

A Study on the Quantitative Setting of the Course “Calligraphy Psychology” in the New Era and Its Positive Psychological Adjustment for College Students

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Abstract: “Calligraphy Psychology” is an interdisciplinary course. This article discusses the relationship between calligraphy practice and the positive adjustment of students’ psychological pressure, focusing on how to offer this course? How to control the amount of class hours? How to choose a book style? What is the difference between classroom evaluation standards and regular calligraphy classes? What are the steps and plans for course implementation? Explore these issues, explore the necessity and significance of offering this course, and further demonstrate the positive significance of the “Calligraphy Psychology” course for students’ positive psychological adjustment, in order to provide beneficial improvement and supplementation for the implementation path of contemporary college students’ mental health education.

Keywords: “Calligraphy Psychology”; Quantitative settings; Psychology; Forward direction

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Introduction

Calligraphy Psychology, as an interdisciplinary field, has always received attention from the academic community. However, the systematic discipline of Calligraphy Psychology was not gradually formed until modern times, and there is still a lot of room for practice. This article aims to summarize the existing research results, analyze the current research status, and combine relevant data to quantitatively analyze the positive significance of the “Calligraphy Psychology” course on the positive adjustment of students’ psychological pressure, in order to provide useful reference and inspiration for art psychology education in universities.

1. The correlation between curriculum design and the validity of positive psychological adjustment

The positive correlation between calligraphy learning and mental health has been verified in practice. Gao Shangren found through the physiological reactions of human organs that compared to ordinary writing, brush calligraphy requires the writer to mobilize the cognitive nerves and visual observation power of the brain. Other sensory nerves cooperate organically in the processes of vision, perception, memory, thinking, and so on. In terms of stroke, calligraphy, ink technique, strength, speed, direction, and other aspects, muscles also need to be randomly and consciously controlled. In the process of calligraphy and writing, the physiological states of the subject, such as the urgency of breathing, changes in heart rhythm, and fluctuations in blood pressure, directly affect their psychological state, which can promote individual emotional regulation and cognitive development to a certain extent, and is conducive to the improvement of students’ mental health level. [1] Wang Lixin and Zhang Dajun conducted a comparative study on the relationship between calligraphy learning and mental health of middle grade primary school students. The results showed a positive correlation between the quality of calligraphy writing and mental health

quality. It can be concluded that calligraphy practice is beneficial to individual mental health. [2] Shen Jinlong's research on the workload of calligraphy training for college students shows that calligraphy practice can improve the accuracy of handwriting judgment and help promote the speed of individual cognitive, comprehension, and discrimination abilities. It can be seen that targeted calligraphy and writing exercises can help activate the neural tissue of the writer's brain, thereby directly affecting individual cognitive speed, depth, and breadth[3].

2. Evaluation of the reliability and validity of course design

How should higher education institutions make full use of calligraphy and art therapy tools as a means of mental health education for college students? How to control the amount of class hours? How to choose a book style? What is the difference between classroom evaluation standards and regular calligraphy classes? What are the steps and plans for course implementation? This article attempts to explore the following:

2.1 Curriculum Setting and Psychological Awareness of College Students

Chinese college students have a foundation in Chinese character reading, but they do not have professional calligraphy education experience. They do not have too many constraints on writing rules during the writing process, and are more likely to express their pen and ink lines in their own inner preferences, which is more conducive to expressing the emotions, emotions, willpower, and other aspects of the writing subject. This article randomly selects 500 college students and conducts a questionnaire survey anonymously, filling out their cognitive performance on the course "Calligraphy Psychology". The results are shown in Table 1:

Interval Attitude	Same as				Enthusiasm			
	Zone 1		Zone 2		Zone 3		Zone 4	
grade Awareness	Average, no sensation	Proportion	Dull and tasteless	Proportion	Interesting, I quite like it	Proportion	Exciting, I really like it	Proportion
Freshman	158	31.6%	162	32.4%	75	15%	105	21%
Sophomore	97	19.4%	194	38.8%	103	20.6%	106	21.2%
Junior	62	12.4%	151	30.2%	124	24.8%	164	46.6%
Senior	10	2%	27	5.4%	139	27.8%	324	64.8%

From the data, it can be seen that college students are not unfamiliar with the offering of calligraphy psychology courses. From a vertical perspective, students in the first and second intervals are not very interested in the course, but as grades increase, their understanding of the course is also constantly changing, and their level of indifference is gradually decreasing; In the third and fourth intervals, the statistical data is relatively stable compared to the first two intervals, without significant fluctuations. Because at this stage, college students are generally enthusiastic about calligraphy psychology courses and have relatively stable emotional attitudes. Freshman students, because they prefer this course, even though they are about to graduate in their senior year, their level of love for this course still slightly increases, but the fluctuations are relatively stable. The above data analysis provides an important source of students for us to offer calligraphy psychology courses.

