VMC ANALYTIKS

The Current Situation of Calligraphy Education at Qi Baishi Art College of Hunan University of Science and Technology

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Abstract

The rapid development of digital technology has totally transformed the relationship between knowledge, learners, and education. In this context, calligraphy education in colleges and universities is confronted with the dual task of maintaining the conventional artistic values and meeting the demands of the digital era. This study examines the current situation of calligraphy education at Qi Baishi Art College, Hunan University of Science and Technology. Quantitative descriptive research design was used for the study, which included administering survey questionnaires to 130 students enrolled in calligraphy courses. Students' satisfaction with curriculum design, teaching methods, learning resources, and the integration of digital technology into calligraphy teaching were analyzed through descriptive statistics. The outcome of the study indicated a strong interest and a positive attitude towards the learning of calligraphy, appreciation of its cultural and aesthetic value and also the support for its further development. On the other hand, it also revealed some negative aspects like the absence of students' long-term studying plans, lack of personalized teaching, excessive dependence on traditional teaching methods, and the ever-increasing impact of digital entertainment on students' practice habits. Even though there was the use of multimedia and digital tools in teaching, the application was still irregular and extra, not integrated into the system. The empirical findings of the study revealed the strengths and shortcomings of current practices of calligraphy education and highlighted a need to further balance traditional pedagogy with innovations in digital technology. The implications for curriculum design, enhancement of teaching strategy, and learning assessment in the digital era have been discussed here, and this case might be referred to for consideration by other higher education institutions in the modernization of traditional arts education while cultural heritage is preserved.

Keywords: calligraphy education, calligraphy teachers, calligraphy students, teaching methods and learning efficiency

INTRODUCTION

Chinese calligraphy goes beyond merely recording words on a page; it is a vital component of Chinese art and culture. For thousands of years people have used it to unify language and feelings, revealing a unique deep subconscious of those who practiced it. In a Chinese context, calligraphy is not a sequence of brush strokes; it symbolizes the strengthening of a personal bond with the self, this is an art form which requires a great deal of patience and self-control which cultivates a relationship with something profound. As Hung (2022) explains, the art of calligraphy is not merely a technique but a profound process of self-cultivation, reflecting the character and inner life of the individual. This is the most ideal way to showcase the spirit of self in calligraphy, an art form which is more than self-discipline; it is self.

The Chinese government, with the deep understanding of the importance of calligraphy, has stimulated efforts to foster and defend it as a traditional art. In this respect policy document of the General Office of the CPC Central Committee and the State Council is a flexible approach to performing secondary education. Great importance is placed upon the integration

of both Chinese and foreign traditional art forms, such as calligraphy and opera, into the school curriculum to enrich students' cultural appreciation and historical awareness (Li, Ren, & Sun, 2024). This is an excellent example of a major step taken to cultivate lost culture in our civilization of increasing civilizations.

The 21st century marked the beginning of a new era when digital technologies were introduced in almost all fields of human activity, and education was no exception. The access to, creation of, and work with knowledge became completely revolutionized by computers, the Internet, mobile phones, and other digital technologies. With this, more and more people have started pressing for the inclusion of information and communication technology (ICT) by the world's educational systems at every instance of educational practices: curricula, teaching, and assessment methods. Without doubt, the majority of scholars consider it not just an option but a dominant factor which influences the way learning, teaching, and knowledge transfer take place in the modern world (Pradhan, 2020; Timotheou et al., 2022). Educational institutions not adopting such changes would find themselves way behind; acceptance of technology has, hence, become a necessary stage for the survival of an efficient, inclusive, and relevant education sector in answering the demands and requirements of a present-day society and the fast-moving digital world.

The world around us has made significant advancements in Digital technology and as a result, education has also adapted to these changes. Educated individuals have access to more knowledge, ways to share knowledge and ways to create new knowledge through new Digital tools, online platforms and advanced learning devices. Technology is intertwined into every aspect of the way we live today. With increased pace of change in technology it is important for organizations and individuals within a community to maximize the use of new technologies, if they are to continue to be successful and valuable to their communities (Selwyn, 2026). Traditional occupations like

calligraphy, which have been a part of human history for centuries, now have an opportunity to cross between old and new.

However, the use of technology can be both an issue and an advantage for teaching and learning calligraphy. The growing use of digital technology has reshaped how students engage with leisure and learning activities, often reducing their participation in traditional arts and hobbies in favor of more passive digital consumption (Twenge & Campbell, 2018). On the other hand, digital technology also enables new ways of learning and practicing calligraphy, including the use of virtual calligraphy brushes, digital teaching, and other more interactive interfaces which can be integrated with conventional methods.

The case of calligraphy education in Hunan reflects how traditional styles are being preserved and modernised within contemporary Chinese higher education. A recent study on the evolution of Huxiang (Hunan) calligraphy education models highlights strengths across multiple dimensions—curriculum system, faculty, learning resources, student development, and professional management—indicating a well-supported infrastructure that fosters the discipline's cultural continuity and institutional vitality (Gao & Khiatthong, 2024).

