Exploration of the Application of PBL Teaching Method in Aesthetic Calligraphy Courses

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Abstract: This paper studies the application of PBL teaching mode in aesthetic calligraphy courses to promote the transformation of students' cognitive structure, from information storage learning to combined mastery learning, and then to constructive learning. Meanwhile, by analyzing the PBL teaching process in aesthetic paper-cutting classes, it realizes the reform of calligraphy classroom teaching that is student-centered and based on project guidance, enabling students to master calligraphy knowledge and skills, and cultivating their team cooperation ability and innovative thinking in aesthetic calligraphy courses.

Keywords: PBL teaching reform; Aesthetic calligraphy

With the advent of the information era and the rise of artificial intelligence, traditional teaching modes have become insufficient for current university education. The reform of the blended online and offline teaching model poses a challenge for many teachers. Therefore, it is crucial to conduct teaching reasonably, experiment with new teaching methods, and enable students to learn how to learn. The author has attempted to introduce PBL (Problem-Based Learning) into the calligraphy aesthetic education course. PBL, known as "Problem-Based Learning" or "Project-Based Learning," requires students to approach learning from a problem-oriented perspective, fostering their ability to solve problems rather than merely answering questions. Traditional calligraphy aesthetic education courses tend to have a relatively monotonous curriculum design with weak content connectivity, and classroom teaching mainly focuses on demonstrations with students imitating to create similar works. After applying the PBL teaching method, the teaching process can be improved to understand the history and culture of Chinese characters, trace back to the source and master the relevant techniques of soft-pen calligraphy regular script, and be able to independently complete creation. In this process, students will acquire the skills of learning soft-pen calligraphy, cultivate sentiment, and enhance cultural self-confidence.

1. Explanation of PBL Research Content

PBL (Problem-Based Learning) is a diversified teaching method that integrates problem-solving, situational learning, collaborative inquiry, and reflective evaluation into its teaching process. The main theoretical foundations of PBL include cognitive psychology, constructivism, and collaborative inquiry theory. The aesthetics and calligraphy course is a practice-oriented curriculum that aims to cultivate students' aesthetic ability and practical skills through teaching them calligraphy techniques.

1.1 Integration of Constructivism and Situated Learning Theory

The knowledge perspective under constructivism theory emphasizes the applicability, pertinence, and temporal-spatial characteristics of knowledge itself. It underscores that knowledge is not static and unchanging; instead, it increases as people's understanding of the external world deepens, and even adjustments to the knowledge structure may occur. Students can reprocess information based on their own experience and cognition. Situated learning requires learning in a specific practical context, and the theory posits that learning for learners is not only a process of knowledge construction but also a social practice and participatory process. The context in which learners apply the knowledge they have learned should be the context that is created. In the teaching

of aesthetic calligraphy, adopting the PBL teaching method involves posing questions closely related to reality for students. When students are immersed in real problem situations, they will have genuine emotional experiences, which will inevitably enhance their cognitive and judgment abilities towards things.

1.2 Integration of Cognitive Learning Theory and Collaborative Inquiry Theory

Cognitive psychology posits that "learning involves perceiving the crucial elements in a specific environment, understanding how these elements are interconnected, and identifying the internal structure. Gestalt psychology analyzes that what a person learns directly derives from how they intuitively perceive the environment. Typically, a person's learning process involves transforming from a chaotic and ambiguous state into a meaningful and structured state, which is a process of intuitive reorganization." PBL teaching methodology emphasizes understanding and analyzing problems within authentic contexts.

Collaborative inquiry theory, also known as autonomous collaborative learning, emerged in the United States in the 1970s. This teaching method promotes communication between classmates and facilitates teaching, achieving mutual growth through teaching and learning. The key to autonomous collaborative learning lies in how to divide students into groups, how to motivate their enthusiasm for learning, and how to spark their desire for cooperation.

In PBL, the learning process for students is essentially a process of division of labor and collaboration. They work in groups to research, gather, and analyze information from the context, propose hypotheses, and finally discuss and create learning outcomes to solve problems.

2. Teaching Reform in Aesthetic Calligraphy Courses Using the PBL Model

2.1 Analysis of Learners and Learning Objectives in PBL-based Aesthetic Calligraphy Courses

The teaching philosophy of PBL (Problem-Based Learning) believes that "problems are not only the origin of learning but also a means of acquiring knowledge." The teaching process of PBL focuses on problems as the main thread, with students as the center and teachers as the guide. Its process mainly includes the following five stages: posing project questions - specifying plans and schemes - exploring and practicing - communicating and sharing - providing feedback and evaluation.

