

# Exploration and Practice of Practical Teaching of Calligraphy under the Leadership of “Double Ten Thousand Programme”

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**Abstract:** The implementation of the “Double Ten Thousand Plan” is of great significance to the development of China’s education. Based on the overview of “Double Ten Thousand Plan”, this paper analyses the problems existing in the practical teaching of calligraphy in colleges and universities, and puts forward the construction strategy of the practical teaching system of calligraphy under the guidance of the “Double Ten Thousand Plan”, in order to promote the development of the teaching of calligraphy in China.

**Keywords:** Double Ten Thousand Programme, calligraphy, practical teaching

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## Introduction

With the continuous deepening and reform of China’s education system, cultural and artistic education has gradually become one of the important directions of teaching reform. In this context, the “Double Ten Thousand Plan”, as a key strategy of China’s education reform, puts forward the goal of comprehensively improving academic literacy and comprehensive quality, which provides a broad space for the practical teaching of various disciplines. This study focuses on the practical teaching of calligraphy, taking the “Double Ten Thousand Plan” as a guide, exploring and practicing how to promote the cultivation of students’ creative ability and aesthetic emotion, as well as the development of traditional cultural inheritance through the teaching practice of calligraphy.

### 1. Overview of the “Double Ten Thousand Programme”

In April 2019, the Ministry of Education (MOE) issued a notice on the “Double Ten Thousand Plan” for the Construction of First-Class Undergraduate Majors, which aims to build first-class majors that are future-oriented, adaptable to demand, leading the development, advanced in concept, and powerful in guarantee. The task of the plan is to implement the construction of first-class majors, covering 10,000 national first-class undergraduate major points and 10,000 provincial first-class undergraduate major points. At present, the construction of “Double Ten Thousand Plan” has made remarkable achievements, which has made important contributions to the improvement of China’s education development level and the enhancement of the country’s core competitiveness, and at the same time promotes China’s transformation from a large country of higher education to a strong country of higher education.<sup>[1]</sup> The implementation of the “Double Ten Thousand Plan” has proved to be efficient. This programme has fully demonstrated the innovation and change of the Party and the State in the field of higher education, and highlighted the

determination and action to promote the high-quality development of higher education in the new era. These achievements have not only made a significant impact domestically, but also enhanced the reputation of higher education in China internationally. The successful implementation of this programme has laid a solid foundation for the further development of education in the future and provided effective support for the cultivation of more internationally competitive talents.

## **2. The problems of practical teaching of calligraphy in colleges and universities**

In recent years, the State has provided strong support for the teaching of calligraphy, and our country has attached more and more importance to calligraphy education. However, a series of problems inevitably arise in the practical teaching of calligraphy.

### **2.1 Disconnect between teaching theory and practice**

After investigation, it is found that many institutions in China's calligraphy course teaching is based on the classroom basic lectures, mainly to the traditional calligraphy techniques and theories as the main content. And ignore the actual needs of students, each course should correspond to the corresponding practical content. Calligraphy class is also the same, if you can't combine the theory of calligraphy with practice, students will only know the theory and not write, or only write and not theory.<sup>[2]</sup> This situation will make the students' understanding of the core content of the course after learning only stay on the surface, which will lead to the students' core knowledge and ability not to be enhanced accordingly.

### **2.2 Lack of harmonisation of syllabuses**

Although many colleges and universities are carrying out calligraphy courses one after another, so far there is no authoritative department to give a discussed and formulated calligraphy syllabus.<sup>[3]</sup> Therefore, the calligraphy courses carried out by various colleges and universities are diverse, and each of them formulates its own teaching mode and training objectives, which leads to a large difference in the level of education received by students in the practical teaching of calligraphy. This is unable to meet the national education standards.

### **2.3 Difficulties in student employment**

With the continuous development of information technology, more and more people have weakened their writing skills. The "keyboard" has begun to become people's daily writing tool. The demand for calligraphy industry in today's society is not high, which makes the employment scope of calligraphy graduates relatively limited, coupled with the weak practical experience of students in calligraphy, most calligraphy graduates are difficult to find appropriate jobs, resulting in a low employment rate of calligraphy majors.

## **3. The construction of calligraphy practical teaching system under the guidance of "Double Ten Thousand Plan"**

### **3.1 Expanding theory teaching and enriching extracurricular practical activities**

Calligraphy courses are still to be based on practical operation, most colleges and universities of calligraphy professional courses, professional skills practical training courses to account for a large proportion of the theoretical courses should be taught in order to support the fundamental purpose of the practical classes. Each course is inseparable from the teaching theory and practice, therefore, the practical teaching of calligraphy in colleges and universities should be to enhance the overall cultural heritage of students as a starting point, expand the theoretical teaching, increase the theoretical courses, and strengthen the construction of culture, history, philosophy and other literature courses. While expanding theoretical

teaching, it is also necessary to enrich off-campus professional calligraphy practical training, organize students to examine classic calligraphy works, speculate on the history and culture behind them, and think about how calligraphers conceive their ideas when they write, and learn from them. In addition, calligraphy competitions can be organized, and regular student solo exhibitions and student group exhibitions can be carried out, so that students can actively participate in the practical teaching of calligraphy, thus stimulating their independent learning ability and creativity.<sup>[2]</sup> Teachers should encourage and guide students to improve their practical skills through practical teaching activities.