There are many areas of calligraphy education that are still under-researched, even as this area continues to progress. Most studies on calligraphy have focused on either the importance of calligraphy in a cultural sense or technology's role within education, so there is little empirical work that explores how different methodical uses of technology in the classroom enhance student skill acquisition, motivation and cultural knowledge (Selwyn, 2016). The calligraphic education arena also lacks appropriate, localized studies that would provide an understanding of how regional institutions of higher education can respond to the tension of maintaining longstanding traditions in their curriculum while, at the same time, using innovative approaches to education (Gao & Khiatthong, 2024). If institutions cannot

develop their approaches using the best practices based on empirical evidence, they risk either diluting the quality of teaching or failing to utilize the benefits of technology for transforming student learning. Therefore, based on the need to develop an understanding of how the two methods can work together to support enhancements of learning while protecting cultural integrity, this study is focused on the relationship between technology and traditional calligraphy.

While there has been some development within calligraphy, the literature and the practice of calligraphy education still shows large areas of need. Most research conducted to this point in time has focused either on the cultural value of calligraphy or, generally, on how technology is used within art education, but there is little empirical evidence available that has specifically studied the effect of technology integration on the students' learning and motivation through skill development in calligraphy, as well as the cultural awareness and understanding, of students in calligraphy learning environments (Gong et al., 2025; Xiong, 2024). Research that focuses on regional higher education institution's responses to maintaining a balance in between innovation and tradition, within the context of higher education is limited (Wang, 2025). It is important to address these gaps in the literature because failure to do so will result in a significant dilution of the original authentic nature of calligraphy traditions through the continued application of technology, or, conversely, failure to capitalize on the significant transformative potential available to higher education through the effective application of digital resources. As a result, this study intends to analyze the current situation of calligraphy education at Qi Baishi Art College of Hunan University of Science and Technology in order to foster and improve the cultural nature of calligraphy.

LITERATURE REVIEW

Evolution of Calligraphy Education in Chinese Colleges and Universities. With the recent changes to social and cultural contexts in China,

learned calligraphy has gone from being a practical skill to a mode of artistic expression. The shift from a writing brush to hard pen and presently to digital methods has drastically decimated weekly engagements with handwritten Chinese characters, impacting its practical use in contemporary life. However, calligraphy in the digital epoch has been repurposed with a new mission: to serve the purpose of a conduit to the past in a more creative and self-reflecting manner. As noted by Hung (2022), the art of calligraphy culture has preserved its significance even with the prevailing technological challenges by nurturing identity and personal development simultaneously. In the same spirit, Li (2024) argues that the impact of digital technology in education has both positive and negative effects in calligraphy; it enhances accessibility and preservation of the art, but it also alters its form in response to contemporary expressions.

The first people in China created the brush as a means of writing and in turn brought about the practice of calligraphy. For a significant period of time, using a brush for writing was not only a functional requirement, but also a vital activity in the country's socio-cultural framework. Children in ancient China were institutionally taught calligraphy as part of the basic education and brush skill proficiency was even a requirement for the imperial examinations. This long history illustrates how writing-brush culture was deeply embedded in daily life and social order, forming the core of the culture of classical China. As for Zheng (2018), for centuries, Chinese Calligraphy has served the purpose of articulation in addition to being a form of art, imbued with fundamental principles of the Chinese culture and a basis for pedagogical and ethical improvement.

Calligraphy education in Chinese colleges and universities has undergone a clear institutional evolution, from a classical scholarly requirement to an organized academic discipline with formal structure. In traditional China, calligraphy was an important constituent of state-sponsored education both in the imperial academy and at the level of local

schools; indeed, mastery of brush writing was a precondition for success in the imperial civil service examinations held throughout the empire (Elman, 2000). This system ensured that calligraphy became more than just an art–it was a standardized educational practice for elite scholars and thus laid the foundation for its institutional status in later higher education systems.

In the early twentieth century, when the Chinese education system was modernized, calligraphy was slowly included in the higher arts education. After the year 1949, this practice was gradually adopted by the academies like the Central Academy of Fine Arts (CAFA) and the China Academy of Art which let calligraphy be taught as a specialized subject under fine arts departments (Sullivan, 1996). Calligraphy has an enjoyable journey in the past few decades to higher education in China: it used to be a practical subject, but now it is an interdisciplinary domain that includes aesthetic theory, pedagogy, cultural studies, and even digital humanities. By introducing a series of national policies aimed at the cultural revival of higher education, the Chinese Ministry of Education has not only supported but also legitimized this development; such policies included, for example, the 2011 "Curriculum Standards for Calligraphy Education" which reminded universities to offer calligraphy courses not only as general education ones but also as professional majors (Ministry of Education of the PRC, 2011). Institutional support has led to the considerable rise of calligraphy programs in both normal and comprehensive universities, in part due to scholarly research that has documented this trend positioning calligraphy as a medium for cultural inheritance and identity formation rather than as merely a practical writing skill.