2.1.1 Innovating the Content Form of Calligraphy Courses Through Hierarchical Teaching

Teachers are faced with students with different knowledge backgrounds, which lead to their different understandings of calligraphy and traditional culture. Therefore, it is not enough to merely require students to master basic writing skills and be familiar with traditional fonts and styles. Students also need to flexibly and variably grasp the writing steps and main techniques for different fonts and styles, improving their writing abilities and intentions.

2.1.2 Exploring the Oriented Lifelong Learning Model for Aesthetic Education in Calligraphy Class

To apply the PBL (Problem-Based Learning) teaching method to aesthetic education in calligraphy courses, teachers need to cultivate students' ability to actively learn. Students search and consult materials on the works of ancient calligraphers, answer scaffolding questions, discuss and share basic techniques of practicing calligraphy, create calligraphy works, and derive the best design plan through teamwork. Schools should establish a PBL collaborative teacher team based on the existing structure according to the teaching content of school-based courses for aesthetic education in calligraphy. Teachers should shift from the "spoon-feeding" education model and guide students to change their roles in the classroom from passive learners to active learners. They should constantly think and reform the teaching model to achieve the socialization goal of teaching and help students achieve the goal of lifelong learning.

2.1.3 Through aesthetic calligraphy education, we achieve the inheritance of cultural lineage and cultural innovation.

It is a plastic art that uses Chinese characters as materials and recreates according to the rules of formal beauty. It is a unique artistic form in the Chinese cultural spirit. Teachers should understand the aesthetic characteristics of Chinese calligraphy, grasp the evolution process and development context of calligraphy, master writing skills, and conduct conceptual exploration and creative adjustment by studying and analyzing the works of ancient calligraphers. It is a thought-provoking question to consider how to help students quickly and correctly understand and experience teaching content with the help of digital technology under the influence of the digital era, so that aesthetic education in calligraphy classes can be combined with modern technology to inherit traditional culture.

2.2 Analysis of PBL Teaching Process in Aesthetic Calligraphy Classroom

Teachers should proceed from the teaching tasks, objectives, curriculum characteristics, and textbook characteristics of the aesthetic calligraphy course, exploring aspects of teaching content, teaching methods, and curriculum assessment. Additionally, they should investigate reforms in aesthetic calligraphy courses in terms of knowledge guidance, thinking guidance, methodology guidance, consciousness guidance, and quality guidance, following the principles of student-centered teaching and teaching in

accordance with learning. Through exploring the PBL (Problem-Based Learning) classroom teaching model, the teaching process of aesthetic calligraphy is gradually transformed into the starting point of teaching, which is also the ultimate goal of education, namely, achieving starting-point-based teaching and shifting the starting point of teaching from teachers and textbooks to students and problems, always paying attention to students' learning needs and proposing corresponding questions. Teachers should design paper-cutting teaching content following the principles of inquiry, problematization, and relevance to life, enabling students to engage in deep "dialogues" with the content of calligraphy teaching independently, thus building "scaffolds" for students' learning. Through the supporting role of these scaffolds, students' thinking abilities, learning interests, and identification levels are elevated to a new level of development. Based on this, in the design of the aesthetic calligraphy course teaching reform, PBL teaching methods can be adopted, with the reform divided into five steps for introduction. Firstly, each professional knowledge point in the calligraphy course appears in the form of detailed decomposition, which is driven by problems. Secondly, attention is paid to the selection of problems in the aesthetic calligraphy course, raising issues that students may encounter in terms of brushwork, ink application, and character formation. Thirdly, after receiving relevant questions, students discuss and solve the problems by referring to textbooks or other forms such as the internet. Fourthly, students find corresponding writing techniques to solve the problems or partially unsolved problems and provide feedback to the teacher, who then explains and deepens their understanding of calligraphy knowledge points. Finally, through solving related problems, teachers and students learn and summarize corresponding knowledge points in the aesthetic calligraphy course, and the teacher transitions into the role of guiding cognitive learning skills and course reflection. Ultimately, the teaching and learning methods of the calligraphy course are organically combined, achieving classroom transcendence through task-driven and team collaboration.

In summary, by introducing Problem-Based Learning (PBL) into aesthetic calligraphy courses, students' learning initiative and enthusiasm have been significantly enhanced. PBL allows students to engage in real-world projects, making learning more interesting and meaningful, thereby increasing their interest and motivation in calligraphy. Under this teaching model, students are required to think independently, solve problems autonomously, and collaborate with team members to complete practical projects. This approach fosters their innovative thinking, calligraphy appreciation skills, and enhances their team collaboration abilities.

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