

Ideological and Political Reform of the History of Chinese Calligraphy

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Abstract: Ideological and political education is an important method to guide students' values in the theoretical course of calligraphy major in colleges and universities. Taking the course of Chinese calligraphy history theory as an example, this paper probes into the reform of the integration of calligraphy professional courses into ideological and political education. Aiming at the theoretical courses of Chinese calligraphy history, the reform of ideological and political education should be carried out from three aspects: objectives, design ideas and implementation effects, so as to promote the mutual penetration and integration of professional courses and ideological and political education. From the results of three years of teaching practice, the reform of ideological and political education has achieved certain results.

Keywords: ideological and political education; Calligraphy education; Practice path; Course teaching; Calligraphic culture

Under the current college education conditions, professional theoretical education is the product of social division of labor, and there is a growing distance between professional education and traditional education in educating people. This paper explores the teaching concept and teaching design of calligraphy theory course in calligraphy major in colleges and universities, integrates ideological and political elements into the teaching process of curriculum education, and makes professional education and traditional education infiltrate and influence each other. Calligraphy is one of the ancient cultural arts that have been handed down for thousands of years in China. Its charm is extraordinary, and it can even let people who have been immersed in it for a long time show a unique artistic charm. The course of Chinese calligraphy history in colleges and universities contains many theories such as politics, morality, accomplishments, and family and country feelings. Teachers can explore a large number of ideological and political elements in the teaching process. The course of Chinese calligraphy history is not only a core course for calligraphy majors, but also an education of artistic morality and aesthetic appreciation. The teaching objective of this course is to make students familiar with the aesthetic concept of "form, spirit and meaning" in famous people's calligraphy, as well as the calligrapher's ideological and moral accomplishments. This paper mainly analyzes the ideological and political reform of the core course "History of Chinese Calligraphy" for calligraphy majors in colleges and universities from the aspects of curriculum ideological and political reform objectives, curriculum reform design ideas, reform implementation effects, etc., and now discusses in detail from the following aspects:

1. Objectives of ideological and political reform of the curriculum

The course "History of Chinese Calligraphy" is a core theoretical course for calligraphy (calligraphy education) majors to train professional calligraphy teachers. In the talent training program, the courses are set for the autumn semester of the first grade, with a total of 60 class hours. This design enables students to understand and analyze the aesthetic uniqueness of calligraphy art from a macro perspective. Through the systematic study of traditional calligraphy culture, establish the artistic aesthetic concept of appreciating calligraphy works, and make students familiar with the historical context of the development of Chinese calligraphy art during the whole semester of theoretical systematic study; The evolution and development process of various calligraphy styles of seal character, clerical script, regular script, line script and cursive script; Master the calligraphic style of famous calligraphers and the integrity of the calligraphers themselves; Be able to skillfully apply and appreciate the style and artistic features of calligraphy works.

2. Curriculum reform design ideas

Based on the uniqueness of the above majors and three years of teaching practice experience, the teaching process over the years has realized the reform of teaching design ideas from the modular unit teaching of "special topic+teaching" (systematization of knowledge). The history of Chinese calligraphy is divided into three teaching modules: calligraphy education, calligraphy thoughts, and calligraphy development. The curriculum of Chinese calligraphy history is reformed from nine units: calligraphy education in the Han Dynasty, imperial examination system in the Sui and Tang Dynasties, pursuit of degree and rhyme, pursuit of rules and methods, promotion of meaning and emotion, lyrical promotion of theory, evolution of calligraphy style, improvement of calligraphy tools, and external dissemination of calligraphy. It mainly analyzes the formation of calligrapher's education and the development of calligrapher's ideology from the evolution of calligraphic style and the evolution of calligraphic style.

The overall design of the course content in the ideological and political education reform is divided into two parts. The first is to rearrange the content framework of the teaching curriculum, and the second is to expand the use of curriculum resources in the curriculum.

2.1 Reorganizing the content framework of teaching courses

The change of the history of Chinese calligraphy is based on the traditional model of separate description of ancient dynasties. The development of the history of Chinese calligraphy is reorganized into three obvious logical clues: the establishment of ancient calligraphy education, the reform of ancient calligraphy ideas, and the development of ancient calligraphy skills. A clear ideological and political logic line is formed by adding ideological and political elements to the content of basic teaching knowledge. The macro ideological and political

elements are mainly to cultivate students' attitude of recognition and respect for traditional culture, develop students' spirit of inheriting and promoting traditional culture, and improve students' ability of inheriting and innovating traditional culture. This part reconstructs the teaching material knowledge, so that the ideological and political elements can blend into the theoretical knowledge silently, and cultivate students' sense of identity with traditional culture.

