Research on the Improvement and Refining of the Bachelor Curriculum of Chinese Calligraphy in Colleges and Universities

Kepeng Fang

School of Liberal Arts, Jilin Normal University, Siping, 136000, China

Abstract

The training of students majoring in calligraphy plays an essential role in the future landscape development of Chinese calligraphy. The curriculum of the Chinese calligraphy program is related to the direction of students' education and success. The problems in the Chinese calligraphy curriculum are manifested in: the management departments of Chinese calligraphy are too diverse, and the curriculum design is inappropriate; the teaching ability of Chinese calligraphy teachers also vary widely; the teaching and the curriculum assessment methods are lack of variety. In view of the existing problems, we hope to improve and refine the shortcomings of the Chinese calligraphy curriculum through the establishment of particular departments, appropriate setting of curriculum, strengthening the teachers' capacity, enriching teaching strategies, and optimizing curriculum assessment methods.

Keywords

Calligraphy program; Curriculum; Problems; Methods.

1. The Necessity of Establishing Chinese Calligraphy Curriculum

1.1. The Training of Students Majoring in Calligraphy Plays an Essential Role in the future landscape and development of Chinese Calligraphy

In recent years, the calligraphy program in colleges and universities has developed rapidly like bamboo shoots after a spring rain. At present, there are more than 130 colleges and universities offering undergraduate calligraphy programs in China. They have trained many calligraphy education talents and have provided a strong backbone for contemporary Chinese calligraphy academic research, teacher education, and technical creation. Therefore, they are the guarantee and driving force for the future development of Chinese calligraphy.

The rapid development of higher calligraphy education promotes the prosperity of the whole calligraphy field, while there are also unsavory areas in the upsurge of calligraphy. There are some sorcerers and charlatans, such as "contemporary top master calligraphers or seal artists" and "XX Masters of International calligraphy." Some calligraphers who are government officials gained some self-confidence from their subordinates' flattering. Relying on some "juggling" and "guanxi," they are even living a better life and start being arrogant without knowing how big the world is. However, some real professional scholars and calligraphers are unknown and seldom asked by others. As the saying goes," the true master is wandering while the clown is in the palace. " Therefore, the current calligraphy field is quite a mixed bag in a foul atmosphere.

At present, there are enough calligraphers and calligraphy enthusiasts in China. What lacks the most is calligraphy appreciation educators who can lead people to understand the value of calligraphy works. There is also a lack of evaluation and cognition of calligraphy works to improve the aesthetic quality of calligraphers and viewers themselves. As the guarantee and driving force for the future development of Chinese calligraphy, students majoring in calligraphy undertake the hope for the future development of Chinese calligraphy. The future development direction of Chinese calligraphy is an important compass for people to understand

the aesthetics of calligraphy. Calligraphy talents in art colleges and universities drive the general direction of calligraphy creation and constantly create pioneers in visual aesthetics and artistic cultivation. Normal university students majoring in calligraphy are the primary source of Chinese calligraphy basic education teachers and the guidance of teaching elementary and middle school students to learn calligraphy and enlightenment. It is related to future landscape and development of Chinese calligraphy basic education. The training of calligraphy students in comprehensive colleges and universities pays more attention to the cultivation of comprehensive humanistic quality, which serves the purpose of improving the national cultivation of calligraphy.

As the leading force in the future of Chinese calligraphy, students majoring in calligraphy are the key to the aesthetic accomplishment of the calligraphers and viewers in the whole calligraphy field. Improving the aesthetic appreciation in a national level can create an atmosphere that is "Do good for your own good and wish good for others. By doing so, we may reach the world of Great Unity. "

1.2. The Curriculum of the Chinese Calligraphy Program Is Related to the Direction of Students' Education and Success

With the rapid development of calligraphy, the training of calligraphy professionals is facing significant challenges. Undergraduate calligraphy education must draw up a scientific and standardized training plan, and the curriculum should form a complete system reflecting the teaching orientation of contemporary colleges and universities. According to the different types of calligraphy colleges and universities all over the country, the training direction of calligraphy programs also differs.