Its development is attributed to Chinese citizens who first noticed the substitution of the brush with the hard-pen, consolidation of their tastes, and the increasing need for literacy to differentiate China from the West. The hard-pen's increasing popularity was the result of the increasing need for compact and portable writing instruments. It is for these reasons that hard pens such as pencils and fountain pens gratuitously known as signing pens became ubiquitous, replacing brushes well within the first few decades of their introduction. It is for these reasons that the cultural value of the writing brush and the skills to writes with the writing brush is becoming increasingly scarce. As Gao and Khiatthong (2024) observe, the diminishing cultural significance is predominantly associated with other multicultural changes such as the view of traditional calligraphy from an ordinary writing practice to an independent form of fine arts.

The major reason for this transformation has been the technological transition. The modernization of school curricula together with the introduction of Western-style classroom systems was definitely a matter of the suppleness of writing techniques during the late Qing and Republic periods where brush writing was replaced by hard-pen writing. Educational institutions took a step towards classifying calligraphy as an art subject and thus a non-necessity for basic literacy skills. In the most recent period, calligraphy education has undergone further changes with the incorporation of digitization such as digital tablets, online repositories of stele rubbings, and virtual calligraphy studios which allow universities to maintain their classical models while also increasing their reach (Vermeeren, 2017). All these events indicate that the contemporary university-level calligraphy programs still manage to combine the historical techniques with current technology.

Even though there are distinct changes brought about by use of computers and smart phones, which are indirectly forcing people to do their assignments, communication, shopping and even recreation by use of keyboards instead of handwriting, there is a new developing trend that needs a deeper consideration. Typing is abolishing handwriting for Chinese characters which is certainly not beneficial for literacy. Orthographic recognition is processed by handwriting, and is always weakly processed in typing (Cao, 2021; Tan et al., 2013; Zhang & Perfetti, 2024). It has also been demonstrated

that Pinyin typing, while a bit counterproductive, discourages reading for the development of rote learning, and is mostly disassociated with the cognitive and visual aspects of the characters (Tan et al., 2013). This is to say that the socio-cultural changes which have resulted are discontinuous with brush-writing, hard-pen writing and now the ultimate use of digital input, have made the fine art of calligraphy not appreciated.

The empirical studies recently conducted support, both cognitively and pedagogically, the still important role of handwriting-based instruction at the higher education level. The studies show that among other things, handwriting, and particularly brush writing, helps to develop orthographic awareness, visual-spatial processing, and long-term character retention all of which are the functions that suffer from reliance on keyboard input (Tan et al., 2013). In response, numerous Chinese universities have reinstated obligatory or elective calligraphy classes for education and humanities majors as a method of combating character amnesia and cultural disconnection resulting from the excessive use of digital typing (Ministry of Education of the PRC, 2011). The calligraphy education development in Chinese colleges and universities is thus the reflection of a transition from the utilitarian training to the cultural, artistic, and cognitive preservation within the modern academic structures.

Technological Adaptation in Teaching and Learning Calligraphy. The present digital era is a period of great transformation for the teaching and learning of calligraphy as traditional handwriting practices are in contact with the digital applications. Calligraphy is not totally forgotten; rather, it is transformed by modern technologies such as mobile apps, digital pens, online teaching, and multimedia which not only make the access easier but also create new ways of keeping and teaching this art. The use of technology in the teaching of calligraphy has begun to change the students' attitude towards this art, making the learning process to take place in interactive and blended

learning environments instead of just physically attending classes.

Integration at the university level, however, remains uneven. Low participation from students, ambiguous structures of the curriculum, and a lack of well-designed programs have been listed in several studies (Li, 2023). Each calls for clearer course designs and stronger digital integration to make calligraphy learning more accessible and engaging in contemporary educational settings. Recent research has underscored that effective technological adaptation largely hinges upon teachers' digital competencies. The use of various tools like multimedia projection, online demonstration systems, and interactive visual aids has been proven to enhance the teaching of stroke order, structure, and perceptual drawing in calligraphy classes (Wang, 2025). When instructors are digitally literate, technology becomes an effective support rather than a distraction; it therefore significantly helps improve both student understanding and cultural appreciation of calligraphy.

However, the cultural role of calligraphy is still very much alive in the Chinese tradition; its impartation is now facing a different challenge in the contemporary digital world. The presence of gadgets not only in schools but also in students' homes has introduced new levels of distraction for university students that cannot be compared to any other time before. Self-control issues among undergraduates are on the rise, leading them to use their phones, laptops, and other visual devices, which in turn are responsible for lessening the students' attention, cognitive involvement, and academic performance in general. Wang et al. (2022) note that without effective strategies to manage digital use, students are more likely to experience "digital distraction" than "digital focus," undermining their learning outcomes. This phenomenon underscores the importance of carefully integrating technology into the teaching of calligraphy—not as a mere substitute for traditional instruction but as a tool to enhance engagement, motivation, and skill acquisition.

