A Study of Enhancing the Effectiveness on Calligraphy Teaching in International Chinese Language Education

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Abstract

This study explores how to improve the teaching effect of calligraphy in international Chinese education. The research methods of questionnaire, interview and observation were used. The research objects are mainly international students, international Chinese education teachers and calligraphy teachers. 20 teachers of international Chinese education in Guangdong Province were selected for interviews, including 15 full-time teachers and 5 educational administration experts of international Chinese education. 20 calligraphy teachers with many years of experience in teaching calligraphy to foreign students were selected as the interview subjects. A group of 5 students were selected, with a total of 15 groups and 75 students were interviewed. This is a one-to-one in-depth interview for international Chinese education teachers and calligraphy teachers. The interview forms are face-to-face interview and wechat voice interview. International Chinese education students are interviewed in a group, 3-5 people in a small group, the interview format is structured interview. It is found that students are more inclined to the interactive, interesting and cultural teaching mode, compared with the traditional teaching method is more boring. Calligraphy courses should emphasize hands-on practice and interaction between students, incorporate elements of traditional Chinese culture, and involve areas such as history, literature, and poetry. Calligraphy can also be used as a tool of cultural exchange to help students understand Chinese culture more deeply. In the process of teaching, we should attach importance to the shape, structure and artistry of Chinese characters, and combine the artistry of calligraphy and poetry in order to improve the teaching effect. Through the teaching of poems and stories, students' interest and creativity in calligraphy can be stimulated, while cultivating their aesthetic ability and creativity.

Keywords: Enhancing the Effectiveness; Calligraphy Teaching; International Chinese Language Education

Introduction

Chinese civilization has a long history, stretching back more than 5,000 years, and has been constantly blending with different cultures from all over the world. Chinese characters carry the deep cultural heritage of Chinese civilization for thousands of years. The art of Chinese calligraphy, which uses Chinese characters as the object of writing, has accompanied the evolution and development of Chinese character fonts, and has embedded the wisdom of the Chinese people, their philosophy of life, their humanistic spirit and their artistic aesthetics in calligraphy. When foreign learners learn calligraphy, they can discover the wisdom of Chinese people's life in the structural space of Chinese characters, feel the profound humanistic feelings in Chinese culture, and experience the unique aesthetic of the art of calligraphy. The teaching of calligraphy can effectively improve the teaching effect and efficiency of foreign learners' literacy, writing and use of Chinese characters in the teaching practice of international

Chinese language education; it can deepen foreign learners' understanding of the philosophical thinking of Chinese civilization; it can promote the dissemination of Chinese culture, deepen the connotation of the development of international Chinese language education, and innovate the direction and ideas of development.

Calligraphy is an important part of traditional Chinese culture and an artistic expression of Chinese characters. Calligraphy not only has aesthetic value, but also contains rich historical, philosophical, psychological and socio-cultural information, and is an important carrier and communication medium of Chinese culture (Cui Xiliang, 2019:4). With the development of international Chinese language education, more and more overseas learners have developed a strong interest in calligraphy as a way to learn Chinese language and understand Chinese culture (Gao Feiyan&Yao Jiajun&Zhao jun,2020:107). Therefore, the teaching of calligraphy in international Chinese education has become an area of concern and research (Cui Xiliang, 2019,6). From the 1970s to the early 1990s, during this period, with China's reform and opening up and the increase of foreign exchanges, some overseas colleges and universities and institutions began to offer Chinese language courses and used calligraphy as an auxiliary teaching tool, which was mainly used to cultivate the students' ability to write Chinese characters and their aesthetic sensibilities (Li Xiaodong, 2016 : 78;). The develop ment stage is from the mid-1990s to the beginning of the 21st century, during which period, with the rapid development of Chinese language international education and the diversification of overseas learners' needs, some overseas universities and institutions began to use calligraphy as an independent course or elective, mainly for improving students' cognitive ability in Chinese characters and cultural awareness (Wang Xiaofeng, 2010 : 69). The maturity stage is from the beginning of the 21st century to the present, during which period, with the in-depth promotion of Chinese language international education and the improvement of the level of overseas learners, some overseas colleges and universities and institutions have begun to use calligraphy as a comprehensive teaching content and method, which is mainly used to improve students' calligraphy skills, Chinese character comprehension and cross-cultural communi ca tion skills (Zheng Boren，2012 : 89).

It is not difficult to find that the teaching of calligraphy in international Chinese language education, through the experience of the beauty of Chinese calligraphy, can enhance foreign learners' identification with Chinese culture, reduce cultural differences, expand the audience of Chinese culture, and achieve the effect of improving the dissemination of Chinese culture. Whether calligraphy teaching is cultural teaching or Chinese character teaching in international Chinese education has been a topic of discussion among many scholars, whether it is in the category of cultural teaching or Chinese character teaching, the research on teaching calligraphy in international Chinese education aims to improve the teaching effect and quality of international Chinese education.

Research Objective

1.To understand teachers' and students' interests and attitudes towards calligraphy in international Chinese language education through the interview method, and to analyse and study the problems of the current teaching activity methods, teachers' qualities, learning difficulties and learning environment;

2. A study to analyse the writing problems of international students in the process of writing calligraphic works through writing observations.

3.Through the questionnaire method, correlation analyses were conducted on the attitudes and learning interests of calligraphy teaching, teaching contents and methods, cultural identity and dissemination, teaching effectiveness and satisfaction, art and fun, and teachers' quality and degree of professionalism.