The colleges and universities that recruit calligraphy students can basically be divided into three categories, namely, art colleges and universities, comprehensive colleges and universities,, and normal colleges and universities (see Table 1 for details). Three different types of colleges and universities are offering calligraphy programs and are exploring the standards of curriculum setting. Different colleges and universities should determine their training objectives, set up teaching plans according to their respective resource advantages, and construct appropriate modules in their curriculum to train different types of calligraphy talents more effectively. For example, the hardware and software resources and educational philosophy of art colleges and universities are more focused on training professional techniques, which is more suitable for training "artistic calligraphy talents" with creative abilities. Normal colleges and universities generally train future educators. As future prospective teachers, they should have excellent professional technical skills, professional theoretical knowledge and profound humanistic literacy to lead students with good artistic aesthetics. They should give full play to their superior resources as of a normal college and cultivate "teaching-profession calligraphy talents," especially focusing on training calligraphy teachers for primary and secondary schools, which is in short supply in China currently. According to their comprehensive advantages, comprehensive colleges and universities should pay attention to the intersection and integration of disciplines, take advantage of integrated innovation, and cultivate diversified and compound-type calligraphy talents.

The curriculum of the calligraphy program determines the direction of the development of calligraphy talents, which should not only highlight the importance of calligraphy skills in the undergraduate stage but also consolidate students' intrinsic qualifications and improve their comprehensive ability. At the same time, it should meet the training requirements of calligraphy talents and reflect the resource advantages of colleges and universities. The significant goals of the calligraphy program curriculum are to cultivate excellent calligraphy artists or teachers and lead them to comprehensively developed talents. The formulation of calligraphy programs in colleges and universities should focus on the structure of the

curriculum. In recent years, we are pleased to see that the classification of calligraphy courses are becoming more and more abundant, the training direction is getting clear gradually , the number of class hours is increasing, and the assessment methods are getting more standardized.

Table 1. Statistics of Affiliated department of Undergraduate Calligraphy program

Affiliated department	Comprehensive colleges and Universities	Normal colleges Universities	Art colleges and Universities	Sum
Faculty of Fine Arts	Shanxi University Liaocheng University Linyi University Guizhou Minzu University Shanxi Datong University Dali University Inner Mongolia University of Science & Technology Suzhou University Heihe University Yichun University Baoding University Hulunbuir University Weifang University Hunan University of Humanities Science and Technology. Zhaotong University Xuchang University Xi'an Jiaotong University City College Jinzhong University Henan Institute of Science and Technology. Shanxi College of Arts and Science Taiyuan University Handan University TaiShan University Heze University Henan Kaifeng College of Science Technology and Communication Sichuan University of Arts and Science AnYang University Xi'an Siyuan University Wuchang University of Technology Jilin University of Architecture and Technology Xi'an University Beijing humanities research institute	Shaanxi Normal University Nanjing Normal University Capital Normal University Jiangsu Normal University Shanghai Normal University Hebei Normal University Hainan Normal University Huaibei Normal University Hangzhou Normal University Northwest Normal University Changchun Normal University Guizhou Normal University Guangxi Normal University Anshan Normal University Lingnan Normal University Nanning Normal University Huaiyin Normal University Hubei Normal University Anhui Normal University Qilu Normal University Shangrao Normal University Luoyang Normal University Langfang Normal University Changsha Normal University Chengdu Normal University Leshan Normal University Chuxiong Normal University Anyang Normal University Yuxi Normal University QuJing Normal University Xinzhou Teachers University Qiongtai Normal University Weinan Normal University Zhoukou Normal University Harbin Normal University Hunan First Normal University Hebei Normal University for Nationalities Gansu Normal University For Nationalities Shaanxi Xueqian Normal University Hui Hua College of Hebei Normal University Nanjing Normal University Taizhou College	Nanjing University of the Arts Yunnan Arts University JILIN UNIVERSITY OF THE ARTS Guangxi Arts University Dalian Art College Liaoning Communication University Hebei Institute Of Communications Shandong University of Art and Design Jingdezhen Ceramic Institute Inner Mongolia Arts University	84
Faculty of Humanities	Zhejiang University Xi'an Jiaotong University Central University of Finance and Economics Beijing Language and Culture University Zhaoqing University	Jilin Normal University Taiyuan Normal University Hanjiang Normal University Quanzhou Normal University HANSHAN NORMAL University Cangzhou Normal University		11
Faculty of Education	Chengdu College of Arts and Sciences.	Chongqing Normal University		2
Faculty of Art, media and communication	Sichuan University Shandong University Jinan University Henan University Hebei University Zhejiang University of Finance & Economics. Xi'an Technological University Beijing City University	Beijing Normal University Sichuan Normal University Yunnan Normal University Kede College of Capital Normal University		12
Faculty of Chinese Painting			China Academy of Art Central Academy of Fine Arts Tianjin Academy of Fine Arts LuXun Academy of Fine Arts Sichuan Fine Arts Institute Hubei Institute of Fine Arts Xi'an Academy of Fine Arts The Guangzhou Academy of Fine Arts.	8
Independent Faculty of Chinese Calligraphy	Zhengzhou University Jilin Jianzhu University Qilu Institute of Technology Shaoxing University	Qufu Normal University Shanxi Normal University China West Normal University Xianyang Normal University Modern College of Humanities and Sciences of Shanxi Normal University	Shandong University of Arts Hebei Academy of Fine Arts Sichuan University of Culture and Arts	12
Total	50	58	21	129