Instructors can now change these possible digital distractions into planned learning sequences through the use of multimedia resources, online tutorials, and interactive platforms. With proper technological adaptation, students will be able to engage with calligraphy in dynamic ways: blending conventional methods with modern tools to make strong cultural appreciation and cognitive involvement. The effective implementation depends on instructors' digital literacy, pedagogical planning, and strategic use of technology in order to keep the student focused while preserving the integrity of the calligraphic practice.

Although universities have incorporated calligraphy lessons into their curriculum, its teaching progress is dependent on the alignment of various factors such as teaching focus, educator's knowledge, course structure, and faculty's course advancement. Overcoming the current teaching obstacles in calligraphy is the integration of the thoughtful features of the digital age. This means the modern construction of calligraphy education must include digital teaching methodologies, multimedia resources, and data-centered platforms. Research on the integration of intelligent service systems in higher education has addressed the digitization of calligraphy resources. These studies show improvement in instructional material dissemination, personalized teaching, and teaching's digital innovation, especially when the faculty's level of digital competence is high (Fu, 2024).

METHODS

Research Design. The study employed a quantitative descriptive research design focused on calligraphy education at Qi Baishi Art College, Hunan University of Science and Technology. The data were analyzed through descriptive statistics, which provided a thorough and orderly evaluation of the situation, methods and difficulties related to calligraphy teaching in the school. The study design allowed for the revealing of objective, data-based insights regarding the efficiency of teaching and the quality of the instructional conditions.

Participants of the Study. This study was conducted at Qi Baishi Art College of Hunan University of Science and Technology, Xiangtan City, Hunan Province, China. The institution was chosen as the locale of the study because of its established role in art education and its active integration of traditional Chinese calligraphy into its academic programs. This study took all the students of the calligraphy course of the Art Department of Qi Baishi Art College of Hunan University of Science and Technology as the research object. In addition, four classes of students were randomly selected from the classes with calligraphy courses for the questionnaire survey. A questionnaire survey was adopted to conduct stratified sampling of all classes with calligraphy courses (a total of eight classes and four grades). The sampling method: take grades as groups, number 1–4 groups from freshmen to seniors, and each group randomly selected one (1) class as the questionnaire object. A total of four (4) classes with calligraphy students answered the questionnaire survey, which collected all quantitative data of this study.

Research Instrument. A structured survey questionnaire was used to collect data for evaluating the current situation of calligraphy education at Qi Baishi Art College of Hunan University of Science and Technology. The questionnaire was presented for review, validation, and revision advice from content experts to guarantee the content validity, objectivity and relevance of the research items.

Data Collection. Formal permission was obtained from Qi Baishi Art College of Hunan University of Science and Technology prior to the study's implementation. All participants gave informed consent before completing their questionnaires. A total of 130 respondents received the validated questionnaire to determine the current status and practices of calligraphy education within the institution in terms of instructional methods, learning resources, and perceived challenges.

Data Analysis. Data collected were analyzed quantitatively using descriptive statistical techniques. To give a better understanding of the status and tendency of calligraphy education in Qi Baishi Art College of Hunan University of Science and Technology, frequencies and percentages were employed to interpret the summarized responses. This enabled the patterns and key findings derived from the data to be presented objectively.

RESULTS

Student Demographic Profile

Gender and Age. The student census in the calligraphy program in Qibaishi Art College suggests that the participants are, on average, 81.54% female and 18.46% male and that most are aged between 18 and 23 years (16.15% aged 18–19, 66.15% aged 20–21, and 17.69% aged 22–23). It shows that the dominant type of student in calligraphy courses in this College are females.

Table 1
Gender and Age of Calligraphy Students

Gender		
Gender	F	%
Male	24	18.46
Female	106	81.54
Total	130	100

Age		
Age	F	%
18 to 19 years old	21	16.15%
20 to 21 years old	86	66.15%
22 to 23 years old	23	17.69%
Total	130	100

This type of phenomenon, with more females enrolled than males in the same program, is not unique. It is a standard characteristic of the student's distribution in the arts and humanities, where females are almost always more prevalent than males. Gender disparity in enrollment and persistence in the fields of study is a common phenomenon in higher education. Female students tend to enroll and participate more in these disciplines (Martín-Borràs & Paredes, 2021).

Nature and Development of Calligraphy Course

Calligraphy development concept. The data illustrated in Table 2 shows that a great percentage of students —91.54% for example — strongly support the inheritance and development of calligraphy as an artform, 7.69% somewhat support it, and only 0.77% are indifferent towards it.

Table 2
Development and Promotion of Calligraphy

Development Concept of Calligraphy		
Development and Promotion of Calligraphy	F	%
It Should	119	91.54%
Not necessary	0	0%
Can consider	10	7.69%
It has nothing to do with	1	0.77%
Total	130	100

This cultural sense of responsibility is in tandem with recent empirical data: calligraphy, as an artform, preserves tradition and simultaneously develops self-motivation, appreciation, and cultural identity in students, which confirms it is an educational tool of great importance in cultural continuity (Chen, 2025).