4. To put forward content suggestions, teaching evaluation and teaching strategy suggestions suitable for teaching calligraphy in international Chinese language education; to enhance foreign learners' Chinese cultural understanding, identification and empathy;

Research Methodology

This research uses interview method, observation method and questionnaire survey method to conduct research, mainly using quantitative research method (questionnaire survey method) and qualitative research method (interview method and observation method) to conduct research, combining quantitative and qualitative research methods to make the research results more valid. The research method design is shown below:
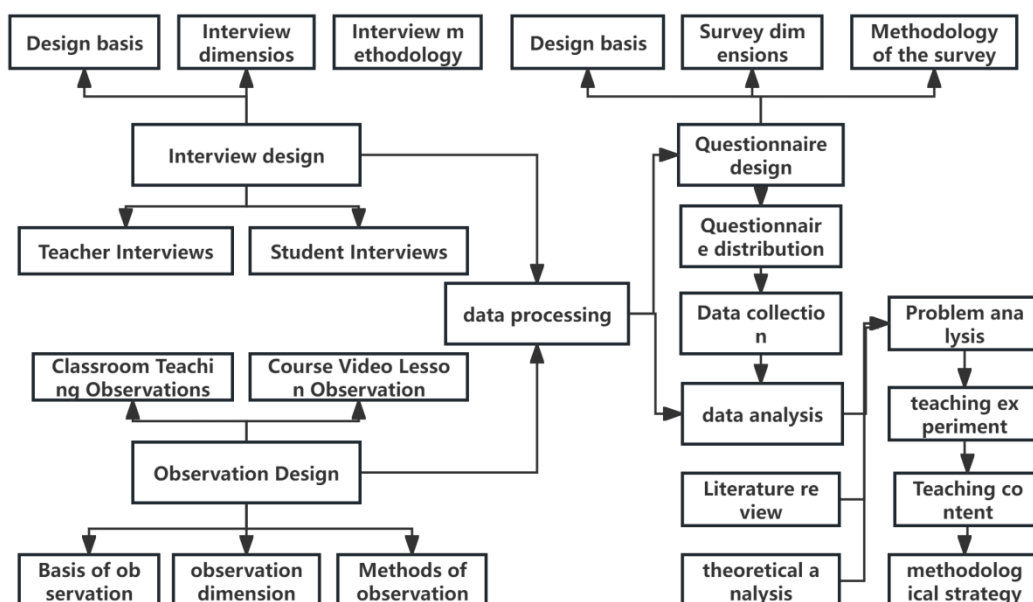
Picture /**1**/Research design framework

The research subjects are mainly international students, international Chinese education teachers and calligraphy teachers. The in-depth one-on-one interviews with international Chinese education teachers and calligraphy teachers were conducted in the form of face-to-face interviews and voice interviews via WeChat, while the interviews with international Chinese education students were conducted in small groups of 3-5 people, and the interviews were in the form of structured interviews.

In Guangdong Province, 20 teachers specialising in international Chinese language education were selected for interviews, including 15 full-time teachers and 5 experts in academic management of international Chinese language education. The experience of these teachers ranged from 6 to 27 years, and they were all representative. In Guangdong Province, 20 calligraphy teachers were selected for interviews, all of whom had doctoral degrees, the titles of professor, associate professor, and lecturer, and had many years of experience in teaching calligraphy to international students. These calligraphy teachers are typical and representative, so the interview results have high credibility and validity. In South China Normal University, Jinan University, Guangdong University of Foreign Studies, Guangzhou University, and Sun Yat-sen University, based on the source of the students, three groups of five were selected for each school, and a total of 15 groups with a total of 75 students were interviewed.

Classroom teaching observation, selected five universities in Guangdong Province for international Chinese language education students calligraphy courses for classroom teaching observation, each university selected 3 calligraphy classroom teaching, a total of 15 calligraphy classroom teaching for classroom observation.

For the observation of calligraphy writing, a combination of on-site observation and video observation was used, and the clarity, completeness and necessary close-up shots of the videos were guaranteed. 3 calligraphy experts were hired at a later stage to observe and evaluate the video data of students' on-site writing, and the internal consistency of the 3 experts was guaranteed.

The questionnaire survey, using the Questionnaire Star questionnaire survey system, was conducted in Guangdong Province by sharing the QR code of the questionnaire through WeChat, and students scanned the QR code to answer the questionnaire. A total of 552 questionnaires were distributed, and 534 questionnaires were valid, with a validity rate of 96%, which is statistically significant.

Research Scope

3.1 theoretical foundation:

Constructivist teaching theory emphasizes student-centeredness and focuses on students' active learning and knowledge construction. (Gao Lu, 2020:42) believes that teachers should fully stimulate students' interest and motivation in the teaching process, guide them to actively participate in classroom activities, construct their own system of knowledge and skills of calligraphy through hands-on experience and practical operation, and allow students to feel the rhythm and aesthetics of calligraphy in practice, as well as to cultivate their creativity and aesthetic sense. (Yang Wenqi & Chi Chengyuan, 2024:131) argued that in teaching calligraphy in international Chinese education, teachers should respect each student's individuality and learning style, and provide diverse learning resources and paths to meet the needs of different

students. (Lu Xinyao, 2015:176) pointed out that in calligraphy teaching, teachers can help students build a deep understanding of the art of calligraphy by guiding them to observe, analyze and practice actively.(Liu Nian, 2021:64) believes that in calligraphy teaching, teachers can promote students' cognitive processing and information processing by designing rich and varied teaching activities, such as copying, creating, and discussing. (Xu Zihan, 2019:206) pointed out that in calligraphy teaching, teachers can trigger students' emotional resonance by creating emotionally charged teaching situations, such as displaying the works of famous calligraphers of all times and telling the historical stories behind calligraphy. This emotional engagement can stimulate students' interest in learning and make them more actively involved in calligraphy learning.