2. The Design and Problems of the Curriculum of Calligraphy Programs in Colleges and Universities.

In recent years, with the rapid development of higher calligraphy education, a large number of excellent talents are trained and achieved noticeable educational results in the field of calligraphy academic research, teacher education, technique creation, and so on. However, from my teaching experience as a university calligraphy teacher and the investigation of the curriculum arrangement of many colleges and universities offering calligraphy programs, many problems existing in the curriculum, educational goals, and instructional methods still have to be discussed.

2.1. The Management Departments of Chinese Calligraphy Are too Diverse, and the Curriculum Planning is Inappropriate

At present, many colleges and universities set up calligraphy programs managed by different departments in China. For example, calligraphy programs are mainly attach to humanities or fine arts faculty in comprehensive colleges and universities. In normal colleges and universities, calligraphy programs are usually belong to fine art, liberal arts, or education faculty. In art colleges and universities, calligraphy programs are under the department of Chinese painting. Besides, many other colleges and universities have set up independent departments of calligraphy. (see Table 1 for details) Due to the diversity of departments, curriculum planning is somehow inappropriate. It only tends to the teacher resources of the department, but the understanding and requirements of the curriculum of calligraphy are varying. Some curriculum arrangements are faced with a shortage of teachers; some only attach importance to the teaching of calligraphy techniques while neglecting the calligraphy theory-related and general theory courses, resulting in the lack of professional theoretical knowledge and comprehensive literacy of the students; some attach importance to the curriculum of teacher education but despise the study of professional techniques, resulting in the lack of calligraphy ability at the undergraduate level for the students, even more, unable to pursue further studies and teaching career; some have bad educational effects due to duplicate, insufficient, or even blank curriculum in humanities education, professional theory, and other courses.

At the moment, there are irrationality in the curriculum setting of calligraphy programs. For instance, the curriculum design is too casual and imbalanced without an overall systematical plan. By only copying the model of China Academy of Art and Central Academy of Fine Arts without combining their own advantages and actual conditions of each university, the curriculum structure and the proportion of credits in class hours would be improperly distributed. There is a general emphasis on the creation and technical skills so that the professional courses account for a high proportion. However, the proportion of liberal education and professional theoretical courses is on the low side. Courses such as literature (ancient literature, modern literature), Grammatology (ancient Chinese, Paleography), educational psychology (pedagogy, psychology), language and literature (college Chinese, teachers' language), culture (Chinese traditional culture), philosophy (religions, the philosophers), historiography and other areas of curriculum are less involved. There is inevitably a lack of comparison, accommodation, introspection, and criticism of different humanities disciplines, which is not conducive to the improvement of humanistic literacy of calligraphy programs and the cultivation of comprehensive talents.

