

## Foreign Calligraphy Teaching under the Background of Language Education and Cooperation

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### Abstract

**With the continuous improvement of China's comprehensive national strength, the language and culture exchange between China and foreign countries has entered a new stage. Developing external calligraphy teaching is of great significance at present. In the aspect of long-term teaching of calligraphy, we should not only stick to the basic laws of calligraphy teaching, but also keep innovating in teaching methods. In the aspect of short-term experience course teaching of foreign calligraphy teaching, it is necessary to take culture as the orientation, adopt rich teaching means and ways, and constantly expand and break through. In addition, the foreign calligraphy teaching language has its particularity, which is mainly reflected in the use of calligraphy terms. It is necessary to specialize in the technique, simplify the complex and take refuge from the essentials. At present, the construction of a "Community of Shared Future for Mankind" is an irreversible trend, and the language education and cooperation between China and foreign countries are particularly important. Calligraphy teaching for foreign countries also needs to conform to the trend of the times, and constantly develop and progress in practice.**

### Keywords

**Language; Education and Cooperation; External Calligraphy; Teaching; Brief Discussion.**

### 1. Introduction

With the deepening of reform and opening-up, China has grown into the world's second largest economy, the largest manufacturing country and the largest trader of goods. At the same time, China's cultural soft power is also making continuous progress. Chinese language is increasingly valued by countries around the world and has become a foreign language education option in many countries. For example, In 2019, Russia officially listed Chinese as a foreign language subject in the Russian National unified examination; In 2022, For the first time, Ireland included Chinese as an elective subject in its national college entrance examination. In addition, China's good social environment and cultural atmosphere are increasingly attractive to overseas students. The above changes indicate that the internationalization of Chinese education will shift to pay more attention to exchange and cooperation, equality and equity. Whether overseas students come to China for study or Chinese teachers teach Chinese abroad, learners have the dual needs of language acquisition and cultural acquisition. Therefore, the inherent cultural factors of The Chinese language will become the main attraction. Chinese calligraphy art has a long history, is the concentrated embodiment of the Aesthetic consciousness of the Chinese nation, can be called the artistic treasure of Chinese civilization. Chinese calligraphy has undergone a long historical evolution process. It develops continuously with the formation and evolution of Chinese characters, and gradually improves the basic forms and rules in the specific social writing process, and eventually becomes an independent art form. Under the current international situation, one of the most important ways for the sustainable development of Chinese as a foreign language is to closely combine language and culture, and strive to enhance the inherent attraction of Chinese and carry on the connotative development. Calligraphy art is

a good carrier of such development. Up to now, Chinese language learners are still unable to speak and write. The reason is not only the difficulty of acquiring Chinese characters, but also the simplification of Chinese teaching methods. Therefore, some scholars believe that the promotion of Chinese and calligraphy teaching should go hand in hand and be easy to integrate with each other, which is extremely beneficial for learners who can speak Chinese but are not good at writing Chinese characters. [1] Therefore, it is of greater significance to carry out "calligraphy teaching" in Chinese as a foreign language, namely, calligraphy teaching.

## **2. Stick to and Innovate: Long-Term Teaching of Calligraphy**

Ideally, long-term calligraphy courses should be offered by Chinese universities and overseas Confucius Institutes that recruit foreign students, and the teaching time should be at least one semester (about 18 teaching weeks). Long-term foreign calligraphy teaching object should be to have a certain Chinese of foreign Chinese learners (HSK3 level and above), through teaching calligraphy for a long time, one to be able to make the Chinese language learners to master the basic techniques of the Chinese calligraphy art printed character such as pen, brush, writing, and on the basis of this copy running script, official script, such as other font, Finally, independently create calligraphy works with basic aesthetic significance; Second, Chinese learners should understand and love Chinese culture through the art of calligraphy, so as to enhance the internal driving force of learning Chinese. However, at present, few schools in China can meet the above standards of teaching time, and the teaching objects are not fully able to reach HSK3 level.