2. Research design:

The study on the enhancement of the effectiveness of teaching calligraphy in international Chinese language education was conducted by using the interview method, observation and questionnaire, and the subjects of the study are shown in Figure 1 to Figure 5 below:

form	quantities	phD	master's degree	professor	Associate Professor	lecturers	Questionnaire distribution	valid questionnaire
International Chinese Language Teachers	20	12	8	6	7	7	20	20
Calligraphy teacher	20	7	13	6	6	8	20	20

Figure, /1/ Interviews with Teachers Questionnaire Statistical Sheet

form	quantities	male	female	undergraduate student	postgraduate student	Southeast Asia	European	continent	Japan and South Korea	Questionnaire distribution	valid questionnaire
schoolchildren	75	31	44	43	32	23	8	32	12	75	75

Figure, /2/ Interview Student Questionnaire Statistical Sheet

schoolchildren	quantities	Observation Methods
foreign exchange student	5	Writing on the spot

Figure, /3/ Calligraphy Writing Observations

form	questionnaire	valid questionnaire	efficient
questionnaire	552	534	96%

Figure, /**4**/ Questionnaire fact sheet

3. Questionnaire design:

dimension	encodings	question
Attitude and interest	T1	I have a positive attitude towards teaching calligraphy.
	T2	I am interested in learning calligraphy.
	T3	I believe that the teaching of calligraphy should cover different styles of writing.
	T4	I feel that calligraphy teaching methods should be practical and interactive.
Teaching content and methodology	T5	I believe that the teaching of calligraphy should incorporate elements of traditional Chinese culture.
	T6	I feel that the teaching of calligraphy should involve the correlation of calligraphy with history and literature.
	T7	In the teaching of calligraphy, I believe that the standardisation of strokes and basic skills are very important.
Writing Techniques and Aesthetics	T8	I think it is very useful to appreciate and analyse the works of famous artists in the teaching of calligraphy.
	T9	I believe that calligraphy teaching should cultivate students' aesthetic concepts and appreciation.
	T10	Through teaching calligraphy, I have gained a deeper understanding of Chinese culture.
Cultural identity and communication	T11	I would like to spread my knowledge and skills of calligraphy to others.
	T12	I believe that the teaching of calligraphy in international Chinese language education should focus on cross-cultural communication.
	T13	I think the teaching of calligraphy is helpful for the International Chinese Language Education programme of study.
Teaching Effectiveness and Satisfaction	T14	I am satisfied with the effectiveness and satisfaction of my current calligraphy instruction.
	T15	I think the study of calligraphy is calming and healthy for the body and mind.
Artistic and fun	T16	I believe that the teaching of calligraphy should focus on the cultivation of artistry.

	T17	I think calligraphy teaching should be interesting to stimulate students' interest in learning.
	T18	I feel that calligraphy should be taught in conjunction with other art forms.
	T19	I think having adequate teaching resources and a favourable environment is very important to the teaching of calligraphy.
Teaching resources and environment	T20	I think a combination of online and offline teaching models is beneficial for teaching calligraphy.
	T21	I think it is easier to understand the culture of calligraphy through the path of fans, ceramics, screens, furniture, Chinese paintings and seals.
	T22	I believe that the teacher's degree of professionalism and teaching experience have a significant impact on the effectiveness of calligraphy teaching.
Teacher quality and professionalism	T23	I think teachers should pay attention to the individual differences of students in calligraphy teaching and teach according to their abilities.

Figure, /5/ Questionnaire design form

Research Findings

1. attitude of interest:

The aspect of interest and attitude contains statistics on various aspects such as hobby, feeling of writing experience, feeling comfortable, continuing to learn, and being interested in Chinese culture because of calligraphy. This is shown in **Picture 1** below:
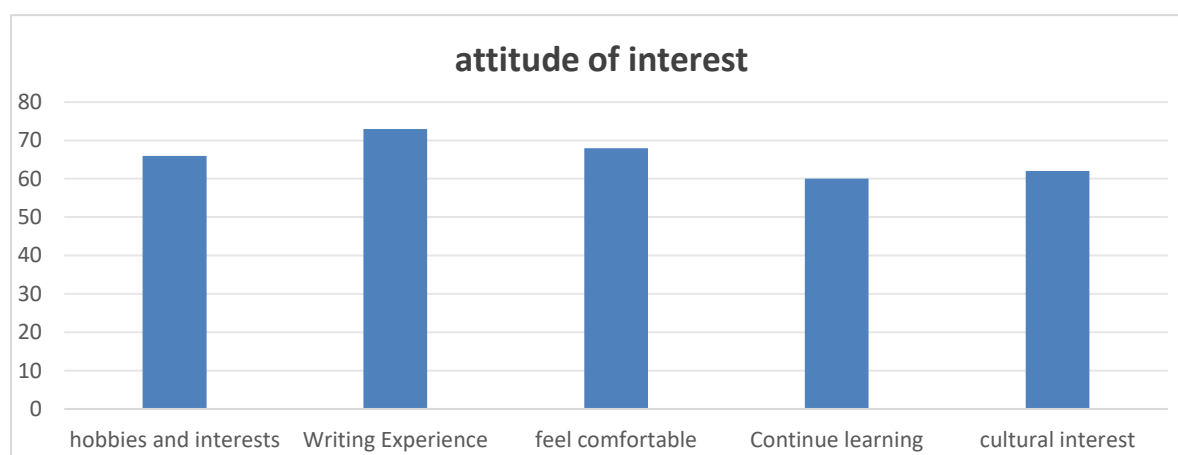

Picture /**2**/attitude of interest.

Among them, 66 people were interested in calligraphy, accounting for 88%, 73 people, accounting for 97%, had a good experience in the writing experience, 68 people, accounting for 90%, produced a feeling of comfort after practicing calligraphy, 60 people, accounting for 80%, 60 people, accounting for 80%, because of contact with the calligraphy of Chinese culture to produce an interest in 62 people, accounting for 82%, mainly through the calligraphy works of the work of the poetry study The main reason is that they are interested in learning the poems in the works through the works of calligraphy.

