

Constructing Calligraphy Subject System and Conception of Cooperative Cultivation Mechanism of “Calligraphy +” from the Contradictory Position of Higher Calligraphy Education

Linshun Yang^{1*}, Huixin Zhao²

¹College of Fine Arts, Anqing Normal University, Anhui Province, China

²School of Arts, Nanjing University of Aeronautics and Astronautics, Nanjing 211100, China

Abstract: The lag of discipline system has always been the “fault” of higher calligraphy education. Therefore, this paper takes the various contradictions in the development of higher calligraphy education as the standpoint to observe the calligraphy discipline. Based on this, it tries to build a corresponding discipline system, transform the contradiction into favorable conditions, and on the basis of the construction of the discipline system, aiming at calligraphy for the realization of modernization services, get more extensive. The concept of “calligraphy plus” collaborative training mechanism is put forward to meet the practical needs of society.

Key words: Higher Calligraphy Education; Academic System Calligraphy + Cooperative Training; Platform concept

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***Corresponding author:** Linshun Yang,
742139316@qq.com

1 Introduction

Calligraphy education has always played an important role in ancient Chinese education. As the carrier of calligraphy, Chinese characters coexist with the evolution of calligraphy. Until the contemporary era, under the pattern of traditional knowledge gradually seeking dialogue with modern subjects, calligraphy education is also facing the requirements of the era of transformation to modern calligraphy teaching. By virtue of its inherent humanistic spirit and innate

cultural affinity, calligraphy quickly gained the basic position of higher professional education. In recent years, calligraphy higher education has made great progress, forming a complete education system from college to doctor, the enrollment of calligraphy major colleges and universities is increasing day by day, calligraphy discipline has shown a clear pattern.

However, the self-contradiction of the development of things shows the imbalance of cognitive level in the special area of the special period, which constitutes the root of the contradiction, and the existence of this imbalance is also the objective basis for the continuous development of the thing, as is the development of higher calligraphy education. Behind the flourishing of calligraphy major, there is hidden “hidden disease” of higher calligraphy education, that is, the discipline construction has never been qualitative development, far behind other disciplines. In recent years, thinking about higher calligraphy education is also a hot topic in academic circles. The research focuses on some aspects of higher calligraphy education, such as development status and problems, specialty setting, theory construction, value construction and so on. This is also an important proposition to be solved urgently in the development of higher calligraphy education in the new era.

2 The Internal and External Conflict of a Higher Calligraphy Education

On the development of higher calligraphy education, it is necessary to discuss its contradictions. Since the beginning of the 1960s, Zhejiang Academy of Fine Arts began to recruit students to cultivate the direction of

calligraphy seal cutting, calligraphy higher education has been developed for more than 50 years, gradually received wide attention from the government and society, led by colleges and universities, has achieved a series of excellent results, in the continuous recruitment, training, employment cycle, calligraphy is also constantly advancing. It is in this case, in order to better promote the benign and comprehensive development of higher calligraphy education, from the peak to the peak, to build a scientific, systematic and perfect calligraphy discipline system, we should put calligraphy education in the whole culture and art of the background of the times to discuss, clarify the contradictions and problems, break the invisible “shackles” of higher calligraphy education.

2.1 The Manifestations of Contradictions

Higher calligraphy education is in full swing, but it is difficult to touch the “core” of the development of the subject. Besides the unclear orientation of the subject and the lack of culture, there are external contradictions with other disciplines and internal contradictions with calligraphy itself. Only by making clear the contradictions among them can the construction of calligraphy be more targeted.

2.1.1 External contradictions

Under the influence of the western trend of thought in modern times, under the oppression of the context of “learning from the west to the east”, when the local economic, political, historical and educational disciplines of china gradually drew closer to the western discipline system, calligraphy education was always at a loss, until the 1980s, when people tried to build calligraphy as a western discipline, they had been shut out of all kinds of education, so from the beginning, the development of higher calligraphy education had obvious lag.

