

The Challenges in the Integration of Ideology and Politics in Calligraphy Teaching

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Abstract: There are various challenges in integrating ideological and political education into calligraphy teaching. In the teaching, the ideological and political content of the course cannot be closely linked with calligraphy teaching. Teachers do not have a deep understanding of the ideological and political content of the course, the teaching methods are boring, and students' learning interest and efficiency are not high. In order to improve the effectiveness of the integration of curriculum ideology and politics into calligraphy and improve students' comprehensive quality, interviews were conducted with students, professional teachers and administrators of Baise College in the form of interviews, which summarized the influential factors affecting the implementation of curriculum ideology and politics, and proposed more meaningful teaching strategies for future teaching.

Keywords: Ideological Politics; Calligraphy Teaching; Integration; Challenge.

1. Introduction

Classroom is the main channel to implement education and teaching, and also the main position for teachers to teach and educate people. Each course bears the important task of cultivating morality, intelligence, physical fitness, the United States and labor, and each course should play the function of educating people to realize the fundamental task of cultivating morality and cultivating people. Calligraphy is the artistic treasure of the Chinese nation and the essence of Chinese culture. It has been loved by people for thousands of years. Calligraphy not only has a bright art, but also contains a wide range of thoughts, and contains rich ideological and political education resources. However, in teaching, we cannot integrate the curriculum ideology and politics into calligraphy teaching.

2. The Value of Integrating Curriculum Ideology and Politics into Calligraphy Teaching

(1) Enhance students' patriotism awareness

In the vast river of history, patriotism is an inexhaustible source that nourishes every son and daughter of the Chinese people. First of all, by understanding the origin of Chinese characters to understand the creative spirit of the ancestors, to stimulate students' national pride. Secondly, through the field visits in the forest of steles, museums, cultural and artistic heritage reserves, etc., to deepen patriotic feelings. Deepen the understanding of traditional culture, build cultural confidence and strengthen the patriotic spirit.

(2) Establish the correct values of students

Calligraphy is not the display of skills, but the embodiment of personality cultivation. Calligraphy contains abundant resources of value education and aesthetic education. In the process of learning the principles of calligraphy, there are three requirements: standing posture, writing and handling. In calligraphy practice, adhere to the "heart regular pen" value orientation, guide students to cultivate integrity, tenacity and rigorous style of study. In writing works, guide students to establish a correct world outlook, outlook on life, values.

(3) Improve students' own moral character

Calligraphy teaching is not only the training of writing skills, but also the moral education of students. With the practice of calligraphy techniques day after day, students need to be patient, careful, persistent and attentive, which is essential to improve the moral quality of students. In the process of practicing calligraphy, calligraphy emphasizes the "beauty of structure", the harmony and unity between parts, characters and characters, and lines. This harmonious concept is also applied to interpersonal communication, guiding students to respect others, tolerate differences, and build harmonious social relations.

3. Challenges in Teaching Integration

This research site takes Baise College as an example. Since 2019, Baise College has carried out the teaching reform of curriculum ideology and politics in calligraphy course, and this year is the sixth year of implementation. Interviews were conducted with 7 calligraphy teachers, 18 students and 3 administrators in Baise College. Through sorting and categorizing the interview data, the problems existing in the fusion process are analyzed. The interview survey information is real and effective, which can provide effective support for the research of this paper.

(1) The teaching syllabus is outdated and calligraphy is separated from culture

The traditional calligraphy teaching syllabus often focuses on the training of skills and the copying of famous posts, but neglects the cultural connotation and the value of The Times behind calligraphy. Although students are able to master certain writing skills in the practice of brush strokes day after day, they know little about the historical origins, aesthetic concepts, and status and role of calligraphy in Chinese culture. This teaching method is tantamount to isolating calligraphy as an island of skills, which creates an insurmountable gap between calligraphy teaching and cultural inheritance. As Huang Yu (2021) points out, calligraphy education and ideological and political education construction in most colleges and universities are disconnected from each other, resulting in the ideological and political connotation of

calligraphy education is not really displayed.

(2) Students have low interest in learning

Some teachers fail to find the right entry point when they try to integrate curriculum ideology and politics into calligraphy teaching, which makes the teaching content appear abrupt and difficult to stimulate students' learning interest. Students of different ages and backgrounds have different degrees of acceptance of calligraphy and ideological and political content, and it is difficult to meet the needs of all students without targeted teaching strategies. The traditional calligraphy teaching evaluation system often focuses on the mastery of skills, but neglects the comprehensive evaluation of students' thoughts, emotions, cultural literacy, etc., which inhibits students' enthusiasm for all-round development to a certain extent. Consistent with Fan Yiyun (2020), students have heavy learning tasks, and students usually learn calligraphy and seal cutting courses with a relaxed attitude, which is not only detrimental to the realization of teaching tasks, but also detrimental to the growth and development of students in the future.

(3) Little calligraphy practice

As the second class of calligraphy course, calligraphy practice activities deepen the understanding and application of calligraphy knowledge, so that students can achieve the unity of knowledge, feeling, meaning and practice. If the calligraphy practice activities are less, the improvement of students' comprehensive ability, social responsibility and service consciousness will be affected. It is not conducive to better implement and practice the goal of moral education and cultivate high-quality literary and artistic talents. The findings are consistent with the views mentioned by Lai Feng (2022). Through different types of artistic investigation and communication activities, students are guided to combine theory with practice, cultivate observation ability, broaden cultural horizons, improve comprehensive literacy, and lose no time in educating students on personal morality, professional ethics and social ethics. At the same time, subtly guide students to strengthen their cultural self-confidence.