2. Methods of teaching activities:

In terms of classroom teaching, interactive, fun, and cultural lesson activities are designed to be more popular with foreign learners, while traditional teaching methods make it difficult for students to learn calligraphy. In the traditional way of teaching, it is more difficult for foreign learners to understand the use of brushes, which we often refer to as strokes. There are also stroke order and structure, which are difficult for foreign learners to learn calligraphy and Chinese characters. However, students learnt calligraphy more efficiently in classrooms that were more fun, interactive and culturally appropriate. Students' popular teaching styles were 31% fun, 28% interactive, 26% cultural and 15% traditional. This is shown in **Picture 2** below:
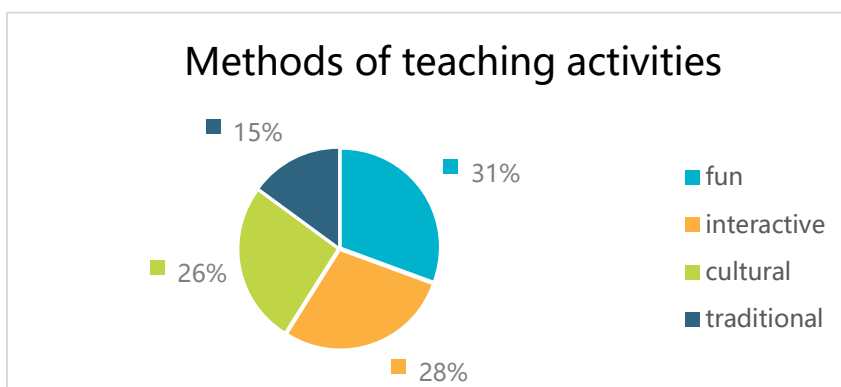

Picture /**3**/Methods of teaching activities

3. Teacher quality:

Foreign learners' requirements for calligraphy teachers' qualities focus on language expression, calligraphy level, literary literacy, teaching level, and personal temperament. Of these, 17 per cent were language expression, 23 per cent were calligraphy skills, 22 per cent were literary literacy, 20 per cent were teaching skills, and 18 per cent were personal temperament.This is shown in **Picture 3** below:
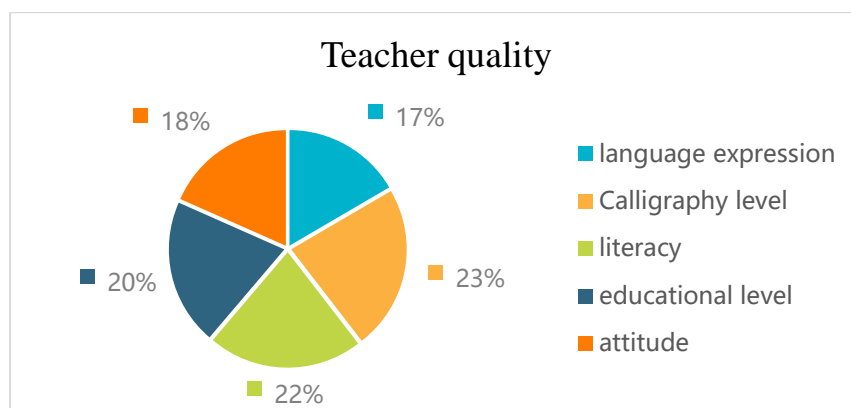
Picture /**4**/Teacher quality

4. learning difficulty:

Foreign learners have difficulties in learning calligraphy, mainly focusing on brushwork, strokes, structure, aesthetics, and the difficulty in fonts is in Running Script and Cursive Script. Among the foreign learners' difficulties in learning calligraphy, 16 per cent were in penmanship, 13 per cent in strokes, 21 per cent in structure, 19 per cent in aesthetics, 15 per cent in running script and 16 per cent in cursive script.This is shown in **Picture 4** below:
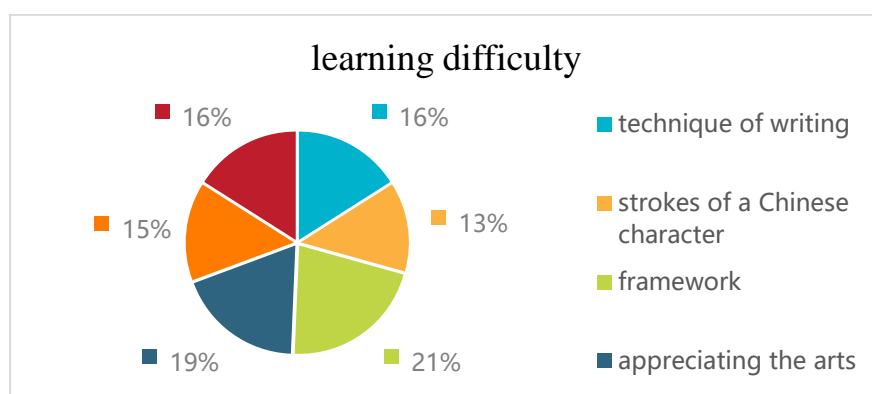
Picture /**5**/learning difficulty

5. learning environment:

