



Design of Calligraphy Teaching Materials from the Perspective of Chinese Preschool Education-Anshan City Case Study

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Abstract

Background and Aim: The art of Chinese calligraphy is an important part of Chinese culture because of its artistic and aesthetic value. It originates from Chinese characters, which evolved from traditional symbols. Chinese characters have gone through three stages of development: image, borrowing, and echoing. Chinese characters have evolved from pictures and symbols to standardized forms such as ancient seal script, small seal script, official script, regular script, running script, and cursive script. Calligraphy is a special art originating from China. Children begin learning calligraphy at an early age, with some children as young as four or five practicing scribbling and writing. Before formal literacy education, children develop curiosity about words and engage in spontaneous writing. Learning calligraphy is ideal for preschoolers because it helps develop their creativity and improves their hand-eye coordination. Studies on the emergence of reading and writing in China have been conducted since the 1990s. These studies are based on the Western pinyin writing system and aim to examine the development of literacy skills in children. The goal is to explore the manifestation of reading and writing skills in children and their ability to develop these skills. This study aims to develop and design calligraphy teaching materials for preschool children in Anshan City, China, by incorporating cultural elements unique to the region.

Materials and Methods: The study lasted 12 weeks, during which time 50 preschoolers were observed and their activities recorded using a combination of quantitative and qualitative research methods, including content and text analysis and user experience research methods. Valid data were generated for analysis.

Results: The research suggests that introducing Spring Festival couplets in writing education can help preschool children understand regional culture and encourage them to learn. This can make a significant contribution to calligraphy education for preschool children, which has not been explored before. To improve the calligraphic ability and interest of preschool children, an innovative approach based on educational technology can be used to develop and design calligraphy teaching materials. The effectiveness and feasibility of these materials can be validated through their use in the learning of calligraphy for preschool children in Anshan City, providing new teaching tools for calligraphy education in the city. This can serve as a reference for calligraphy education for preschool children and promote innovation in the field.

Conclusion: The study explored the current state of calligraphy art education for preschoolers in Anshan City. Results revealed that there are some issues such as lack of engaging content and teaching methods. Questionnaires and interviews showed that preschoolers are interested in calligraphy, but there is a need for better resources and teaching methods. An experiment was conducted in two kindergartens to compare a new calligraphy education model with traditional methods. Preliminary results suggest that the new model improved children's calligraphy knowledge, skills, interest, and creativity. However, further research is needed for more accurate findings. The conclusion suggests that calligraphy teaching materials for preschool children should take into account their cognitive development and educational needs.

Keywords: Preschool Children; Educational Perspective; Calligraphy Art; Calligraphy Teaching Material Design

Introduction

Preschool education is a crucial stage for nurturing the all-round development and potential of children. (Zhi, 2020) As a significant aspect of our rich cultural heritage, calligraphy education holds great importance in preschool education. Preschoolers are in a stage of rapid cognitive development, showing immense interest and curiosity toward writing activities, along with a strong inclination for imitation and learning. (Ming and Perey, 2021) Hence, it is highly significant to devise calligraphy teaching materials that are tailored to suit preschool children, fostering their enlightenment in calligraphy learning and promoting their comprehension and appreciation of traditional culture.

The research identified three issues in calligraphy art education for preschoolers. Firstly, early childhood calligraphy textbooks lack comprehensive content. Secondly, there is a lack of clarity in the content of these textbooks. Thirdly, early childhood calligraphy teaching materials lack adequate information and fail to engage students due to their lack of interest and interactivity. Moreover, considering the progress of social science and technology, calligraphy art education for preschoolers





needs to amalgamate modern educational concepts and technological resources. Therefore, this study seeks to explore methods for designing focused calligraphy teaching materials and innovative instructional approaches that cater to the educational requirements of preschoolers. Local culture should be integrated into early childhood education. It embodies the cultural elements of the area and creates a great connection with the children. (Xia, 2018) Integrate Anshan City's Spring Festival couplet tradition and other regional cultural elements into the creation of calligraphy teaching materials with regional characteristics to enhance children's understanding and appreciation of traditional culture. (Ming and Perey, 2021)

