

The Influence of “POTI” Style on Contemporary Higher Calligraphy Education

Weiqing Wang, Dahlia D. Soriano

University of Baguio, 2600, Philippines

Abstract: A definition of Wang Xianzhi's "POTI" in Shuyi by Zhang Huaiguan. The characteristic of "POTI" is to break the boundary between truth, action and grass, to blend a variety of writing styles, with its own characteristics, and to show the strong creativity of calligraphy. POTI has existed in ancient and modern times, the so-called "neither breaking nor standing". Chinese calligraphy higher education has made great progress after decades of development, but the current research on Chinese calligraphy higher education has not been fully developed, and the research mainly stays in the combing and basic skills training of five-body books. Contemporary calligraphy higher education should break the boundaries of five-body books, carry out creative practice on the hybridisation of calligraphy, and research and explore the calligraphy style in line with this era. Thus inject fresh blood into the contemporary calligraphy creation and expand the vast space.

Keywords: Calligraphy, Education, Explore, PITI, Tradition.

1. Introduction

Calligraphy, literally “beautiful writing” has been appreciated as an art form in many different cultures throughout the world, but the stature of calligraphy in Chinese culture is unmatched. In China, from a very early period, calligraphy was considered not just a form of decorative art; rather, it was viewed as the supreme visual art form, was more valued than painting and sculpture, and ranked alongside poetry as a means of self-expression and cultivation. How one wrote, in fact, was as important as what one wrote.

To understand how calligraphy came to occupy such a prominent position, it is necessary to consider a variety of factors, such as the materials used in calligraphy and the nature of the Chinese written script as well as the esteem in which writing and literacy are held in traditional China.

On September 14, 2022, the Academic Degrees Committee of the State Council and the Ministry of Education issued a new version of the Catalogue of Graduate Education Disciplines (2022) and the Measures for the Management of the Catalogue of Postgraduate Education Disciplines, officially listing “Art and Calligraphy” as a first-level discipline. As of 2022, there are 154 colleges and universities nationwide offering undergraduate majors in calligraphy. This marks the art of calligraphy becoming an independent art. China's calligraphy higher education has achieved great development, but the current research is mainly focused on the combination and analysis of the five-body book, and the research on the broken body book has not yet been fully developed.

In the new era of a hundred flowers blooming and a hundred schools of thought contending, the diversification of art needs to be further studied and developed. Contemporary calligraphy higher education can not only stop at the research scope of five-body calligraphy, but also pay attention to and study calligraphy phenomena such as “broken body,” “combined body” and “mixed,” which has profound enlightenment and value in contemporary calligraphy education and practice.

“PotI” calligraphy font has existed in ancient and modern times. Zhang Huaiqiao has defined Wang Xianzhi's “PotI”

calligraphy font in the “Book Discussion” which combines a variety of calligraphy font styles, has its own characteristics. The so-called “without breaking the traditional five-style calligraphy font,” it is impossible to establish “PotI” calligraphy font.

In the opinion of the researcher of this present study, the “broken body” book not only has a clear practical pertinence. Its historical awareness and extremely deep theoretical speculation throughout the past and present, need to be based on the unique examination and profound reflection on the history of calligraphy, the so-called “search for the vagueness,” the “mystery of the subtlety.” Therefore, it is necessary to distinguish and clarify the phenomenon of “broken body” and “fit,” and sort out and elaborate the disease of turbidity and strangulation, but at present, there is still a problem and lack of awareness in advanced copying. As for how to change, how to break the boundaries of the book style, the integration of brushwork, and achieve the state of unity, there is indeed a need to think deeply and explore the creative space of broken body calligraphy.

2. Literature Review

2.1. The concept of effective teaching

The broken body book is a new style in addition to seal, subordinate, grass, line, and letter. “Broken body” is not a simple combination of several fonts, its core is the consistency of brushwork. The tradition of calligraphy often develops in the process of breaking and merging, thus forming a long historical scroll that is always broken, always changing and always new, and magnificent, accumulating incomparably rich and excellent calligraphy resources, and becoming a treasure trove for us to learn today.

2.2. Overview of domestic research

2.2.1. On the discussion of “broken books”

Yan (2020) raised the question of whether the eight-point book, the affiliation book, and the simple book should belong to the five-body book, and raised questions about the development of contemporary calligraphy, and analyzed the early Qin script as an example, which has some enlightenment

for contemporary calligraphy creation.