### **2.1. Teaching Materials, Copybooks, Teaching AIDS: Basic Preparation of Teaching**

As an elective course in teaching Chinese as a foreign language, calligraphy is more common and there are sufficient supporting textbooks. Although this kind of textbook is written for elective courses of teaching Chinese as a foreign language, considering the particularity and acceptance of teaching objects, as well as the particularity of "teaching art" in calligraphy teaching, most of the content of the textbook can be used for long-term compulsory teaching of calligraphy. In the early stage of teaching, comprehensive teaching can be carried out on the basis of using relevant elective textbooks and supplemented by multimedia courseware. When learners master basic calligraphy skills and have urgent need for further improvement, they can properly use the calligraphy teaching materials written for Chinese students in ordinary Chinese colleges and universities under the guidance of teachers. It should be noted that the teaching materials of this kind need to be selected by the teacher according to the actual learning situation of the students, and they are suitable for the students, and complement the basic textbooks mentioned above. "Copybook" is a model for later generations to learn calligraphy, and the content is mostly ink photocopying by calligraphers. [2] For calligraphy teaching, a good post can have a positive impact on the font formation of beginners in calligraphy, and the same is true in foreign calligraphy teaching. At present in China, there are numerous kinds of calligraphy posters. In the initial stage of teaching, teachers should choose calligraphy posters suitable for teaching objects. Reserves less foreign learners with Chinese characters and culture knowledge, deep cultural content of Chinese calligraphy is lack of comprehension, so in teaching calligraphy for a long time, must teach students 1 style from the most basic block letters in English, to grasp the usage of the brush, by and silver shadow gradually skills, and pay attention to in the organization of writing on basic jobs. Learning regular script, should be the first choice of "Ou Yan Liu Zhao" four famous calligrapher's regular script inscription, their regular script for the model of successive learning kai, dignified and vigorous, rigorous law, high achievement, no one beyond. It is worth mentioning that there are a lot of brush water writing posts on the market. As long as you dip a clean brush in water, you

can write and trace, especially suitable for foreign calligraphy learners to practice. The teaching tools for long-term external calligraphy teaching are the same as those for general calligraphy classes. In addition to multimedia equipment, they also include felt, brush, ink, writing paper, inkstone, brush wash (water is poured into a wide mouth bottle), etc. The classroom should be equipped with a blackboard and whiteboard. When explaining the basic point drawing of calligraphy, the teacher can draw an intuitive diagram with chalk on the blackboard. The whiteboard is used to fix the paper for teachers to demonstrate writing with brush. Writing brush should be used uniformly. In terms of paper, at the beginning of teaching, we should choose the writing paper with meter character grid, and then gradually use nine palace grid paper and edge paper according to the progress of students. In addition, before the opening of the long-term calligraphy course system, teachers should not only make good preparations for teaching materials, syllabaries and teaching AIDS, but also master the specific number of teaching objects, nationality, Chinese level and other specific conditions, so as to make corresponding basic preparations for different personal situations.

