
Theoretical Principles and Implementation Essentials of Calligraphy Basic Education

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Abstract: Calligraphy is an important component of Chinese culture, which vividly reflects the intuitive thinking tendency of Chinese culture and the overall awareness of holistic thinking. Calligraphy education is not just about improving writing skills or artistic standards, but also about honing the personality and temperament of writers. The basic education of calligraphy should carefully grasp the ideological principles of the "Guidelines for Calligraphy Education in Primary and Secondary Schools", take students as the main body, combine with Chinese language and other courses, gradually guide students' self selection awareness, strive to provide diversified elective courses, adopt a flexible evaluation system, and cultivate students' writing ability, aesthetic ability, and cultural quality.

Keywords: Teaching reform; Calligraphy education; Guidelines for Calligraphy Education in Primary and Secondary Schools

1. The significance and principles of calligraphy education

Tang Dynasty calligraphy theorist Zhang Huaichuan once said, "When you see a form, it is called an 'image'. The calligrapher also follows the image. The mind cannot explore things delicately, and ink cannot bend it to the heart, thinking about it with pictures."; Chinese culture is the true object of expression in Chinese calligraphy. The profound meaning of Chinese culture is truly indescribable, and calligraphy, with its clever expression of "not standing on words" and "not falling into words", has become the most convincing cultural language. As Zhang Huaichuan once said, "The number of words in a text becomes its meaning, while a single character in a book reveals its heart." Calligraphy is regarded as a high-level art, and the key is that it expresses a very rich aesthetic connotation in a relatively simple form. During the Qing Dynasty, Liu Xizai said, "The sage wrote the Book of Changes and established the imagery to express the meaning. The imagery, innate, is the basis of the book; the imagery, acquired, is the basis of the book." The "imagery" and "the basis of the book" referred to here are the Chinese culture contained and expressed in calligraphy. In Chinese history, calligraphy has been a positive factor in cultural coordination and integration, playing a significant role in cultural discrimination and identification. In the Confucian cultural circle of Asia, calligraphy is an effective way of cultural communication. From a global cultural perspective, Chinese calligraphy is one of the important symbols of Chinese culture.

Calligraphy practice has a teaching and nurturing effect on the subject of behavior. In ancient China, great emphasis was placed on the role of calligraphy education, emphasizing the pursuit of different levels of "calligraphy education" from "calming the mind and calming the breath" to "bathing oneself in virtue". The ultimate goal was not limited to calligraphy, but to achieve higher educational goals through this. Calligraphy education is not only aimed at improving writing skills or artistic standards, but also at striving to hone the personality and temperament of writers, thus having extremely important significance. Unfortunately, in the past period, the above educational content and principles have not been implemented in school education.

2. Implementation essentials of calligraphy basic education

The overall goals of calligraphy education proposed in the Guidelines can be summarized into the following three aspects: firstly, to improve the basic ability of Chinese character writing; Secondly, enhance the ability to appreciate and appreciate calligraphy; Thirdly, enhance cultural confidence and cherish excellent traditional Chinese culture. These three points have obvious progressiveness, and their specific implementation depends on the following aspects.

2.1 Student centeredness

Only by respecting students' right to choose and unleashing their subjectivity and initiative in learning, can their potential be fully realized. Basic calligraphy education should design various learning environments based on the characteristics and needs of students; We should start by helping students make choices, and then cultivate their sense of choice. At the same time, calligraphy education must be based on the individual characteristics of students, cultivate interests, and pay attention to their experiences, insights, and personalized expressions in appreciation and practice; We should pay more attention to the cultivation of appreciation and break away from the past single copying teaching; We should make full use of art museums, museums, places of interest, the Internet and other resources to expand students' calligraphy learning space.

2.2 Related Teacher Education

Teacher development is an important guarantee for implementing education. Primary and secondary schools should improve the level of teaching staff based on the goals of calligraphy education, and must not lower the education goals solely based on the conditions of teaching staff. At present, the teaching staff for basic calligraphy education are mainly Chinese language teachers, and it is necessary for us to provide them with organized and systematic training.

In the summer of 2012, the Haidian District Teacher Training School in Beijing organized training for over 400 primary and secondary school calligraphy teachers, and the author took on some of the courses. The author found that the focus of training is to help teachers understand the cultural value of calligraphy and the practical significance of calligraphy education, and to enable them to recognize the positive role of calligraphy in personal physical and mental pleasure, quality and literacy. This can inspire their enthusiasm for work. In addition, improving the calligraphy knowledge level of teachers requires a certain degree of systematicity. The first section on "Teacher Education" in the "Calligraphy Teaching Guide" published by the Chinese Language Publishing House involves the following content: a simple history of various fonts; A basic analysis of the typical calligraphy style of each font, as well as the three elements of pen, structure, and structure; The basic theory of each font. In addition, it also specifically corresponds to the following content for each lesson textbook: supplementary explanations of the textbook content and guidance on classroom teaching methods; Supplementary explanation of the "knowledge" section; Analyze the characteristics of homework wording and provide specific suggestions for correcting homework standards. Relevant institutions can also provide specific guidance to calligraphy teachers on teaching content, teaching methods, calligraphy culture, calligraphy appreciation, and other aspects during the supervision and evaluation process.