

# **Analysis on the Path of Integrating Calligraphy Education into College Students' Ideological and Political Education**

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**Keywords:** Calligraphy Education; University; Ideological and Political Education; Path

**Abstract:** Calligraphy education has positive significance in cultivating innovative consciousness, cultivating character, and guiding dialectical aesthetics and constructing healthy psychology. At present, it has become a trend for colleges and universities to actively promote calligraphy teaching in ideological and political education, but there are also some disadvantages such as poor teachers' quality, lack of fusion between calligraphy and ideological and political education, and teaching rigidity. This paper summarizes the educational strategies from the aspects of teachers' quality, the idea of ideological and political education and how to improve the effect of calligraphy.

## **1. Foreword**

Chinese calligraphy has almost as long a history as the use of Chinese characters, from the initial oracle bone inscriptions to the five-character script, from stone and bronze to bamboo and silk, and from feeling in troubled times to the prosperity of governing the world. College students are the most critical talent resources, so college education should not only pay attention to the scientific and cultural literacy, but also pay attention to the ideological and political literacy. College education should be combined with calligraphy education, actively explore the ideological and political resources involved in calligraphy to cultivate students' sentiment and character through calligraphy.

## **2. The Significance of Calligraphy Education to the Ideological and Political Education of College Students**

### **2.1. To Cultivate the Spirit of Innovation**

Calligraphy is one of the most representative categories of traditional Chinese art, which contains rich cultural connotations. And the spirit of innovation is one of them. The art needs to take the innovation as the core, and all previous dynasties calligraphy pays attention to the innovation idea. For example, Su Shi once said, "although my book is not very good, it is quick to bring forth new ideas and not practice the ancients." The same is true of calligraphy practice. The contents of "rhyme, method and meaning" in calligraphy are objective reflections of Jin, Tang, Song and Yuan dynasties.

For Calligraphy education in colleges and universities, calligraphy works of the past dynasties all present their own artistic individuality when appreciating or copying calligraphy. The nature of individual character is the objective expression of different calligraphers' innovative ideas. Through copying, college students can be affected by different characters of calligraphy, so as to deeply understand its connotation. Calligraphy creation requires students to create their own characters from the aspects of writing and composition, and the whole process should be permeated with artistic thinking. The creative process of calligraphy itself is to strengthen the innovative ideas. And the artistic innovation that the student obtains also can become the part of oneself thought gradually, carry on the instruction for its follow-up study work.

### **2.2. Cultivate One's Character**

A calligrapher's mind of self-cultivation will have a great influence on the creation of calligraphy, which can stimulate the students' divergent thinking when copying or creating, urge them to pay

attention to their own thoughts, character and other aspects, and compare positively with the ancients in order to achieve the goal of ideological and political education. The relationship between calligraphic personality and art is usually in the training knot and creation of calligraphy, in which the training of calligraphy will temper the personality, while the creation of calligraphy contains the personality. The art of calligraphy generally contains various and more difficult skills, so the training process itself is the process of character training. In ancient times, if there was social unrest or political pressure, calligraphy with certain philosophical meaning was the symbol of the calligrapher's own character. Fu Shan's cursive, for example, is a everything changes of desire. Whether it is through the training of calligraphy to hone personality, or learning personality calligraphy works, both will help college students pay attention to their own personality to cultivate their character.

### **2.3. Dialectical Aesthetics**

Calligraphy has the characteristic of philosophy, and the theory of calligraphy of past dynasties usually involves the dialectical of Unity of opposites. Xiang Mu, Yao Mengqi and others mentioned this point. Calligraphy skills include various contents such as "pressing", "turning" and "hiding dew". This kind of expressive technique with the relationship between calligraphy and dew contains the beauty of dialectics. In calligraphy works, such skills are mutually antagonistic and interdependent, and eventually form a very full, rich sense of hierarchy of calligraphy art.

College students should be familiar with this dialectical aesthetic when they study calligraphy theory and skills. For example, when learning from Liu Ti, one can learn from copying and practice the characteristics of horizontal, thin, vertical, thick, pressing down and ignoring. Regardless of thickness or weight, it is the beauty of unity of opposites brought by Liu Ti. Students can grasp this dialectical aesthetic through copying and creation, and this dialectical concept, once formed, can lay a foundation for the subsequent cultivation of correct aesthetic concept.