2.2 Number of class hours and psychological expectations of college students

At present, the art courses in Chinese universities and colleges are mainly arranged in four classes per unit for the same course. Regarding students' psychological expectations for the course, a questionnaire survey was conducted, and the statistical data is shown in Table 2:

Interval	Zone 1		Zone 2		Zone 3		Zone 4		Zone 5	
Grade Teaching hours	4 sessions per month	Proportion	8 sessions per month	Proportion	12 sessions per month	Proportion	16 sessions per month	Proportion	20 sessions per month	Proportion
Freshman	208	41.6%	170	34%	95	19%	19	3.8%	8	1.6%
Sophomore	189	37.8%	161	32.2%	82	16.4%	64	12.8%	4	0.8%
Junior	132	26.4%	78	15.6%	89	17.8%	135	27%	66	13.2%
Senior	47	9.4%	53	10.6%	199	39.8%	143	28.6%	68	13.6%

(Note: Calculated on an average of 4 weeks per month)

According to statistical data, in the first interval, freshmen have the lowest expectations for calligraphy psychology courses, and they are full of colorful fantasies about university courses. The course ‘Calligraphy Psychology’ is far from being favored by students, and nearly half of them may unilaterally believe that the course is just a writing course, with 4 classes per month (an average of one class per week) being sufficient. However, in their second year of college, some students’ understanding of the course began to change. In their fourth year, there was a sharp change, rapidly decreasing from over 40% to below 10%. The emergence of this data trend is to some extent related to the psychological pressure faced by college students in their fourth year of employment, which is significantly greater than in their first year. They seem to be eager to use art therapy to appropriately alleviate personal pressure. From the first interval to the fourth interval, as students’ cognitive level deepens, their expectations for calligraphy psychology courses are also constantly increasing. The fourth interval data shows that the number of students who expect courses is the main trend, with 16 class hours per month (an average of 4 classes per week) being appropriate. The numbers in the first and fifth intervals complement each other organically. The statistical data in Table 2 coincides with the statistical data in Table 1. The above survey data provides important basis for reasonable arrangement of calligraphy psychology class hours and teacher allocation.

2.3 Teaching Style and Psychological Acceptance of College Students

Chinese calligraphy can be roughly divided into two categories based on its writing characteristics: 1. static calligraphy, and 2. dynamic calligraphy. The static style requires strict brushwork, calligraphy, and composition, but is weaker in terms of expressing emotions and meanings compared to the dynamic style. The writing rules of dynamic calligraphy strokes are relatively free, and different individuals have significant differences in their cognition of calligraphy. This article conducts a questionnaire survey to further understand students’ preferences for calligraphy. See Table 3:

Interval Characteristic	Static Book Style						Dynamic Book Style			
	Zone 1		Zone 2		Zone 3		Zone 4		Zone 5	
	Seal character	Proportion	Official script	Proportion	Regular script	Proportion	Running hand	Proportion	Cursive hand	Proportion
Freshman	22	4.4%	50	10%	214	42.8%	131	26.2%	83	16.6%
Sophomore	232	46.4%	24	4.8%	11	2.2%	127	25.4%	92	18.4%
Junior	95	19%	10	2%	5	1%	134	26.8%	259	51.8%
Senior	17	3.4%	155	31%	12	2.4%	229	45.8%	87	17.4%

The choice of book style reflects students’ psychological aesthetic preferences and lyrical tendencies. According to the above

statistical data, it is evident that nearly 42.8% of freshmen are more willing to choose static regular script as the practice object. This tendency is significantly compared to the style selection tendency of sophomore students, with only 2.2% of students willing to learn regular script and 46.4% of students willing to choose seal script as the learning object. In their third year of college, students' knowledge structure is more complete, and they are more relaxed about the calligraphy style arranged in the calligraphy psychology course. They are no longer susceptible to the influence of traditional thinking like in the previous two years, but pay more attention to freedom and randomness, and choose to avoid the standardization of rules more. Therefore, nearly 51.8% of junior students are more willing to choose cursive script, while 45.8% of senior students are more willing to choose running script. The above survey data provides a basis for us to offer different calligraphy styles for students in different academic years and stages when offering calligraphy psychology courses. This is more conducive to students using calligraphy as a tool for psychological counseling and emotional relief, and the probability of effective classroom teaching will greatly increase.