## 2.2. Teaching Plan Writing: The Confidence of Calligraphy Class

Mr. Zhao Jinming has made it clear that the teaching plan is a specific teaching plan prepared by TCFL teachers in terms of class hours and units before class. Teachers of Chinese as a foreign language need to reprocess, polish and arrange the relevant contents of the teaching materials under the guidance of certain teaching theories, and inject their own understanding to make it easier for students to absorb and master. Teaching plans are highly personalized, presenting obvious personal characteristics in simplicity, format, style and other aspects. As the main basis of teaching Chinese as a foreign language, teaching plan can effectively guarantee the quality of teaching. [3] For the long-term teaching of calligraphy, teaching plans are an important basis for teachers to teach. In the process of continuous supplement and improvement, teaching plans also help to form exclusive materials with teachers' personal characteristics, which is conducive to the future and the next round of teaching. Different from other courses such as listening, speaking, reading and writing in teaching Chinese as a foreign language, there is no unified standard teaching syllabus for foreign calligraphy. Therefore, teachers need to give full play to their subjective initiative, select appropriate textbooks and compile teaching plans in line with the actual teaching situation. The teaching plan of foreign calligraphy class can neither copy the teaching plan of language class nor write it into the teaching plan of culture class. Instead, it should be the draft of the "training-type" classroom teaching procedure combining teaching and practical operation. An excellent teaching plan of foreign calligraphy course should be a complete teaching plan covering all the class hours of the course. From the beginning to the end, there should be corresponding content. These contents include but are not limited to the following parts: First, teaching content. Calligraphy teaching pays attention to the combination of teaching and practice, teaching content should not only explain, but also practice. Second, teaching objectives. The teaching objectives of each lesson should be specific and detailed. For example, in the teaching of "The evolution of Chinese characters", the teaching objective should be "to know and distinguish various fonts such as zhuan, li, kai, xing and cao". Third, teaching process and steps. The introduction, development and end of the course should have a detailed record of the process and steps, in order to achieve targeted, control the teaching. Fourthly, teaching time allocation. Speaking and practicing time should be arranged according to the scientific proportion of the course schedule, so as to avoid the uneven distribution of speaking and practicing time leading to learners' irritability, fear of difficulties and other emotions. Fifth, teaching methods. As the foreign calligraphy course has the dual characteristics of both calligraphy course and Chinese language course, the teaching method should adopt the part of the two suitable for foreign calligraphy teaching. At the same time, teachers should consider the diversity of teaching process and use a variety of teaching methods as much as possible. In the classroom, should use easy to understand language, avoid harsh, professional words. In practice,

we should introduce some lively teaching methods in Chinese as a foreign language, such as calligraphy competition in class. Sixth, prepare teaching auxiliary tools. Foreign calligraphy teaching auxiliary tools should include all kinds of calligraphy pictures, calligraphy works, calligraphy utensils and so on. Each lesson should be prepared according to the content of the necessary teaching AIDS and indicated in the lesson plan. Seventh, after class practice and homework. Foreign calligraphy courses focus on skills, learners need to have a sense of urgency, so after-class practice and practice are very important. Teachers should think in advance and reserve corresponding homework in the teaching plan, and make corresponding modifications according to the actual situation of classroom teaching, and strive to feed the teaching through homework, improve the learning effect. In a word, to do a good job in the writing of foreign calligraphy teaching plans is a good premise for foreign calligraphy lessons.

### **2.3. Teaching Key&Difficult Points&Corresponding Measures: Things Should be Done Beforehand**

On the whole, the key and difficult points of calligraphy teaching focus on the "practice" part, and the key and difficult points have a certain overlap. The specific summary is as follows. First, writing posture. External calligraphy teaching is mainly based on sitting posture, supplemented by standing posture. Under the influence of culture, foreign learners' postures are generally more casual. At this time, teachers should not only point out that wrong postures will affect writing, but also give positive guidance to complete a calligraphy work with standard postures. Second, the writing method. The importance of correct method of writing calligraphy is self-evident, but from the actual view and teaching experience, teaching the written method, many foreign learners, especially the western culture under the background of students, their attention and interest points tend to focus on writing brush and brush calligraphy, naturally, learned to use is hard position to hold a brush, as a result, teachers in the teaching of writing brush pen, should first take no rights pass without physical teaching, Through pictures and videos, as well as personal demonstrations and so on, students should establish a correct view of writing, so that they can master the correct writing method, and then let students practice. Third, the movement of strokes. Brushwork is one of the most important and difficult parts in calligraphy teaching. It is based on brushwork. Learners need to fully understand the body parts and the correct direction and route. For example, the writing route includes starting and closing, picking up and pressing, turning and folding, center and side, as well as epistaxis, light and heavy pen, disease pen, astringent pen and many other aspects. In the teaching of brushwork, teachers should make full presupposition of difficulties, strengthen practice, and strive to lay a solid foundation. In addition to the targeted display and explanation of each style, but also in-depth students, repeatedly demonstrated. Fourth, structure and rules. Structure refers to the arrangement of characters in calligraphy works, and chapter rules refer to the combination of characters in calligraphy works. The teaching of structure should make students clear about the stroke order of characters and correct writing is the premise. The teaching of chapter and grammar is usually arranged in the later period of teaching. During this period, students are generally able to write the whole work. At this time, they should be guided from the aspects of word spacing and line spacing in writing. On this basis, teachers can guide students to try to make the line spacing smaller than the word spacing or larger than the word spacing. In addition, we should also be good at constantly discovering and summarizing the difficult points in teaching, so as to take precautions and avoid the "jiang-heart". When I sat in on a calligraphy course for foreign students at a normal university in eastern China, I noticed that the teacher would write a new character on the blackboard with chalk before teaching it, and then write out the calligraphy pattern of the character. At the same time, students will use a hard pen to write the word first, first with a hard pen familiar with the writing method of the word, and finally with a brush to write. This carrot-and-stick approach is great for Teaching.

