

# Research on Calligraphy Teaching of Primary School Students from the Perspective of Psychology

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**Abstract**—There is a great difference between the calligraphy teaching of primary school students and that of adults. By analyzing the difference, it can be found that the laws and characteristics of primary school students' psychological development are the most influential factors. This paper tries to combine the psychological characteristics of primary school students with calligraphy teaching, so as to explore and summarize the teaching methods in line with the law of primary school students' psychological development.

**Keywords**—*calligraphy; teaching; psychology of primary school students*

## I. INTRODUCTION

With the rapid development of society, quality education for children has been paid more and more attention. Calligraphy, as one of Chinese excellent traditional art forms, has been recognized by many parents, who make it a compulsory course for their children. However, the current situation of calligraphy teaching of primary school students is that teachers often pay more attention to some skills training, neglecting psychological characteristics of students. As a result, primary school students are not interested in learning calligraphy, and their cooperation with teachers is not enough, which leads to poor learning effect.

Calligraphy involves extremely complex activity. It requires a great deal of concentration and good cooperation of the hands and eyes. At the same time, it also requires hard training and perseverance to achieve good results. The emotional characteristic of primary school students is of half-mature and half-childish. Their learning behavior is very unstable and their attention is not focused. They are easily affected by external factors. When primary school students just begin to learn calligraphy, they show great enthusiasm because it is new to them. However, when they gradually go deep into their study and realize that they need to practice calligraphy regularly, they can hardly accept it emotionally and show extreme incoordination.

This paper, from the perspectives of elementary school students' psychology and educational psychology, makes a preliminary discussion on the psychological changes in the process of calligraphy art acceptance by primary school students and the factors affecting the psychological changes of primary school students, in the hope of extracting some teaching laws and providing referential teaching methods for

children's calligraphy educators in the future, which is beneficial for children and can help them avoid detours in the learning process of calligraphy and is more conducive to the development of children's physical and mental health.

## II. PRIMARY SCHOOL STUDENTS' EMOTIONAL CONTROL AND MASTERY OF CALLIGRAPHY SKILLS

The emotion of primary school students is contradictory, which is characterized by half-mature and half-infantile. They are easily disturbed by the outside world in the process of learning calligraphy, such as an extraneous word, a conspicuous action, etc. They learn calligraphy because it is completely new. Driven by curiosity, they show great enthusiasm at the beginning of learning and will actively participate in learning, but this kind of emotion lasts for a short time and is easily dominated by irrelevant things and situations. Therefore, in the teaching process, according to the law that children's attention is extremely easy to be disturbed, certain measures should be taken to focus their attention on the class, such as taking some interesting activities. These activities often have a better teaching effect. In addition, it is necessary to select some suitable styles for children to improve their writing ability. Some seal characters are difficult to recognize and cursive characters are difficult to grasp. They are not suitable for children at this age. But official script, regular script are generally preferred by each school and training institutions.

After entering the primary school stage, all parts of children's bodies have developed greatly, with their muscle strength continuously enhanced, the degree of precision and flexibility of movements gradually improved, and the flexibility of the wrist and the coordination with the eyes becoming more and more tacit, which provide the premise and foundation for learning calligraphy. However, in the initial stage of learning calligraphy, due to the soft characteristics of the brush, it is difficult for pupils to coordinate their hands with eyes and it is easy for their muscles become stiff in the specific writing process. So their writing is rather mechanical, with frequent pauses and loose frame structure. This feature will last for a period of time in the initial stage of learning, and the psychological feelings of primary school students are extremely fragile, they often become depressed because of bad writing, at this time parents and teachers should comfort them and help them in time. With a lot of practice, their movement becomes more

and more coordinated, and they will be more and more skillful at controlling the brush. Their works show natural and smooth transitions between strokes. Great progress has also been made in the control of space structures.