The learning environment in which foreign learners learn calligraphy focuses on club activities, calligraphy exhibitions, calligraphy competitions, activity atmosphere, and communication and interaction. Among them, club activities accounted for 18 per cent, calligraphy exhibitions for 17 per cent, calligraphy competitions for 20 per cent, activities for 24 per cent, and communication and interaction for 21 per cent.This is shown in **Picture 5** below:
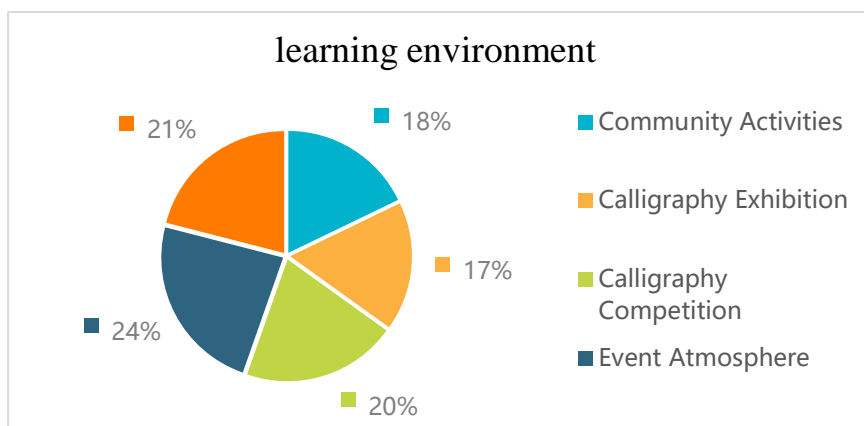
Picture /**6**/learning environment

6. Observations on Writing:

For the five students taken, line writing was observed and three members of the Chinese Calligraphers Association were asked to act as judges for the calligraphy assessment. The results of the average score scores are as follows:

serial number	sports event	strokes of a Chinese character（20mark）		framework（20mark）		rule（20mark）		the feeling of writing（40 mark）
		similarity（10mark）	technique of writing（10mark）	accuracy（10mark）	well-distributed（10mark）	neatly（10mark）	unify（10 mark）	
1	mark	6	4	6	5	6	5	26
2		5	3	7	6	6	7	34
3		7	4	7	4	7	5	28
4		5	5	6	7	6	6	23
5		6	4	6	6	5	6	23

Through writing observation, it was found that foreign learners basically mastered the use of brushes; they could write complete strokes according to the rules; they were not proficient enough and their writing speed was slower; their strokes were basically in place but their precision was insufficient; they mastered fewer strokes in running script and cursive script. Stroke order is correct, structure is basically correct; less understanding of the flat and even distribution of strokes and the method of combining radicals; less understanding of structural retraction, emptiness and reality. The form of works is relatively single. Fewer fans, hand scrolls, couplets, etc.; the relationship between the main text and the inscription is basically correct, but the inscription is in a single font and lacks the richness of the work; the name seal is basically correct, but there is less understanding of the rules for the use of other seals.

7. relevance analysis:

sports event	average value	ST	T1	T2
T1	4.18	0.89	1	
T2	4.08	0.93	0.70**	1
* p<0.05 ** p<0.01				

Figure, /6/ Analysis of the Correlation between Attitude and Learning Interest in Teaching Calligraphy

By comparing the Pearson's correlation coefficient (0.70**) between T1 and T2, we can conclude that there is a significant positive correlation between an individual's attitude towards teaching calligraphy and his interest in learning calligraphy. This means that the more positive an individual's attitude towards teaching calligraphy, the more interested he is in learning calligraphy. People with positive attitudes towards teaching calligraphy may be better able to appreciate the artistic value and cultural connotation of calligraphy, thus stimulating interest in learning calligraphy. In addition, positive affective attitudes tend to make people more willing to invest time and energy in gaining a deeper understanding and mastery of a particular skill or knowledge. There was a significant positive correlation between individuals' attitudes towards teaching calligraphy and their interest in learning calligraphy. This finding has important implications for this study, suggesting that we should focus on developing students' positive attitudes in teaching calligraphy in order to enhance their learning interest and effectiveness. It also suggests that we should further explore how to translate positive attitudes towards learning into actual learning behaviours and skill enhancement.

sports event	average value	ST	T3	T4	T5	T6
T3	4.34	0.82	1			
T4	4.43	0.75	0.73**	1		
T5	4.51	0.74	0.71**	0.77**	1	
T6	4.47	0.76	0.63**	0.73**	0.76**	1
* p<0.05 ** p<0.01						

Figure, /7/ Instructional and content relevance analyses

According to the Pearson correlation coefficient matrix, we can see the correlation between T3, T4, T5 and T6. Where * denotes p<0.01 and denotes p<0.05. for the teaching of calligraphy tends to believe that the teaching methods of calligraphy should focus on practice and interaction, that the teaching of calligraphy should incorporate elements of traditional Chinese culture, and that the teaching of calligraphy should involve associations with history, literature, poetry, and so on. For the view of calligraphy teaching methods, people who think that they should focus on practice and interaction are also more inclined to think that calligraphy teaching should incorporate elements of traditional Chinese culture, as well as that calligraphy teaching should involve associations with history, literature, poetry, and so on.

sports event	average value	ST	T7	T8	T9
T7	4.44	0.77	1		
T8	4.42	0.77	0.74**	1	
T9	4.44	0.78	0.78**	0.85**	1
* p<0.05 ** p<0.01					

Figure, /8/Analysis of the correlation between writing techniques and aesthetics

According to the Pearson correlation coefficient matrix, we can see the correlation between T7, T8 and T9. There is a significant correlation (r=0.78**) for 'I believe that the teaching of calligraphy should cultivate students' aesthetic concepts and appreciation', indicating that it is very important to cultivate students' aesthetic concepts and appreciation while emphasising the normality of the strokes and basic skills. There is a significant correlation (r=0.74**) between 'In the teaching of calligraphy, I believe that the normality and basic skills of strokes are very important', implying that appreciating and analysing the works of famous artists has a positive impact on improving students' stroke normality and skills. In the teaching of calligraphy, stroke normality, basic skills, appreciation of famous works and the development of students' aesthetic concepts and appreciation are interrelated. Teachers should pay attention to the combination of these aspects in the teaching process in order to comprehensively improve students' calligraphy skills and aesthetic qualities.

