



Current Situation of Chinese Calligraphy Education in Primary and Secondary Schools of Leling City, China

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Abstract

Chinese calligraphy is a kind of traditional art in which brushes and ink are used to write Chinese characters. It is a fundamental part of Chinese history and culture. People can better comprehend Chinese customs, values, and aesthetics by learning calligraphy. The purpose of this study is to determine the current state of Chinese calligraphy training in Leling City's primary and secondary schools in order to identify and resolve any potential problems. Since calligraphy teachers' teaching philosophies have a significant role in differentiating students' learning, the study would also ascertain their methods. In order for this to be determined, a descriptive quantitative research design was used, which gathers and statistically examines quantifiable data from a population sample in order to look for connections between predetermined variables. There were 787 Chinese calligraphy students chosen as respondents of the study. They are presently studying Chinese calligraphy in the Chinese province of Shandong, in the city of Lei Ming. According to the findings of the study, Chinese calligraphy instruction in Leling City's primary and secondary schools is typically effective in terms of teacher competency, instructional design, and the availability of sufficient materials and resources as judged by the students. Chinese calligraphy training has significantly expanded in the nation's basic and secondary schools as a result of the Chinese government's growing emphasis on cultural education and the influence of contemporary technological innovation. The respondents' opinions about the current state of Leling City's primary and secondary schools and their attitudes toward instructing Chinese calligraphy did not significantly correlate, based on the study. In order to further develop abilities and a passion for the subject, the researcher recommends that the planned Chinese calligraphy enrichment program for primary and secondary levels be integrated into the delivery of teaching. In addition, educators should strive for ongoing professional development in Chinese calligraphy in order to become more skilled teachers and authorities in the subject. Moreover, the study was able to create a Teaching plan in the delivery of Chinese Calligraphy.

Keywords: current situation, calligraphy education, instructional design, teaching resources, materials



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INTRODUCTION

Chinese calligraphy is a kind of traditional art in which brushes and ink are used to write Chinese characters. It is highly regarded in Chinese culture and has a long history spanning thousands of years. Chinese calligraphy serves as a form of artistic expression as well as cultural identity. Chinese calligraphy is deeply ingrained in Chinese culture and history. Learning calligraphy allows people to gain a better understanding of Chinese traditions, values, and aesthetics.

Calligraphy is a type of visual art that allows people to express their creativity and emotions

using brush strokes and characters. It is an opportunity to hone artistic skills and create a distinct style. Learning calligraphy requires focus, patience, and concentration. It can be a meditative activity that encourages mindfulness and improves attention to detail. Learning Chinese calligraphy helps improve one's overall handwriting skills, even if one does not speak Chinese. It improves hand and wrist control, allowing for more precise and elegant writing. Learning and practicing Chinese calligraphy, which is a traditional art form, helps to preserve and promote cultural heritage. It ensures that this valuable art form grows and evolves. Learning and practicing Chinese calligraphy, which is a traditional art form, helps to preserve

and promote cultural heritage. It ensures that this valuable art form grows and evolves. Research indicates that learning calligraphy might enhance cognitive talents like creativity, memory, and motor skills. It improves cognitive performance by stimulating the brain's left and right hemispheres.

In today's Chinese society, there are unprecedented and serious problems in the practice of calligraphy in primary and secondary schools. These problems are not only the problems left over from history, but also the problems brought by the current social development. In today's modern society, computer has become the main communication tool for people, and writing has become an assistant for people to communicate to a large extent. Calligraphy has a huge living space problem.

In the current education system, as the main body of teaching, "students" have great problems in their subjective enthusiasm for learning calligraphy, and their interest in learning is gradually replaced by new things such as electronic products. The current educational system in China determines that it is impossible for students to spend a lot of time to learn calligraphy, because in the process of calligraphy learning, learners need a considerable amount of time to learn basic knowledge and train skills. However, for China, which attaches great importance to the academic performance, exam results of other subjects are the first. Moreover, in the modern development stage of China, there has been a problem of self-denial of Chinese culture for a long time, which has greatly hindered the development of ordinary people's cognition of Chinese traditional culture, especially traditional arts such as calligraphy.

Historically, the Chinese art of calligraphy is not only a form of creative expression but also a means of documenting and communication. Therefore, learning this art form plays an important part in China's culture and tradition. It is a source of great pride and delight for the Chinese people and embodies significant facets of their artistic and intellectual history. Hence,

it is of high significance that this valued part of wisdom of the Chinese nation be passed down and inculcated in the hearts and minds of the generations of today.

As part of the Chinese language education, Chinese calligraphy has been currently included in the curriculum of primary and secondary schools in China. Liu (2023) emphasized the importance of this traditional Chinese art form and although calligraphy instruction has been fully incorporated in their basic education, the general outcome is unfavorable. The shortage of professional and skilled calligraphy teachers, the lack of awareness among students and parents and the limited calligraphy styles being taught in primary and secondary schools were identified to be the major issues being faced by the Chinese education system.