Obviously, there is still a big gap between the higher calligraphy education and the literature, history and philosophy, which has already been developed. Although the development history of literature, history, philosophy and calligraphy go hand in hand with each other, calligraphy is more often presented as a carrier of writing, and more as a symbol of meaning that carries the appearance of literature, history and philosophy. Looking back on Chinese calligraphers, most of them don't take calligraphy as the first profession, they all have a deep knowledge of literature, history and philosophy. Calligraphy is more of a hobby. The pursuit of literature and history is better than the “small skill” of calligraphy, so from the root, calligraphy education has

a long-term contradiction with other humanities, which also increased the difficulty of calligraphy to establish an independent subject.

Secondly, the rich humanistic connotation contained in literature, history and philosophy, as well as the strong backing given by its perfect discipline system, make it take on a large number of research achievements in Chinese humanities, and the achievements made by calligraphy are very little compared with them, so it is difficult to find reliance on calligraphy in traditional subjects. Compared with the new discipline of modern society, especially economics, calligraphy can not meet the requirements of the times in satisfying the social demand and creating economic development. Compared with art, music and dance, calligraphy has inherent weakness in coverage and recognition. The radiation surface of art subject covers all mankind and is widely accepted, and calligraphy is based on the basic characteristics of its Chinese characters as the carrier, its nationality determines the limitation of its audience, and therefore limits the scope of calligraphy as an art subject.

It is inconceivable that calligraphy education in China, which is based on the development of traditional culture and advocates humanistic spirit, has been neglected for a long time by various disciplines. In the process of the transition from the inherent private school education to the western modern education, the subjects corresponding to the west have been preserved through the reform of the educational form and system, but the western discipline establishment does not have the calligraphy, much less the Chinese character, they retain the character education, but will have the character attribute but not only the character calligraphy dies with the private school education, thus dies in the new education system.

The contradiction between higher calligraphy education and other disciplines makes it more difficult to transform it into modern discipline construction, so that people are eager to apply the western discipline construction system and principle mechanically in the discipline construction, so that the calligraphy discipline orientation is “varied”; in calligraphy creation, the single emphasis on visual art and form composition, but give up the original humanistic spirit of calligraphy, thus covering the face of the calligraphy era. Behind these contradictions, there is a strong demand for the construction of calligraphy discipline system.

2.1.2 Contradictions

Compared with the internal contradiction, the external contradiction between the disciplines does not stop the

development of calligraphy, but the existence of internal contradiction makes the development of calligraphy feel deeply powerless. There are three internal contradictions in higher calligraphy education: the contradiction between the advanced consciousness of calligraphy creation and the weak influence of higher calligraphy education; the contradiction between the strong cultural and artistic nature of calligraphy itself; the contradiction between the humanistic characteristics of calligraphy itself and the times of rapid economic development; and these three contradictions all bind the development of calligraphy discipline.

Compared with the general subject, the subject of art involves not only the direct education of knowledge, but also the problem of artistic creation. Calligraphy creation in ancient education, influenced by literature, history and philosophy, has a certain degree of dependence, in artistic creation is not as independent as music, dance, until entering the new century, the art of calligraphy has been greatly improved, artistic creation towards a comprehensive conscious, at the same time by philosophy, aesthetics, philology and other disciplines, to join the visual art, plastic arts expression techniques, in techniques to give people a refreshing feeling, by many scholars sought after. From the point of view of technique alone, the thinking and change of calligraphy creation is indeed earlier than the higher calligraphy education.