2.2. The Distribution of Teachers Is Unbalanced and the Teaching Methods Are Lack of Variety

"Teachers are the foundation of running a educational organization. Only when the construction of the teaching staff is done well can the training of talents be implemented."[1] At this stage, there are severe problems with the uneven level and distribution of calligraphy

teachers in colleges and universities across the country. Some colleges and universities even set up calligraphy programs with only one or two calligraphy teachers. Moreover, some unqualified teachers are playing in the chaos of calligraphy education and teaching in the university relying on their social status. In addition, there is a phenomenon of "setting up courses according to personal preferences," where teachers only teach whatever they know. Some college or university leaders even set up classes out of their amateur preference for calligraphy without special training. They are full of confidence in themselves that they are capable to teach with their unprofessional skills and little understanding of calligraphy. However, what they ignored is they led the students astray and take the wrong directions.

The methods of teaching is too old-fashioned. Teachers usually give calligraphy theory-related lectures in a big lecture filled with a lot of students in a transmissive teaching style, also supplemented by multimedia courseware display.[2] This way of teaching simply instills the basic content of the course into the students, which is not conducive to the students' in-depth understanding and thinking of knowledge. In the end, it will eventually cause such consequences that the teachers loose enthusiasm for teaching and the students loose enthusiasm for learning. They would end up lying to each other and stay up and down all day.

Some colleges and universities do not have the standard syllabus, training plan, and unified edited textbooks. They recklessly copy the system of China Academy of Art and Central Academy of Fine Arts. In their actual teaching process, they adopt the methods according to their understanding and opinions without deeper thinking or analysis. Some colleges and universities focus too much on professional skills courses, and some pay too much attention to professional theory courses, causing a disconnect between theory and creation. Students with high-level professional skills are not that good at professional theory, and who is good at professional somehow lacks the professional skills. For students majoring in calligraphy, it is not only to help them master one of the skills, but also help them to combine theory and technique skills together so that the two complement each other and improve as a whole. Therefore, to improve the comprehensive literacy of the students, it is essential to design the curriculum based on the actual situation and adopt various and appropriate teaching methods.

2.3. The Curriculum Assessment Methods Are Lack of Variety and Not Enough to Promote the Students

Assessment is an important manifestation of the knowledge achievements of teachers and a critical way to feedback the recent learning status of the students. Moreover, it is also a boosting force for urging students to review efficiently. The current assessment methods of professional calligraphy courses in China are mainly test-based assessment and non-test assessment. The test-based assessment is primarily to test the quantity and quality of how well the students can master the knowledge they have learned through the assessment results, so as to formulate future teaching and learning strategies better; the non-test assessment is mainly based on specific standards to check and measure the level of knowledge that students have learned, such as attendance, homework, class performance, etc. The final score is composed of semester grade and final exam grades. Usually, the final exam grades account a more significant proportion, which will finally cause the students not to pay attention to their semester works. As long as they study hastily before an impending assessment, they will be able to get a satisfying result. However, this is only short-term memory, and students have no deep understanding and absorption of what they were taught at all, resulting in a situation of "studying to pass the exam."

The assessments of students in calligraphy programs is different from that of other general liberal arts majors. No matter whether the technique courses adopt test-based examination or non-test examination methods, they are highly subjective and there is no specific measurement standard. For calligraphy-related theoretical non-test assessment courses, some teachers from

classes like calligraphy aesthetics or calligraphy appreciation only ask students to talk about their course learning experience at the end of the semester, which is easy to muddle through and pass the exam. It is a pity that if a course end up this way. For calligraphy professional theory assessment courses, the exam questions are one-sided and mostly stay at the basic knowledge without paying much attention to the comprehensive literacy of the students' professional theoretical knowledge. The most sever problem was that the results of the assessment were not fed back to the students. After the exam, there was no more communication between teachers and students. The only thing students get at the end is just a score, and they are not aware of which areas of knowledge they have learned are insufficient, which ones have to be improved, and in which direction they should more.

