, structures, chapters and inks, which requires students to have certain abilities. The second aspect is to focus on educating and cultivating the humanistic spirit of the students, so as to improve the personality and artistic accomplishment of the students. Xu Fuguan once said: "In China, as a great artist, the emancipation of personality cultivation must be the foundation of skill." This sentence is the essence of traditional Chinese art, that is, the humanistic spirit of calligraphers. It will determine the artistry of calligraphy, as well as create the attributes of calligraphy. In other words, in the study of calligraphy, if you only learn skills and practice methods without paying attention to the internal cultivation of calligraphy students, you cannot allow students to achieve artistic innovation. Training objectives. If a true calligrapher does not have moral cultivation and humanistic spirit, it is impossible to achieve the creation of valuable works of art.

## **3. The implementation of skill and Method in college calligraphy teaching**

### **(1) Cultivate students' aesthetic consciousness**

Chinese calligraphy is a humanistic art. Therefore, the development of calligraphy courses in colleges and universities is conducive to the cultivation of students' humanistic spirit and aesthetic awareness. In teaching traditional Chinese art, the teaching of calligraphy art has the greatest influence. Because calligraphy regards Chinese characters as a carrier, and Chinese characters are composed of dots, horizontal, vertical, curves, apostrophe and other strokes [6]. Therefore, when teaching calligraphy, the first step is to practice the basic writing of these Chinese characters, and then write the characters correctly and neatly, which is very important. However, in addition to neatly aligning the strokes of Chinese characters and calligraphy, calligraphy must also fully reflect the artistic expression of Chinese characters. The ancients said that "words have no hundred days of merit", which means that the Chinese characters should be written neatly and correctly. It is relatively simple. Furthermore, on the basis of Chinese characters, writing can be raised to the level of calligraphy art. This is not a one-day effort. While emphasizing the writing structure of Chinese characters, the aesthetic consciousness should be reflected. The aesthetics of calligraphy is reflected not only in the first inkling of the pen, but it's also reflected in the level of penmanship . The ancients said that "points are like falling stones and horizontal clouds," which means that not only must calligraphy and painting have the same origin, but also the calligraphy of point paintings should be more vivid and clear. The second thing to do is to make the arrangement of strokes have certain aesthetic characteristics. Just like in the same "Zhi" word [7], different calligraphers have different writing styles, and naturally they will produce different forms. The reason is that different calligraphers have different physical physiques for beauty; "Zhi" word is numerous but cant be the same, this is because the calligraphers uses different handwriting. Again, the most printed typeface in calligraphy's constitution is that it is too stiff to have aura and lack aura. Therefore, it is necessary to cultivate students' aesthetic consciousness.

### **(2) Cultivate cultural mentality**

Culture is the humanization of nature, and the tens of thousands of natural weather merge into the shape and rhyme of calligraphy. The form and content of calligraphy can be reflected in the deep aspects of culture. Therefore, to cultivate the cultural quality of students in calligraphy teaching in colleges and universities, we must manpower from these three levels. First of all, in the form of expression, students of calligraphy majors should use soft brushes to write. When writing, they should use black ink on white official paper to write rigid and soft calligraphy characters. The characteristics of yin and yang, the combination of solid and soft, and Confucian cultural thought. Cultural factors are reflected in the writing process of calligraphy. It is of great significance to the

creation of calligraphy. Specifically, it can be expressed in the combination of virtual and real calligraphy and the combination of dry and wet ink, so in the teaching process of calligraphy, students should be actively guided to experience the cultural elements in calligraphy. Then the calligraphy practice process becomes a cultural learning process.

At the cultural level, calligraphy is the cultural symbol of the Chinese nation. It has profound cultural connotation and great cultural charm. Therefore, when writing the content of calligraphy, it is necessary to actively guide students to combine the learning of Chinese culture. First of all, many ancient writings are inscriptions, and the writing of poems and poems are all using cursive scripts and running scripts. Therefore, in order for students to understand the profound meanings, it is necessary to analyze the characteristics of the performance techniques used in them carefully. Then gradually cultivate students' literature sense. The second is to combine the written content, so that students gradually understand the relationship between the content of the poem and the writing. This shows that the best state of calligraphy creation is intentional and unintentional. To guide students to realize from the calligraphy creation process that the best state of art is either intentional or unintentional, so the creation of calligraphy should be expressed unintentionally on an intentional basis. In the process of calligraphy, students will form a best mentality for people to live, and then pave the way for the success of their careers.

### **(3) Cultivate innovative thinking for students**

Everyone's success is inseparable from the accumulation of culture and the cultivation of innovative thinking. Many traditional concepts are unable to use the development needs of the times. Therefore, in the calligraphy art teaching of college students, it is necessary to constantly cultivate students' innovative thinking. Let students create calligraphy under the guidance of innovative thinking. In fact, in the evolution of Chinese characters, innovative thinking is reflected. Therefore, it is necessary to actively guide calligraphy students in colleges and universities to realize that the arrangement and combination of calligraphy and writing must be constantly improved with the changing times [2]. For example: Since the Yin Shang period, fonts such as Yin Jia and cursive scripts have continuously evolved. The development of strokes has gradually been simplified, and the posture of using pens has tended to be refined. The architecture and body shape have gradually been standardized. The benefits reflected, and at the same time, in the process of creating calligraphy, innovative thinking should also be reflected. Calligraphy is repeated writing, but the most frightening thing is that repeated writing is not effective, so calligraphy requires different writing methods for the same word that appears multiple times in the same article. Therefore, when teaching calligraphy to students, colleges and universities should actively guide students to pay attention to the application of innovative thinking. In ancient times, people said that "the brush and ink should be changed with time", that is, the person who mechanically simulates the ancients is called "Book Slave". The work he created is called "Slave Book" [3]. It can be seen that when creating calligraphy, students cannot require that each stroke of their creations be as perfect as the ancients wrote, but that a character that has not been written has its own style, that is, it must be written. The characteristic of this is the so-called innovative thinking. Jin Shu Shang Yun, Tang Shu Shang Fa, Song Shu Shang Yi, Ming Shu Shang Dian, the battle between modern styles and plaques, and modern popular styles are telling us that all calligraphic styles are constantly innovating in the development of the times result. Therefore, colleges and universities should pay attention to students' understanding and research on the evolution history of calligraphy and calligraphy creation process. Under the guidance of creative thinking, students should constantly create their own styles and cultivate their own cultural qualities [5].

### **Conclusion**

In teaching calligraphy art courses in colleges and universities, we must pay attention to the cultivation of students' writing skills and their inner-self cultivation, in this manner the students can develop skills, combine the theoretical study of calligraphy with practical practice, and gradually cultivate students' aesthetic awareness Humanistic quality and innovative thinking.

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