Cheng (2016) discusses the case study of Yang Weizhen, analyzes the integration of “breaking the body” technique in Yang Weizhen's cursive writing from the three perspectives of brushwork, structure and sealing, explains Yang's calligraphy, and absorbs it into his own calligraphy creation.

Ma (2022) starts from the “ancient meaning” in calligraphy creation, and explains Zhao Mengfu's Chonggu thought in layers, to demonstrate the relationship between retro movement and calligraphy in the Yuan Dynasty, the contrast between retro and Wei and Jin in the Book Sect, and the analysis of the origin of the style of the scholar.

Zhang (2021) introduces questions from contemporary calligraphy creation practice, describes the concepts of integration and integration, and points out that the integration and integration of calligraphy has brought a vast space to the creation of calligraphy.

Zhang (2022) proposed the term “combined” book, which has aroused extensive discussion in the calligraphy community, brought fresh blood to the embarrassment and bottleneck of contemporary calligraphy creation, and demonstrated the academic achievements and research significance of current research.

2.2.2. Case studies on broken books

Xu (2015) pointed out the study of the three bodies of kaishu, subordinate and seal books in Cao Zhibei, and analyzed the influence and historical status of the “broken body” on future generations through the aesthetic perspectives of brushwork, structure and sealing.

Li (2012) compares the Cao Zhi Temple Stele with the scripture writing and grottoes of the Northern Dynasty period, and explains the basic techniques of the Cao Zhi Temple Stele and its influence on future generations.

Liu (2018) takes Yan Zhenqing's broken calligraphy as the starting point, pursues the origin of the concept of “broken body,” explores the cause of Yan's broken body calligraphy, and obtains its “ancient method and novelty” through the analysis of Yan Zhenqing's “Xiu Shu Tie,” “Cha Feng's Dictionary,” “General Pei's Poems” and other works “combined with a broken body creation method.” Finally, the inheritance and development of broken calligraphy after Yanshu is sorted out, aiming to provide more systematic learning ideas and reference methods for contemporary students of broken bodies.

Liu (2022) pointed out that the formation of the “broken body book” through Wang Xianzhi's mutation is a major contribution to the history of calligraphy and lays the foundation for the emergence of the grass in later generations. The “broken body” element has appeared in Wang Xizhi's calligraphy, and Wang Xianzhi has gradually formed a mature style of “broken body book” through learning from his father, tracing back to his predecessors, and adding his own talent and personality. His creation laid the foundation for the emergence of cursive writing in later generations.

2.2.3. Research on the education of broken books

Liu (2022) explains the form and content of calligraphy education in the Han Dynasty from the perspective of history, analyzes the current situation of contemporary calligraphy education, and introduces new thinking on the practice of contemporary calligraphy education in Han Dynasty calligraphy education.

Yang (2021) elaborates on how Wang Xianzhi inherited and innovated in the style of his father Wang Xi's writing. In the face of today's abundant resources that cannot be

conformed to the rules, a new era of writing should be explored, which leads to the thinking of how to efficiently master techniques in calligraphy education, and how to absorb Wang Xianzhi's concept of calligraphy.

Cheng (2021) started with local calligraphy education, interviewed more than 200 calligraphy legal persons in Henan during the Republic of China, and conducted investigation and analysis at different levels, using the case studies of three educators, Li Shican, Li Lianfang and Wang Gongbi, to enlighten today's calligraphy education.

2.2.4. Calligraphy education in colleges and universities

Zhu (2014) analyzed the education of calligraphy in China from the perspective of history, made a theoretical summary of the development of calligraphy education in colleges and universities in the past 50 years, and analyzed the three aspects of contemporary calligraphy education: teaching content, teacher ratio, and emphasis on skills and light paths, which led to the sustainable development prospects and solutions of higher calligraphy education.

Zhang (2014) shows that compared with ancient times, contemporary calligraphy creation has undergone great changes in many aspects such as shape and sealing, aesthetic pursuit, etc., especially the aesthetic style of “broken” calligraphy is very impactful and expressive in the contemporary exhibition hall, and it is an art form with strong modern consciousness. Therefore, Wang Xianzhi's “broken body” calligraphy research is of great significance for adhering to the ontological status of calligraphy art, inspiring a variety of contemporary creative styles, and improving the quality of calligraphy creation, and discusses Wang Xianzhi's “broken body.” The influence of calligraphy on successive generations of calligraphers, as well as the reference significance of contemporary calligraphy creation in terms of formal composition was emphasized.