## 2.4. How to do the First Foreign Calligraphy Class?

The first class is very important for students to make a good first impression on the course and stimulate their interest in learning. To some extent, it will also affect the overall teaching quality of the course. This is especially true for foreign calligraphy courses. The first lesson, if successful, will greatly enhance the confidence of both teachers and students in teaching and learning. According to the rules of teaching Chinese as a foreign language and calligraphy, we need to master the following three links in the first foreign calligraphy class. First, prepare before class. Preparation for class consists of two aspects. First, to understand the teaching object's Chinese level and calligraphy foundation. The language level of the students who have been teaching calligraphy for a long time is usually similar, but the calligraphy level may be different. Some students come from countries such as Japan, South Korea and Vietnam, who have been exposed to calligraphy in their own countries, while some students from European, American or African countries may have no foundation at all. Teachers can then "tailor" their instruction to each student's situation. Two, prepare for the first lesson. Teachers need to prepare carefully for the first lesson before class. They should not only have written manuscripts, but also make a good draft, and prepare rich teaching tools. For all kinds of problems that may occur in the classroom, they should also make relevant plans. Second, classroom teaching. First lesson to students "curiosity" and "interest" as the guidance, not only should have rich multimedia display, must have the complete calligraphy calligraphy tools and completed, the broad and profound Chinese calligraphy by image intuitive display pictures, video, the material object, such as the famous calligraphy works, different style, different material of brush, rice paper, ink stone, ink, etc. From the beginning, the colorful exhibition will keep the calligraphy course attractive. Teachers should also interact with students in real time to close the distance between students and the art of Chinese calligraphy. Third, feedback after class. After class, timely teaching feedback is the end of the first foreign calligraphy class in the real sense. Teachers can summarize the shortcomings of the first class and learn from the experience so as to improve in the future teaching. Teachers need to work hard on the above three basic links in order to carry out the first foreign calligraphy class. In a word, the long-term teaching of calligraphy should stick to the basic laws of calligraphy teaching. However, the cultural backgrounds of foreign students and Chinese students are quite different, and there are also different cultural differences between students from different countries, which requires foreign calligraphy teaching on the basis of adhering to the rules of calligraphy teaching.

## 3. Western Approach and Breakthrough: Short-term Experience Teaching of Calligraphy

Starting from their own Chinese teaching practice in the United States, some scholars say that No matter whether they have Chinese foundation or Chinese origin, Chinese learners in the United States have shown great interest in Chinese calligraphy. This is no doubt due to the particularity of Chinese characters, because calligraphy is closely related to Chinese characters and is a perfect combination of characters and art. Learning calligraphy can not only help Chinese learners deepen their cognition of Chinese characters from the senses, but also immerse them directly in Chinese culture, and finally achieve the goal of learning Chinese imperceptibly. [4] It can be seen that short-term experience courses with calligraphy as the entry point are very important for international Chinese education. The short-term experience course of Foreign calligraphy belongs to the Chinese culture course in the course of Foreign Chinese. Its main purpose is to enable learners to appreciate the unique charm of Chinese calligraphy art and obtain the short-term experience of Chinese calligraphy art, and the cultural communication is highly oriented. Its teaching target is a wide range, either overseas Chinese learners or foreigners, or international friends who come to China to participate in various