sports event	average value	ST	T10	T11	T12
T10	4.42	0.78	1		
T11	4.40	0.80	0.79**	1	
T12	4.41	0.77	0.75**	0.77**	1
* p<0.05 ** p<0.01					

Figure, /9/Analysis of the correlation between cultural identity and communication

According to the Pearson correlation coefficient matrix, we can see the correlation of T10, T11, and T12. There is a significant positive correlation (r=0.79, p<0.01) between students' deeper understanding of Chinese culture through calligraphy teaching and their willingness to spread the knowledge and skills they have learnt about calligraphy to others, which implies that the teaching of calligraphy can deepen the students' understanding of Chinese culture, and then stimulate their willingness to share the knowledge and skills they have learnt to others. Similarly, there was a significant positive correlation (r=0.75, p<0.01) between students' perceptions that the teaching of calligraphy should focus on intercultural communication and their in-depth understanding of Chinese culture, suggesting that the emphasis on intercultural communication can promote students' in-depth understanding of Chinese culture. The results of the Pearson's correlation coefficient matrix suggest that the

importance of teaching calligraphy in international Chinese language education lies not only in the transfer of skills and knowledge, but also in serving as a bridge for cross-cultural communication, which can help students to gain a deeper understanding of the Chinese culture and at the same time stimulate their willingness to share what they have learnt and the skills they have acquired.

sports event	average value	ST	T13	T14	T15
T13	4.41	0.77	1		
T14	4.10	0.98	0.62**	1	
T15	4.43	0.79	0.77**	0.61**	1
* p<0.05 ** p<0.01					

Figure, /10/Correlation Analysis of Teaching Effectiveness and Satisfaction

According to the Pearson correlation coefficient matrix, we can see the correlation between T13, T14, and T15. There is a significant positive correlation (r=0.77, p<0.01) between 'I think that teaching calligraphy is helpful for professional learning of international Chinese education' and 'I think that learning calligraphy can bring peace, physical and mental health'. This suggests that the more students perceived calligraphy teaching as helpful for professional learning, the more they tended to believe that calligraphy learning leads to calmness and physical and mental health. There was a significant positive correlation (r=0.61, p<0.05) between 'I am satisfied with the effectiveness and satisfaction of the current teaching of calligraphy' and 'I believe that the study of calligraphy brings calmness and physical and mental health'. This means that the more satisfied students are with the effectiveness and satisfaction of calligraphy teaching, the more inclined they are to believe that learning calligraphy brings peace and physical and mental health.

sports event	average value	ST	T16	T17	T18
T16	4.40	0.78	1		
T17	4.41	0.79	0.80**	1	
T18	4.43	0.75	0.84**	0.84**	1
* p<0.05 ** p<0.01					

Figure, /11/Analysis of the correlation between artistry and fun

According to the Pearson correlation coefficient matrix, we can see the correlation between T16, T17, and T18. There is a highly significant correlation (r=0.84**, p<0.01) between the view that calligraphy teaching should emphasise the development of artistry and the view that calligraphy teaching should combine calligraphy with other art forms. This suggests that those who argue for an emphasis on artistry in teaching calligraphy are more inclined to teach calligraphy in combination with other art forms. This combination may help students better understand and appreciate the artistic value of calligraphy and enhance teaching

effectiveness. There was a highly significant correlation (r=0.84**, p<0.01) between the view that teaching calligraphy should be fun and the belief that teaching calligraphy should combine calligraphy with other art forms. This means that those who believe that teaching calligraphy should be fun are more inclined to combine calligraphy with other art forms. This combination may help to stimulate students' interest in learning and increase their involvement and engagement in the learning process. There was a significant correlation (r=0.80**, p<0.05) between teaching calligraphy should focus on the development of artistry and the belief that teaching calligraphy should be fun. This suggests that emphasising the cultivation of artistry and enhancing the fun aspect of teaching calligraphy are not mutually exclusive but complementary. It may be easier to guide students to deeper understanding and appreciation of the artistry of calligraphy through a fun approach to teaching.

sports event	average value	ST	T19	T20	T21
T19	4.44	0.73	1		
T20	4.32	0.82	0.68**	1	
T21	4.42	0.77	0.80**	0.77**	1
* p<0.05 ** p<0.01					

Figure, /12/Analysis of the relevance of teaching resources to the environment

According to the Pearson's correlation coefficient matrix, we can see the correlation between T19, T20 and T21. The correlation coefficient between the statement 'Adequate teaching resources and a good environment are very important for teaching calligraphy' and 'I think the combination of online and offline teaching modes is beneficial for teaching calligraphy' is 0.68 with p<0.05, indicating that there is a significant positive correlation between the two. There is a significant positive correlation between the two. This implies that good teaching resources and environment may support the implementation of the combined online and offline teaching mode, which may help to improve the effectiveness of calligraphy teaching. The correlation coefficient between 'Having enough teaching resources and a good environment is very important for teaching calligraphy' and 'I think it is easier to understand the culture of calligraphy through the paths of fans, ceramics, screens, furniture, Chinese paintings, seals, etc.' is 0.80 and p<0.01, indicating that there is a significant positive correlation between the two. 0.01, indicating a highly significant positive correlation between the two. This suggests that students or teachers are more likely to find it beneficial to understand the culture of calligraphy through other cultural vehicles when the teaching resources and environment are highly valued. The correlation coefficient between 'I think the combination of online and offline teaching modes is beneficial for teaching calligraphy' and 'I think it is easier to understand the culture of calligraphy through paths such as fans, ceramics, screens, furniture, Chinese paintings, seals, and so on' is 0.77 with p<0.01, indicating that there is a positive correlation between the two. 0.01, indicating a highly significant positive correlation between the two. This suggests that those who find the combination of online and offline teaching modes beneficial

are also more inclined to deepen their understanding of calligraphy culture through other cultural vehicles.

