

On the optimization of calligraphy teaching practice path of fine arts in Xinjiang universities

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Abstract: Strengthening the practice of calligraphy courses in fine arts teaching can not only improve students' professional level, but also cultivate their artistic aesthetic and artistic practice ability, thus enhancing students' cultural accomplishment, cultural consciousness, cultural confidence and the formation of a noble personality. This article analyzes and studies the calligraphy teaching practice path of fine arts major in Xinjiang colleges and universities. Starting from the importance of reforming calligraphy teaching of fine arts major in colleges and universities, this article combs and discusses its practice content and current situation, and puts forward the path strategy to optimize teaching practice for discussion by relevant experts and scholars, so as to promote the development of calligraphy teaching in colleges and universities.

Key words: fine arts; calligraphy teaching; paths

1 The importance of reforming calligraphy teaching of fine arts in colleges and universities

Calligraphy carries the excellent cultural essence of the Chinese nation. Strengthening the importance of calligraphy teaching of fine arts in colleges and universities is not only a process of improving the technical, cultural and moral cultivation of learners, but also a continuation of the Chinese spirit, and a great practice of national and cultural rejuvenation. In teaching practice, teachers can select more classic calligraphy masterpieces to appreciate, and analyze the stories and situations behind them for students, so as to arouse students' interest in calligraphy art. The analysis and interpretation of calligraphy skills enable students to master certain techniques by copying classics. Therefore, students can give full play to their subjective initiative, find their own forms of expression, form their own styles, and ultimately express their personal thoughts and feelings through their works to achieve the artistic realm and present the spiritual connotation. Therefore, the calligraphy course plays an important role in the training of art majors.

2 The practice and current situation of calligraphy teaching of fine arts major in colleges and universities

2.1 Practice content

Under the background of cultivating virtues and educating people, the calligraphy teaching practice of fine arts major in Xinjiang colleges and universities should cultivate students to feel the charm of the excellent traditional culture of the Chinese nation, master the unique oriental art forms and the constituent elements of the unique aesthetic taste. Teachers should prepare outlines, teaching materials and teaching methods before carrying out teaching practice. Taking into

account the local conditions and practical situations, teachers take the history of Chinese art, character development history, calligraphy history and seal cutting history as the theoretical basis to teach basic techniques. They enumerate the excellent works of traditional culture and moral concepts that are included in Chinese calligraphy art and copy seal script, official script, regular script, running script, cursive script and other fonts to master the basic body structure and brushwork of each style and school to arouse students' thinking from the content. Works, including regular script of *Qinli Tablet*, *Duobao Pagoda*, *Zhang Menglong Tablet*, *Cao Quan Tablet*, *Jiu Cheng Palace Li Quan Inscription*, *Zhao Mengfu's Thousand Characters*, *Wang Xizhi's Preface of Lanting*, etc. are treasures in our country, which play an irreplaceable role in the development of calligraphy and exert a great influence on the world. The process of learning is beneficial to reinforce the identity of Chinese culture.

2.2 The current situation of development

With the reform of the new curriculum standard and the continuous innovation of the curriculum, art education has become a hot topic at present, but there are still some problems in calligraphy teaching. Firstly, in terms of students' interests, fine arts courses in colleges and universities are mostly unit courses, and students learn many types of professional courses, so it is difficult for students to be fully interested in a course and stick to it. In addition, teachers' traditional concepts cannot be changed, and insufficient understanding of knowledge and particularity of calligraphy teaching makes classroom teaching passive, and unable to meet the requirement of aesthetic quality training through calligraphy course. Secondly, although calligraphy has a long history in China, due to the teaching system, it was fully developed relatively late in higher education. The course resources are relatively limited in textbooks, and there are not many available books in the library. The online resources are mixed, and teachers choose copybooks according to personal preferences. The teaching methods are relatively simple, and the construction and utilization of information technology teaching laboratories are not perfect enough. Thirdly, there is a lack of theory and related skills practice. Calligraphy is not only a skill course, but the theoretical part is also particularly important. It has an irreplaceable literary and artistic influence on students' cognition and political education, which will not only affect the learning effect of students, but also limit the further development of calligraphy course teaching.