### **2.4. To form a Healthy Mind**

At this stage, many college students are only child, and their willpower is relatively weak because they are so loved. In this extremely intense social environment, when facing the setback or defeat, they are easy to appear the impatience, the misanthropy and so on sentiment. While calligraphy has the characteristics of self-cultivation, the above characteristics are closely related to psychology. Therefore, the psychology of college students can also be cultivated through calligraphy education. Calligraphy practice requires students to maintain a virtual static state of mind. When they copy ancient posts, holding a state of virtual quietness can effectively relax their inner irritability or depression. The elegant and mellow aesthetic feeling contained in ancient placards can wash students' minds and cure their psychological diseases. In the process of copying, the brush itself is an effective expression of emotion. Besides the virtual static state of mind, there may also be some psychological emotions, such as agitation. But whether it is the agitation or virtual static emotion, can effectively release the students' psychology.

## **3. The Effective Way to Promote the Integration of Calligraphy Education into Ideological and Political Education**

### **3.1. To Improve the Ideological Quality of Calligraphy Teachers**

Calligraphy teachers are the executors of promoting the integration of calligraphy education into ideological and political education. The teachers' emotion and individual concept of calligraphy gradually become the obstacles between calligraphy education and ideological and political education. Therefore, it is necessary to improve the ideological quality of calligraphy teachers based on teaching practice. First of all, colleges and universities need to organize some theoretical training for calligraphy teachers, which should involve the theory of calligraphy and politics. Among them, the theory of calligraphy needs to focus on the ideological and political support and promotion of calligraphy creation. Calligraphy education can present the image of calligraphy more objectively

only when it expounds the corresponding ideological and political background of calligraphy creation. In addition, the theoretical training needs to be carried out from the world outlook, values and so on, to change the narrow thinking that the calligraphy teachers may be confined to the pure art of calligraphy. Secondly, colleges and universities need to encourage calligraphy teachers and ideological and political teachers to have professional exchanges. Active communication can help ideological and political teachers to understand the positive significance of calligraphy education to ideological and political education, and also help calligraphy teachers to draw nutrition from ideological and political education.

### **3.2. Promote the Idea of Ideological and Political Education Throughout the Whole Process of Calligraphy Education**

At present, some colleges and universities have not realized the deep integration with ideological and political education in calligraphy education. From the objective point of view, calligraphy teaching time is usually not much, but calligraphy skills need a long time to polish. Therefore, in order to improve students' calligraphy skills, calligraphy teachers ignore the ideological and political education function of calligraphy education. The subjective reason is that many calligraphy teachers lack enough consciousness of ideological and political education, making it difficult to combine ideological and political education.

To write good characters, one must first learn to be a human being and be a person with his own characteristics, integrity and integrity. The characters written by this person can naturally achieve something. This sentence objectively shows the importance of ideology and politics to the creation of calligraphy, and also shows that calligraphy education must be integrated with ideological and political ideas to give the educated a richer artistic image. To promote ideological and political education through calligraphy education, we can embed the ideological and political culture of different stages in calligraphy works to widen the ideological source and spiritual cultural space of the works, and effectively enrich the connotation of calligraphy education. In addition, the integration of the two types of education can also give university education more abundant resources and flexible education methods. Teachers should promote the integration of calligraphy and ideological and political education from the aspects of history, theory, means of expression and culture.

### **3.3. To enhance the Effect of Calligraphy and Broaden the Field of Vision**

In order to improve the function of calligraphy education in ideological and political level, calligraphy teachers must enhance the teaching effect by means of diversification. When students copy or create calligraphy, teachers should not only guide their calligraphy skills, but also guide them from many aspects such as theory and appreciation, so as to stimulate students' potential in knowledge reserve and dialectical thinking. From the perspective of calligraphy form, teachers can use modern teaching means, use the Internet, books to find, copy and shoot different calligraphy works, and as follow-up course materials. Thirdly, calligraphy teachers should pay attention to the making of courseware, enlarge the content of different strokes, structures and rules, or use the processing of puzzles to realize deep comparison and analysis. For some of the more typical or more difficult strokes, ink method can be achieved by dynamic photography and other means. Calligraphy teachers should actively expand teaching channels and take advantage of all opportunities to improve calligraphy teaching. They can lead students to visit calligraphy exhibition halls, steles forest and so on. They can also organize exchange activities on calligraphy creation or copying, so as to expand students' vision in calligraphy art, culture, etc.

## **Conclusion**

To sum up, colleges and universities need to actively promote calligraphy education into the ideological and political education. Teachers need to pay attention To the positive significance of calligraphy education in the ideological and political level, and effectively expand the content and vision of ideological and political education. In order to help the main students understand the

ideological and political content of calligraphy and lay a solid foundation for strengthening the quality of students, teachers should guide and inspire them from many aspects and make a deep analysis of the different forms of expression of calligraphy.

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