business or cultural exchange activities. Generally speaking, the teaching time for short-term calligraphy experience varies from a few hours to a few days, and some calligraphy experience classes even last for four weeks. At present, the short-term experience teaching course of Chinese branded calligraphy for foreign countries should be the "Chinese Calligraphy Experience" course in the summer (winter) Camp of "Chinese Roots Trip" sponsored by China Overseas Exchange Association. Not limited by hardware conditions, overseas Confucius Institutes and Confucius Classrooms hold relatively many short-term experience calligraphy teaching courses, and many foreign friends participate in the short-term experience calligraphy courses.

### **3.1. Interest First: The Main Purpose of Short-Term Experience Teaching of Calligraphy**

The short-term experience teaching of calligraphy is different from the long-term teaching of calligraphy. First, calligraphy art is an excellent representative of Chinese culture. Short-term experience teaching of calligraphy is a good way to spread Chinese culture, expand China's international influence and enhance the friendship between China and other countries. Second, the focus of short-term experience teaching of external calligraphy lies in the display and practice of calligraphy art, while the function of Chinese teaching is weakened. It can be carried out as long as there are teaching sites and teachers who have a certain basis in calligraphy, and language translation can be equipped when teaching. Third, foreigners have few opportunities to systematically learn Chinese calligraphy. Most of them do not have access to Chinese calligraphy, even less calligraphy teachers and calligraphy tools. Foreign calligraphy short-term experience teaching provides excellent opportunities for foreigners to contact calligraphy and understand Chinese culture.

### **3.2. How to do a Good Foreign Calligraphy Short-Term Experience Teaching Course**

In recent years, overseas Confucius Institutes and Classrooms have often invited famous Chinese calligraphers to hold calligraphy lectures or exhibitions, and hold calligraphy experience classes. Compared with long-term courses, it is extremely necessary to show the essence of Chinese calligraphy art to foreigners in a short time. So, for the instructor, there are three things to do. First, we should be familiar with the history of calligraphy art to facilitate the in-depth teaching content. For example, when introducing calligraphy tools, we can briefly introduce the history and development of brush and rice paper. Second, to master the basic techniques of calligraphy art and basic point painting, and have the ability of calligraphy creation, can do a good demonstration. It is an important link and the best way to show the art of Chinese calligraphy that the teachers create calligraphy works and display them. Third, prepare lessons carefully. Although the teaching period of external calligraphy short-term experience is short, it has a large capacity. Teachers should prepare well in advance, concentrate and integrate the teaching content, prepare multimedia courseware and teaching tools in advance, and write teaching papers. To sum up, the most important purpose of the short-term experience courses of calligraphy is to serve as a bridge of cultural communication between China and foreign countries, and to transfer China's long history and culture to all countries in the world through calligraphy. Therefore, it is necessary to adopt rich teaching means and constantly break through and expand the original teaching methods.

## **4. Unique: The Particularity of Foreign Calligraphy Teaching Language**

Teaching language is the language used by teachers according to the requirements of teaching tasks, aiming at specific students in class, using prescribed textbooks and adopting certain methods in a limited time to achieve the expected teaching effects. [5] Teaching language is

especially important in foreign calligraphy teaching: the organization of teaching depends on teaching language, and the interpretation of many professional words in teaching also depends on teaching language. The language of external calligraphy teaching has its particularity, which is mainly reflected in the use of calligraphy terms.

#### **4.1. Specialty: The Necessity of Mastering the Terminology of Calligraphy**

Calligraphy has a long history, as a treasure of Chinese art, many professional terms are also handed down today. The importance of professional terms in calligraphy teaching is irreplaceable because each term represents a specific writing method and skill. Foreign calligraphy teachers must master the basic professional terms of calligraphy. For example, wrist movement, namely a pen technique, refers to the use of the wrist joint strength to move the pen; Press and lift, that is, the rise and fall of the pen in the process of writing, press is the pen to stop down, lift is the pen to lift up, good press and lift can fully maintain the center of the pen; Dot painting, namely horizontal and vertical stroke, hook point folding; Side edge, that is, one of the techniques of starting the pen, when the pen edge slightly off to the side, the ink is showing the side posture; Wrapping the front, that is, the pen is running in the opposite direction, up first down, left first right; The inverse front, namely, in order to Tibetan front Bo, with the inverse into the method, in the opposite direction of writing, to the next first on, to the right first left,... And so on.