In short, no matter whether the test is conducted in the form of test-based assessment or non-test assessment, the assessment of students' professional skills, theoretical knowledge, and other aspects are too single-sided. It does not truly reflect the level of students' comprehensive literacy. The assessment methods still have to be discussed and developed continuously in the future.

3. Improvement and Refining of the Bachelor Curriculum of Calligraphy in Universities

3.1. Set Up Specific Departments and Appropriate Curriculum

It is natural for different colleges and universities to assign calligraphy programs to different faculty for training according to their own advantages and actual conditions. However, no matter the division, they must clarify the training goals and fully utilize the resource advantages. It is indispensable for students to study some compulsory courses in calligraphy programs . Art colleges should not only focus on training students' creative skills. On the other hand, comprehensive colleges and normal colleges should not only pay attention to the training of teacher education and humanistic literacy while ignoring the calligraphy skills that calligraphers should have equipped with.

As mentioned in the previous paragraph about the departments of calligraphy programs in colleges and universities, I suggest that normal colleges and comprehensive colleges can set up separate institutions or departments. They can establish specialized management institutions for liberal courses and calligraphy theory courses and mobilize outstanding teaching resources throughout the campus to improve the curriculum settings. The establishment of this department is not only for students majoring in calligraphy but also a public department that provides teaching resources in liberal courses and calligraphy and cultural theoretical knowledge courses for all students. They can borrow some ideas from the establishment of public curriculum institutions in domestic and foreign universities, strengthen exchanges between fraternal colleges and universities, and comprehensively consider the setting of courses. Same for the art colleges and universities, special public art theories and liberal theory departments can be established to train students jointly. Excellent artists are not only a demonstration of artistic techniques but also cultural nourishment. Only by improving the connotation will the art path go further and longer.

The setting of the calligraphy curriculum can be divided into calligraphy professional skills courses, calligraphy-related theoretical courses, and liberal courses. All colleges and universities have their own emphasis on certain aspects. As a treasure of Chinese culture, Calligraphy is a unique traditional art of China and Chinese characters writing. Therefore, as students majoring in calligraphy, it is necessary for them be offered compulsory classes including Chinese characters, general characters, literature, and other related classes, such as philology, ancient Chinese, modern Chinese, ancient times Philology, writing, ancient Chinese literature, introduction to literature, etc. If the development of calligraphy is discussed from the

perspective of historical documents, Mr. Cong Wenjun believes, "Calligraphy philology is the specialized knowledge about ancient and modern calligraphy works. It includes at least the following aspects: ①The writing and compilation of ancient calligraphy work. ②The historical overview of ancient calligraphy work. ③The philological investigation of ancient calligraphy works, including editions, catalogs, collation, problem-solving, etc. ④The collation and research of ancient calligraphy works, including lost book compilation, distinguishing authenticity, proofreading, annotations, translations, comprehensive research, classification research, case studies, etc. ⑤Calligraphy historical materials, including Calligraphy history (general history, special history, regional history), character commentary, table genealogy, work description and research (passed from generation to generation) ink marks, calligraphy, stone rubbings, relics of unearthed characters), writing policies in past dynasties, calligraphy education and the system of persons and objects, etc. ⑥Modern calligraphy documents."[3] and other courses related . If taking calligraphy as an artistic subject, general art courses such as Introduction to Art, Aesthetic Principles, Art Philosophy, Chinese and Foreign Art History, General History of Art, etc., are necessary. From the perspective of the calligraphy discipline itself, both theory and practice are essential. Calligraphy theory such as calligraphy essays, calligraphy history, calligraphy aesthetics, introduction to calligraphy, calligraphy appreciation, calligraphy criticism, etc.; technical aspects including five types of calligraphy — seal script, official script, regular script, running script, cursive script, and Seal Engraving, Chinese painting, Engraving, and other courses need to be set up accordingly. In addition to the above courses related to calligraphy programs, public humanities liberal education courses should also be offered. The establishment of specialized institutions should follow the direction of talent training, consider other categories of humanities liberal education, and set up a curriculum based on the characteristics of calligraphy. They should adopt a combination of compulsory and elective courses and set up related courses according to the needs of the training direction so as to cultivate ideal calligraphy professionals.