Currently, there are few studies focusing on the determination of the current situation of Chinese calligraphy instruction in China's basic education. This literature gap poses problems related to the professional growth of calligraphy teachers and the development of a more comprehensive and engaging calligraphy course for learners. Filling this gap of information would have practical implications and would provide the education system valuable knowledge that would enhance the teaching of Chinese calligraphy in the country.

As a Chinese calligraphy instructor, the researcher gives much importance to what the famous Chinese educator, Cai Yuanpei gave emphasis in his article "Opinions on New Education" and that is to combine aesthetic education with cultural inheritance (Liu, 2023). Since it's a distinct kind of artistic expression in China, it is also considered as a significant component of its traditional culture. In this study, the researcher aims to ascertain the present situation of Chinese calligraphy education in primary and secondary schools in Leling city in order to identify and address issues that might affect its instruction. The study would also determine the teaching attitude of calligraphy teachers for it is a great identifying factor of learning among students.

Statement of the Problem. The study determined the current situation of Chinese calligraphy education in primary and secondary schools in Leling City, Province of Shandong, China. This study specifically answered to the following questions:

1. What is the demographic profile of the respondents in terms of the following:
 - 1.1 age; and,
 - 1.2 sex?
2. What is the perceived current situation of teaching Chinese calligraphy in the different primary and secondary schools in Leling City in terms of the following:
 - 2.1 teachers' instructional design; and,
 - 2.2 teaching resources and materials?
3. What attitude do the respondents have towards teaching Chinese calligraphy?
4. Is there a significant difference in the perceived current situation of teaching Chinese calligraphy in different primary and secondary schools in Leling City when respondents are grouped according to their demographic profile?
5. Is there a significant difference in the respondents' attitudes towards teaching Chinese calligraphy when they are grouped according to their demographic profile?
6. Is there a significant relationship between the current situation of teaching Chinese calligraphy in different primary and secondary schools in Leling City and the respondents' attitude towards teaching Chinese calligraphy?
7. What teaching plan can be proposed based on the results of the study?

METHODOLOGY

Research Design. This study was carried out using descriptive quantitative research design, which collects and statistically analyzes quantifiable data from a population sample in order to seek for correlations between the defined variables.

This type of research design is considered most suited for this research, as it measured the perceived current situation of Chinese calligraphy education in the different primary and secondary schools in Leling City in terms of teachers, instructional design, teaching materials and resources and the teaching attitude of the respondents towards teaching calligraphy.

Population and Sampling. The target population of this study were Chinese students who are currently taking Chinese calligraphy in secondary schools in Leling City, Province of Shandong, China. To ensure impartial population representation and accurate results, a simple random sampling technique was used. Using the Raosoft Calculator, the study employed a total number of 787 student samples. They were profiled in terms of age and sex.

Instrumentation. The instrument of this study was a researcher-made survey questionnaire which is composed of indicators designed to gather the needed information from the respondents. The survey consisted of three parts: 1) demographic profile, 2) perceived current situation of Chinese calligraphy education in terms of teachers, instructional design, teaching materials and resources, and 3) teaching attitude of the respondents.

The first part specifically determined the demographic profile of the teachers in terms of age and sex. The second part determined the perceived current situation of the Chinese calligraphy education in primary and secondary schools in Leling city in terms of teachers, curriculum design, teaching materials and resources. The responses were interpreted using a 4-point Likert scale (Table 1).

Table 1
Four-point Likert Scale for Perceived Current Situation

Scale	Mean range	Verbal Interpretation	Word Description
4	3.50 – 4.00	Strongly Agree	Highly efficient
3	2.50 – 3.49	Agree	Efficient
2	1.50 – 2.49	Disagree	Inefficient
1	1.00 – 1.49	Strongly Disagree	Highly Inefficient

The third part of the questionnaire is composed of statements that measured the attitude of the respondents towards Chinese calligraphy teaching. In describing the attitude of the teacher, a 4-point Likert Scale was also used (Table 2).

Table 1
Four-point Likert Scale for Attitude towards Teaching

Scale	Mean range	Verbal Interpretation	Word Description
4	3.50 – 4.00	Always	Highly Positive Attitude
3	2.50 – 3.49	Often	Positive Attitude
2	1.50 – 2.49	Sometimes	Negative Attitude
1	1.00 – 1.49	Never	Highly Negative Attitude

Statistical Treatment. The gathering, organization, and analysis of the raw data involved the application of following descriptive statistics: frequency and percentage, weighted mean, and standard deviations. Significant difference between the demographic profile of the respondents and their perception about the current situation of Chinese calligraphy education in Leling City and the teaching attitude of the teachers was identified through One Way Analysis of Variance (ANOVA). Further, the Pearson Correlation was used to determine if significant relationship exist between the respondents' perception about the current situation of Chinese Calligraphy education and their attitudes towards the teaching of calligraphy.