firstly, teaching module is the establishment of ancient calligraphy education, with the theme of recognition and respect. The calligraphy of Han Dynasty in the second chapter of the history of Chinese calligraphy and the calligraphy of the early Sui and Tang Dynasties in the fourth chapter were re integrated, including "calligraphy education in Han Dynasty and the establishment of imperial examination system in Sui and Tang Dynasties", which were put into the ancient calligraphy education module. The knowledge difficulty lies in the analysis of the font structure of characters and the composition of calligraphy works in ancient and modern classics and philology, and students are easy to have conceptual confusion in distinguishing between ancient and modern classics. The knowledge focuses on the type of school, curriculum, use of textbooks, self-education of ancient calligraphers, and official education. Through analyzing its causes and types, we can understand the self-cultivation and artistic pursuit of ancient scholars and calligraphers, find out the ancient people's artistic pursuit of beauty and noble spiritual enjoyment, and cultivate students' attitude of recognition and respect for traditional culture. (See Figure 1)

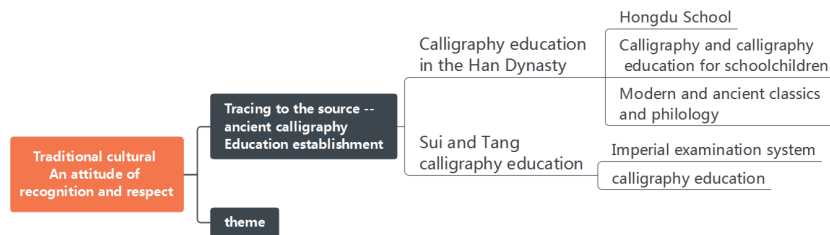


Figure 1 Establishment of Ancient Calligraphy Teaching

Secondly, module is calligraphy thought, theme inheritance and promotion. From the second chapter of Pre Qin Calligraphy to the thirteenth chapter of Qing Dynasty Calligraphy, the calligraphy culture of each era is summarized in combination with its cultural background at that time, and the four aspects of "degree, method, rhyme and emotion" are explained in detail. The main contents include two parts of "calligraphy theory and characteristics of calligraphy culture" of each era. The first part teaches calligraphy theory and is divided into three categories: evaluation, technique and historical theory. This paper summarizes the miscellaneous ancient description, notes, postscript, historical works and other documents in the textbook. From writing technology to spiritual attachment, we can help students establish a theoretical framework and give them artistic enlightenment and aesthetic guidance. The other part teaches the representative art theory of the times in each era. From the spirit of the times of "advocating rhyme" in the Jin Dynasty, "advocating law" in the Tang Dynasty, "advocating meaning" in the Song Dynasty, and "advocating antiquity" in the Qing Dynasty, it analyzes the influence of the cultural characteristics of the times on calligraphers. In the calligraphy works created, there needs to be an artistic conception that matches the spirit of the times. Through the study of this module, the students will convey and carry forward the spirit of the times of China through the spirit of the times in their calligraphy works, and summarize the artistic theories of ancient calligraphers and inherit the ancient meaning of calligraphy art. (See Figure 2)

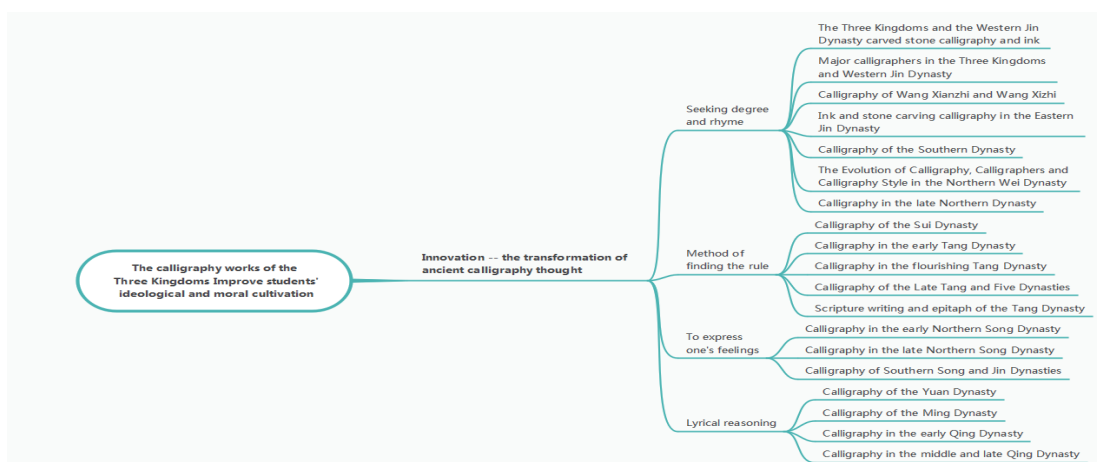


Figure 2 Changes in Ancient Calligraphy Thought

thirdly, calligraphy development, theme inheritance and innovation. Chapter 1, Chapter 5 to Chapter 13, specifically including "the evolution of calligraphy style, the improvement of tools, and the external communication", due to the trend of writing towards convenience and speed. Shortly after Xiaozhuan passed, official script began to sprout. The development of Chinese characters is of great significance. Through the transformation of object form meaning into stippling structure, the form also changes from lengthwise to