3. The psychological utility of the writing subject in the course

Regarding the relationship between books and the heart, Jin Wang Xizhi's "Book Theory" believes that "all books are precious and quiet, with the intention of writing first and the words centered in the heart. Before the beginning of writing, the final thought is achieved." [4] Tang Taizong's "The Code of Brush Techniques" believes that "when you want to write, when you turn your attention to the book and turn your attention to it, you must never concentrate, and if your heart is positive and harmonious, it will be in harmony with the essence. If your mind is not right, the words will be oblique, and if your spirit is not harmonious, the book will be overturned." Zhang Huaiguan's "Book Theory" believes that: The number of words in a text becomes its meaning, while the word in a book reveals its heart, which can be said to be a simple way. Therefore, the psychology of the writer is closely related to the writing process. The specific manifestations are as follows:

3.1 Calligraphy and Cognitive Utility

3.1.1 Calligraphy and Chinese Character Cognition

Scholars have found that after half an hour of calligraphy practice, if students use the same font to stimulate the writer and then use similar font Chinese characters to stimulate the writer, the calligraphy response load of the writer is significantly reduced compared to before, and the reaction speed is also significantly increased. It can be seen that writing training can change students' cognitive responses.

3.1.2 Calligraphy and Attention

In the process of calligraphy practice, the effect of calligraphy practice and attention promote each other, because the writer needs to fully activate the functions of the visual organs, such as sensitivity, accuracy, and precision. At the same time, the functions of other organs will be temporarily "ignored", and miscellaneous thoughts will be eliminated. By concentrating and calming down, on the one hand, it ensures the continuity of the writing process. On the other hand, the continuity of the writing process also makes the writer quieter and more focused, and the two promote each other.

3.1.3 Calligraphy and Perception

Human cognition of external things cannot be achieved without sensory organs inputting information from external things into the brain. The writing process is a process where visual perception cooperates with each other, and precise pen use is crucial for cultivating observation, coordination, and balance. The experiment has shown that the different emotional states of the writer have a relatively intuitive impact on the shape of the brush and ink in writing. In a happy emotional state, the writing subject will write Chinese characters more roundly and smoothly; In an emotional state of excitement and anger, the structure of Chinese characters shows more square folds and stiff lines, and the writing subject pays attention to the strength of the strokes and font size. The same is true in the field of painting, where the concept of 'environment arises from the heart'.

3.2 Calligraphy and Emotional Utility

3.2.1 Calligraphy and Emotional Expression

Emotions are subjective experiences of people's attitudes towards objective things. Positive emotions not only increase happiness in life, but also affect changes in individual cognitive behavior. On the contrary, negative emotions can affect the resulting effects. In terms of writing style, the leisurely and peaceful nature of "Preface to the Orchid Pavilion Collection" contrasts sharply with the tragic and desolate nature of "Sacrificing Nephews Manuscripts", which has been passed down for a long time in the history of Chinese calligraphy. Tang Sun Guoting's "Shupu" records that "expressing one's temperament and forming one's sadness and joy" vividly expresses the expressive effect of calligraphy art on the emotions and emotions of the writer.

3.2.2 Calligraphy and Emotional Release

Zhu Yunming's "Li Gou Shu Ju" believes that "joy brings harmony and ease to the characters, anger brings coarseness and danger

to the characters, sorrow brings depression and self-restraint, and music brings peace and beauty to the characters.” Han Yu of the Tang Dynasty wrote in his “Preface to Sending Off the High and Leisure Master,” describing Zhang Xu’s calligraphy: “Happiness and anger bring poverty, sorrow and sorrow bring loss, resentment and longing, drunkenness and boredom, and injustice. If there is a movement in the heart, it must be expressed in cursive script.” Zhang Xu was in a “crazy” writing state. The wild grass created is a pinnacle of the development of calligraphy’s free expression direction. If it is more free, the text will be indistinguishable, and calligraphy will become an abstract painting. Therefore, the venting of calligraphy practice can not only complete the creation of calligraphy art works, but also achieve the smooth expression of the subject’s emotions and emotions, which is conducive to improving students’ learning success rate, and is also a convenient path to achieve effective classroom teaching^[5].

3.3 Calligraphy and Personality Utility

The concept of “personality” has emerged as early as the ancient Greek period and can be summarized as follows: personality is an integrated entity of psychological characteristics, a relatively stable organization that influences people’s explicit and implicit behavioral patterns in different time and space backgrounds. Freud’s personality structure model divides it into three types: id, ego, and superego. Their respective functions are different, and the results of their interaction generate internal motivation, which is then manifested through explicit behavior. Some researchers believe that Freud’s so-called explicit behaviors are some defense strategies that individuals use to reduce anxiety caused by conflicts between the superego and the id. From this, it can be seen that the improvement of personality can be adjusted through nurture. The calligraphy practice of integrating mind and hand is beneficial for adjusting the writing subject’s mood to a state of selflessness.

4. Summary

In summary, this article delves into the necessity and significance of the “Calligraphy Psychology” course in terms of its relevance to the positive adjustment of students’ psychological stress, the reliability and validity of the course implementation, and the effectiveness of writing training. It highlights the positive significance of the “Calligraphy Psychology” classroom for the positive adjustment of college students’ psychology. It provides more artistic and physical therapy practices for mental health education, thus providing beneficial supplements and references for the implementation of contemporary college students’ mental health education.

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