RESULTS

Profile of the respondents. Table 3 showed the demographic profile of the respondents according to age. A total of seven hundred eighty-seven (787) students enrolled in the different primary and secondary schools in Leling City were included in this study. Five hundred and fifty-two (552) or seventy and one tenths percent (70.1%) were aged twelve (12) years old and below, two hundred and thirty-one (231) or twenty-nine and four tenths' percent (29.4%) were aged thirteen to fifteen (13-15) years old and four (4) or five tenths' percent (0.5%) were sixteen (16) years old and above.

Table 3
Frequency and percentage distribution of respondents according to Age.

Age	Frequency	Percentage
12 years old and below	552	70.1
13-15 years old	231	29.4
16 years old and above	4	.5
Total	787	100.0

Results showed that majority of the respondents were preadolescent children twelve years old and below followed by adolescent students with age range of thirteen to fifteen (13-15) years old while very few were youth aged sixteen (16) years old and above.

Children can express themselves artistically through calligraphy, which fosters creativity and an appreciation for the arts. Gaining an understanding of the structure and meaning of Chinese characters helps enhance reading and language proficiency, which would enhance academic achievement overall. Furthermore, calligraphy's contemplative qualities can be soothing, lowering stress and enhancing mental health. Children who learn calligraphy have a stronger feeling of identity and pride in their cultural background.

Table 4
Frequency and percentage distribution of respondents according to Sex

Sex	Frequency	Percentage
Male	414	52.6
Female	373	47.4
Total	787	100.0

Table 4 presented the demographic profile of the respondents according to sex. Four hundred fourteen (414) or fifty-two and six tenths' percent (52.6%) were male while three hundred and seventy-three (373) or forty-seven and four tenths' percent (47.4%) were female.

Findings revealed that there were more male than female student-respondents included in this study. Males have traditionally been more likely than females to practice and study Chinese calligraphy, though this has changed dramatically in recent years. Gender roles were

well defined in traditional Chinese society, which frequently prevented women from pursuing higher education or careers in the arts. Since male were usually the ones acquiring formal education, calligraphy was more accessible to them as a scholarly and respected art form. Even while male have historically and culturally dominated Chinese calligraphy, contemporary advancements have resulted in more equitable involvement. Chinese calligraphy is an art form that is actively being preserved and advanced by both male and female these days.

Perceived current situation of teaching Chinese calligraphy in the different primary and secondary schools in Leling City. Shown in Table 5 is the perceived current situation of teaching Chinese calligraphy in the different primary and secondary schools in Leling City in terms of teachers. Indicator 1 ("There are enough teachers in my school who can teach Chinese calligraphy") has the highest mean at three and fifty-three hundredths (3.53) followed by indicator 6 ("The school promotes professional growth for its Chinese calligraphy teachers in terms of skills development") with a mean score of three and fifty-one hundredths (3.51) both having a word description of "Strongly Agree" and a verbal interpretation of "The school's Chinese calligraphy education is highly efficient". Indicator 2 ("The teachers in my school are all professionally trained to teach Chinese calligraphy") has a mean of three and forty-seven hundredths (3.47).

Table 5
Mean Distribution of Perceived Current Situation of Teaching Chinese Calligraphy in terms of Teachers (n=787)

Indicator Chinese Calligraphy Teachers	Mean	Word description	Verbal Interpretation
1. There are enough teachers in my school who can teach Chinese calligraphy.	3.53	Strongly Agree	The school's Chinese calligraphy education is highly efficient.
2. The teachers in my school are all professionally trained to teach Chinese calligraphy.	3.47	Agree	The school's Chinese calligraphy education is efficient.
3. Most calligraphy teachers in my school have undergraduate and master's degree education in Chinese calligraphy.	3.33	Agree	The school's Chinese calligraphy education is efficient.
4. All Chinese calligraphy teachers in my school hold a qualification certificate from the State Council's education administration department.	3.40	Agree	The school's Chinese calligraphy education is efficient.
5. All teachers in my school have calligraphy teacher positions (not arts or language).	3.35	Agree	The school's Chinese calligraphy education is efficient.
6. The school promotes professional growth for its Chinese calligraphy teachers in terms of skills development.	3.51	Strongly Agree	The school's Chinese calligraphy education is highly efficient.
7. There is continuous recruitment in my school to fill in vacant Chinese calligraphy teacher positions.	3.37	Agree	The school's Chinese calligraphy education is efficient.
Composite Mean	3.42	Agree	The school's Chinese calligraphy education is efficient.

Indicator 3 ("Most calligraphy teachers in my school have undergraduate and master's degree education in Chinese calligraphy") has the lowest mean at three and thirty-three hundredths (3.33) with a word description of "Agree" and a verbal interpretation of "The school's Chinese calligraphy education is efficient".

These findings demonstrated that the schools employ an adequate number of Chinese calligraphy teachers, all of whom have received professional training and certification from the State Council's department of education administration. They continuously recruit for vacant positions, with most having undergraduate and master's degree education in Chinese calligraphy.