The study's main innovations are primarily demonstrated in the following areas. Initially, we implemented Spring Festival couplets as the focal point of writing education, fostering preschool children's interest and engagement by incorporating captivating Spring Festival couplet themes and scenarios relevant to their daily lives and experiences. (Xiaoxia, 2019) In addition, we aim to develop simplified and well-structured calligraphy teaching materials that align with the cognitive developmental traits of preschool children, enabling them to gradually acquire fundamental writing skills. Lastly, by conducting on-site research and analyzing user experiences, we seek to comprehend the preferences and perspectives of preschool children regarding textbook content and teaching methodologies. This understanding allows us to continually enhance the design of teaching materials and strategies to better cater to the needs and distinctive attributes of preschool children.

The researcher will meticulously expound upon the theoretical foundation, research methodologies, and implementation process of the study, while thoroughly analyzing and discussing the research outcomes. Ultimately, we will conclude by summarizing the principal discoveries of the study and presenting implications and recommendations for the field of preschool education. We aspire for this study to serve as a valuable reference and guidance for calligraphy teaching practitioners and researchers in the realm of preschool education. It is our ambition to foster the advancement of calligraphy education for preschool children, nurturing the preservation and evolution of traditional culture.

Objectives

The primary objective of this research is to address the challenges present in calligraphy instruction for preschool-aged children. Specifically, we aim to resolve issues such as incomplete and ambiguous content in calligraphy teaching materials, as well as the lack of engaging and interactive resources. Through this study, we intend to achieve the following specific objectives:

1. Development of comprehensive and diverse calligraphy teaching materials for early childhood: By examining the cognitive development characteristics of preschoolers, we will design teaching materials that cater to their needs. These materials will incorporate captivating themes, such as spring couplets, to stimulate children's interest in learning.
2. Enhancement of clarity in calligraphy teaching material content for young children: Through research on children's preferences and opinions regarding calligraphy teaching materials, we will refine and clarify the content, making it easier for young learners to understand.
3. Provision of captivating and interactive teaching resources for early childhood calligraphy: This study will involve the compilation of pictures, videos, and interactive games to enrich calligraphy teaching materials, thereby offering diverse and engaging resources. These interactive teaching activities are expected to ignite children's interest and motivation to learn.

The overarching goal of this study is to improve preschool calligraphy education by refining teaching methods and materials targeted at young children.

Literature review





1. Overview of related research on calligraphy textbooks for preschool children

This study provides a comprehensive analysis of the current status of preschool calligraphy teaching materials in Anshan City. The analysis is conducted through four main channels: extracurricular calligraphy classrooms, kindergartens, library books, and Internet resources. These channels offer valuable empirical materials for a detailed case study on the content of current preschool calligraphy teaching materials. The study employs the content analysis method to examine existing children's calligraphy teaching materials and commonly used materials in Anshan City. (Lan et al., 2020) The findings reveal that the contents of preschool calligraphy teaching materials are generally similar. They cover teaching stroke order, strokes, and inter-frame relationships of new characters.



The researchers conducted a comprehensive investigation and analysis of calligraphy education institutions and two kindergartens in Anshan City. The study involved a detailed observation of the calligraphy education practices in the kindergartens and the collection of a substantial amount of first-hand information through questionnaires. The findings revealed that traditional calligraphy teaching in kindergartens primarily focuses on the regular script, which presents specific challenges to the learning process of preschoolers. (See Table 1)

Table 1 There are four types of regular scripts.