From birth to development, calligraphy has always been both cultural and artistic, the two focus with the development of the times constantly change. Calligraphy is the representative of Chinese traditional culture, in the long history, calligraphy relies on characters and exists, the reading of characters represents the level of cultural self-cultivation, with the extensive dissemination and application of words, calligraphy has become a synonym of culture to a certain extent, so gallop in the long history of a thousand years, wave out the scroll, so in ancient times, calligraphy culture should be higher than art. At present, with the rapid development of economy and the establishment of art category, the art of calligraphy began to suppress the culture, which is the inevitable development of calligraphy. However, the combination of calligraphy and traditional culture makes it difficult to give full play to the artistic impact of calligraphy, vague artistic language lacks a clear definition, and always can not get the appropriate “name points” and recognition in the art category, without a sense of “success or failure”, which is also reflected in the modern discipline construction of calligraphy and the humanistic characteristics of calligraphy.

The construction of modern discipline of calligraphy

and the humanistic characteristics of calligraphy itself is a contradictory proposition. The humanistic connotation of calligraphy wins the mass foundation for the construction of calligraphy discipline, but the construction of modern discipline should adapt to the requirements of the times centered on economic construction, and the humanistic characteristics of calligraphy limit its transformation from traditional culture to modern service. In recent years, more and more new disciplines, such as economy, logistics, tourism and so on, although compared with calligraphy, lack of deep cultural accumulation, but once the application is easy to get the approval of the education management department, a large part of the reason is that these new types of majors should be born in the times, can quickly produce huge economic benefits, and cultivate the talent in line with the market. To complete the transformation of calligraphy from traditional literati elegant play to modern discipline system, this contradiction must be solved.

The development of higher calligraphy education for many years, the prosperity behind the hidden many problems, there are probably these points, first, the inconsistent syllabus; second, teachers and curriculum system; third, the disconnection between theory and creation; and so on. The author does not discuss these problems in detail, but the existence of these problems is more or less related to the contradiction of higher education, and the external contradiction between the various disciplines, leading to the difficult orientation of the subject, resulting in the syllabus of “separate government”, a series of curriculum, teacher allocation problems; and the contradiction of calligraphy itself, to a certain extent, caused the theory and creation of” emphasis on technology and light path “. In fact, whether it is the contradictions of higher education, or the existing problems, the root is the lack of a perfect system of calligraphy, so, to clear the contradictions of higher calligraphy education, targeted to build the calligraphy discipline system, in order to seek the true independence of calligraphy discipline status.

3 The macroscopic construction of calligraphy discipline system

The rapid development of higher calligraphy education gives people a feeling of lack of follow-up, which is due to the imperfect discipline construction, and other modern education disciplines have a certain gap, difficult to form a system of disciplines will inevitably lead to the establishment of professional “various”, especially” rushed “to open a new school calligraphy

major, discipline construction has obvious defects, these "maladies" are expected to be a perfect calligraphy discipline system to eliminate. Similarly, discipline is a symbol of the classification and differentiation of knowledge architecture and plays an important role in knowledge creation and inheritance^[1]. The construction of calligraphy discipline system is the only way for calligraphy to complete the modern transformation and sustainable development.

3.1 The basis of the construction of the discipline system

3.1.1 Abundant theory of books to support the construction of discipline system

The maturity of the theory is the foundation of calligraphy towards artistic consciousness and the construction of independent discipline. Calligraphy from the Wei and Jin dynasties, began to move towards artistic consciousness, at the same time produced in-depth discussion of calligraphy theory, but most of the calligraphy evaluation, until Tang Sun-ting, "book spectrum", Zhang Huaizhi, "book cut" and other calligraphy theory works, calligraphy theory has begun to change, from the exploration of calligraphy style to rational thinking and exploration, this is a major breakthrough in the formation of calligraphy theory system, has a preliminary prototype of modern discipline thinking. The theory of discipline in the real sense should be a systematic exposition and comprehensive generalization of the essence and development law of this discipline. However, although the ancient book theory is rich, but limited by time and space, it fails to form a complete system of self-contained book theory system.

