

Discourse from the “Calligraphy Analogism” to the Development of Traditional Chinese Culture Experience Curriculum

Yong Zhang^{1*}, Conghui Su¹

¹ Hengxing Science and Technology College, College of Education, Qingdao, China

Email Address

1501843319@qq.com (Yong Zhang)

*Correspondence: 1501843319@qq.com

Received: 21 September 2024; Accepted: 8 October 2024; Published: 31 October 2024

Abstract:

In traditional Chinese culture, the idea of “unity of human and nature” is regarded as the top design of the traditional literati pursuit. After understanding this point, it would be more clearly to lay the underlying logic of the curriculum, so that the elements of traditional culture, better penetrate into our curriculum, then penetrate into the genes of each Chinese student. Since talking about the “unity of man and nature”, naturally, we cannot avoid the topic of “nature”, which should be interpreted in three dimensions. Firstly, the nature of the object, which corresponds to the word of nature, that is, the nature and state of objects. Secondly, the nature of the subject, which corresponds to the word of human, that is, the thinking and emotions of participants. Thirdly, the nature of the medium, which corresponds to the word of unity, that is, the properties and expression abilities of the appliances. From this explanation, we can clarify the relationship among the three, and thus have a clearer understanding in the style of the “Learning from Nature”.

Keywords:

Calligraphy Analogism, Experience Curriculum, Experience Curriculum

1. Introduction

In the new curriculum for primary and secondary schools issued by the Ministry of Education in recent years, the promotion of traditional Chinese culture has been listed as one of the most important teaching objectives, in order to enhance the cultural confidence and cohesion of the nation. Chinese calligraphy is a powerful carrier of traditional Chinese culture. Culture exists in a metaphysical way, and its presentation is often put into literature, art and lifestyle.

If developing the research of this topic, finding out the elements including the traditional Chinese culture so as to better dovetail with the teaching of calligraphy to form an systemic whole.

2. Situation Analysis

In traditional Chinese culture, the idea of “unity of human and nature” is regarded as the top design of the traditional literati pursuit. After understanding this point, it would be more clearly to lay the underlying logic of the curriculum, so that the elements of traditional culture, better penetrate into our curriculum, then penetrate into the genes of each Chinese student. Since talking about the “unity of man and nature”, naturally, we cannot avoid the topic of “nature”, which should be interpreted in three dimensions. Firstly, the nature of the object, which corresponds to the word of nature, that is, the nature and state of objects. Secondly, the nature of the subject, which corresponds to the word of human, that is, the thinking and emotions of participants. Thirdly, the nature of the medium, which corresponds to the word of unity, that is, the properties and expression abilities of the appliances. From this explanation, we can clarify the relationship among the three, and thus have a clearer understanding in the style of the “Learning from Nature”.

At present, the compulsory education curriculum often suggests that children should get close to nature, observe nature and experience nature, but most of the cultivation in this regard is carried out in the form of “field trips”. It’s wrong that the course of integrating nature can only be carried out in such a monotonous form. This kind of field trip may improve students’ experience of activities to a certain extent, but its teaching objectives are not clear enough, the teaching form is too single, and the teaching method does not have enough theoretical support, which makes it difficult to open up the dimension of teaching and research of this kind of course.

In line with this natural curriculum, if thinking about it from the first principle thinking, this natural curriculum should draw experience from traditional Chinese culture. This is because the essence of Chinese culture is mostly taken from nature and realized from nature. As Lao Tzu Li Er (A famous thinker in ancient China) said, “Man follows the law of the earth, the law of the earth follows the law of the sky, the law of the sky follows the law of the Tao, and the law of the Tao follows nature.” [1] So you read, on the good as water, water is good for all things and do not compete, at the hated place of all people, so the water is the nearest to the Tao. So you also read, the green color is taken in a kind of blue grass, and it is bluer than the blue, the ice is made from water and colder than the water. [2] These are the words of the sages in traditional Chinese culture.

Stepping into the field of calligraphy, such examples of taking the law of nature, are countless. Zhang Zao (A painting and calligraphy theorist in ancient China) advocated “outside learns follow creation and nature, inside gets the essentials from the source in heart.” [3] There is also Liu Xizai (A painting and calligraphy theorist in ancient China) advocated “Handwriting just is analogy, such as their learning, as their talent, as their aspirations, in a word: such as themselves only.” [4] Wang Xizhi (The most famous Chinese calligrapher, known as the saint of calligraphy.) had a teacher, Mrs. Wei, in teaching childhood Wang Xizhi, often took him to the mountains, feel the calligraphy in the strokes should be: “The stroke of horizontal is such as thousands of miles of formation of clouds, the vertical is such as long-lived withered vines, the apostrophe is such as the cutten rhinoceros elephant, the press is such as the thunder crashing waves running, the points is such as falling stone from high mountain.” [4]

In order to make the call of the Ministry of Education better, the teaching of calligraphy should be regarded as a vital component of traditional Chinese culture. In addition, in order to make the curriculum more valuable, we should dig deeper into its

origins, so that when we set up the curriculum path, we can provide the space that makes it valuable enough to be utilized.