Zhu (2013) elaborated on the current situation and existing problems in various periods since the establishment of the calligraphy major at the China Academy of Art, and hoped that universities would build a platform for long-term communication and exchange, continuously improve the discipline of calligraphy, and undertake the mission of inheriting the famous culture with practical actions.

Lin (2017) proposed to think about the development status, existing problems and help needed in the stage of higher calligraphy education and basic education under the new situation, and tried to seek an effective implementation method for the precise docking and sustainable development of the two in the chain of calligraphy education. Explore ways to pass on traditional culture.

Zengyulin (2011) pointed out that the characteristics of calligraphy education play an important role in cultural construction, which is conducive to promoting the development of building a cultural power. This paper expounds on the significance and role of calligraphy education in colleges and universities in the new era in building a culturally powerful country and the main ways to strengthen calligraphy education.

Shanxi Normal University (2015) analyzes the teaching methods, teaching content and expected outcomes in contemporary calligraphy education around the issue of methodology. Hong (2013) pointed out that calligraphy education in colleges and universities has the role of cultivating the soul and shaping a sound personality for college students, and can inherit excellent traditional culture.

Zhang (2017) proposed that in the context of modern

science and technology, how to inherit and develop calligraphy education is the historical mission and historical responsibility of higher education, and how to face and solve it requires further analysis and research and active exploration.

Wang (2020) explored the teaching methods of the compulsory courses of philology in colleges and universities, and concluded that philology is a knowledge literacy that contemporary calligraphy learners must have. According to the current status of the philology courses offered by the calligraphy major in colleges and universities, combined with the characteristics of the calligraphy major itself, some thoughts on the “calligraphy and philology” course are proposed. It focuses on the concept of “calligraphy and philology” and expounds the learning methods of seal and grass.

Zhang (2018) pointed out that the phenomenon of the School of Calligraphy of Hebei Academy of Fine Arts has attracted the attention of the industry, and explained the specific methods of curriculum design, teaching team and teaching reform.

Zhu(2021) put forward the problems and countermeasures in the research of calligraphy aesthetics in higher calligraphy education, based on the investigation of master’s thesis in the past 40 years, analyzed the situation of calligraphy aesthetics, and then proposed measures to strengthen the construction of teachers, courses and teaching materials, pay attention to the training of Western philosophy and aesthetics, as well as academic research methods and innovative awareness, attach importance to discipline construction and guide academic atmosphere. In order to enlighten the cultivation of contemporary calligraphy aesthetic talents.

Sun (2019) pointed out that the number of articles on calligraphy education in Chinese Calligraphy magazine from the beginning to the present indicates that there is now a calligraphy boom. Through the analysis of academic articles related to higher calligraphy education published in the magazine “Chinese Calligraphy,” this paper focuses on the development status and existing problems of higher calligraphy education research in the past 30 years, and proposes solutions.

Lu (2020) puts forward the problems faced by contemporary higher calligraphy education and how to explore a feasible path for the reform and development of calligraphy education in colleges and universities that is suitable for the current educational situation under the new situation.

Wang (2021) expounded the theory of “fit” which was discussed from the four levels of form, divine union, intentional union and Taoist harmony, and clarified the new realm of contemporary calligraphy innovation methodology, which has important ideological enlightenment significance for the development of contemporary calligraphy.

Li (2018) elaborated on the development of calligraphy education throughout the ages, traditional writing methods have ceased to dominate the mainstream, and traditional calligraphy education has gradually declined. The current situation of higher calligraphy education is divided into comprehensive colleges, teacher training colleges and art colleges for further research.

Wang (2018) elaborates on the formation of Yan Zhenqing’s “broken body” book and its influence on future generations. Xu (2020) expounds on the characteristics of Jin Ren’s “broken body” teacher inheritance and art and its influence on future generations.

3. Theoretical and Conceptual Framework

The following are the theories and concepts that served as guide in the conceptualization of this present study.

4. Educational Theory

John Locke’s “Mind Blank Slate”

The mind was originally a blank slate with no marks on it. It is only through the path of experience that ideas arise in the mind. Experience is the only source of ideas. Roque divides experience into two categories: feeling and introspection: feeling is the external source of ideas, which is the process of producing ideas through the stimulation of external objects. Introspection is the inner source of ideas, and the mind not only passively accepts the stimulation of external objects, but itself is an “internal sense” and has the initiative to react to stimuli. The mind reflects on acquired ideas through sensation and thus acquires new ideas. Feeling is an activity that occurs under the stimulation of external things, and introspection is a spontaneous activity of the mind. Locke regarded the two as equal and equal sources, and his doctrine of the source of ideas is called double empiricism. Dual empiricism is also a dualism.