State of Calligraphy classes and courses. Table 3 shows that students had generally positive attitudes toward calligraphy and its instruction. Out of all respondents, 73.85% of them liked calligraphy, and only 3.08% of them disliked it. Also, 67.69% showed a great interest in the calligraphy classes offered in their college. Furthermore, 94.62% of the respondents had perfect attendance, and greater than 61% of the respondents reported that they participated in the lessons actively and enthusiastically. This shows that they had high motivation, effectiveness, and satisfaction toward their own achievements. Students had different preferences, and around one half of the students liked Bei-Xue (碑学) and Tie-Xue (帖学), which shows that they appreciated different traditions. On the other hand, a very small

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number of students had low levels of enthusiasm and persistence, which shows that there were issues with the design of the course, or the teaching method used to implement it. This corroborates more recent studies, which argue that Chinese university students, while acknowledging the artistic and cultural significance of calligraphy and showing a keen interest in it, often fail to engage with the curriculum and its delivery, suggesting a need for more active and participatory teaching methods. (Chun et al., 2025).

Table 3
State of Calligraphy Classes and Courses

Degree of Liking Calligraphy		
Degree of liking calligraphy	**F**	**%**
Like	96	73.85%
Don't like	4	3.08%
Average	30	23.08
Total	**130**	**100**

Degree of Interested in Calligraphy Courses		
Interested degree	**F**	**%**
Very interested	88	67.69%
Not interested	3	2.31%
Average	39	30%
Total	**130**	**100**

Attendance Rate of Calligraphy Class		
Attendance rate of calligraphy class	**F**	**%**
Full attendance	123	94.62%
Rarely absent	5	3.85%
Sometimes absent	2	1.54%
Often absent	0	0%
Total	**130**	**100**

Current situation of Calligraphy course implementation. Table 4 shows that the majority of the students who took the course in calligraphy were satisfied with its implementation and 50.77% were very satisfied and 43.85% were basically satisfied with the overall arrangement. On the balance of theory

and practice, 73.85% of respondents believed the course balance both, but 14.62% thought there was too much theory, 8.46% thought there was too much practice, and 3.08% thought both were lacking. In the same fashion, 79.23% of students acknowledged that there was attention to both Bei-Xue (碑学) and Tie-Xue (帖学) but a minority thought that the attention was too much to one side, either Bei-Xue or Tie-Xue, or oversimplifying the content.

Table 4
Current Situation of Calligraphy Course Implementation

Satisfaction of Calligraphy course		
Satisfaction of Calligraphy course	**F**	**%**
Very satisfied	66	50.77%
Generally satisfied	57	43.85%
Not very satisfied	6	4.62%
Dissatisfied	1	0.77%
Total	**130**	**100**

Situation of importance attached to the theory and practice of Calligraphy Course		
Situation of importance attached to the theory and practice	**F**	**%**
Emphasis on theory, lack of practice	19	14.62%
Focus on practice, lack of theory	11	8.46%
Combination of theory and Practice	96	73.85%
Lack of theory and Practice	4	3.08%
Total	**130**	**100**

The degree of emphasis on *Bei-Xue*(碑学) and *Tie-Xue*(帖学) in the calligraphy course		
Option	**F**	**%**
Pay attention to both *Bei-Xue*(碑学) and *Tie-Xue* (帖学)	103	79.23%
Pay attention to *Tie-Xue*(帖学, rarely involving *Bei-Xue* (碑学)	9	6.92%
Pay attention to *Bei-Xue*(碑学) and rarely involve *Tie-Xue*(帖学)	12	9.23%
Both are relatively single and one–	6	4.62%
Total	**130**	**100**

This data shows that even though student satisfaction was overwhelmingly high, there were gaps in balance in both the practical and theoretical dimensions and gaps in diversifying course content. Studies show that, in addition to fostering cultural and psychological skills, to fully embrace and truly appreciate the art, calligraphy training should teach mindfulness, and the serene state of being deeply concentrated as in a trance (Wang & Tang,

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2025), as well as the obtaining of a flow state in order to fully promote student investment in their learning and achieve integrated educational results.

Benefits and direction of learning calligraphy. The data in Table 5 indicates a wide range of benefits students associate to calligraphy. 86.15% connected it with self-cultivation, 83.08% with enhancement of aesthetic appreciation, and 73.08% with the appreciation of practical beauty. Concerning the learning paths, 80.77% advocated for the practice and application of traditional techniques, 57.69% appreciated the value of calligraphy, 56.15% advocated for individualized approaches to development and creative expression, 45.38% advocated for the theoretical aspects of calligraphy, and 40.77% regarded practical and employment opportunities.