The aesthetic concept of "Founder transformation", complementary left and right fonts and mutual echoes, is closely consistent with

the values of “Founder harmony” in Confucianism, and its influence has continued to this day. At the same time, with the development of social economy and the improvement of people’s comprehensive quality, the national self-confidence in Chinese society has been recognized by the majority of people. It can be seen that calligraphy art contains the spirit of Chinese culture and has distinctive Chinese characteristics. Through the learning of this module, students can develop their ability to inherit and innovate traditional culture. (See Figure 3)

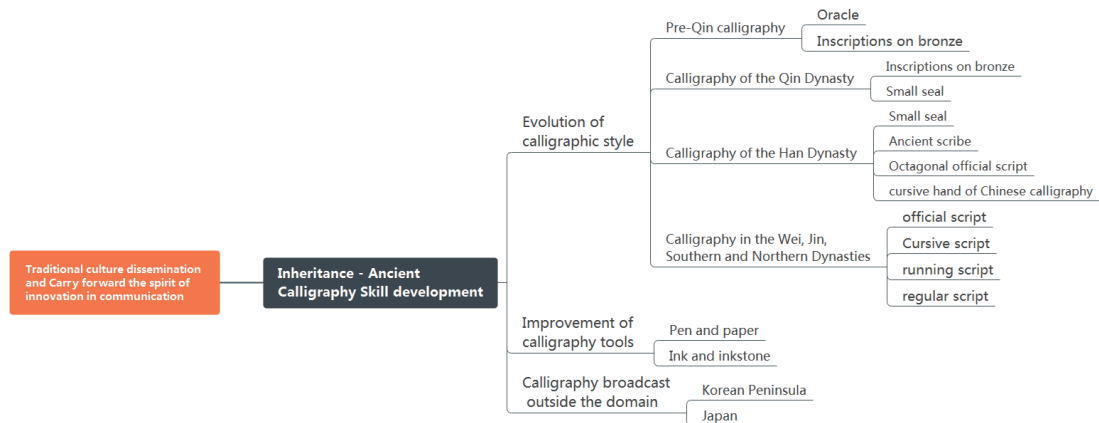


Figure 3 Development of Ancient Calligraphy Skills

2.2 Use of extensive curriculum resources in the curriculum

According to the above teaching objectives and the reform of course content, the reform of teaching content will be specifically implemented in 2021, and the school curriculum resources and online curriculum resources will be applied in the teaching process. The school curriculum resources mainly include teaching materials, syllabus, teaching plans, teaching courseware, etc; The online course resources mainly focus on the eternal transmission of classics, and are mainly divided into three areas: building a platform for sharing calligraphy classic culture, a cloud platform for discussing hot topics, and a knowledge consolidation exercise library. This platform mainly solves the teaching phenomenon of single knowledge, classroom mode of single problem and learning state of single learning method in traditional teaching.

The sharing platform of calligraphy classics mainly solves the problem of goal simplification. In traditional teaching, students’ emotion and creativity are ignored in order to complete knowledge teaching. This platform is mainly for students to collect and share classic stories and characters related to the course, which can exercise students’ awareness of active learning and emotional enthusiasm for calligraphy culture. The hot topic discussion platform is to solve the single problem in traditional teaching. In the hot topic discussion platform, teachers will initiate discussions based on the current hot issues of art development. This interactive design can mobilize students’ interest in exploring knowledge, and teachers can actively guide students’ values in time during the discussion, so that students can change from “unilateral activities” to “multilateral activities” in the classroom.

3. Effect of Ideological and Political Reform of Calligraphy History Course

Through the two-year reform of ideological and political education in the course of Chinese calligraphy history, the reform has significantly improved the students’ academic performance and class participation rate from the students’ performance and attendance. In addition, the online teaching resource platform and various assessment methods are combined to improve students’ enthusiasm for acquiring knowledge. This reform has also been praised by the school’s teaching supervisors and students, which has improved students’ interest in the history theory course and research learning ability.