3.2. Strength Teachers' Capacity and Enrich Teaching Strategies

"Teachers are the foundation of education. To be successful in higher calligraphy education, we must emphasize improving the quality of the teachers, especially in terms of their academic ability."[4] It is important to strengthen the professional ability of teachers, increase the absorption of talents with a doctoral degree in calligraphy with better working and living benefits. Due to the current shortage of such talents in China, talents with a master's degree from well-known universities can also be introduced. It is necessary to organize outsourced training for teachers sometimes to enhance information exchanges and improve the level of teaching, scientific research, and creation. Inviting well-known experts from other colleges and universities as visiting professors and occasionally inviting nationally renowned calligraphy education experts to give lectures or teach as peripatetic teachers can enrich students' academic knowledge, broaden their horizons. At the same time, it also strengthens the teaching and educational exchanges between teachers. In addition, attach importance to the recruitment of talents with high-level creative ability so that they can guide students to improve their professional calligraphy creating skills. Moreover, they can strengthen the interaction between fraternal colleges and universities in educational, learning, and academic skills exchanges. Joint calligraphy exhibitions of teachers and students can be held regularly between colleges and universities to provide more opportunities to learn from each other, promote each other, and make progress together.

Mr. Cong Wenjun believes that, "Courses have be designed in accordance with the needs of discipline construction in higher calligraphy education, and must not be set up for personal preferences, so as to avoid regrets after long-term teaching."[5] It is necessary to improve teachers' ability, formulate a strict teaching system and eliminate the phenomenon of "setting

up courses according to personal preferences." To prohibit those "charlatans" and "sorcerers" from playing in the chaos, only teachers who meet the qualification of teaching in colleges and universities with advanced calligraphy teaching ability can teach officially. What also matters is that in-campus teaching methods should be more diverse. In professional calligraphy theoretical courses, teachers usually adopt a transmissive teaching style. The students can only remember the knowledge they have learned for a while but not profoundly. For those who are not interested, the theory course is even more boring. It is recommended to try different teaching methods, such as adopting the "flipped classroom" teaching mode. It allows students to become protagonists, awakens students' sense of subjectivity, makes learning more flexible and active, combines calligraphy theory and skills, and enables them to experience, think, and practice.

Recently, calligraphy programs in colleges and universities have developed rapidly and achieved significant results, yet without standard syllabuses, training plans, and unified edited textbooks. It is recommended that the education management department organize relevant experts as soon as possible to formulate the national calligraphy program syllabus of college and university, unify the standardized training program, and compile standardized and practical textbooks for the national calligraphy undergraduates. In the early stage of establishing calligraphy programs, colleges and universities will face many difficulties. They should not copy the educational models of other colleges and universities without consideration but combine their own resource advantages, clarify the direction of student training, and establish a discipline system with their own features. For colleges and universities that focus more on theoretical or technical training, courses should be allocated reasonably according to the needs of the training objectives. Calligraphy theory and techniques complement each other in an indispensable way.

3.3. Optimizing Curriculum Assessment Methods and Improve the Intrinsic Qualifications of Students

The current assessment methods of professional calligraphy courses in China are mainly test-based assessment and non-test assessment. Compared with the non-test assessment, the test-based assessment course is relatively more formal. The assessment method is the sum of the final exam grade and the semester grade, where the final exam grade accounts for a larger proportion. Some highly inappropriate approaches only rely on the final exam grade to evaluate the intrinsic qualifications of the students.

The assessment should be periodic and run through the entire curriculum. The number of evaluations is directly proportional to the firmness of the students' absorption of knowledge. The proficiency of knowledge and skills can improve the overall comprehensive and logical thinking ability of the students. It is recommended to increase the total number of seminar tests and require students to take at least six seminar tests each semester. Together with mid-term and final exams, there will be no less than eight exams in a semester. By doing so, it can supervise students to memorize and understand the knowledge learned and to ensure the time for attendance and study.