sports event	average value	ST	T22	T23
T22	4.48	0.73	1	
T23	4.51	0.72	0.81**	1
* p<0.05 ** p<0.01				

Figure, /13/Analysis of the correlation between teacher quality and professionalism

According to the Pearson's correlation coefficient matrix, we can see the correlation between T22 and T23. By collecting data and calculating the Pearson's correlation coefficient, it can be seen that the item 'I think that the teacher's professionalism and teaching experience have an important influence on the effectiveness of calligraphy teaching' is significantly correlated with the item 'I think that teachers should pay attention to the individual differences of students in calligraphy teaching and teach according to the students' abilities. The item 'I feel that teachers should pay attention to individual differences in teaching calligraphy and teach students according to their abilities' was significantly correlated with 'I feel that teachers should pay attention to individual differences in teaching calligraphy and teach students according to their abilities' (r=0.81**, p<0.01). This means that teachers' degree of professionalism and teaching experience not only directly affect the teaching effect, but also further affect the teaching effect by influencing the teachers' attention to students' individual differences. In terms of specific values, the mean value of teachers' degree of professionalism and teaching experience is 4.48, and the standard deviation is 0.73, showing a high level of agreement. Meanwhile, the mean value of teachers' attention to individual student differences was 4.51 with a standard deviation of 0.72, also showing a high level of agreement. This indicates that most of the respondents agreed that teachers' degree of professionalism and teaching experience have an important influence on teaching effectiveness and that teachers should pay attention to individual differences of students in teaching.

Discussion

In the area of calligraphy teaching in international Chinese language education, the important position and role of calligraphy teaching in Chinese language education are mainly elaborated from the perspectives of the purpose, significance and value of calligraphy teaching, and some basic teaching principles and methods are proposed . There is a lack of differentiated analyses and targeted teaching design for different levels and types of Chinese learners. Existing studies tend to look at Chinese learners as a whole, ignoring their differences in Chinese language proficiency, cultural background, learning motivation, interests and hobbies, resulting in a lack of individualisation and flexibility in calligraphy teaching. Fewer studies involve the research of calligraphy teaching theory and teaching model, which makes the current calligraphy teaching in international Chinese language education follow the domestic calligraphy teaching methods and approaches, without teaching according to the characteristics of international Chinese language education and the actual needs of foreign learners, and the lack of research and analysis on the teaching characteristics of calligraphy teaching in international Chinese language education, which makes the teaching of calligraphy in international Chinese language education lack of special characteristics, resulting in the lack of special characteristics of

calligraphy teaching in international Chinese language education, which leads to the lack of individuality and flexibility in teaching of Chinese characters, learning motivation and interests. The lack of research and analysis on the teaching characteristics of calligraphy teaching in international Chinese language education makes the teaching of calligraphy in international Chinese language education lack special characteristics, resulting in the lack of significant effect of calligraphy teaching in international Chinese language education on teaching Chinese characters and culture.

1. Suggested Strategies for Teaching the Artistry of Chinese Character Calligraphy Chinese characters are a unique writing system, which is not only a way of language expression, but also an art of culture. The form, structure, sound and meaning, and calligraphy of Chinese characters all contain deep cultural connotations and aesthetic values.

1.1 Teaching kanji using the art of kanji form.

The forms of Chinese characters were created by methods such as pictograms, references, huiyi, and xingyi, and they reflect ancient people's observations and reflections on the natural world and social life. The forms of Chinese characters are rich in variations and development. The evolution process and stylistic features of Chinese characters can be seen in the different fonts, such as oracle bone script, jinwen, seal script, official script, regular script, running script and cursive script.

1.2 Teaching Chinese Characters Using Their Structural Art

The structure of Chinese characters is made up of radicals and biwangs, which determine how Chinese characters are classified and found. The structural art of Chinese characters is mainly reflected in two aspects: firstly, the balance and coordination between radicals, such as left-right structure, up-down structure, inside-outside structure, etc.; and secondly, the meaning and phonetic relationship between radicals, such as homophonic, homophonic, and harmonic puns. The structural art of Chinese characters makes them logical and interesting.

1.3 Teaching Chinese Characters Using Their Phonetic Art

The art of sound and meaning of Chinese characters is mainly embodied in two aspects: firstly, the coordination between sound and meaning, such as rhymes, jingles, hiatus, and so on; secondly, the complementation between sound and meaning, such as elephants, anthropomorphisms, metaphors, and so on. For example, 'the heart is like a knife cutting' is a simile, using figurative language to express the feeling of heartache.

2. Suggested Strategies for Teaching the Artistry of Chinese Calligraphy and Poetry

There are many common features and rules between calligraphy and poetry, such as structure, rhythm, rhyme, mood and chiaroscuro, etc. They can draw on and inspire each other to improve the students' artistic level and aesthetic realm, thus enhancing the quality of teaching and learning in international Chinese language education.

2.1 Teaching using the structure of calligraphy and poetry.

The structure of calligraphy refers to the rules of shape, size, position and arrangement of fonts, which determines the overall effect and beauty of a calligraphic work. The structure of poetry refers to the rules of syntax, metre, counterpoint, rhyme, etc., which determines the sound and meaning of poetic works. Calligraphy and poetry both require certain principles and methods to be followed in terms of structure, but they also need to be flexibly varied according to different styles and emotions, so as to achieve the effect of harmony and unity, yet rich in variations. For example, in Wang Xizhi's 'Lanting Collection Preface', the

four characters 'Yonghe nine years', the shape of the characters is upright but not constrained, the strokes are stretching but not scattered, the chiaroscuro is vivid but not pompous, and the charisma is elegant but not cold. In Li Bai's 'Wine to be drunk', the sentence 'Don't you see the water of the Yellow River coming from the sky' is concise but not bland, the mood is bold but not exaggerated, the emotion is impassioned but not out of order, and the flavour is rich but not overdone.