### **3.2 Development of a harmonised syllabus**

The calligraphy syllabus of each university should be consistent, and a complete and systematic teaching system of calligraphy practice will help to improve the teaching level. To cultivate applied and innovative talents with comprehensive knowledge of calligraphy theory and high level of calligraphy skills as the teaching goal of calligraphy in colleges and universities, so that students can apply the calligraphy they have learnt to their lives, and at the same time need to inherit and innovate calligraphy according to the development needs of the new era. Therefore, the relevant education department should take the lead in organizing the teachers of calligraphy in colleges and universities to discuss and research with excellent calligraphers around the world, and formulate a unified calligraphy syllabus for colleges and universities.<sup>[3]</sup> The syllabus should cover a comprehensive range of content from basic theoretical knowledge to advanced skills in calligraphy to ensure that students can master the knowledge and skills at all stages of the learning process in an organised manner.

### **3.3 Emphasis on the development of students' abilities and innovative teaching methods**

In the calligraphy teaching programme, while attaching importance to the cultivation of students' calligraphy skills, we should also pay attention to the cultivation of students' comprehensive qualities such as creativity and teamwork ability. Teaching mode has an important impact on students' enthusiasm, interesting teaching mode can mobilize students' enthusiasm, the traditional teaching mode is obviously somewhat inadequate. So calligraphy teachers should change the traditional teaching mode, innovative teaching methods, constantly enrich the classroom teaching content and teaching form, through group cooperation, flipped classroom, multimedia teaching and other means as an aid to create a good learning atmosphere for students, improve the quality and effectiveness of calligraphy teaching. For example, in the teaching of Wang Xizhi's "two thank you post" content, in the middle, the teacher can use the method of flipped classroom, flipped classroom is a kind of traditional classroom lectures and homework in the order of the reversal of the order of the teaching method, the students in the classroom through the theory and practice to deepen the understanding of the knowledge, and at home through independent study to obtain the basic knowledge. Firstly, in the flipped classroom, students learn in advance at home about the background of the Erxie Post, its author and its characteristics and other basic knowledge in advance by reading relevant literature and watching videos. In this way, students will be able to explore the artistic characteristics, historical background and other aspects of the work in greater depth in class, rather than just listening to the teacher teach theories. Secondly, in the classroom, using group cooperation, students can study the original text of the "Two Thank You Posts" in groups and explore the artistic techniques and characteristics of the brushwork. Each group is responsible for analyzing one aspect and sharing it with other groups in class to form a comprehensive discussion and exchange. Through group work, students can not only deeply understand Wang Xizhi's calligraphy techniques, but also develop teamwork and communication skills. In addition, the use of multimedia to display high-definition pictures, videos and

other materials of the Two Thanks Post allows students to more intuitively feel the details of the work's lines, brushwork and other details. Through the aid of multimedia, thus presenting the artwork more vividly and stimulating students' interest and curiosity.

### **3.4 Relying on local culture, building special practical courses**

In recent years, the State has consciously strengthened national cultural self-confidence, and the outstanding national cultures of various regions are increasingly protected and recognized by the public. Moreover, various fields of education have also begun to consciously integrate regional culture. For a major with historical and cultural advantages like Calligraphy, it is more important to encourage students to create literary and artistic works relying on local characteristic culture and national excellent traditional culture, so as to achieve the inheritance and development of national culture.<sup>[2]</sup> And constantly explore the spiritual connotation between Calligraphy and local characteristic culture. By selecting local traditional cultural subjects and organizing visits and investigations, local culture is integrated into the practical teaching of calligraphy to provide students with a richer and deeper learning experience. For example, when teaching the "oracle bone script", teachers can design relevant practice courses to let students imitate the ancient way of writing and feel the strength and rhythm of the characters. Oracle bone script is a kind of writing carved on tortoise shells and animal bones from the Shang Dynasty to the Western Zhou Dynasty in ancient China, which has an important historical and cultural value. By combining the historical background of oracle bone inscriptions, the teacher organizes visits to oracle bone inscriptions for students to feel the majestic atmosphere of oracle bone inscriptions on the spot and to understand the cultural connotations behind their inscriptions. By integrating oracle bone inscriptions into the practical teaching of calligraphy, not only can we pass on this ancient and unique form of writing, but also inspire students' confidence in and love of local culture.

## **4. Conclusion**

To sum up, the implementation of the "Double Ten Thousand Programme" is not only a change to the traditional calligraphy teaching, but also an exploration of the training of future talents. In this era of digitization and informationisation, calligraphy education needs to be closer to the needs of students and be given new connotations and meanings. In the future, we need to sum up our experiences and further improve the "Double Ten Thousand Plan". Make it better adapt to the development needs of the times.

### **Conflicts of interest**

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

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