Since modern times, the theory of calligraphy has opened a new era of artistic aesthetics with the introduction of western aesthetics and philosophy. Mr. Sha Menghai's "Nearly 300 Years of Calligraphy", Ma Zonghuo's "Shu Lin Zao Jian", "Shu Lin Notes", and so on, their books have opened up a new field of study, from the historical point of view of calligraphy systematic combing, and later Zong Baihua, Zhu Guangqian and other scholars, from the perspective of philosophy and aesthetics to view calligraphy, calligraphy theory has become more broad and systematic research field.

At present, the study of calligraphy theory has been extended to different fields of study, such as the aesthetic study of abstracting calligraphy art and the study of revealing the law of higher calligraphy education from different perspectives. The construction and development

of any discipline requires the deep study and revelation of its internal law, and the communication, communication, collision and integration between similar disciplines^[2]. In fact, all kinds of book theory research, although there are many differences in academic perspective and research direction, but in the final analysis is to promote the subject of calligraphy to a relatively independent position, academic impact collision, and scientific general thinking, can make the theory of calligraphy both high, depth and breadth in one, thus providing a strong theoretical basis for the construction of the subject system of calligraphy.

3.1.2 Combination Reconstruction of Arts Discipline and Comprehensive Development of Humane Discipline indicate the direction for the construction of calligraphy discipline system

In February 2011, at the twenty-eighth meeting of the Academic Degrees Committee of the State Council, art was identified as the thirteenth category in the list of subjects approved. Thus, art became a subject parallel to literature, philosophy and historiography. This is the result of the continuous efforts of art science and the shared vision of the experts and scholars of our predecessors. From the 1997 Joint Catalogue of the Academic Degrees Committee of the State Council and the National Education Commission on the Granting of Ph.D.s, Master's Degree and the Cultivation of Postgraduate Studies (1997) to the independence of the subject of art, it has gone through an independent war of 14 years. And finally reaching his destination^[3], After the promotion of art theory from second-level to first-level, the successful reconstruction of art should point out the direction for the construction of calligraphy. In the "promotion" of art, calligraphy, as a subordinate subject, has also made contributions. Although it has not been promoted in the adjustment of subject catalogue, it does not mean that it has no strength. Compared with other subjects of art, calligraphy not only has advanced development in theory, but also has rich humanistic connotation. In recent years, the rapid development of the humanities and the vigorous promotion of the country have brought hope to the construction of the discipline of calligraphy. The direct expression of the humanistic connotation is actually the traditional culture, and calligraphy is the collection of Chinese traditional culture, which obtains the general recognition of people from the emotion with its inherent nationality and culture, and has a solid social foundation, which can not be compared with other disciplines.

Calligraphy has a higher social status than other art subjects in Chinese history. From the success of art

“promotion” and the inspiration of the times, under the construction of a complete discipline system, calligraphy can be successfully promoted to a first-level discipline.

3.2 Discipline System Construction

For the vast majority of disciplines in the modern knowledge framework, it is obvious that it is a false proposition to talk about the independence of disciplines. However, in the contradiction between artistry and culture, under the survival of art, the independence of calligraphy discipline and the construction of discipline system has always been a real problem, and directly related to the future development of calligraphy discipline can be long-term, people have to pay attention to.

3.2.1 Defining disciplines

The contradiction between calligraphy and other subjects lies in the ambiguity of the definition of the subject, which leads to the development of calligraphy in colleges and universities.

As early as the 1940s, Mr. Zhu Jia proposed to set up a calligraphy department and designed a systematic course of calligraphy education, but at that time, he did not have the conditions to set up calligraphy major^[4]. After the opening of higher calligraphy education in China, the name, orientation and attributes of calligraphy are still in confusion. In 2012, the Ministry of Education issued the Catalogue of Undergraduate Major in General Institutions of Higher Learning, calligraphy as a special major is included in the art of art subject category under the first-level subject of fine arts^[5]; In the Catalogue of Academic Degrees and Talent Training (201) issued by the Academic Degrees Committee of the State Council, calligraphy falls within the scope of the subject of fine arts, juxtaposing it with art history and theory, Chinese painting, painting, sculpture, experimental art, public art, art education, etc^[6]. The two documents uniformly stipulate that calligraphy belongs to the subject of fine arts, but as early as 1994, the National Standard Subject Classification and Code of the People’s Republic of China, promulgated by the State Bureau of Technical Supervision, listed calligraphy as one of the twelve subjects in the first-level subject of art science, and the same as art science. According to research and investigation, from 1917 to 2002, thirty-nine works on the history of fine arts in this century found that only nineteen works on the history of fine arts (all of which are listed in the chapters) gave calligraphy the status of one category of fine arts, with less than half the