The assessment should be diverse, hierarchical with procedural assessment. Firstly, class performance and class participation can be used as assessment conditions to improve students' functional thinking ability and create an active classroom atmosphere. Secondly, homework is an essential aspect of the calligraphy professional skills course. To improve professional skills, one must have a specific cognitive ability. A lot of writing practice is a prerequisite for enhancing such ability—no amount of accumulation, no quality leap. Thus, homework can be used as one of the professional assessment methods. Thirdly, thesis writing. In calligraphy professional theoretical courses, while asking students to master the basic knowledge, teachers can regularly require students to write essays to improve their comprehensive literacy ability.

All of the above can be used as important conditions for procedural assessment. In addition, the evaluation of the technical course can be presented with a work exhibition. The final presentation of the finished work is a display of the learning results of the semester, which can make the students more enthusiastic about creating. The effect of such an exhibition is conducive to mutual learning and progress among students.

The assessment should be able to provide feedback. The exam contents lack variety, and the questions are mainly based on fundamental knowledge. There is no extensive focus on the comprehensive literacy of students' professional theoretical knowledge. The proposition of the test paper should increase the diversity and flexibility of the question types and help students do less rote learning. In order for students to truly absorb knowledge and to show the effect of the assessment, it is necessary to strengthen the feedback of the assessment results. The assessment process and results have to be analyzed and reported timely. The analysis report should be described related from the course to the class and then to every student, and get feedback of the analysis results and problems in time while the students are still familiar with the exam to analyze and solve existing issues together. Strengthening the communication between teachers and students will help students absorb and understand knowledge better.

4. Conclusion

With the rapid development of higher calligraphy education, in respect to the survey of curriculum design, there are still many problems in terms of the professional curriculum, educational goals, and teaching methods in calligraphy programs. Generally speaking, there are three main aspects to the setting of the curriculum in colleges and universities and its problems:

the management departments of Chinese calligraphy are too diverse, and the curriculum design is inappropriate.

The teaching ability of Chinese calligraphy teachers varies widely.

The curriculum assessment methods are lack of variety and not enough to promote the students.

According to the problems existing in the curriculum of calligraphy programs in colleges and universities, the following solutions should be adopted to promote the development of calligraphy programs in colleges and universities:

Establish particular departments. It is recommended that normal, comprehensive, and art colleges and universities set up separate institutions or departments such as specialized public art theories and cultural general education theories to train students and improve the curriculum system jointly.

Strengthen the professional ability of teachers, increase the absorption of talents with a doctoral degree in calligraphy with better working and living benefits. Organize outsourced training for teachers sometimes to enhance information exchanges and improve the level of teaching, scientific research, and creation. Invite well-known experts from other colleges and universities as visiting professors and occasionally inviting nationally renowned calligraphy education experts to give lectures or teach as peripatetic teachers. Strengthen the interaction between fraternal colleges and universities in educational, learning, and academic skills exchanges.

Optimize curriculum assessment methods. The assessment should be periodic and run through the entire curriculum, should be diverse, hierarchical with procedural assessments, and should be able to provide feedback.

References

[1] Chinese Calligraphy Culture Institute: Proceedings of the International Symposium on Disciplinary Construction and Development of Higher Calligraphy Education (Capital Normal University, China 2005), p67.

[2] In Ancient Chinese, ancient literature, foreign languages, etc., due to the small number of students majoring in calligraphy, and the big-class teaching style, there is a co-class system, However, calligraphy majors may not keep up with the pace of teaching due to their poor cultural background.

[3] Chinese Calligraphy Culture Institute: Proceedings of the International Symposium on Disciplinary Construction and Development of Higher Calligraphy Education (Capital Normal University, China 2005), p62.

[4] W.J. Cong: Art and Academics Cong Wenjun Calligraphy Research Questions and Postscripts Collection[M] (China 2015), p216.

[5] W.J. Cong: Art and Academics Cong Wenjun Calligraphy Research Questions and Postscripts Collection[M] (China 2015), p219.