Regular script	Ou Yang Xun(M1)	Yan Zhen Qing(M2)	Liu Gong Quan (M3)	Zhao Meng Fu (M4)
Inscription content				
Name	JiuCheng Gong	Shen Ce Jun Stele	Gao Shen Shu	Yuan Dao Stele
Complicated and simple	鉅 → 钜	軍 → 军	為 → 为	無 → 无

Source: Constructed by the author

To facilitate the study, the researcher collects the four regular scripts M1, M2, M, 3, and M4 in the calligraphy teaching materials of Anshan City through investigation and compares and analyzes the four regular scripts M1, M2, M3 and M4, the most intuitive manifestation of the differences in the regular scripts is the differences in the character forms, including the momentum of the writing. Although they are all regular scripts, the writing form is different, in the writing of ancient documents, it is the font is traditional, while in the writing of modern documents, the font is simplified, which is the most intuitive writing difference. Then according to the analysis of the table in each font to select a word as an example, writing traditional Chinese characters is the phenomenon of each word post, which is also one of the reasons that cause learning difficulties for preschool children, the researcher copied Ouyang Xun's "鉅", Yan Zhen Qing's "軍", Liu Gong Quan's "為" and Zhao Meng Fu's "無", and then write the corresponding simplified Chinese characters of these four characters, from the calligraphic expression can be intuitively seen from the difference from the traditional style to simplified Chinese characters.

2. The significance of writing spring scrolls for preschoolers

Calligraphy is an art form that has rich and profound aesthetic values. (Zhao, 2023) However, the aesthetic psychology of preschool children is different from that of adults, as their perception of beauty is influenced by their age. To incorporate calligraphy into kindergarten's aesthetic education, it is crucial to explore fully the aesthetic value of calligraphy, establish a link between calligraphy and kindergarten aesthetic education, and make calligraphy an integral part of the aesthetic education program. (Zhi, 2020) There are many aspects of teaching calligraphy, so we chose couplets for preschoolers including several: As an important form of expression of Chinese calligraphy, couplets have rich cultural connotations and artistic value. (Yinggui, 2018) Taking couplets as the content of calligraphy teaching for preschool children is not only conducive to the cultivation of children's aesthetic literacy but also helps to pass on and carry forward the excellent traditional Chinese culture.

2.1. Couplets are characterized by simplicity, clarity, and richness of meaning, making them easy for preschool children to understand and accept. Due to the limited cognitive ability and aesthetic concepts of children at this age, the form and content of couplets precisely meet their needs. Furthermore, the words in couplets often possess rhythmic beauty with perfect counterpoints and harmonious levels, aiding in the development of children's ability to perceive and appreciate the rhythms of poems. (Jun, 2018)

2.2. The integration of calligraphy teaching in couplets can enhance kindergarten aesthetic education programs by promoting the connection between calligraphy and children's daily experiences. Couplets are often hung in prominent positions such as doorposts and walls, and are closely related to the environment in which children grow up. Chinese literature is known for its balanced and meticulous Chinese characters, which embody elegant proportions and a unique writing style using Chinese characters. This art form represents the precious connotation of traditional Chinese culture and embodies the perfect integration of calligraphy and artistic innovation. To understand the importance of traditional culture, preschool children need to understand and respect couplets. Through the guidance and appreciation of couplets, children can apply what they have learned to practice while inheriting and carrying forward traditional culture. (County, 2019) Through the teaching of calligraphy, children can understand the meaning of couplets, the beauty of form, and the connection with life, which is conducive to improving their aesthetic quality.

Furthermore, the teaching of couplet calligraphy plays a significant role in fostering children's creativity and expressiveness. Through the process of creating couplet calligraphy, children are encouraged to experiment with various fonts, layouts, and ideas, allowing them to unleash their imagination and creativity. This open-ended teaching approach effectively stimulates children's interest in learning while enhancing their calligraphic skills and aesthetic sense. (Chesworth, 2019)