ratio^[7], It can be seen that the concept of calligraphy subordinate to art is not extensive, and the subject of calligraphy should be independent of the subject of art and be self-contained.

The independence of the subject of calligraphy is based on the broad vision of the subject of the mother, and in the context of ancient Chinese culture, calligraphy is associated with many disciplines, including literature, and it has a strong artistic expression; the classification of calligraphy as art, which has a heavy historical flavor; the classification of calligraphy as history, which has a philosophical level of thought; the classification of calligraphy as philosophy, which is difficult to separate from education, which in fact, can be collectively referred to as learning, as the knowledge of calligraphy, which is a multi-faceted, difficult to separate, but not subordinate, which is the character of calligraphy and the significance of the independent discipline platform of calligraphy. Finally, according to the requirements of the times and the trend of calligraphy development, calligraphy should be classified as art, and art as the same as the first-level discipline, as Ouyang Zhongshi said :” *we regard Chinese calligraphy as a learning, as a theory of art^[8].*”

3.2.2 Integration Subjects Group

The construction of calligraphy discipline system is to make calligraphy healthy, benign and sustainable development, so according to the basic construction experience of mature disciplines, in addition to a clear definition of disciplines, but also need to have an independent, systematic group of disciplines. Burton Clark, an American scholar, believes that disciplines have two meanings: *one is the “discipline” as a knowledge, the other is the organization built around these “disciplines”^[9]*. So-called organization, actually is the discipline group. The system of calligraphy is not just a plane, but a multi-level three-dimensional structure. In fact, the integration of subject groups is based on the definition of higher calligraphy education subject, considering the characteristics of specialty setting and talent training of calligraphy subject, from the perspective of curriculum design and curriculum system construction, the sub-discipline contained in the subject is classified and combined to form a subject group. Therefore, the integration of subject groups is the key to the construction of calligraphy discipline system, because there is a close logical relationship between them.

Calligraphy should be based on the standards of the first-level disciplines to require the construction of the subject system, so calligraphy should be based

on the specific disciplines related to calligraphy, so calligraphy can also be called general calligraphy or great calligraphy. On the one hand, we should refer to the division system of literature, which can be divided into three parts: calligraphy theory, calligraphy history and calligraphy criticism, respectively, to study the theoretical laws of universality and commonality in the development of calligraphy, to study the general history of calligraphy covering the specific development of calligraphy in various periods, and to study the critical principles of calligraphy penetrating all social strata. On the other hand, in order to form a group of disciplines, calligraphy must constantly produce new interdisciplinary subjects and branches, including calligraphy philology, calligraphy textual research, calligraphy identification, calligraphy tools, calligraphy creation theory, calligraphy style and genre, calligraphy informatics, calligraphy aesthetics, calligraphy pedagogy, calligraphy communication and so on.

3.2.3 The subject points of mining and opening up the barriers of professional courses

The essence of the subject point is the specific branch subject, and the extraction of the subject point is to classify the various branches of calligraphy in the existing subject group. Because of the unclear orientation of the subject, the level of the development of calligraphy in colleges and universities is uneven, the gap between the east and the west is large, and the level of each sub-discipline is also quite different. In fact, the extraction of subject points has entered the level of professional courses, and the subject groups of calligraphy have a large number of overlapping and overlapping with literature, aesthetics, pedagogy and other disciplines, so the extraction of subject points is related to whether to break through the barriers of parallel courses and realize the standardization of courses.