This is in support of Yang's (2021) study where the author emphasized that the calligraphy major requires a focus on academic theory and practice ability, with high academic standards as the standard. Calligraphy educators should have a comprehensive knowledge system, engage in academic exchanges, and expand education and teaching resources. They should also reconstruct talent training systems for calligraphy majors and nonprofessional students, cultivate self-development awareness, and teach according to aptitude. Strengthening literature and art cultivation, incorporating scientific research, and improving theoretical levels are essential for a strong calligraphy education system. This would help students respond to the challenges of calligraphy education and continue to uphold traditional Chinese culture.

On the other hand, the perceived current situation of teaching Chinese calligraphy in the different primary and secondary schools in Leling City in terms of instructional design is presented in Table 6. Indicator 5 ("assist students with their learning when they need it by offering scaffolds and pointers, modeling a variety of learning techniques") has the highest mean at three and fifty-seven hundredths (3.57) followed by indicator 6 ("Help the students assimilate new knowledge and skills, check that they understand the subject correctly,

encourage the use of memory strategies, and support student elaboration, retention, and transfer”) and indicator 7 (“Test the expected learning goals while giving students immediate feedback on their performance to promote learning”) with a mean score of three and fifty-six hundredths (3.56).

Table 6
Mean Distribution of Perceived Current Situation of Teaching Chinese Calligraphy in Leling City in terms of Instructional Design, (n=787).

Indicator The Chinese calligraphy instruction provides activities that...	Mean	Word description	Verbal Interpretation
1. attract learners' attention through thought-provoking questions together with innovative, unexpected, and surprising elements.	3.53	Strongly Agree	The school's Chinese calligraphy education is highly efficient.
2. explain the instruction's learning goals and objectives by specifying the requirements for performance and the standards for satisfactory output.	3.53	Strongly Agree	The school's Chinese calligraphy education is highly efficient.
3. encourage retention of previous knowledge, understanding and experiences.	3.55	Strongly Agree	The school's Chinese calligraphy education is highly efficient.
4. present the information in an understandable and organized manner, with explanations, and offer different versions of the same information	3.51	Strongly Agree	The school's Chinese calligraphy education is highly efficient.
5. assist students with their learning when they need it by offering scaffolds and pointers, modeling a variety of learning techniques.	3.57	Strongly Agree	The school's Chinese calligraphy education is highly efficient.
6. help the students assimilate new knowledge and skills, check that they understand the subject correctly, encourage the use of memory strategies, and support student elaboration, retention, and transfer.	3.56	Strongly Agree	The school's Chinese calligraphy education is highly efficient.
7. test the expected learning goals while giving students immediate feedback on their performance to promote learning.	3.56	Strongly Agree	The school's Chinese calligraphy education is highly efficient.
Composite Mean	3.54	Strongly Agree	The school's Chinese calligraphy education is highly efficient.

Meantime, indicator 4 (Present the information in an understandable and organized manner, with explanations, and offer different versions of the same information) has the lowest mean at three and fifty-one hundredths (3.51). All indicators have a word description of “Strongly Agree” and a verbal interpretation of “The school's Chinese calligraphy education is highly efficient”.

These results emphasized the importance of providing support to students through scaffolds, modeling techniques, and promoting assimilation of new knowledge and skills, also underscoring the role of immediate feedback, retention of previous knowledge, and engaging questions. These also stressed the need to explain the instruction's goals and objectives, present information in an understandable and organized manner, and offer different versions of the same information.

This is supported by Gudong and Luen's (2024) study which analyzed Chinese calligraphy

education using library research methodologies. It identified two main themes: the importance of Chinese calligraphy education and the curriculum in higher education. Four core themes are identified: practical skills, basic strokes and characters, technology integration, cultural significance, extracurricular activities, exhibitions, and competitions. The study concluded that the teaching landscape is evolving, blending traditional artistry with modern pedagogical approaches. It highlighted challenges in methodology, technology integration, and student comprehension.

Table 7
Mean Distribution of Perceived Current Situation of Teaching Chinese Calligraphy in Leling City in terms of Teaching Resources and Materials, (n=787).

Indicator The school provides...	Mean	Word description	Verbal Interpretation
1. enough and high-quality calligraphy tools needed such as pencils, paintbrush, papers and paint.	3.51	Strongly Agree	The school's Chinese calligraphy education is highly efficient.
2. an extensive Chinese calligraphy bibliographic resources such as books, articles and other materials.	3.48	Agree	The school's Chinese calligraphy education is efficient.
3. a state-of-the-art calligraphy studio providing a facility that is conducive to learning and practicing calligraphy skills.	3.46	Agree	The school's Chinese calligraphy education is efficient.
4. calligraphy learning software and audiovisual sequences.	3.47	Agree	The school's Chinese calligraphy education is efficient.
5. digital learning resources such as online databases and websites.	3.48	Agree	The school's Chinese calligraphy education is efficient.
6. lectures and seminars from renowned Chinese calligraphy experts of the country.	3.35	Agree	The school's Chinese calligraphy education is efficient.
7. trips to museums showcasing the history and art of Chinese calligraphy.	3.44	Agree	The school's Chinese calligraphy education is efficient.
Composite Mean	3.46	Agree	The school's Chinese calligraphy education is efficient.