Currently, the cultivation of sensibility in our education is far from adequate, and it is difficult to carry out a systematic aesthetic program. The cultivation of music sense can be cultivated through music courses, the cultivation of language sense can be cultivated through language courses, but the cultivation of aesthetic ability exists in a certain blind spot, because the aesthetic has a great openness, if it is only by a few creative art classes or sketch classes, even if it is the complete cultivation of the aesthetic ability, it is extremely superficial or deviated from the direction, because the aesthetic culture of China is by no means to take such a form as the foundation. If aesthetic sensibility is confined to the cage of art classes, then we are also confining children's eyes and minds to the bottom of the well, making it difficult for them to feel the beautiful ocean of nature, including, of course, the art of calligraphy. Chinese calligraphy, which stretches over thousands of years, has traveled through history and is still familiar to us today. It is a valuable cultural heritage left by our ancestors after a careful selection process for future generations. However, this heritage is like a box with a password - only by those who have the heart, can be opened, and only by the right way of teaching, can be deciphered.

With the advancement of technology and the prevalence of electronic digital writing modes, calligraphy courses have shrunk into literacy and writing classes, which is completely detached from the value of calligraphy courses. Calligraphy is a traditional Chinese culture that has been passed down for thousands of years and contains the wisdom of the Chinese people, carrying the ancient experience of life and the feeling of nature. Our calligraphy classes have also drifted away from the aesthetic element, and have narrowly defaulted to the idea that aesthetics is something that fine art classes should do. It is important to realize that cultivating aesthetic ability is not the same as taking a fine art class, cultivating writing ability is not the same as taking a literacy class, and getting close to nature is not the same as taking an excursion class... Rather, it is about truly mobilizing the children's sensibilities and awakening the already ignorant aesthetic soul.

3. Teaching Methods and Thinking

Just mechanized, dogmatic curriculum, sometimes just in the way of drawing a tiger, to make some of the national curriculum standards in line with the formalism of the curriculum, without in-depth thinking about how to make knowledge internalization of the "pragmatic" curriculum. Confucius (A famous thinker in ancient China) said: "The root is established and the way is born." [5] - That is all. Mechanically match the cultivation of a certain ability to a certain discipline, this approach is not desirable. Modern educational orientation and curriculum standards have quietly changed: they advocate discipline integration, student-centeredness, solving practical problems, developing ways of thinking, and strengthening the experiential sense of the curriculum. This is the only way to facilitate the long-term development of students.

The reason of emphasizing the sense of experience in the curriculum. In the network information is so developed today, it seems that access to knowledge resources, is not a difficult thing, the contemporary people have lost the state of thirst for knowledge, will not be in order to obtain certain skills to go over the mountains to visit teachers and friends, people still have a desire to know, but do not want to know

so difficult - more willing, in an experience to get something. So the calligraphy teaching can realize the “experiential curriculum”.

Then from some aspects, to make our calligraphy curriculum, more experiential, so that in this experience, to realize the dissemination of Chinese traditional culture and development.

3.1. Proposed scheme

First of all, experience promotes interests. Students' interest in traditional Chinese culture, can be in the calligraphy experience to land. If a thing, just stay in the conceptualization of the interest, but not to go to the ground experience, is bound to this interest does not have longevity and vitality. Experience and interest, the two are mutually reinforcing relationship, experience will drive students to produce a stronger interest, with a strong interest, will inevitably make students more willing to experience. Around the dimension of interest, a few methods are given:

(1) The content of the lesson should be concise and clear, the teaching objectives to hit the nail on the head, each lesson to let the students know clearly, what is learned in each lesson. In fact, people hate things that are too complicated, including our lessons. Simplify the contents, clear teaching objectives, is a key factor in improving student interest, to surround the point of the structure of the lesson, that is, to allow students to clarify the core point of learning, so that the attention of the target, at the same time, but also to expand in order to strengthen the core knowledge, and spread, linkage, and derivation of the dispersion of the circle of related knowledge.

(2) The curriculum resonates with life, society and nature as much as possible. In fact, life, society, nature brings us some reasoning, phenomena, feeling, can be fully integrated into our writing in the scene, such as, emphasizing the straight line, you can talk about the line of the pen such as calipers; emphasize the measurement of a line, you can talk about alignment of the strokes such as a knife cut. This is completely in line with the concept of analogism.