Humanism and Experiential Teaching Theory

This concept mainly revolves around the subjective value of people, advocates giving full play to people's sensibility and rational initiative in teaching activities, and opposes knowledge indoctrination. The discipline of calligraphy in higher education should be dominated by exploratory learning and give full play to students' innovative ability, which has relatively high requirements for students' humanistic qualities. “Broken Body” is a breakthrough in practical orthographic characters, and its birth foreshadowed the development prospects of art. Although the ancient creative activities were not called “broken bodies,” they were mostly called seals, true lines, and cursives, and the specific writing of a certain body was mostly the result of artificial regulations, such as recitals, inscriptions, etc. Therefore, the “combined book” is proposed which is regarded as the sixth type of calligraphy in the context of the exhibition hall and art.

Significance of the Study

This present study finds its significance in understanding the “Poti” calligraphy font, understanding the connection and difference with the traditional five-style calligraphy font, and attach importance to its role in calligraphy creation. Specifically, the following are the beneficiaries of this present study. Improve calligraphy teachers' professional level and technical adaptability through the study of “Poti” calligraphy font. It can further improve students’ “new concepts,” “calligraphy integration,” and “breaking” of calligraphy.

Finally, the results of this study will develop students’ inquiry skills to stimulate and maintain motivation and interest in learning.

5. Objectives of the Study

The present study aimed to investigate the kind of development brought about by the broken font called “Poti” as a new calligraphy font to contemporary college calligraphy education. Specifically, it aimed to attain the following:

To analyze the influence of “Poti” calligraphy font on higher calligraphy education in China.

To analyze the influence of contemporary calligraphy

exhibition on “Poti” calligraphy font creation.

To predict the new requirements for higher calligraphy education with the development of “Poti” calligraphy font.

6. Methodology

This present study employed qualitative research method through the use of interview.

Research Design

This study employed the qualitative research design as this study dealt with non-numerical data specifically the textual content on the kind of development brought about by the broken font called “Poti” as a new calligraphy font to contemporary college calligraphy education.

The following were the sources of data to attain the study’s objectives:

6.1. Literature review

Collect, analyze domestic and foreign databases, online websites, paper materials, related books and other data to provide summary and feedback for calligraphy teaching in colleges and universities, and help students fully understand the current situation of calligraphy teaching in colleges and universities.

6.2. Interviews

The face-to-face discussion of influential doctoral supervisors and master’s supervisors in China helps teachers reflect on the shortcomings of calligraphy teaching, and provides sufficient information for research teaching strategies and teaching innovation.

6.3. Researcher’s Experiences and Reflections as a Calligraphy teacher.

It is a systematic approach to summarizing and analyzing specific situations in practical activities and elevating them to experience. The author summarized his own teaching experiences and applies it to the teaching of broken calligraphy, so as to provide corresponding references for the implementation and optimization of calligraphy teaching.

7. Study the Population

According to the research needs of this topic, six practitioners engaged in higher calligraphy education and practical researcher were selected for interviews. The six practitioners hold different positions in the calligraphy industry, and their working hours also differed. Therefore, from the perspective of their own cognition, each will have different analysis on higher calligraphy education. The exclusion criterion is that those who were not willing to participate were excluded. The criterion of willingness or volunteerism is important as part of the ethical consideration in the conduct of research.

8. Data Gathering Tools

The present study will make use of interview guide questions where the contents are related to the kind of development brought about by the broken font called “Poti” as a new calligraphy font to contemporary college calligraphy education.

9. Data Gathering Procedures

Prior to the conduct of the interview, the researcher sought permission from the six participants.

On data processing, since this paper is a qualitative study, statistical tools were not used for analysis. Qualitative research based on data is often not measurable. However, for the interpretation of the data, the following procedures were followed.

Data analysis were conducted after the interview. The purpose of data processing is to determine participants’ understanding on the kind of development brought about by the broken font called “Poti” as a new calligraphy font to contemporary college calligraphy education.

The data collected from these interviews were independently analyzed to summarize the situation of broken calligraphy in contemporary calligraphy education and draw objective conclusions.