The teaching of professional terms of calligraphy is an important part of the teaching of calligraphy. It should be pointed out that in the short-term calligraphy teaching, the teacher does not need to teach the students the terms of calligraphy. In long-term calligraphy teaching, teachers need to use popular language to explain the professional terms of calligraphy mentioned in the textbook to students, and let students finally master the meaning of professional terms, and can be applied to the actual writing.

#### **4.2. Simplified: The Terminology of Calligraphy Needs to be Popularized**

Since the Chinese level of the teaching objects is not enough to fully understand the professional terms of calligraphy, the teachers need to explain them in a general way, not only to let the students understand and remember the professional terms of calligraphy, but also to let the students master the corresponding pen movements and techniques. The popularization explanation of professional terms of calligraphy has existed for a long time in the process of foreign calligraphy teaching. Teachers should carry out the popularization conversion of professional terms in advance and make written records to facilitate the smooth teaching. In teaching, teachers should explain and demonstrate the professional terms of calligraphy one by one, and give students sufficient time to understand and practice. For example, when explaining "yunguan", the teacher should write the word "yunguan" first and read it first. Even if the Chinese level of the students is not enough to know these two words, they should still make the students fully familiar with this term. Then, the teacher should explain in time that "wrist movement" means "using the power of the wrist to write with the brush", and deepen the impression of the students through the demonstration, and finally let the students fully understand and master the knowledge point of "wrist movement".

#### **4.3. Taking Refuge: Principles of Application of Professional Terms in Calligraphy**

Although the terminology of calligraphy is very important in teaching, it should not be abused. Due to the particularity of the teaching object, in principle, especially important professional terms of calligraphy need to be explained, but some esoteric professional terms need not be specially explained, such as "Nu", which is a technique of using the pen, refers to the stroke back to progress; And the "Bi Che", the metaphor of a pen like a natural clay wall cracked marks, without pretentious style. Teachers should pay attention to two principles when using

professional terms of calligraphy in teaching. First, practical principles. The calligraphy terms used by teachers should have a high frequency of use, and the calligraphy terms referring to uncommon strokes should not be used or used less in teaching, so as to reduce the unnecessary burden on both sides of teaching. Second, the principle of nature. In teaching, teachers should refer to the corresponding professional terms of calligraphy naturally according to the teaching materials and the actual teaching situation, but should not be too "outdated" and use too many professional terms before learning. Calligraphy teaching itself is difficult, and the object of calligraphy teaching is more special. If the above principles are not followed, the teaching effect may be poor or even the teaching progress may be stagnant.

## 5. Conclusion

Calligraphy art is very common in China, and all teaching units can carry out relevant teaching at any time. However, its individuality and randomness are strong. Currently, there is no unified teaching and promotion system of calligraphy for foreign students in the teaching of Chinese as a foreign language. A few colleges and universities set up special elective courses of calligraphy, but most of the foreign calligraphy teaching courses are included in Chinese character teaching or cultural teaching courses. For example, Chinese character teaching is interspersed with calligraphy teaching to assist Chinese character teaching. Or take calligraphy teaching as a part of Chinese culture teaching, promote Chinese culture by calligraphy teaching, and take calligraphy teaching as a representative course of Chinese culture in all kinds of short-term Training courses of Chinese as a foreign language. Calligraphy is the essence of Chinese culture, which is full of the traditional spirit of the Chinese people. The Chinese government carries out cooperation and exchange of Chinese language and culture with other countries around the world, which is the only way for Chinese culture to go to the world and the inevitable requirement for China to become a cultural power and a cultural power. Therefore, foreign calligraphy teaching is bound to conform to the trend of The Times and make continuous progress in practice.

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