    2.2 Teach using the chiaroscuro of calligraphy and poetry.

    Calligraphers choose different styles, strokes, layouts and other means to express different styles, temperaments, emotions and other characteristics according to different times, regions, occasions, subjects and other factors. Poets choose different genres, metres, rhetoric and other techniques to express different thoughts, interests, imagery and other contents according to different themes, emotions, objects, backgrounds and other factors. The chiaroscuro of calligraphy refers to the individual style and spiritual temperament shown or conveyed by the calligraphic works, which determines the individuality and glamour of the calligraphic works. Charm of poetry refers to the personal sentiment and cultural taste expressed or embodied in poetic works, which determines the personality and elegance of poetic works. For example, Yan Zhenqing's 'Manuscript of Offering to Nephew' follows the legal style of running script and at the same time makes a breakthrough, showing the feelings of grief and anger. According to different themes, emotions, objects, backgrounds and other factors, poets choose different genres, metres, rhetoric and other techniques to express different ideas, interests, imagery and other contents. For example, Su Shi's 'Former Red Cliff Fugue' uses a variety of rhetoric such as simile, personification, and prose, and combines the characteristics of prose and poetry, following the rules of the fugue style while at the same time innovating to show the grandeur of the atmosphere. Calligraphy and poetry both have varied artistic charms, with common rules and characteristics as well as individual differences and features.

    3. Teaching Chinese Character Stories Using Fun

    Chinese characters are a unique writing system that not only records language, but also reflects culture and history. The formation and development of Chinese characters contain many interesting stories, which can help us better understand the connotation and beauty of Chinese characters.

    Calligraphers through the ages have continued to explore and innovate in the creation of Chinese characters, forming a variety of styles and schools and leaving behind many fascinating calligraphic stories. 'Cheng Miao, a minister of Qin Shi Huang, was responsible for the construction of the Alhambra Palace. He found that the popular seal script at that time was too cumbersome and not conducive to recording and conveying governmental orders, so he simplified some of the characters and added some variations based on the structure and strokes of the seal script, and created a new style of calligraphy, namely the official script. With its simplicity, squareness and eye-catching features, the official script was soon adopted by the whole country after the unification of the Qin Dynasty and became the first standardised script in Chinese history. 'Once, when Xiao He went to a banquet, he saw a plaque hanging in front of the host's house, which read "Zanbu Waiting Mansion". Xiao He thought that the plaque was too simple and commonplace to match his status and position, so he picked up his brush and added two words on the plaque: 'Deep Thought'. These two words were written with great vigour, meaning that although he was highly successful, he still thought deeply and was not

arrogant. This plaque became the symbol of Xiao He's residence, and was called the 'Plaque of Deep Thoughts' by later generations.

4. Teaching Using Poetry Stories for Fun

How to stimulate students' interest and creativity in teaching calligraphy is an important and challenging issue. In my opinion, using poems and stories to guide students to learn calligraphy is an effective and interesting method.

Poetry stories are the essence of Chinese culture. They are rich in both content and beautiful language, which can stimulate students' imagination and feelings. Through reading and appreciating poetic stories, students can learn about the historical background, characterisation and emotional changes behind the calligraphic works, thus increasing their understanding and appreciation of the calligraphic works. At the same time, poetic stories can also provide students with inspiration and materials for them to give free play to their thoughts and emotions in their calligraphy creations. For example, let students read Li Bai's Silent Night Thoughts to understand the poet's homesickness, and then write their thoughts about their hometowns in cursive or running script; or let students read Su Shi's Songs in the Key of Water to understand the poet's bold and uninhibited character, and then write their attitudes towards life in wild cursive or clerical script.

5. Teaching with the Fun of Calligraphy Stories

Calligraphy stories refer to historical events, legendary figures, artistic creations and so on related to calligraphy, which can not only show the calligrapher's personality style, thoughts and feelings, artistic achievements and so on, but also add fun and charm to calligraphy. In the teaching of Chinese calligraphy, calligraphy stories are an effective teaching method that can arouse students' interest and attention, cultivate their aesthetics and creativity, and improve their calligraphic skills and cultural cultivation.

Calligraphy stories can help students understand and appreciate calligraphers and calligraphic works. For example, Su Shi was an outstanding literati painter and calligrapher during the Northern Song Dynasty, and he was good at cursive writing, which is characterised by boldness and exuberance, grandeur, infinite variations and individuality.

Calligraphy stories can stimulate students' interest and enthusiasm in calligraphy. For example, Chu Suiliang was a famous calligrapher in the Tang Dynasty, he was good at regular script, especially small regular script, and his small regular script was known as 'the best in the world'. Chu Suiliang loved to write since he was a child, he used to practice writing on the mud with bamboo sticks, and later used a brush to write on paper, he often forgot to eat and sleep when he wrote, and even forgot his own name. By telling the story of Chu Sui Liang's diligence and concentration, students can feel the charm and fun of calligraphy, as well as the effort and perseverance needed to learn calligraphy.

Calligraphy stories can cultivate students' aesthetics and creativity. For example, Liu Gongquan was an outstanding calligrapher in the Tang Dynasty, who specialised in official and regular scripts. His official script is characterised by its majesty, robustness, grandeur, variety and individuality. By describing the form and content of the Xuan Secret Pagoda Stele, students can feel the creativity and wisdom of Liu Gongquan, as well as the artistic value and historical significance of the Xuan Secret Pagoda Stele.

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