10. Ethical Considerations

In the conduct of the study, the researcher took into consideration the ethical issues of anonymity, confidentiality, volunteerism, risk/harm avoidance, and result dissemination. Hence, participation in this study is purely on a voluntary basis.

The interviewees were the calligraphy teachers and master’s tutors in colleges and universities, and the conduct of the interviews followed the principle of autonomy of the interviewees. When selecting participants, the researcher first asked them if they would like to participate in the interview, and did not impose any discriminatory factors such as gender, age, height, family background, etc. Interviews do not influence the life and teaching order of the interviewees. During the interview, the researcher communicated with the interviewees about the interview time to avoid fatigue and boredom. In-person interviews were difficult to arrange due to work reasons, so most interviews were conducted over the phone. If the interviewees feel uncomfortable, they can withdraw from the interview without penalty anytime.

Table 1. Information about the study population.
Basic information about the respondent

| University Affiliation | Major | Length of working time |
|---|----------------------|------------------------|
| 1 Sichuan University, doctoral supervisor | Major in calligraphy | 10 years |
| 2 China Academy of Arts, Master Tutor | Major in calligraphy | 30 years |
| 3 Beihua University, Master Tutor | Major in calligraphy | 20 years |
| 4 Hebei University, Master Tutor | Major in calligraphy | 10 years |
| 5 Zhaoqing University, Master Tutor | Major in calligraphy | 20 years |
| 6 Nanjing University of Aeronautics and Astronautics, Master Supervisor | | 30 years |

In addition, the researcher will not publish the results

of the interviews to solicit the performance of the interviewees. If participants were reluctant to disclose personal information, the researcher made sure the participant’s information was done anonymously. Further, the researcher will disseminate the results of this research

through research forums organized by the school, especially calligraphy education, to the school community to improve their professional or teaching standards.

Regarding the issue of risk/harm avoidance, the researcher made sure that no risks / harm beset the participants as the researcher ensured that the participants were not harmed by their participation in the study, did not reveal their identities, and did not provide any clues that led to their identities. Participants in the study will be named P only, in numerical order of participant interviews. For example, the first respondent involved is named P1, while the second respondent is named P2, and so on.

11. Results and Discussion

After interviewing the interviewees, the researcher refined and summarized the interview content, and discussed and analyzed the interview results.

11.1. Influence of “Poti” calligraphy font on higher calligraphy education in China The concept of the broken body, “Poti” .

11.1.1. As a calligraphy teacher, would you please explain the concept of "broken body"?

According to interviews with six experts, two experts, P6 and P4, hold different opinions on the concept of "POTI" calligraphy. They believe that "POTI style" calligraphy mainly focuses on breaking and deconstructing the limitations and obstacles of traditional calligraphy, aiming to break through and end the historical deadlock and artistic obstacles in the evolution of fonts and calligraphy, in order to showcase innovative calligraphy styles, mainly reflected in the changes in the form structure of single characters. And the other four experts believe that the definition of "POTI" calligraphy is to break the boundary between calligraphy and calligraphy, integrate multiple calligraphy styles together, and be able to coordinate and be consistent. Among them, P1 experts also added that "breaking the body" in a broad sense means breaking through the limitations of unity, which is actually a breakthrough in the spiritual level.

According to the summary drawn by researchers based on expert conclusions, "POTI" calligraphy breaks the boundaries of traditional calligraphy, integrates multiple calligraphy styles, and expresses them through coordinated and consistent brushwork. (Liu, 2018).

11.1.2. Similarities and differences between the “Poti” calligraphy font and the traditional five-style calligraphy font?

According to interviews with six experts, it is unanimously believed that the Five Body Calligraphy is the foundation of the POTI Calligraphy, and POTI Calligraphy is a fusion of the Five Body Calligraphy techniques. Although the two techniques are the same, their styles are different. However, one of the experts, P3, holds a different view, believing that Chuan Bo Ti does not specifically refer to a particular type of calligraphy, but rather encompasses a wide range. Anything that meets the concept of Bo Ti can be considered as Bo Ti, usually referring to a single character rather than a complete system of calligraphy. 83% of experts believe that the five body calligraphy is relatively simple and pure, while the POTI calligraphy is more diverse and diverse. The POTI Calligraphy attempts to break the constraints between the Five Body Calligraphy and integrate multiple calligraphy styles together. This is not only the difference between a POTI

book and a single book, but also the most prominent feature of a POTI book.