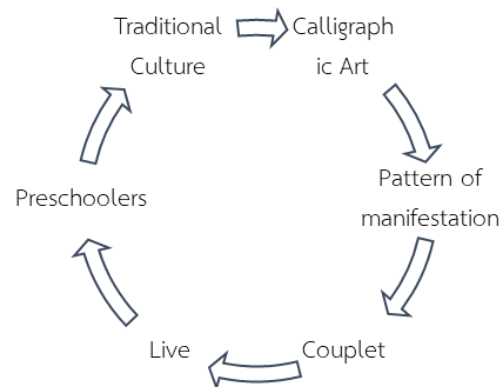


Figure 1. Diagram of association

Note: Constructed by the author

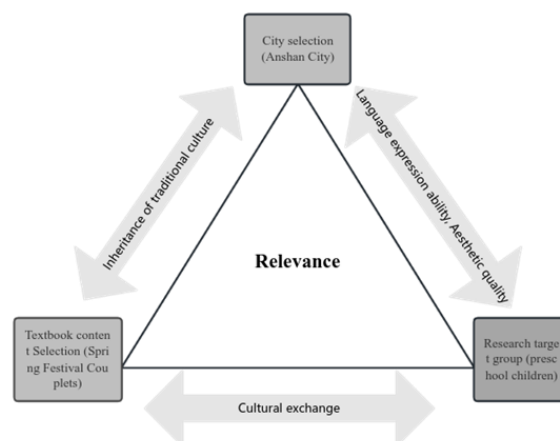


Figure 2. Calligraphy textbook content of Spring couplets and Anshan city, preschool children internal correlation. Photo

Note: Constructed by the author

3.3 An overview of young children's writing forms

(1) Starting with drawing or doodling

Preschoolers can explore their creativity through simple drawing exercises. Calligraphy art education can provide them with rich drawing materials and imaginative themes to further develop their interest in art.

(2) Initial use of letter-like writing forms

Preschoolers usually start with writing in letter forms, which helps them learn basic writing and word shapes. Through practice, they gradually master word forms and strokes.

(3) Gaining writing skills from elements already learned and generalizing to other words

In calligraphy education, children can use their names and simple words to create new glyphs and words, thus improving their creativity and writing skills.






(4) Using self-created spelling

Preschoolers can create their own calligraphic words and sentences using the glyphs and strokes they have learned, thus developing creativity and independent thinking skills.

(5) use a variety of writing symbols to express thoughts and feelings.

Calligraphy education helps preschoolers express themselves and understand words. Ancient Chinese calligraphy education for kids was extensive and focused on literacy and writing. (Ming and Perey, 2021) It allows them to express their thoughts, feelings, and experiences through symbols, drawings, and words so that they can better communicate and interact with others.

Table 2 Comparative analysis of handwriting in children aged 2 ~ 6 years.

Sample writing picture	Age	Writing content	Quantity	Writing ability
	2	Write at will	5-people	Beginner
	3	Simple character	5-people	Beginner
	4	Name writing	5-people	Intermediate
	5	Name writing	5-people	Intermediate
	6	Name writing	5-people	Advanced

Source: Constructed by the author

According to this study, preschoolers possess both general and specific knowledge of their writing systems. (Puranik & Lonigan, 2011) writing spring scrolls for preschoolers has the significance of passing on traditional culture, cultivating aesthetic ability, developing language expression skills, and enhancing self-confidence. How does this affect their attempts to write Chinese characters? Are there differences in the writing abilities of children of different ages? Further research could be carried out to help realize the purpose of the study.

Conceptual Framework

When selecting a theoretical research framework, it is necessary to consider the characteristics of the research object, the purpose of the research, and the existing research basis. Regarding the theme of Spring Festival couplet writing, we can construct a theoretical research framework from the following aspects:

1. Cultural Perspectives: Spring Festival couplets are a part of Chinese culture. The elements of verses, couplets, and symbols embody the excellent traditional culture of the Chinese nation. Preschoolers participate in writing and posting them every year, which helps them understand and identify with the values behind this ritual. (Xiaoxia, 2019)

2. Cultural education theory: Writing Spring Festival couplets can cultivate preschool children's language expression and build cultural memory. Creative transformation and innovative development of traditional cultural education are new ways to cultivate cultural confidence. (Xiaoxia, 2019)

3. Psychological perspective: Writing Spring Festival couplets involves cognitive activities of vocabulary, verses, and the expression of emotions. Preschool children can learn to write Spring Festival couplets, understand the meaning of Spring Festival couplets and the meaning of each word, and express personal feelings. (MIN, APRIL 2023)