Table 7 presented the perceived current situation of teaching Chinese calligraphy in the different primary and secondary schools in Leling City in terms of teaching resources and materials. Indicator 1 (“Enough and high-quality calligraphy tools needed such as pencils, paintbrush, papers and paint”) has the highest mean at three and fifty-one hundredths (3.51) with a word description of “Strongly Agree” and a verbal interpretation of “The school's Chinese calligraphy education is highly efficient”. It was followed by indicator 2 (“An extensive Chinese calligraphy bibliographic resources such as books, articles and other materials”) and indicator 5 (“Digital learning resources such as online databases and websites”) both having a mean score of three and forty-eight hundredths (3.48) while indicator 6 (“Lectures and seminars from renowned Chinese calligraphy experts of

the country") has the lowest mean at three and thirty-five hundredths (3.35). These indicators have a word description of "Agree" and a verbal interpretation of "The school's Chinese calligraphy education is efficient".

The results revealed that primary and secondary schools provided sufficient Chinese calligraphy tools for students to use in their learning process. They provide a comprehensive guide to Chinese calligraphy, including tools, bibliographic resources, digital learning resources, software, and a state-of-the-art studio. Schools also offer trips to museums and lectures from renowned Chinese calligraphy experts, ensuring a comprehensive learning experience.

The above finding is in line with Lin and Ban's (2020) study which explored the creative product design of traditional Chinese calligraphy instruments (writing brushes, ink sticks, paper, and inkstones), focusing on their development and practice techniques. They analyzed how to present design expression in line with modern aesthetic elements and highlight the practical significance of these tools. The study also examined the design potential of cultural and creative items in the new digital media period. They emphasized that the digital age is transforming traditional Chinese calligraphy tools, promoting cultural and creative integration. This design project aimed to promote economic development, encourage participation in calligraphy civilization, and release the charm of ancient Chinese calligraphy tools, enhancing Chinese people's pride and mission towards the Chinese culture.

Attitude towards teaching Chinese calligraphy.

Table 8 showed the respondents' attitude toward teaching Chinese calligraphy. Indicator 2 ("I feel that Chinese calligraphy is an important part of the basic education curriculum") has the highest mean score at three and seventy-seven hundredths (3.77) followed by indicator 5 ("I feel that Chinese calligraphy helps my students build self-esteem") and indicator 4 ("I feel that Chinese calligraphy helps in the development of arts and other learning skills") with mean

scores of three and sixty-nine hundredths (3.69) and three and sixty-eight hundredths (3.68) respectively.

Table 8
Mean Distribution of Attitude Towards Teaching Chinese Calligraphy, (n=787)

Indicator	Mean	Word description	Verbal Interpretation
1. I feel confident in my ability to teach Chinese calligraphy.	3.04	Often	The teacher has a positive attitude towards learning Chinese calligraphy.
2. I feel that Chinese calligraphy is an important part of the basic education curriculum.	3.77	Always	The students have a highly positive attitude towards learning Chinese calligraphy.
3. I enjoy teaching Chinese calligraphy.	3.44	Often	The teacher has a positive attitude towards learning Chinese calligraphy.
4. I feel that Chinese calligraphy helps in the development of arts and other learning skills.	3.68	Always	The students have a highly positive attitude towards learning Chinese calligraphy.
5. I feel that Chinese calligraphy helps my students build self-esteem.	3.69	Always	The students have a highly positive attitude towards learning Chinese calligraphy.
6. I used various kinds of visual aids to present my lessons.	3.40	Often	The teacher has a positive attitude towards learning Chinese calligraphy.
7. When a student is having difficulty accomplishing a calligraphy activity, I encourage them to regularly practice on their own.	3.43	Often	The teacher has a positive attitude towards learning Chinese calligraphy.
8. To maintain classroom cooperation, I enjoy providing detailed instructions for calligraphy.	3.61	Always	The students have a highly positive attitude towards learning Chinese calligraphy.
9. I used my students' calligraphy work to complement other academic subject lessons to make their interest better.	3.54	Always	The students have a highly positive attitude towards learning Chinese calligraphy.
10. I used my students' calligraphy work to help track their learning development.	3.64	Always	The students have a highly positive attitude towards learning Chinese calligraphy.
Composite Mean	3.52	Always	The students have a highly positive attitude towards learning Chinese calligraphy.