Table 5
Benefits and Direction of Learning Calligraphy

Benefits of Learning Calligraphy		
Benefits of Learning Calligraphy	**F**	**%**
Practical and beautiful	95	73.08%
Cultivate self-cultivation	112	86.15%
Improve aesthetic or appreciation ability	108	83.08%
Gain fame and fortune	4	3.08%
Time consuming	5	3.85%
Total	**130**	**100**

Direction of Learning Calligraphy Tendency		
Direction of learning calligraphy tendency	**F**	**%**
Practice and application of traditional techniques	105	80.77%
Theoretical research and writing	59	45.38%
Calligraphy appreciation and appraisal	75	57.69%
Practical and employment	53	40.77%
Personalized development and creation	73	56.15%
other	11	8.46%
Total	**130**	**100**

The results above suggest students recognize calligraphy offers benefits in personal development, culture, creativity, and career opportunities which indicate a shift towards more diversified development. Recent studies suggest practicing calligraphy also develops one's artistic literacy and self-discipline, improves mental peace, and psychological wellbeing leading to more adaptable students

and wider career opportunities (Wang & Tang, 2025).

Learning Efficiency

Learning attitude and habits. Table 6 shows evidence from attitude and habit surveys that a good number of students engage with calligraphy learning on an active basis: 64.62% of students use teacher assistance to solve problems, 66.92% take part in students' activities and discussions, 66.15% self-assess and analyze, 55.38% "talk" to students after class, while 54.62% self-govern and "condense" learned lessons. However, many students, as a result of poor learning attitudes, tend to not review lessons, participate in class activities, work with other students, and think about their learning. It shows that, while students do not lack motivation to learn something, there are curtains to learning enthusiasm which are lack of collaborative discussions and self-reflection.

Table 6
Learning Habits and Study Efficiency of Calligraphy Students

Learning Habits of Students		
Learning Habits of students	**F**	**%**
Actively consult teachers and solve learning problems in time	84	64.62%
Actively participate in classroom learning and discussion	87	66.92%
Constantly reflect on yourself and improve learning	86	66.15%
Often communicate and discuss with classmates after class	72	55.38%
Conduct frequent class reviews and summaries	71	54.62%
There is little classroom review and summary	14	10.77%
Class study is not active enough, rarely participate in class discussion	9	6.92%
Rarely communicate and discuss with classmates after class	10	7.69%
Seldom consult teachers when encountering study problems	9	6.92%
There is little self-reflection and improvement	7	5.38%
other	8	6.15%
Total	**130**	**100**

These behaviors are in line with the general educational research. It is believed that in higher education self-regulated behaviors like actively engaging with other participants of the

learning process, discussing, questioning, and reflecting are vital for acquiring new knowledge and mastering new skills, whereas disengagement from the process is likely to be a barrier for achieving the desired outcome in the long run (Wang, et al. 2022).

Learning efficiency and achievement satisfaction. In terms of satisfaction and efficiency of learning, Table 7 shows 69.23 % of students claiming their efficiency in learning calligraphy was at high level, while 30\% regarded it as moderate and only 0.77\% has low efficiency. Concerning satisfaction with academic achievements, 23.08\% was very satisfied, 51.54\% relatively satisfied, while 24.62\% was not very satisfied with their progress.

Table 7
Study Efficiency and Satisfaction of Calligraphy Class

Study Efficiency of Calligraphy Class		
Study efficiency of calligraphy class	F	%
High efficiency	90	69.23%
Low efficiency	1	0.77%
Not high efficiency	39	30%
Inefficient	0	0%
Total	130	100

Students' Satisfaction with Calligraphy Achievements		
Students' satisfaction with calligraphy achievements	F	%
Very satisfied	30	23.08%
Relatively satisfied	67	51.54%
Not very satisfied	32	24.62%
Dissatisfied	1	0.77%
Total	130	100

The data shows while most students had a positive perception of their learning as well as achievements, a substantial proportion did not meet their desired outcomes. This is consistent with research in higher education which shows students' perceptions in learning efficiency and satisfaction are heavily determined by the teaching and feedback provided, and the level of self-directed learning which influences the knowledge and self-assurance the learner possesses (Cazan & Schiopca, 2014).

Calligraphy learning plan and after class time arrangement. Analyzing Table 8 in the context of learning planning shows a worrying reality where only 34.62% of the respondents reported having both short-term and long-term study plans. 55.38% reported having only short-term plans while 9.23% reported having no plans at all.

Table 8
Calligraphy Learning Plan and After Class Time Arrangement

Situation of Calligraphy Learning Plan		
Situation of calligraphy learning plan	F	%
There are short-term arrangements and long-term plans	45	34.62%
Only short-term arrangements, no long-term plans	72	55.38%
Only long-term plan	1	0.77%
none	12	9.23%
Total	130	100

After class time arrangement		
After class time arrangement	F	%
Surfing the Internet, watching dramas and mobile entertainment	57	43.85%
Reading and learning the professional content	13	10%
Participate in university community activities	2	1.54%
Shopping, playing and partying	2	1.54%
Learn calligraphy	5	3.85%
Study art (painting), etc	31	23.85%
Fitness and physical exercise	5	3.85%
other	15	11.54%
Total	130	100

The time consumed by surfing the Internet, watching TV shows and mobile entertainment every day		
Time consumed	F	%
Within 1 hour	20	15.38%
1-3 hours	54	41.54%
3-5 hours	37	28.46%
5 hours or more	19	14.62%
Total	130	100

Concerning the distribution of after-school time, a sizeable 43.85% of the respondents reported spending their free time mostly engaging in browsing the internet, watching dramas and other mobile screen-related

activities, while only 3.85% reported spending their free time in learning calligraphy. As for the time spent on electronic entertainment, 41.54% of the respondents reported spending 1–3 hours, 28.46% spending 3–5 hours, and 14.62% spending above 5 hours daily. The above statistics can lead to the conclusion that students' omnipresent use of mobile phones and other electronic devices, in addition to entertainment, has an overwhelmingly detrimental impact on the long-term development of the calligraphy art, which by nature requires years of learning accompanied by practice and contemplation. This situation is a common phenomenon in higher education.