4. Theories of cognitive development in preschoolers: Considering the stages and characteristics of young children's cognitive development. According to Piaget's theory of cognitive development, understand children's perception, movement, and thinking development in calligraphy learning, young children's calligraphy learning, and their acceptance of cultural elements. (Yue & Lina, 2020)

5. User experience theory: Focus on preschool children's feelings and experiences with calligraphy teaching materials. Discuss the essence of experience usage concepts such as usability and satisfaction in user experience theory. (Yang, 2019) To evaluate preschool children's acceptance and effectiveness of teaching material design.

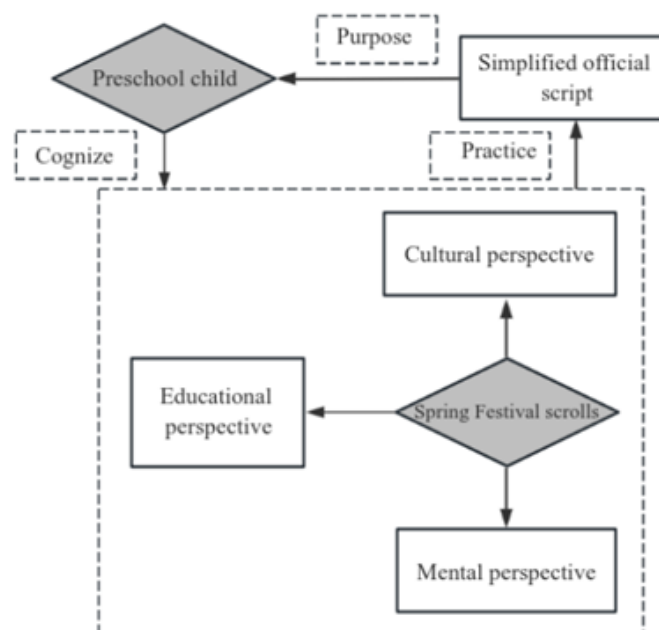


Figure 3. Theoretical Framework.

Note: Constructed by the author

To summarize, a theoretical framework can be formulated to explore the topic of Spring Festival couplet writing in the context of calligraphy education for preschool children. This framework can be developed by considering various aspects, including culture, education, and psychology. During the actual research process, the selection of an appropriate theoretical framework should be guided by the specific research objectives and contextual requirements.



Methodology

1. Target population: preschool children aged 4-6 years old.

There are 25 people each in the middle class and senior class of kindergarten. The average age of children in the middle class is 4 years and 3.2 months, 5 years and 3.7 months, and the average age of children in the advanced class is 6 years and 2.9 months.

Literature Review: To gain insights into the present state and future directions of research related to Chinese preschool education, a comprehensive literature review was conducted with Anshan City as a case study. This analysis encompassed the collection and analysis of available calligraphy textbook materials, coupled with font coding investigation. Additionally, an extended examination into literacy and early preschool writing was carried out to enhance the study of Chinese characters.

Research on surveys: This study aims to examine the current status of calligraphy art education for preschool children in Anshan City by employing both questionnaires and interviews. The questionnaires were designed to gather the perspectives and requirements of preschoolers, educational institutions, teachers, and parents. Additionally, interviews will be conducted to obtain a deeper understanding of their attitudes and anticipations toward calligraphy art education. (See Table 3.4)

Design of Experimental Model: The experimental unit consisted of 50 children selected from two kindergartens located in Anshan City. We divided these children into two groups: the experimental group and the reference group. The experimental group was exposed to a novel calligraphy art education program, whereas the reference group underwent traditional teaching methods. To assess the impact on learning performance, interest, and creativity, we conducted a comparative study between the experimental and reference groups.

Table 3 Results of the questionnaire.