These indicators have a word description of "Always" and a verbal interpretation of "The teacher has a highly positive attitude towards learning Chinese calligraphy". Indicator 1 ("I feel confident in my ability to teach Chinese calligraphy") has the lowest mean at three and four hundredths (3.04) with a word description of "Often" and a verbal interpretation of "The teacher has a positive attitude towards learning Chinese calligraphy".

The data above demonstrated that the respondents from Leling City's various primary and secondary schools had a highly positive attitude toward the teaching of Chinese calligraphy. This implied that the respondents view that Chinese calligraphy is a crucial component of the basic education curriculum, aiding in self-esteem and developing arts and learning skills. Teachers used students' calligraphy works to track their learning progress, maintain classroom cooperation, and enhance interest in other subjects. They encourage students to practice independently and used visual aids to present lessons. The teacher is confident in their ability to teach

Chinese calligraphy and believes in the importance of incorporating it into the curriculum to foster a positive learning environment.

This is in agreement with Cai's (2023) article about the attitudes of Chinese primary school teachers regarding project-based learning (PBL). It involved interviews with Chinese elementary school teachers and a questionnaire survey of 257 teachers found that their views on Positive Belief Learning (PBL) varied based on subjects taught, years of experience, and educational attainment. Regression analysis revealed that instructors' views were positively influenced by training, social support, resources, and time availability. The study also examined how teachers felt about being assisted in using PBL in the classroom.

This is also in support of Huang and Qiao (2024) study on the application of Personal Assessment (PA) in calligraphy classes. They discovered that primary school pupils are capable of acting logically as assessment teams when given the right instruction. According to the study, students' calligraphy writing scores were comparable to those of their professors, which improved time management and sustained high levels of engagement. The proper and efficient used of PA in calligraphy evaluation helps students grasp important concepts and directs their future calligraphy work. The study made clear how crucial PA is for improving students' comprehension of calligraphy marking and directing their future work.

Difference in the perceived current situation of teaching Chinese calligraphy when respondents are grouped according to their demographic profile. Table 9 illustrated the difference in the perceived current situation of teaching Chinese calligraphy in the different primary and secondary schools in Leling City among the respondents when they are grouped according to their demographic profile. Since the p-value (0.014) of all the demographic profile of the respondents in terms of age is less than the significant level (0.05); therefore, the

researcher needed to reject the null hypothesis. It also implied that the perceived current situation of teaching Chinese calligraphy in the different schools in Leling City has a significant difference in terms of the age of respondents. However, the perceived current situation of teaching Chinese calligraphy has no significant difference in terms of sex since the p-value (0.559) is greater than the level of significance. The findings showed a significant difference in the perception of the respondents on the current situation of Chinese calligraphy education in the different primary and secondary schools in Leling City indicating that their perceptions differ when they were grouped in terms of their age. On the contrary, statistical analysis revealed no significant difference on their perceptions implying that the respondents have similar perceptions on the current situation of Chinese calligraphy education when they were grouped according to sex.

Table 9
Differences in the Perceived Current Situation of Teaching Chinese Calligraphy when Respondents are Grouped According to their Demographic Profile

		Sum of Squares	df	Mean Square	F	Sig.	Decision	Conclusion
Age	Between Groups	2,336	3	.779	3.543	.014	Reject H ₀	Significant
	Within Groups	172,083	784	.220				
	Total	174,419	787					
Sex	Between Groups	.516	3	.172	.689	.559	Failed to Reject H ₀	Not Significant
	Within Groups	195,700	784	.250				
	Total	196,216	787					

Note: if p-value (Sig) < 0.05, reject H₀

As stated by Ying and Meng (2024), government policy support has significantly accelerated the development of Calligraphy Education in China (CEC). Since the release of the first systematic opinion for calligraphy education in primary and secondary schools in 2011, CEC has been recognized as a valuable discipline. The Ministry of Education's Steering Committee for Calligraphy Education in China and the Guidelines for Calligraphy Education in Primary and Secondary Schools have strengthened the role of CEC. Policies like the Guidelines for Public Art Courses in Colleges and Universities include CEC as a general education course for all college students. In 2022, CEC was listed as a first-level discipline, highlighting its

importance. CCE is multi-level and diversified, covering undergraduate to postdoctoral levels and attracting international students. At the primary level, the curriculum focuses on fundamentals like brushwork and character structure. Higher education covers theoretical studies, historical contextualization, and advanced technology application. Universities offer specialized calligraphy courses and degrees, preparing students for education, research, and artistic creation careers.

Difference in attitudes towards teaching Chinese calligraphy when respondents are grouped according to their demographic profile. Table 11 below illustrated the difference in respondents' attitudes towards teaching Chinese calligraphy when they are grouped according to their demographic profile. Since the p-value (0.861 and 0.684) of age and sex of the respondents are more than the significant level (0.05); therefore, these profiles have no significant difference between the respondents' attitudes towards teaching Chinese calligraphy. It also implied that the null hypotheses of both profiles are accepted. This indicated that regardless of the respondents' age and sex, their attitude towards teaching Chinese calligraphy were similar.