3 Optimizing the calligraphy teaching path of fine arts major in colleges and universities

3.1 Adopting diversified teaching mode

We can adopt open, interactive and heuristic diversified teaching mode to cultivate students' interest in calligraphy by exploring and integrating ideological and political elements of calligraphy works. The process of calligraphy teaching includes the study of techniques and theories of the works of the past dynasties, and the method is often to copy the traditional works [1]. For example, Yan Zhenqing's *Qinli Tablet* tells the story of traditional rites positively. In terms of form and structure, the Yan style is magnificent, powerful, thick and square, which is a good way to teach people how to be human beings. It contains lightness and aesthetic beauty, just like the implicit aesthetic ideals and spiritual pursuits of the Chinese people who hold the pipa with a half-hidden face. In the unrest Northern Wei Dynasty, *Zhang Menglong Tablet* was set up to praise Zhang Menglong's merit of founding the school. This work holds the bold and extravagant artistic style, creating a naive, lively and excited mood, showing positive vitality, conveying the people's yearning for a better life and the pursuit of knowledge and culture.

3.2 Optimizing the calligraphy teaching design

Colleges and universities should organize teachers to strengthen the exchanges and study of this professional field, as there are regional differences, individual differences in students, and significant differences in resource advantages between eastern and western regions. However, universities can learn from and develop good ideas, models, and resources

based on their own actual situation, and the calligraphy teaching design suitable for their actual development characteristics can be formed under the large curriculum standard. Second, select, demonstrate and purchase the complete set of textbooks, copybooks and online course resources that are suitable for the calligraphy teaching practice of our school. In addition, equipped with modern multimedia calligraphy professional training places, through digital teaching, it can optimize the traditional teaching methods to save students' time, and make copying and appreciating the inscription more conveniently and clearly, which greatly improves the enthusiasm of students to learn and the teaching quality. The multimedia can realize the face-to-face teaching by the celebrities. Therefore, calligraphy learning becomes more systematic, intuitive and simpler. The flexible application of the digital function of multimedia in the entire process of calligraphy teaching has enriched and diversified course resources, and made teaching methods modern and active. Both students and teachers are more relaxed and have a happy experience of the unique artistic charm of Chinese calligraphy under the modern background, naturally achieving good teaching effect.

3.3 Strengthening the orientation of calligraphy education and improving the construction of professional talents

It is not difficult to correctly understand the teaching of calligraphy, but the difficulty lies in the fact that "the Qi of the book must reach the Dao" and how to dedicate oneself to the talent cultivation program of this major with a high degree of cultural consciousness, and root its essence in the art teaching of Xinjiang universities, and bloom and bear fruit. We should clear the orientation of its curriculum, comprehensively expand it from the level of ideology, and strengthen publicity through actions, such as holding campus culture festivals, calligraphy art competitions, participating in high-level calligraphy exhibitions, and engaging experts and masters for on-site demonstrations to attract students to have a deeper understanding and practice, and improve students' comprehensive quality and professional skills, cultivate students' awareness of artistic innovation, form cultural consciousness, enhance cultural confidence, and highlight the mission and responsibility of the era of cultural inheritance. By using these excellent cultures, infecting, experiencing, purifying, and guiding students to reach their highest moral standards, we can truly inherit Chinese calligraphy and Chinese spirit.

4 Cultivating innovative talents and paying attention to the theoretical support of innovation practice

In the reform of calligraphy teaching in colleges and universities in Xinjiang, colleges and universities should innovate teaching ideas and teaching methods, optimize professional knowledge, set up interesting activity areas, and practice boldly as a way to guide and inspire students' creative thinking. In addition, colleges and universities should organize students to carry out a series of innovative practice activities, and set up corresponding incentive mechanisms to cultivate students' creativity, guide students to associate and imagine, and encourage students to innovate boldly.

5 Conclusion

On the new long march of Chinese-style modernization, it is the responsibility and mission of our college educators to promote the prosperous development of culture and the continuous advancement of quality education. Calligraphy teaching in colleges and universities is particularly important in fine arts professional education. In order to further optimize the calligraphy teaching system in colleges and universities, improve the teaching quality, and cultivate excellent professional talents, colleges and universities should strengthen their emphasis on calligraphy art education, find out the shortcomings, carry out in-depth reform, research and innovate, seek truth and pragmatism, find a way out, study and develop discipline training programs suitable for the university, and optimize the curriculum structure, so as to enable professional innovation and development and continuously enhance cultural confidence [2].

Conflicts of interest

The author declares no conflicts of interest regarding the publication of this paper.

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