Researchers agree with the views of the P1 expert, as he is an authoritative expert in domestic research and practice of breaking books.

11.2. As a new form, what is the value and significance of “Poti” calligraphy font?

According to interviews with six experts, they unanimously believe that 'POTI' calligraphy is not a new form, but a long-standing historical concept. P6 experts provided examples of the Mawangdui silk script during the evolution of the Han Dynasty official script, showcasing the obvious charm of seal script. After the evolution of fonts, POTI became a new form of creation, integrating multiple fonts and becoming one of the means to break the boundaries of calligraphy. P5 experts believe that traditional Chinese calligraphy has a significant visual impact, and more and more contemporary scholars are starting to study and learn traditional Chinese calligraphy.

However, researchers believe that the views of P6 experts are too narrow and lack a holistic perspective. Through reviewing materials, researchers have found that 'POTI' calligraphy existed as early as the evolution of Chinese calligraphy, and was not an unconscious existence. In Xu Hao's "On the Book" of the Tang Dynasty, he mentioned the "Xiao Ling Ban Ti" during the Wei and Jin dynasties. Since then, Ban Ti calligraphy has consciously appeared, and most literati have consciously created Ban Ti calligraphy. In the development of calligraphy, continuous innovation and keeping up with the times are necessary. Calligraphers constantly break through themselves, traditions, barriers and barriers in their creations. Sun Guoting of the Tang Dynasty pointed out in his "Shupu" that learning ancient calligraphy should not go against the spirit of the times, nor should it be confused with the drawbacks of the time. Therefore, POTI has important exploratory value.

In summary, traditional Chinese calligraphy has both inheritance and innovation significance in the art of calligraphy. It is an important form in the development of calligraphy and deserves in-depth research and exploration. (Liu, 2018).

11.3. Influence of “Poti” calligraphy font in promoting higher calligraphy education ?

11.4.1 POTI has demonstrated a new creative paradigm in contemporary calligraphy education, posing higher requirements for teachers and students. However, due to the limited information left by predecessors in this field, the education of traditional Chinese calligraphy requires more in-depth research and sorting, which is also the charm of this topic.

11.4.2 To learn and master traditional Chinese calligraphy, students first need to understand the five basic calligraphy styles, and at least two of them must be mastered in order to achieve the possibility of traditional Chinese calligraphy. Secondly, the creation of traditional Chinese calligraphy must be based on the understanding of the five styles of calligraphy.

11.4.3 POTI can be used as a part of the teaching content of higher calligraphy education. It not only has the characteristics of innovation and breaking through tradition, but also requires solid basic knowledge and skill support.

11.4.4 The attention to traditional Chinese calligraphy in college calligraphy teaching is still in its early stages.

However, POTI is a noteworthy phenomenon for students in higher education institutions. POTI not only plays an important role in the development of Chinese calligraphy, but also puts forward higher requirements for students' comprehensive abilities. In summary, traditional Chinese calligraphy plays an important role in contemporary calligraphy education.

Researchers believe that the study of POTI is based on traditional calligraphy, which not only promotes calligraphy creation but also tests students' comprehensive abilities. Although there is still room for improvement in the focus of calligraphy teaching in universities on traditional Chinese calligraphy, with the policy promotion of the Chinese Ministry of Education, research on the direction of traditional Chinese calligraphy will receive more and more attention.

12. The Influence of Contemporary Calligraphy Exhibition on “Poti” Calligraphy Font Creation?

12.1. The status of the “Poti” calligraphy font in the field of contemporary calligraphy

In the interview, experts from P2, P6, and P5 unanimously agreed that traditional Chinese calligraphy is of great significance for contemporary calligraphy creation. They believe that POTI books provide calligraphers with greater creative freedom and display space, enabling them to create unique and distinctive works. Among the works of famous calligraphers in ancient and modern times, those with face and personality are mostly created with the concept of breaking the body, and these works have a very important position in the field of calligraphy. However, the other three experts hold different opinions, believing that the status of traditional Chinese calligraphy in contemporary calligraphy is not high. They pointed out that the difficulty of creating POTI is extremely high, so it is relatively rare in practical creation. Among them, P3 experts hold a middle ground attitude and do not completely oppose or support the position of traditional Chinese calligraphy in contemporary calligraphy.

In summary, the researchers found that there were some differences in the opinions of the experts in the interview regarding the use of traditional Chinese calligraphy. Some experts believe that traditional Chinese calligraphy has a significant impact on contemporary calligraphy creation, while others believe that its status in the field of contemporary calligraphy is not high. P3 experts, on the other hand, hold a middle ground attitude.