Data sources	Amount	Percentage
Questionnaire survey	252	98.82%
	3	1.18%

Source: Constructed by the author

Table 4 Analysis of Variance Table. Table Maker: Constructed by the author

Questionnaire options	Sample size	Mean value	Standard deviation
Yes	63	1.02	0.13
No	2	1.50	0.71
F		19.286	
P		0.000	

Source: Constructed by the author

2. Research tools

2.1. Literature review: Conduct a systematic literature survey and review on the homogeneity and monotony of children's calligraphy teaching materials, collect relevant research and practical experience, and understand the current research status and existing problems.

2.2. Questionnaire: Design and distribute a questionnaire to early childhood calligraphy teachers, parents, and young children to understand their evaluation and needs of existing teaching materials, as well as suggestions and opinions on improving early childhood calligraphy teaching materials.

2.3. Expert interviews: Invite experts in the field of calligraphy education to conduct interviews to learn about their views and suggestions on the issue of early childhood calligraphy teaching materials, as well as their opinions and experience sharing on improving early childhood calligraphy teaching materials.

2.4. On-site observation: Conduct on-site observation of children's calligraphy teaching, observe teachers' teaching methods and use of teaching materials, as well as children's learning status and reactions, and collect actual data to support research conclusions.

2.5. Teaching material design and practice: Based on the results of the literature review, questionnaires, and expert interviews, combined with the practice of teaching calligraphy to young



children, design and develop new children's calligraphy teaching materials, conduct actual teaching practice, and collect feedback and evaluation from students.

2.6. Data analysis and statistics: Analyze and make statistics on the collected questionnaire data, interview records, and field observation data to obtain an in-depth understanding of the issues in children's calligraphy teaching materials, and to verify research hypotheses or propose new perspectives.

3. Research Process

The experimental model was designed as follows:

Weeks 1-2: The experimental group and the control group underwent baseline tests, including measures of calligraphic knowledge and skills, and assessments of interest and creativity.

Weeks 3-9: The experimental group received a new calligraphy art education model, including fun teaching, interactive teaching, and personalized teaching. The control group was traditionally taught the art of calligraphy.

Weeks 10-11: The experimental group and the control group conduct mid-term tests to assess learning outcomes and changes in interest.

Week 12: The experimental and control groups conduct final tests and summaries to analyze the differences between the educational effects of the experimental group and the control group.

Through statistical analysis and comparison of data from the experimental and control groups, the impact and effectiveness of the new calligraphy art education model on preschool children will be assessed.

The whole research process needs to fully protect the rights and interests of the participating children and ensure the ethical compliance of the research process, including obtaining parental consent and protecting personal privacy.

4. Data Analysis

The design of the above tools needs to take into account the cognitive characteristics and language expression ability of preschool children and make appropriate modifications and adjustments for specific research purposes. It is also necessary to ensure the reliability and validity of these tools when using them to ensure the reliability and validity of the research results.

Results

Through the analysis of data collected through field surveys and coding analysis based on the survey content, researchers can conduct an in-depth analysis of each character in the preschool children's calligraphy textbooks and find the corresponding calligraphy styles for comparison.

This in-depth analysis can aid further research efforts. Through detailed comparison and analysis of the writing form, stroke sequence, structural characteristics, etc. of each character, the accuracy and reliability of the teaching materials can be more accurately evaluated. Researchers can compare the differences between the fonts in the textbooks and the scripts on the inscriptions and explore the reasons. This helps identify the strengths and room for improvement of the teaching materials and provides targeted suggestions and improvement plans.

Further difference analysis based on coding table examples

Table 5 Analysis table of differences between traditional and simplified characters in the Spring Festival couplets

Spelling	Traditional Chinese writing	Simplified Chinese writing	Difference analysis
REN	人	人	No difference
JIAN	間	间	There are differences in writing forms, traditional Chinese characters have more strokes
YI	一	一	No difference
FAN	帆	帆	No difference





Spelling	Traditional Chinese writing	Simplified Chinese writing	Difference analysis
FENG	風	风	There are differences in writing forms, traditional Chinese characters have more strokes
SHUN	順	顺	There are differences in writing forms, traditional Chinese characters have more strokes
QUAN	全	全	No difference
JIA	家	家	No difference
FU	福	福	No difference
WAN	萬	万	There are differences in writing forms, traditional Chinese characters have more strokes
SHI	事	事	No difference
RU	如	如	No difference
YI	意	意	No difference
MAN	滿	满	There are differences in writing forms, traditional Chinese characters have more strokes
MEN	門	门	There are differences in writing forms, traditional Chinese characters have more strokes
CHUN	春	春	No difference

Source: Compiled and analyzed by the researcher.