3.1 Cultivate students’ professional ethics and sense of social responsibility

The teaching material of Chinese calligraphy history is the teaching of virtue, beauty and wisdom permeated in the calligraphy art of each era. The discussion on the relationship between the aesthetic view of calligraphy art and the realistic aesthetic view is to cultivate the undergraduate students in the direction of calligraphy pedagogy to improve their professional ethics through the teaching of the history of calligraphy art.

The establishment of calligraphy history course for calligraphy education majors in colleges and universities is not only to build a framework for students’ theoretical knowledge of calligraphy, but also to be strict with themselves and abide by teachers’ ethics in their future practice work. In addition, during the professional internship of the fourth grade and the whole semester of internship, through the feedback from the internship unit to the students, the overall students of our school mentioned the recognition of the internship unit. Some interns were recognized by the internship unit after a semester of internship, and finally stayed in the internship unit to work.

3.2 Cultivate students’ recognition and respect for calligraphy culture

The calligraphy history course is the core course of the calligraphy major. The main significance of this course in the design of the calligraphy major is to educate students to maintain their enthusiasm and the spirit of studying our country’s cultural heritage, and to build up young scholars’ confidence in Chinese calligraphy culture, and the Chinese character calligraphy has a significant impact on the world’s characters. Through the ideological and political reform of the curriculum, the value of Chinese calligraphy is far beyond the scope of the

A Historical Analysis of Chinese Songs Translation

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Abstract: On the basis of extensive collection, reading and sorting, this paper reviews and analyzes the development process of Chinese scholars' research on song translation, and divides the development stage of Chinese songs translation research into the accumulation stage of practical experience and the exploration stage of translation theory, in which the exploration stage of translation theory is divided into the embryonic stage, the stable stage and the active stage.

Keywords: Chinese songs; Song translation; Historical Studies

Introduction

Song translation plays an important role in strengthening Sino foreign artistic and cultural exchanges and enhancing international friendship. After being translated into Chinese, foreign songs can be more widely spread, and Chinese people can learn about exotic customs from them; In addition, the translation and introduction of China's excellent songs can help the world understand China and improve China's cultural soft power. However, the music and translation circles in China have always attached great importance to the practice of song translation, and seldom studied it. It was not until the 1990s, with the rise of multimodal discourse research and the expansion of the scope of translation studies, that this forgotten field gradually received attention, and the number of related works increased. However, at present, no scholar has made a systematic study of the history of song translation research in China. Many early important documents have never been mentioned, and recent research results are scattered and unsystematic. The lack of knowledge of previous studies is obviously not conducive

use of characters, and students can experience the different visual modeling beauty of calligraphy line art, as well as the philosophy of morality and self-cultivation. Through the appreciation of ancient masterpieces, we can explore the emotional expression of calligraphers in the complex artistic conception. Strengthen the calligraphy students' learning of basic knowledge, increase their sense of national pride, and stimulate their sense of cultural identity.

According to the characteristics of the course of Chinese calligraphy history, students can actively participate in the interpretation of the content written in the calligraphy works of calligraphers of past dynasties by reversing the design of the classroom to adapt to the design of teaching content. Through group discussion, each student can join in the exploration of calligraphy culture, consolidate the theoretical foundation of students' calligraphy in the first grade, and learn Chinese cultural history and ancient calligraphy theory in the second grade. Through communication with the teachers of Chinese cultural history and ancient book theory, it is found that the freshmen's foundation of learning ancient book theory and cultural history has been significantly improved and the learning efficiency of these two courses has been improved.

3.3 Cultivate students' cultural innovation spirit

The calligraphy history course is not only a process of calligraphy culture inheritance, but also a process of ancient calligraphy art generation, and also a process of character creation and development for students majoring in calligraphy (calligraphy education).

The knowledge of calligraphy history course includes four aspects: the evolution of character structure, the change of calligraphy theory, the interpretation of character and calligraphy, and the cultivation of human cultivation. Through the whole semester's study, each student can feel the continuous innovation of calligraphy culture and art with the changes of the times, and constantly create new historical marks. In the learning of calligraphy theory, students can be connected with calligraphy practice courses. In the practice courses, students can create and copy each calligraphy style by calligraphers who have written ancient works of all ages, from which they can consciously feel the changes of calligraphy font structure and character structure.

After thousands of years of reform and development, the history of calligraphy culture and art contains character changes and literati's accomplishments, which not only requires us today's young college students to inherit, promote and innovate calligraphy art culture, but also shoulder a lofty mission in promoting the popularization and dissemination of calligraphy art culture and realizing the rejuvenation of calligraphy culture and art in the new era. At present, we attach great importance to the study of calligraphy history theory by students majoring in calligraphy, break through the importance of basic Chinese calligraphy education, and cultivate the successors of calligraphy art and culture.

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