The assimilation of electronic devices for educational purposes has been correlated with the increase of students' academic procrastination, reduction of academic planning, and the increase of distractibility and burnout (Junco, 2012). In other words, the above statistics indicate that the students' performance on calligraphy is poor. These students' performance was poor because to make effective calligraphy education students overwhelmingly needed to plan out their Silas and the self-discipline to practice self-regulation in their study patterns.

Teaching Methods and Tools

Multicultural Quality Teaching in Calligraphy Course. Considering the current situation regarding the aesthetic education dimension of the calligraphy courses, Table 9 indicates that 60.77% of students thought the calligraphy program adds aesthetic dimensions of calligraphy with other artistic disciplines, while 33.08% opined that it centered more on calligraphy, with 6.15% describing it as simplistic and ethnocentric.

In terms of interdisciplinary exposure, the calligraphy courses were reported to include poetry (73.85%), seal cutting (53.85%), history (50.77%), and philosophy (27.69%) to varying extents. This illustrates that while some related disciplines are integrated, many students still perceive the aesthetic education to lack

breadth. Enhancing the aesthetic education of calligraphy by integrating literature, philosophy, and cultural history enriches students' artistic understanding and cultivates critical and humanistic thinking. This corresponds with contemporary scholarship that argues interdisciplinary approaches in arts education deepen cultural understanding and creativity and promote holistic development. This positions calligraphy as more than a technical art form, as it also cultivates aesthetic and cultural literacy, and identity (Zhou & Brown, 2015).

Table 9

Multicultural Quality Teaching in Calligraphy Course

Situation of Aesthetic Education in Calligraphy Course		
Situation of aesthetic education in calligraphy course	F	%
Pay attention to aesthetic education within the scope of calligraphy, rarely involving other art categories.	43	33.08%
While paying attention to calligraphy aesthetic education, it involves the diversity of aesthetic education in other art categories.	79	60.77%
Aesthetic education is limited to calligraphy, and aesthetic education is relatively single and one-sided.	8	6.15%
Total	13	100

About the Situation Involving the Study of Poetry, Seal Cutting, History and Philosophy in the Calligraphy Courses		
Option	F	%
Involving Poetry	96	73.85%
Involving seal cutting	70	53.85%
Involving philosophy	36	27.69%
Involving history	66	50.77%
None involved	7	5.38%
other	19	14.62%
Total	130	100

Current situation of individualized teaching. Use of personal approaches to instruction is described in Table 10. It demonstrates that 44.62% of students thought the college sometimes used personal approaches in teaching calligraphy, 40.77% thought such techniques were used very often, while 12.31% thought they were seldom used. These data indicates that while it apparent that teaching is personalized, there is lack of consistency in the overall extent to which personalized teaching is used. Personalized instruction should incorporate systematic elements of calligraphy teaching, which could include differentiated content, feedback, and learner control over learning tasks.

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Table 10
Current Situation of Individualized Teaching

The Present Situation of Carrying Out Individualized Teaching in Calligraphy Teaching Activities		
Option	F	%
Often carry out personalized teaching	53	40.77%
Occasionally carry out personalized teaching	58	44.62%
Seldom carry out personalized teaching	16	12.31%
No personalized teaching	3	2.31%
Total	130	100

Research in higher education suggests that personalized teaching increases student engagement, creativity, and responsiveness to varying instructional approaches and nurturing the instruction to meet students' abilities and interests (Tomlinson, 2014). For Qi Baishi Art College, personally designed and untaken instruction could strengthen more constructive pathways to enhance creativity in calligraphy and other forms of artistic expression.

Calligraphy teaching teachers and teaching conditions. From the faculty and teaching conditions perspective, Table 11 reveals that 60% of the students saw the teaching facilities and equipment as being sufficient, while 46.92% saw them as quite straightforward. In terms of the quality of instruction, 54.62% of the students found the teaching level to be high with varied approaches, but 4.62% found it general and very monotonous. As far as faculty strength is concerned, 58.46% confirmed that teachers are strong, while 11.54% of them considered the teachers weak.