In this coding table, we list the written forms of traditional and simplified characters and perform a difference analysis. From the comparison of glyphs, we can see that there are differences in some glyphs between traditional and simplified characters, and traditional characters usually have more strokes. This comparison and analysis can help researchers more comprehensively understand the characteristics and rules of the writing differences between traditional and simplified Chinese calligraphy Spring couplets.

1. The difference in the writing form of traditional Chinese characters and simplified Chinese characters: As you can see from the table, traditional Chinese characters usually have more strokes than simplified characters, such as "间", "风", "顺", "万", "满", Words such as "门". These differences may be because traditional Chinese characters retain more traditional glyphs and stroke structures.

2. Differences in glyph radicals: In some characters, the radicals of traditional Chinese characters and simplified characters are different. For example, "风" in the traditional Chinese writing of "風" adds a "虫" radical to the glyph; "万" in the traditional Chinese writing of "萬" adds a "卩" radical to the glyph.

3. Differences in simplified glyphs: Although most characters have similar writing forms, in a few cases, simplified characters have some simplifications of glyphs. For example, the traditional Chinese character for "间" is written as "間", while the simplified Chinese character deletes the "間" radical in "門".

By in-depth analysis of the rules and characteristics of the writing differences between traditional and simplified characters, we can better understand the changes and evolution processes between the two fonts. This will also help us better study and understand the glyph characteristics in calligraphy inscriptions, and apply this knowledge in a targeted manner in the teaching and research of preschool children's calligraphy.

Through the literature review from the perspective of Chinese preschool education, we understand the current situation and development trend of calligraphy art education for preschool





children in Anshan City. It is found that there are still some problems in calligraphy art education for preschool children in Anshan City, such as the lack of interesting teaching content and single teaching methods.

Through questionnaires and interviews, the actual situation of calligraphy art education for preschool children in Anshan City is understood. The survey results show that preschool children have a high interest in calligraphy art education, but there are deficiencies in educational resources and teaching methods.

Through the design of the experimental model, children in two kindergartens in Anshan City were divided into the experimental group and the control group to compare and study the differences between the new calligraphy art education model and the traditional teaching model.

In the course of the experiment, the data of the experimental group and the control group were collected. Through statistical analysis and comparative study. The preliminary results show that the experimental group has better development in the mastery of calligraphy knowledge and skills, interest, and creativity. Based on the research design and the implementation of the research methodology, the preliminary findings show that the new calligraphic arts education model has a positive impact on preschoolers' academic performance, interest, and creativity. However, as the study is not yet complete, further data collection and analysis are needed to produce more accurate and comprehensive findings.

Discussion

1. Importance of the object of study and research objectives:

This study takes the design of calligraphy teaching materials for preschool children as the research objective. Effective calligraphy art education in the critical period of preschool children is essential to cultivate preschool children's writing ability, aesthetic sense, and creativity, and to promote the overall development of preschool children. (Hong, 2020)

2. Research results:

Through literature review, survey research, and the design and implementation of the experimental model, this study has drawn a series of important research conclusions: (1) preschool children have a strong interest and potential in calligraphy art education, and there is a demand for interesting, interactive, and personalized teaching. (2) The new model of teaching materials for calligraphy has had positive results in improving preschool children's knowledge and skills in calligraphy, and in stimulating their interest and creativity. (3) The new model of calligraphy teaching materials has contributed to the development and improvement of calligraphy education for preschool children and has promoted the innovative practices of educational institutions and teachers.