Table 11
Difference in Attitudes towards Teaching Chinese Calligraphy when Grouped According to Demographic Profile

		Sum of Squares	df	Mean Square	F	Sig.	Decision	Conclusion
Age	Between Groups	.067	2	.033	150	.861	Failed to Reject H_0	Not Significant
	Within Groups	174.353	785	.222				
	Total	174.419	787					
Sex	Between Groups	.190	2	.095	.380	.684	Failed to Reject H_0	Not Significant
	Within Groups	196.026	785	.250				
	Total	196.216	787					

Note: if p-value (Sig) < 0.05, reject H_0

This is in support of Chao and Corpuz's (2023) study which looked at the methods that work best for developing calligraphy proficiency on a broad level. The study specifically examined these tactics' effectiveness in terms of talent development, curriculum structure, delivery of instruction, and employment. The results demonstrated a substantial degree of variation in the efficacy of using various techniques in

various aspects, suggesting that students approach various tactics for the development of complete calligraphy proficiency differently. According to the research, there is an average level of efficacy in the application of strategies for developing complete calligraphy competency in curriculum design, instructional delivery, talent development, and employment.

Relationship between perceived current situation of teaching Chinese calligraphy and attitude towards teaching Chinese calligraphy. Table 12 showed the relationship between the respondents' perception on the current situation in teaching calligraphy from different primary and secondary schools in Leling City and their attitude towards teaching Chinese calligraphy. The correlation in the table has 0.048 which signified a very weak positive correlation. In addition, since the p-value is 0.178 on which it is greater than the level of significance ($\alpha=0.05$); therefore, the null hypothesis is failed to be rejected. It also implied that there is a no significant relationship between the respondents' perception on the current situation in the different primary and secondary schools in Leling City and their attitude towards teaching Chinese calligraphy.

The statistical analysis determined no significant relationship between the respondents' perception on the current situation in the different primary and secondary schools in Leling City and their attitude towards teaching Chinese calligraphy. This means that there is no association between the two variables tested based on the analyzed data.

Table 12
Correlation coefficient (r) from Pearson correlation analysis between perceived current situation of teaching Chinese calligraphy and attitudes toward teaching Chinese calligraphy.

Variables	Correlation	p-value	Decision	Conclusion
Calligraphy in the Different Primary and Secondary Schools in Leling City and the Attitude Towards Teaching Chinese Calligraphy	0.048	0.178	Failed to Reject H_0	Not Significant

Note: if p-value (Sig) < 0.05, reject H_0

As explained by Liu (2023), to improve calligraphy education in primary and secondary schools, two key measures can be

implemented: involving contemporary calligraphers in activities, providing material support like calligraphy tablets, posters, books, and famous works, and establishing special classrooms. A systematic evaluation system for calligraphy teaching should be established to standardize the curriculum, and calligraphy should be given equal status to other subjects. Further, the result suggested that there are other situations that may affect the learners' attitude toward teaching calligraphy.

Proposed Chinese calligraphy teaching plan for primary and secondary school levels.

Calligraphy plays a significant role in cultural legacy particularly in China. Future generations would benefit from the preservation of this art form thanks to enrichment initiatives. In order to guarantee calligraphy's continuous practice and appreciation for upcoming generations, cultural preservation for the art form entails protecting and promoting it. The techniques and background of calligraphy can be imparted to future generations through the establishment of calligraphy workshops and classes in educational institutions and community centers. This keeps the art form alive and contributes to its preservation.

Students' awareness and sensitivity to other cultures can be increased through enrichment activities by cultivating a respect for various nations and their artistic traditions. Calligraphy is a cognitive activity that enhances memory, focus, and problem-solving abilities. In addition, calligraphy is an artistic medium. Concentration, hand-eye coordination, and fine motor abilities are required for calligraphy. Students can benefit from these programs by gaining these abilities, which are useful in many facets of life and education.

Students that participate in enrichment programs have a creative outlet and can explore and hone their artistic abilities. Schools and communities can help kids gain a wide range of skills and benefits, helping to their overall growth and education, by providing calligraphy enrichment programs.

This Chinese calligraphy enrichment plan provides an outline of activities for primary and secondary school students over the course of semester. Each session focuses on assessing student knowledge and skills mastery on Chinese calligraphy. Specifically, the plan aims to:

1. To better appreciate and understand the history of Chinese calligraphy and its importance to modern day society.
2. Demonstrate and practice skills learned from the school's regular Chinese calligraphy classes.
3. Illustrate and creatively present the integration of Chinese calligraphy with different craft-based ideas or other modern-day application.
4. Artistic appreciation of each other's work through art presentations.

Required Books and Other References: (for reading)

Calligraphy Supplies: (prepared before every session)

1. Writing brush
2. Ink
3. Inkstone
4. Inkstick
5. Chinese calligraphy paper
6. Other tools or materials required by the teacher

Activity 1

Number of Sessions: 2

Session Length: 30 minutes to 1 hour

Objective:

To determine the extent of knowledge about the history and art of Chinese calligraphy.