12.2. How common do calligraphy works with “Poti” calligraphy font in calligraphy exhibitions?

| Universal reference standard value | At large |
|------------------------------------|----------|
| 75%-99% | 60%-74% |
| Reference standard value (100%) | |

Note:

General: In the creation of cursive script, there are several Yin and Yang relations that are POTI.

General: The works in the calligraphy exhibition are discussed from the Angle of philology.

Not common: From the point of view of the hybridity of calligraphy, this paper discusses the works in the calligraphy

exhibition.

calligraphy is still rare in the exhibition at present. According to the interview results, experts P2, P4, and P6 all believe that the use of "POTI" fonts in calligraphy works is common at calligraphy exhibitions. P3 experts believe that the use of "POTI" fonts in calligraphy works at calligraphy exhibitions is generally common. P1 and P5 experts believe that the use of "POTI" fonts in calligraphy works at calligraphy exhibitions is not common.

Experts from P2, P4, and P6 have listed several Yin Yang relationships in contemporary cursive script creation, all of which are POTI. At the same time, P3 experts discussed the works at the calligraphy exhibition from the perspective of philology. However, experts P1 and P5 discussed the works at the calligraphy exhibition from the perspective of a mixture of calligraphy styles. They believed that the difficulty of traditional Chinese calligraphy requires proficiency in multiple styles, as well as the ability to integrate and adapt. Therefore, traditional Chinese

Researchers agree that P1 and P5 experts believe it is not common. Because they are industry experts, their research on contemporary POTI books is particularly profound and authoritative.

12.3. How often do the calligraphy works of “Poti” calligraphy font win the awards in the exhibition?

According to the interview results, the four experts P6, P5, P2, and P3 unanimously believe that with fewer creators, there will be fewer exhibited works, and award-winning works will be even rarer. However, the experts P1 and P4 have no comments because they mainly focus on academic research and have not paid attention to or participated in the national calligraphy exhibition organized by the China Calligraphy Association, so they have not given specific frequency.

Researchers believe that the frequency and quantity of POTI works appearing in exhibitions are not high, as the forms and styles of POTI are diverse and there is no unified evaluation standard. Therefore, POTI is not fully accepted by the judges of the jury.

12.4. Combined with the award winning of the exhibition, could you describe the uniqueness of the artistic language and expression of “Poti” calligraphy font?

According to interviews, experts P4, P5, and P6 unanimously believe that traditional five body calligraphy provides authors with greater creative freedom and enables them to create more diverse and original works. They believe that the uniqueness of traditional Chinese calligraphy lies in its originality, and if it becomes repetitive and uninteresting, it loses its distinctive features. However, P3 experts hold different views and believe that there are natural differences in the form construction between traditional Chinese calligraphy and traditional Chinese calligraphy, which may affect the character recognition process in national exhibitions. Researchers believe that the views of P3 experts are too one-sided and sharp.

Researchers agree with the views of P2 experts because the works exhibited by POTI calligraphy have different artistic characteristics from the five body calligraphy. For example, famous calligraphers such as Yang Weizhen, Zhao Mengfu,

and Song Ke during the Song and Yuan dynasties showcased a completely new style of calligraphy in the techniques and techniques used, and this uniqueness cannot be separated from the use of traditional Chinese calligraphy.

13. The New Requirements for Higher Calligraphy Education with The Development of “PotI” Calligraphy Font?

13.1. The current status in terms of teaching content, teaching methods, and course assessment?

According to the interview results, it is arranged as follows:

In terms of teaching content: There are still shortcomings in the in-depth research of traditional calligraphy in contemporary higher calligraphy education, and the teaching content is still limited to the five body calligraphy of Zheng, Cao, Zhuan, and Li. Experts believe that as a traditional way of writing in history, POTI should receive more attention and development. Higher education should comprehensively inherit and develop the concept of grand calligraphy, and incorporate POTI into calligraphy teaching. This requires first understanding two or three types of calligraphy, and then delving deeper into POTI.

In terms of teaching methods: In order to improve students' ability in traditional Chinese calligraphy, it is necessary to master the basic knowledge and techniques of traditional Chinese calligraphy. It is possible to draw on the research results, training methods, and practical experience of contemporary calligraphers on POTI books, and apply them to teaching. Exploring through thematic training can help improve the research and learning of traditional Chinese calligraphy. In addition, teachers also need to teach students how to choose the appropriate level of integration in the creative process, from the aspects of techniques, structure, and organizational awareness, which requires teachers to have a deep understanding of calligraphy.