The study's conclusions emphasize how important it is to incorporate calligraphy art instruction into preschool curricula. Calligraphy is a subject that preschoolers are very interested in and have potential in, so there is a need for interesting and dynamic teaching strategies. This is consistent with earlier studies that highlight the value of early exposure to creativity and the arts in promoting cognitive and socioemotional development (Catterall, 2009). Early childhood educators can give kids the chance to explore their creativity, hone their fine motor skills, and develop an appreciation for cultural traditions by introducing calligraphy into their lessons.

Additionally, the introduction of a new calligraphy teaching material model has improved preschoolers' knowledge and proficiency in this art form, with encouraging outcomes. The benefits seen in children's increased calligraphy skill as well as their piqued curiosity and inventiveness highlight how successful creative teaching methods can be. This is consistent with research that indicates experiential learning experiences that are hands-on can result in higher levels of engagement and improved retention of learning objectives (Perry & Anderson, 2013). Teachers can establish stimulating learning environments that encourage young learners' curiosity and exploration by incorporating innovative teaching materials and techniques.

The implementation of the new calligraphy teaching materials model benefits preschoolers individually as well as advancing the field of calligraphy education more broadly. This study emphasizes the value of ongoing innovation and adaptation in early childhood education by encouraging creative practices among educational institutions and teachers. Additionally, teachers can





help students develop a deeper respect for artistic expression and cultural heritage by raising the caliber and accessibility of calligraphy instruction. This will lay the groundwork for students to continue learning and being creative throughout their lives (Bamford, 2006). Overall, these results underscore the significance of continued research and innovation in early childhood education as well as the transformative potential of incorporating calligraphy art education into preschool curricula.

Conclusion

The results of the study show that

Based on the above research findings, several important conclusions can be drawn:

1. Significance of Calligraphy Art Education for Preschoolers: Calligraphy art education has multiple benefits for preschoolers. It promotes traditional culture, enhances aesthetic ability, improves language expression, and strengthens self-confidence.
2. Impact of writing forms on preschoolers: Different forms of writing have different impacts on preschoolers. Scribbling and coloring develop hand-eye coordination, creativity, and imagination. Imitative writing helps them learn basic word shapes and strokes. Free writing can stimulate creativity and expression.
3. Importance of Strategies and Methods: The new model of calligraphy art education is more effective than traditional teaching. It includes interesting, interactive, and personalized teaching strategies that can enhance preschool children's interest in learning and their ability to learn independently.

Recommendation

Based on the findings from the preceding discussion, it is suggested that forthcoming studies should consider expanding both the sample size and geographical scope. Additionally, incorporating a broader range of research methods and tools may facilitate an in-depth exploration of the issues surrounding calligraphy art education for preschoolers. By doing so, more precise and practical suggestions and policy recommendations can be generated.

1. To obtain more comprehensive and representative data on calligraphy education for preschool children, research should expand the sample size to cover a wider geographical range. This will help to better understand the current situation and needs in different regions and contexts. Cross-regional comparisons and longitudinal studies can be used for a comprehensive understanding of calligraphy art education for preschool children.
2. To obtain a deeper understanding of calligraphy art education for preschool children, a more diverse range of research methods should be employed. This can include questionnaires, field observations, and in-depth interviews. By utilizing a multifaceted approach, researchers can gather more comprehensive data, which can be used to provide specific and effective recommendations and policies. Additionally, using multiple research methods can enhance the credibility and persuasiveness of the study.
3. Through conducting extensive research on calligraphy art education for preschool children, we can enhance the promotion of calligraphy initiation among young children while nurturing their aesthetic sense and creativity. Art education plays an essential role in the holistic development of young children. Using scientific observation and research, we can more effectively support the art learning of young children and foster their growth and progress in the field of calligraphy art.

These recommended actions have the potential to enhance the development and refinement of calligraphy art education for preschool children. They can contribute to the effective initiation of calligraphy, the cultivation of aesthetic awareness and creativity, and the overall holistic development of young learners. Moreover, this approach can offer practical guidance and policy support for educational institutions, teachers, and parents, while also delivering suitable learning resources specifically designed for calligraphy art education in preschool settings.





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