Table 11
Calligraphy Teaching Teachers and Teaching Conditions

Current Situation of Calligraphy Teaching Teachers and Teaching Conditions		
Current situation of calligraphy teaching teachers and teaching conditions	F	%
Rich teaching facilities and equipment	78	60%
Simple teaching facilities and equipment	61	46.92%
Strong teaching staff	76	58.46%
Weak teachers	15	11.54%
High teaching level and diverse teaching methods	71	54.62%
The teaching level is general, and the teaching method is single	6	4.62%
Total	130	100

These observations indicate that although the college has some base in teaching resources and faculty strength, still there are areas to modernize facilities, diversify pedagogy, and enhance the professional development of calligraphy teachers. This is indicative of wider issues in higher education where teaching infrastructure quality and instructor expertise have direct implications on students' engagement, learning performance, and sustainability of discipline-based education (Zhang & Pang, 2016). Both improving material resources and instructor training are thus critical for improving the effectiveness of calligraphy instruction in colleges.

Teaching methods and auxiliary teaching tools. In terms of pedagogical methods in calligraphy classes, Table 12 shows that traditional pedagogy is still dominant: 78.46% of students reported that the instructor relied primarily on blackboard writing and performing live demonstrations, while 53.08% perceived that blackboard writing was their only method of delivery. On the other hand, only 28.46% stated that multimedia technologies were the main method of delivery, with even fewer combining multimedia, demonstrations and blackboard methods. In terms of frequency of use of multimedia, 48.46% of students reported that multimedia was used occasionally, 31.54% frequently, 18.46% rarely, and only 1.54% said no multimedia was used whatsoever.

The most common digital tools identified by respondents were the Internet, WeChat, TikTok, and DingTalk. Overall, the results indicate that while traditional ways dominate, using digital resources still languishes. This is consistent with literature addressing fine arts education concluding that multimedia significantly enhanced students' intrinsic motivation for learning, attitudes toward learning, and overall satisfaction, compared to more traditional pedagogies (Sun, Fu, Zhang, & Chen, 2022). Therefore, a combination of traditional calligraphy demonstration paired with digital resources could significantly increase engagement, develop technical mastery, and enrich learners' aesthetic experience.

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Table 12
Teaching methods and auxiliary teaching tools

The Main Teaching Methods Adopted by Calligraphy Teachers		
The main teaching methods adopted by calligraphy teachers	F	%
Traditional blackboard teaching	69	53.08%
Traditional blackboard writing combined with on-site demonstration	102	78.46%
Multimedia technology teaching	37	28.46%
Multimedia technology combined with blackboard teaching	31	23.85%
Multimedia technology combined with on-site demonstration teaching	34	26.15%
Multimedia technology combined with on-site demonstration and blackboard teaching	33	25.38%
other	13	10%
Total	130	100

The extent to which calligraphy teachers use multimedia technology (including Internet, tiktok, wechat, etc.) to assist teaching		
Option	F	%
Often used	41	31.54%
Occasionally use	63	48.46%
Rarely used	24	18.46%
Not used	2	1.54%
Total	130	100

The present situation of calligraphy teachers using multimedia technology to assist teaching		
The present situation of calligraphy teachers using multimedia technology to assist teaching	F	%
Internet (*MOOC*, etc.)	70	53.85%
Tiktok, Kwai	32	24.62%
WeChat	62	47.69%
Ding Talk	9	6.92%
other	52	40%
Total	130	100

DISCUSSION

Most students of calligraphy courses in were girls who took a keen interest in calligraphy. With the development of digital technology, calligraphy has become a more widely spread platform, and more students have been infected by the art of calligraphy through the Internet, which has stimulated the interest of students in learning calligraphy.

The direction and the goal of students learning calligraphy were diverse. Nowadays, the employment orientation of Chinese calligraphy has become very diversified. The phenomenon has resulted in much use of calligraphy. For example, Chinese newspapers, publishing houses, art galleries, museums, television stations, schools and so on are inseparable from calligraphy. From the data of the questionnaire, it was confirmed that the direction and goal of students learning calligraphy were diversified.

Most of the students taking calligraphy class have no long-term plans which is a disturbing phenomenon. It is very important for college students to make long-term learning plans and short-term plans. A scientific learning plan can not only greatly improve their learning efficiency but also enhance their self-confidence.

Students were affected by a generally negatively influence of the mobile internet-entertainment, and few students learn calligraphy after-class. Nearly half of the students spend their spare time on the Internet, watching TV dramas and mobile entertainment every day. Observably, the implementation of personalized teaching is insufficient, and the college mainly adopted expository teaching methods. Teachers used relatively single teaching methods and unified teaching models and rarely carry out personalized teaching according to different students' interests. Therefore, there were deficiencies in the implementation and application of personalized teaching in the case school.

Aesthetic education was also single and one-sided, and it was difficult to cultivate students with diversified aesthetic literacy. The scope of aesthetic education in the calligraphy class of the case school was relatively single and one-sided at present, which was limited to the aesthetic appreciation of calligraphy, and does not attach importance to the cultivation of diversified aesthetic quality.

The research presented a comprehensive reflection on the current situation of calligraphy teaching in Qibaishi Art College of Hunan University of Science and Technology. Understanding the current situation of calligraphy education is particularly crucial to improve students' interest in learning and teachers' teaching quality and also provided an

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important reference for the college to formulate developing learning strategies in Chinese calligraphy education in the digital age.

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