(3) In the courses, prepare relevant props. Appropriate preparation of props will attract students' attention in class, so that the content of the classroom can be more intuitive, visualization and fun. Because students have a playful nature, and the form takes advantage of this nature to help courses in the classroom.

(4) Don't be stingy with praise, and always look at students in a positive light. A sense of accomplishment is part of the experience, and it promotes greater interest in learning in a positive state, which greatly enhances students' learning efficiency. The “student-centered” approach of the Ministry of Education should also include the stimulation of “internal motivation”.

(5) The language of instruction should include interesting stories and funny or classic quotes. People are rejected by the didactic, good teacher's language will often cause students' sense of boredom and resistance. Therefore, to reason to the students, you can use interesting stories, funny or classic quotes. In this way, it will greatly strengthen the interaction between teachers and students and sticky, with the teacher's cultural charm infected classroom atmosphere, which increases the courses philosophical and sense of humor.

3.2. Teaching summary

Then, experience promotes feelings. Experience and feelings seem to have similarities, but the difference is that experience focuses on practice to get to know, and feelings focus on the mind to get internalized. Our school education offers psychology courses, but the health and healing of the mind is not only dependent on courses and guidance, but more on the subject's self-maintenance, we should give them a platform for self-maintenance. There are countless examples of ancient calligraphers who put their emotions and feelings into their calligraphic works, such as Yan Zhenqing's (A famous calligrapher in the Tang Dynasty) works "Draft for Sacrificing Nephew". The level of children's writing today is deteriorating compared to previous eras, which reflects the problem that the advancement of the technological age has led to a decline in sensibility. Because many technological factors have replaced our opportunities to feel, a decline in sensibility inevitably leads to an atrophy of aesthetic ability. The purpose of this thesis is not to open a calligraphy class, but rather to the teaching objectives and teaching methods of some humanities courses and combining traditional Chinese culture, so as to make it better in line with the modern curriculum, and better respond to the national call for education.

Lastly, abstrasting thinkings with experience. Both painters and calligraphers, in addition to leaving a large number of heirloom works, they also left a lot of theoretical writings, which, in these theories, contain profound artistic philosophies. Literally read these words, or surface and superficial, only in the experience of practice, in order to realize the deeper connotation, so as to summarize some of the most important words and key vocabulary, condensed thinking mode, will make the experience more profound, clear, orderly. Artistic disciplines, is in the "rational and emotional" dual-axis helix forward, it is impossible to be paranoid about one side, and limp walk. For example, Wang Xizhi's "Twelve Chapters on the Penmanship" begins by comparing the process of writing to the experience of being on the battlefield, and the layout is like a strategic tactic.

For getting the children's thinking orientation and mindset accurate first, in order to better land the quality curriculum concepts. Sometimes, pragmatic thinking lead to eager a direct result, which leads to some of our curriculum, always "short and quick", and lack of education in the spirit of long-termism. It is important to realize that "education is agriculture, not industry." The prerequisite for good agriculture is to create the conditions needed for crops to grow in the proper season, supplying the necessary nutrients and water so that they can grow their best selves.

4. Conclusions

In short, what the "analogism" in calligraphy tells that learning to draw the spirit and condense the wisdom from nature. The various spirits and layers of wisdom in nature have inspired and guided generations of Chinese people to live tenaciously and wisely on this land, thus giving birth to a brilliant civilization that can traverse thousands of years, and achieving a traditional Chinese culture with thick roots. The theory of analogism is a powerful way to pass on traditional Chinese culture, and it is also a powerful theory that cannot be avoided in the practice of calligraphy teaching.

Conflicts of Interest

The authors declare that there is no conflict of interest regarding the publication of this article.

Funding

This research received no specific grant from any funding agency in the public, commercial or not-for-profit sectors.

References

- [1] Lao, T. *Daodejing*. Beijing: Zhonghua Book Company, 1972.
- [2] Xuncius. (Warring States Period) *Exhortation*. Beijing: Zhonghua Book Company, 2011.
- [3] Pan, Y.G. *Calligraphy and Painting in Han, Wei and Six Dynasties*. Hunan Fine Arts Publishing House, 2006.
- [4] Yan, W. The aesthetic connotation of Brushwork and its aesthetic reference to modern graphic design. *College of Art, Northeast Dianli University, Jilin 132012, China*. No. 7, July 2011, pp. 221-222.
- [5] Confucius. *The Analects of Confucius*. Beijing: Zhonghua Book Company, 2006.



© 2024 by the author(s); licensee International Technology and Science Publications (ITS), this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (<http://creativecommons.org/licenses/by/4.0/>)