(4) Single teaching method

The single teaching method neglects the students' subjectivity and difference. In class, students' thinking is constrained, creativity is suppressed, and learning interest is out of the question. In the long run, not only the learning effect of students is greatly reduced, but also it may lead to their boredom and resistance to learning. It limits the development of students' thinking. In the traditional teaching mode, students are often required to understand and memorize knowledge according to the teacher's thinking, lacking the opportunity of independent thinking and critical thinking. This result is consistent with the views of Li Hui and Zhou Liang (2021). Through teacher-student interaction and course feedback, students' cognitive structure, mental state and thinking status can be fully understood. Teachers should constantly improve their understanding and control of the curriculum, give full play to students' dominant position, make the classroom "alive" through participatory, case-based, discussion-style teaching methods, and imperceptible value education into the process of teaching professional knowledge.

(5) The teaching evaluation mechanism is not perfect

The imperfect evaluation mechanism of calligraphy teaching, like a missing ruler, makes both teaching parties lose their direction in the ocean of art and skill. On the one hand, it is difficult for teachers to give targeted guidance and

feedback according to the actual level of students, resulting in uneven teaching effect; On the other hand, students also lack clear learning goals and evaluation standards, often fall into the dilemma of blind imitation and mechanical practice, and it is difficult to find real fun and a sense of achievement in calligraphy learning. In addition, this unsound evaluation mechanism may also lead to the waste and uneven distribution of educational resources, so that students with real potential and interest cannot receive due attention and training. The findings are consistent with the views of Lu Fenghua (2024) in the Integration Development Path of calligraphy Education and Curriculum Ideology and Politics. In view of the actual needs of calligraphy education and curriculum ideological and political integration, colleges and teachers should take the initiative to build a perfect calligraphy curriculum evaluation system.

4. Best Practices for Integrating Ideology and Politics into Calligraphy Teaching

(1) Explore the connotation of calligraphy theory

In the theoretical teaching, knowledge teaching such as the history of calligraphy, the life of calligraphers and the theory of classical books is indispensable. It is difficult to dig out the true connotation of calligraphy theory if we simply teach it from the text without integrating the knowledge in series. When appreciating a calligraphy work, it is inseparable from the influence of the writer's life and the background of The Times. Through the book theory, we can not only deeply understand the calligraphers' artistic opinions and viewpoints, but also have a further understanding of the formation of calligraphers' works style. Therefore, books, art, and character are interrelated, and students are encouraged to establish correct values from the writings, deeds, and works of calligraphers.

(2) Guide techniques into moral education

Calligraphy technique teaching is an important part of calligraphy course teaching. Calligraphy is the core of traditional Chinese culture, rich calligraphy techniques contain countless contradictions, such as weight, length, void and solid, opening and closing, weight and so on. The elements of calligraphy work are to achieve harmony and unity in dealing with different contradictions. In the process of copying calligraphy skills, through the analysis of the dots, structures and rules in the copying art, while learning the essentials of calligraphy techniques, we should also feel the artistic connotation of calligraphy works, and receive ideological and moral education from it.

(3) Increase calligraphy practice classes

To carry out calligraphy practice classroom is to let students out of the classroom to participate in flexible and diverse practice activities with rich and diversified content, which makes a powerful supplement and extension for school education. In the process of practice, it broadens the students' vision, stimulates their creativity, and transforms theoretical knowledge into practical ability. Schools and teachers can build and provide more practice platforms for students, effectively improve students' aesthetic quality and team communication and cooperation ability in calligraphy practice activities, cultivate team spirit and social responsibility, and lay a solid foundation for social development in the future.

(4) Innovate calligraphy teaching methods to enhance

students' ideological and political learning initiative

Traditional calligraphy teaching is mainly taught by teachers, and the classroom lacks vitality and interaction. Therefore, calligraphy teaching should abandon the single teaching method, and use the theory teaching method, the problem enlightening method, the discussion analysis method and the practice perception method. Through the discussion and interaction between teachers and students, the feedback of course teaching and the completion of homework, we can understand the students' knowledge mastery, writing status and ideological cognition status. To give full play to students' dominant position, teachers should constantly improve their understanding and control of the curriculum.

(5) Pay attention to teaching evaluation feedback

As the feedback and summary of educational activities and the detection and presentation of educational effects, teaching evaluation is a key link in the whole educational process and operation system from decision-making to implementation to evaluation. Curriculum evaluation feedback is like a mirror, clearly reflecting the highlights and shortcomings of the teaching process. After the calligraphy course is integrated into the implementation of the ideological and political elements, the teaching results of the course are examined and summarized, the corresponding course adjustment mechanism is formed, and the quality and effect of the ideological and political implementation of the course are constantly improved. The main body of teaching evaluation will be divided into two dimensions: teacher evaluation and student evaluation.

5. Summarize

The combination of curriculum ideology and politics with calligraphy teaching can enhance students' cultural accomplishment and noble moral quality in calligraphy class, and cultivate students' aesthetic ability and practical creation

ability in social practice. Teachers should fully explore the "ideological and political elements" in calligraphy courses, organically integrate calligraphy culture, calligraphy techniques, calligraphy creation and calligraphy practice activities, and better play the value of calligraphy courses. In the implementation of teaching, teachers should formulate clear ideological and political goals, use various teaching methods and means, and carry out rich practical activities to ensure that the curriculum education is implemented in every link of teaching. It is expected to achieve more achievements in the reform of calligraphy ideological and political teaching in colleges and universities, and constantly train more high-quality calligraphy talents.

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