Therefore, the subject points of calligraphy are classified as calligraphy creation theory, calligraphy style and schools, calligraphy tools, calligraphy aesthetics and other subjects related to calligraphy ontology, majoring in Chinese calligraphy history, calligraphy techniques and other courses, to practice calligraphy skills, continue the context of calligraphy ,” Hongyi “as the subject basis; calligraphy philology, calligraphy textual research, calligraphy identification as a class, major in ancient Chinese, calligraphy and other historical humanities courses, aiming at the development of the humanistic spirit, innovative cross-disciplinary ,” Chongwen re-dao “; Taking calligraphy education, calligraphy informatics, calligraphy communication

and so on as a class, majoring in calligraphy education and teaching, cultural and creative communication and other modern courses, traditional calligraphy to achieve modern transformation. Under the condition of this classification, the subject course of calligraphy will be organized and scientific, and at the same time, it will realize the organic transformation of calligraphy art and culture and conform to the contradiction between the times.

3.2.4 Composition of Calligraphy Discipline System

The subject system of calligraphy can be constructed based on different dimensions. According to the above construction of the subject of calligraphy, and finally in combination with its relationship, structure from the level of macro grasp, a total of three parts, as shown below:

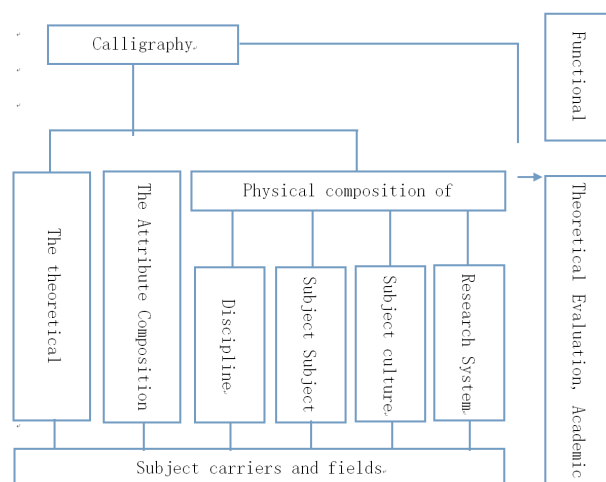


Figure 1. Structure of the e-commerce ecosystem

First, the theoretical composition of subject knowledge. It includes not only the general theory of the subject of calligraphy, but also the theoretical methods of studying the concept, characteristics, development status, development history, constitution subject and interdisciplinary subject of the subject of calligraphy. Second, the physical composition of the discipline. Physical composition is the social composition of the subject, that is, calligraphy as the subject of the research system and research system, discipline system, system setting, subject culture, while training calligraphy talents, taking into account the research object, technique system, research methods and so on. Third, the attribute composition of the subject. The attribute of the subject refers to the nature and characteristics of the subject of calligraphy and its activities and processes, which are also the nature and characteristics of the subject of calligraphy, the theoretical form of the

existence of the subject is the theoretical composition, the subject of calligraphy is the subject attribute, the construction of the subject of calligraphy is complicated, and the educational activities alone include the curriculum plan, goal training, teacher management, teaching management and so on.

On the basis of the definition of the subject, the subject group of calligraphy is constructed according to the contradictory direction of higher calligraphy education, and the subject points are extracted.

4 Conception of Cooperative Cultivation Mechanism of “Calligraphy +”

The construction of calligraphy discipline system is to establish the developing, mature and modern calligraphy discipline, and the sustainable development of the subject must involve the problem of connecting with the times. Based on the contradictory thinking of higher calligraphy education, we already know that the humanistic characteristics of calligraphy restrict the transformation of calligraphy from tradition to modernization service, and the best way to connect with modernization and serve modernization is to start with the cultivation mechanism of students. Therefore, the author puts forward a new cultivation mechanism of calligraphy, namely “calligraphy +”, in order to seek more extensive recognition of calligraphy in modern society.