In addition, the immature psychological development of primary school students determines that their attention can only focus for a short time and they can just digest only a small amount of information. Primary school students of all ages can only process and deal with very limited knowledge in a very short time. The various contents can be decomposed according to the age stage so that primary school students can accept. When teaching students, teachers should slow down accordingly and leave enough time for digestion. When students are not very good at it, teachers and parents especially cannot show strong feelings of dissatisfaction or even disappointment. Otherwise, it will increase the psychological burden of primary school students, enhance their sense of anxiety. Instead, they should teach them more effective learning and problem-solving strategies.

### III. THE PSYCHOLOGICAL MOTIVATION OF PRIMARY SCHOOL STUDENTS AND THE EFFECT OF CALLIGRAPHY LEARNING

The psychological motivation of primary school students can be divided into three aspects in terms of its psychological components.

#### A. *The Purpose of Learning*

The purpose of learning is the desired goal of acquiring a certain knowledge contents. The purpose of primary school students learning calligraphy can be roughly divided into the following three aspects: the expectation of calligraphy as a future career; to increase the artistic accomplishment; following others blindly. Because of the relatively narrow understanding of calligraphy, there is no specific goal in the early stage of learning calligraphy; the purpose of their learning calligraphy is basically decided by the parents and teachers. Learning goal is a person's learning direction; the right learning goal is conducive to the learning process to make plans, so as to produce the power to achieve this goal, and the long-term goal determines the degree of effort to achieve the goal. Therefore, parents and teachers play a very important role in the process of children learning calligraphy. Primary school students often identify a goal without much thought, and they change their goals frequently. For example, they want to be a policeman in the morning and a pilot in the afternoon. Sometimes they also have a variety of goals for which they are striving. At this time, parents' and teachers' educational strategies and evaluation habits for goal intention will directly affect them, which will affect their degree of motivation to master the goal and achieve the goal.

#### B. *Students' Interest in Learning*

Students' interest in learning is manifested in their desire to acquire certain knowledge or skills, and on this basis, to further understand the environment and surroundings, and deeply understand the world. Calligraphy is an art that requires dedication and hard work. Nowadays, with the

development of society and the continuous progress of people's cognition, people have realized that children need more psychological guidance in the process of acquiring certain writing skills through hard training. Learning interest is the most direct motivation for students to learn, it will not make learners in the specific learning process feel bored and tedious. In calligraphy practice, in order to write a certain word, to achieve a certain quality effect, students are often in the beginning required to repeat many times. Even for the grade 5 or 6 students with a certain basis of calligraphy, to master the shape, texture, font structure, artistic style and other aspects of the brush painting, they have to go through a lot of hard practice to be skillful. In this process, the more interest students have, the more confidence they will get in learning, and the better learning effect would be achieved. The pupil's learning effect is proportional to and their learning interests.

With the growing knowledge and cognitive experience of primary school children, their interest in learning also changes constantly. Primary school students in the lower grades are very interested in learning forms that have game elements but do not change learning into games, while middle and senior school students are obviously not interested in play-like learning. They are eager to use the knowledge they have learned to solve practical problems and get pleasure in the process of solving problems. These can be used to arrange different calligraphy course contents and teaching methods according to different ages.

#### C. *Students' Desire for Achievement*

The achievement desire of students refers to the expectation of recognition or praise from parents, teachers and other elders after they acquire certain knowledge or skills through learning. In the learning process of calligraphy, the calligraphy teacher or parents should give timely feedback to the children's learning process, and should do regular feedback on time. In the calligraphy classroom or exhibition hall, some relatively excellent works can also be displayed. Some words of praise or encouragement can not only improve their learning effect and classroom performance, but also promote their cognition of calligraphy learning. When students get timely feedback from teachers or parents about the learning effect, they will realize that they are making continuous progress and thus get a certain sense of achievement in their heart. At the same time, they will realize that learning is a slow process rather than a short period of time, especially the learning of calligraphy. Guoting Sun in the Tang Dynasty said in the book *Records*: "In the early stage of learning calligraphy, the writer should conform to the law and pursue the evenness of Chinese character structure. The writer can do it at his peril, and that goes back to parity." [1] The process has been long and arduous. The initial stage of learning calligraphy is from the initial stroke, and then the combining strokes to form the structure of Chinese characters. This is relatively simple and easy to learn for grade 5 or 6 students. However, it is quite difficult for the first-grade and second-grade students who are just learning calligraphy. They are still in the basic stage of word recognition and their cognitive level is relatively low.