Essential Question: What do you know about how and when Chinese was calligraphy used throughout history?

Materials Needed: Chinese calligraphy books and multimedia/video presentations.

Task:

Create a diagnostic evaluation tool that would determine the knowledge and skills of the students. This may be in the form of an oral and/or written examination. Results of this examination would be the basis of the teacher as to what knowledge and skills would have to be improved.

Activity 2

Number of Sessions: 2

Session Length: 30 minutes to 1 hour

Objective:

To determine the students' mastery of Chinese calligraphy skills.

Essential Question: What skills have you learned in writing Chinese calligraphy?

Materials Needed: Chinese calligraphy tools

Task:

Ask the students to create Chinese calligraphy using the different types of scripts used in China today namely the seal script, clerical script, cursive script, running script, and standard script showcasing the students' skills in Chinese brush painting. Students can freely choose the content they want to make such as poems, prose etc.

Activity 3

Number of Sessions: 3

Session Length: 30 minutes to 1 hour

Objective:

To determine the creativity of the students using their Chinese calligraphy skills through modern day application.

Essential Question: In what craft or other works can Chinese calligraphy be applied?

Materials Needed: Chinese calligraphy tools

Task:

Ask the students to create their own Chinese calligraphy work in any craft they want such as in the form of gift which can be a card, postcard or bookmarks. Other works can also be made

such as store signs, door frame signs, banners, framed decorations etc.

Activity 4

Number of Sessions: 1

Session Length: 2 hours

Objective:

Appreciate different Chinese calligraphy works created by the students. Essential Question: How do you feel about the different Chinese calligraphy artworks created by the class?

Materials Needed: Chinese calligraphy artworks

Task:

Organize an exhibit of the various Chinese calligraphy creations done by the students and ask them to provide a brief description of their works such as the type of craft and to whom they intend to give it to.

Conclusion. Based on the findings of this study, the researcher came up with the following conclusions.

1. The majority of the student-respondents were preadolescent males. This can be attributed to the high sex ratio in China's population having more males than females in the country. Moreover, the greater proportion of respondents who are twelve (12) years of age and below can also be attributed to the fact that Shandong Province, where Leling City is located, has more primary schools than secondary schools.
2. Results of this study showed a generally efficient Chinese calligraphy education in the primary and secondary schools in Leling City in terms of teacher competency, effective instructional design and adequate materials and resources as perceived by its students. The Chinese government's increasing focus on cultural education, along with the power of modern technical advancement, contributed for the notable development of Chinese calligraphy instruction in primary and secondary schools in the country.

3. The respondents perceived their teachers as having a highly positive attitude towards the teaching of Chinese calligraphy. Calligraphy is an important part of the Chinese culture and considering that the government has given emphasis to cultural education, it has been their goal to develop highly competent calligraphy teachers who have the love and passion for teaching this cultural heritage that has been existing for thousands of years.
4. The age grouping revealed significant differences in the respondents' perceptions of the current situation of Chinese calligraphy education in primary and secondary schools in Leling. This data implied that age affects how the students perceived the state of teaching of calligraphy in their school and although the respondents generally believed that it is taught efficiently, there are still differences in the topics and instructional delivery in the said subject depending on educational level. In contrast, no significant difference was determined when they were grouped as to sex. This implied that regardless of sex, male and female students have similar perceptions.
5. The study also revealed no significant differences in the respondents' attitude towards teaching Chinese calligraphy when they were grouped as to age and sex. This means that they have comparable experiences in their teaching-learning process regardless of their demographic background.
6. The study found no significant relationship between the respondents' perceptions of the current situation in primary and secondary schools in Leling City and their attitude towards teaching Chinese calligraphy. Although the results showed an efficient state and highly positive attitude towards Chinese calligraphy education, the two variables cannot be correlated with each other which can mean that the respondents' perception on the said instruction does not affect their attitude towards teaching it.

7. The Chinese calligraphy enrichment program for primary and secondary level can help the students hone their skills and increase their interest and love for this cultural heritage.

Recommendations. Based on the result of the study, the researcher recommends the following:

1. It is recommended that the proposed Chinese calligraphy Teaching Plan for primary and secondary level be integrated in the delivery of instruction to further develop skills and passion for the subject.
2. Teachers should aim for continuous Chinese calligraphy professional development to become more competent instructors and expert in the said field.
3. Chinese calligraphy experts and teachers together with the primary and secondary school administrators should collaborate to develop a more efficient instructional design that can cater to a more diverse groups of students.
4. Primary and secondary school administrators must consider providing state-of-the art Chinese calligraphy facilities, tools and resources to enhance the learning experience of their students. They must consider allocating funds in designing the least restrictive environment that promotes creativity among students.
5. It is suggested that future researchers carry out similar investigations into other facets of their own cultural heritage being integrated in their educational system.

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