Based on the essential elements of calligraphy higher education, the main connotation of the concept of “calligraphy +” is to make maximum use of all kinds of educational resources to promote the all-round development of calligraphy students and to provide a solid stage education foundation for them to meet the actual needs of the society. With the expansion of the enrollment of higher calligraphy education in the new century, calligraphy education in colleges and universities, including master’s education, has entered a “popular era “, but the training mode of student education still stays in the” elite era “, and there is a strong gap between the two. As far as calligraphy higher education is concerned, most colleges and universities mainly offer pure theoretical courses and specialized technical courses, aiming at training calligraphy theoretical talents and calligraphy and painting professionals, and still maintain the traditional “ivory tower” type of elite education, the result is that the trained calligraphy talents are out of touch with the needs of the society, and it is difficult to serve the modernization quickly, which objectively results in the waste of educational resources.

As far as big data shows, the national and local

cultural development and prosperity are most urgently needed in two categories of talents, that is, a large number of grass-roots literary and artistic departments and units need higher comprehensive cultural and artistic quality “basic art talents” and a certain number of innovative talents oriented to the field of culture and art. This requires our college calligraphy professional education must also start from two aspects, on the one hand, to cultivate all-round development, both theory and techniques, with a higher comprehensive cultural and artistic quality of “basic calligraphy talent “; on the other hand, we should also pay attention to the cultivation of innovative consciousness, innovative ability and innovative achievements, with pioneering and leading quality of” innovative talents “.

Therefore, the author puts forward the concept of “calligraphy +”, the core of which is to link the elements of higher calligraphy education with related education, such as calligraphy + information dissemination, calligraphy, digital media technology, etc., and can continue to connect new related elements according to the need, and provide the necessary comprehensive quality to meet the needs of the society for the development of calligraphy, and at the same time provide platform guarantee. For calligraphy students ,” calligraphy +” is to use the accumulated knowledge, experience and operational ability on the basis of students’ mastery of basic knowledge and skills of calligraphy, to solve all kinds of new problems in the field of calligraphy through effective collaborative and forward-looking discovery, to use new methods and means, and to creatively understand calligraphy theory, analyze calligraphy works, and propose and solve problems in calligraphy on the basis of respecting objective laws.

Although the cultivation mechanism of “calligraphy +” is based on the perfection of calligraphy discipline system, it is a little rough at this time, but it can make maximum use of all kinds of educational resources, promote the all-round development of calligraphy students, and provide a solid stage education for them to better meet the actual needs of the society.

5 Discussion

To sum up, higher calligraphy education is the backbone to lead calligraphy to the future, and its contradictions in the development need to have an independent, complete and scientific discipline system for its transformation, discipline is the basic carrier of higher education, the construction of the appropriate discipline system, the level of construction directly determines

the mode and level of running a school[10]. In fact, as far as higher calligraphy education is concerned, in fact, there is no fixed discipline system, because the construction of calligraphy discipline system is closely related to the orientation and development goal of each school, and the unique character of calligraphy makes its development have a strong internal tension. Specifically, it is to take the development of higher calligraphy education as the basic platform, combined with the characteristics of higher calligraphy education, to build a school level conducive to improving higher calligraphy education can provide a wide and solid calligraphy discipline system for higher calligraphy education.

Similarly, the establishment of a discipline, in addition to the promotion of the times, economic development and other external impact, the key to a continuous internal power, that is, their own sustainable development and high-level theoretical support. The development of the subject of calligraphy must have the university science bureau, the consciousness of establishing the subject platform and perfecting the subject mechanism, and the continuous extension of the connotation of the subject, which is not only conducive to the deepening and deep development of the construction of the subject of calligraphy, but also an important voice for calligraphy to adapt to modern education and realize the promotion of the first class subject.

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