Frustration often results from poor writing. At this time, parents and teachers should give timely affirmation, praise, so that they get a certain psychological satisfaction.

In addition, students' desire to be successful should be met by calligraphy teachers and parents. The more the number of people who praise and affirm, especially those with professional backgrounds, the stronger their sense of achievement will be. In the achievement of the desire to get great satisfaction, the long and hard way of learning calligraphy will become no longer boring. The Rosenthal effect illustrates the importance of motivation and approval. Renowned psychologist Jess Reel commented, "Praise is like sunshine, which can warm human soul. Without it, we cannot grow and blossom." [2]

#### IV. THE ENLIGHTENMENT OF PRIMARY STUDENTS' COGNITIVE DEVELOPMENT TO CALLIGRAPHY EDUCATION

After mastering the beauty of shape and quality of the calligraphy at the initial stage, it is bound to further pursue the abstract beauty of calligraphy. The beauty of shape and quality of calligraphy include the length, thickness, curve of the strokes and size and density of font structure, while the abstract calligraphy beauty contains the spirit charm, the artistic conception and so on. At the same time, when calligraphy learners realize the abstract beauty of calligraphy, they should study the relationship between calligraphy art and real life and other arts. It is also necessary to understand the law of formal beauty and the aesthetic value and function of calligraphy, and the schools and styles of Chinese calligraphy and the interpretation of calligraphy in different periods. This process is long and difficult, and presents a stage characteristic for primary school students.

The beauty of form and quality is the initial stage of calligraphy learning, which must be experienced by everyone who learns calligraphy. Some scholars call this stage the "radical stage". Due to the different cognitive development and individual differences, the learning effect of each person in this stage will be very different, but compared with most primary school students, after a period of practice, and they will have great progress and harvest. For the primary school student learning the calligraphy, the first thing they need to understand is what the form quality beautiful is. As we all know, calligraphy begins with a stroke. Only when calligraphy learners realize what kind of calligraphy is beautiful can they make conscious efforts in this direction. For the lower grade students, their cognitive level is limited; the way of thinking is still in the specific image thinking stage. Through the teachers' explanation of the beauty of the form and quality of calligraphy and through a period of practice, they have a certain understanding and can grasp the beauty of the lines and structures of calligraphy that can be seen directly. At this point, it is obvious that the level of senior students is higher than that of junior students.

As children grow older, changes in memory capacity reflect neurological maturity to some extent. The limited memory capacity in early childhood limits their ability to acquire complex thinking and reasoning skills, which in a sense determines the upper limit of children's ability to

successfully complete tasks at all ages. The abstract thinking ability of the senior students in primary school gradually improves, and their comprehension ability is obviously enhanced. Based on this cognitive characteristic of elementary school students, after the ability to grasp the form and quality beauty of calligraphy reaches a certain level, they can gradually understand and appreciate some difficult abstract calligraphy beauty. The calligraphy teacher may make use of the concrete calligraphy works of different period and different calligrapher's works to make a comparison and induction, guiding the students to appreciate these works, and understand and grasp the different calligrapher's works style and the spirit charm, the artistic conception, abstract concept contained in the works.

#### V. CONCLUSION

Calligraphy teaching for primary school students is a systematic project, which has its own teaching rules and characteristics. From the perspective of the psychology of primary school students, this paper discusses the emotional control, psychological motivation and cognitive development of primary school students, and on this basis, analyzes the psychological changes of primary school students in learning calligraphy and the many factors that affect them. According to psychological characteristics of pupils, in the teaching of calligraphy, teachers should arrange corresponding calligraphy knowledge in accordance with pupils' ability to accept knowledge at different ages. At the same time, when teachers put emphasis on a large number of calligraphy practice, they should always pay attention to the psychological changes of primary school students, and give appropriate care. This can not only make the primary school students' calligraphy level greatly improve, but also can promote the psychological development of primary school students.

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