In terms of course assessment: Currently, the assessment of traditional Chinese calligraphy courses in higher calligraphy education is relatively conservative, and most of them adopt the form of grading homework after class. Experts believe that there is a need for more innovative and motivational assessment methods, especially for better integration into later calligraphy creation. Schools should clarify the requirements and standards for POTI works, and provide corresponding assessment and scoring standards.

In addition, a question raised by P4 experts is the level of acceptance of traditional Chinese calligraphy by society, as well as the criteria for judging whether works can participate in national exhibitions. This is also an important consideration factor.

Researchers agree with experts' views, especially their attention to social issues, and believe that integrating the concept of grand calligraphy into contemporary higher calligraphy education is crucial. Only by widely popularizing the teaching of traditional Chinese calligraphy in universities can society gradually accept it. This further broadens the perspective of calligraphy teaching and makes it more in-depth, which is also one of the important goals of university teaching.

13.2. Challenges have you encountered along these aspects (teaching content, teaching methods, and course assessment)

According to the interviews with experts, the researchers emphasized that:

Teaching content:

The training objectives of calligraphy education in universities are not clear, and it is necessary to coordinate the teaching content and methods, and establish a scientific calligraphy education and teaching system.

There is a lack of authoritative textbooks and evaluation standards, and it is necessary to develop a set of calligraphy textbooks that are both authoritative and widely recognized.

Students do not have sufficient mastery of the five body calligraphy and basic skills in traditional Chinese calligraphy.

If the teaching content is not updated in a timely manner, the progress of calligraphy teaching will be limited.

At present, traditional Chinese calligraphy has not been included in teaching standards and plans, and its social acceptance is limited.

Teaching methods:

Teachers' personal understanding and preferences determine the teaching content and methods, lacking scientific and systematic approach.

It is necessary to update teaching methods in a timely manner to promote the progress of calligraphy teaching.

Course evaluation:

The level of acceptance of traditional Chinese calligraphy by society and whether works can participate in national exhibitions need to be considered.

The promotion of traditional Chinese calligraphy teaching faces social resistance and cognitive gaps, and requires knowledgeable individuals to promote it.

According to the analysis of researchers, the fourth item in the teaching content is not enough to pose a challenge, as nationwide calligraphy seminars have been held multiple times, indicating that calligraphy teaching in universities across the country is constantly being updated. However, the biggest challenge lies in the second point, which is that the different aesthetic orientations of art formed in history in the north and south have made it difficult to unify calligraphy textbooks and evaluation standards.

13.3. Strategies to address these challenges

For the above challenges, experts have proposed a solution: the healthy development of calligraphy majors in universities. Firstly, it is necessary to clarify the training objectives and focus on cultivating students' understanding of the cultural heritage and personality cultivation behind calligraphy. Under the dual development model of theory and practice, cultivate calligraphy talents who can not only inherit ancient Chinese writing culture but also meet social needs. Secondly, students can improve their ability to use traditional Chinese calligraphy by doing more exercises and participating in specialized training, further enhancing their understanding and application of traditional Chinese calligraphy. Finally, by seeking representative universities for mutual communication and learning, we can identify our own shortcomings and effectively solve problems.

Researchers believe that the strategies for facing these challenges are as follows:

Integration of teaching content: Integrating the traditional calligraphy form with the POTI style calligraphy as an

independent teaching module, enabling students to comprehensively understand and master the techniques and characteristics of different calligraphy styles.

Diversified teaching methods: adopt diversified teaching methods, such as demonstration, practical operation, individual guidance, etc., to meet students' learning needs for the techniques of traditional Chinese calligraphy, and stimulate their creativity and artistic expression.

Innovative course evaluation method: Adopting a comprehensive evaluation method, including calligraphy work evaluation, creative process evaluation, student performance and reflection, to comprehensively evaluate students' learning achievements and abilities in the field of traditional Chinese calligraphy.

Cultivate students' innovation awareness and practical ability: Pay attention to cultivating students' innovation awareness and practical ability, and stimulate students' creative enthusiasm and enhance their creative ability and practical experience by setting up creative workshops, organizing POTI book competitions, and other methods.

In summary, in calligraphy education in universities, strategies such as integrating teaching content, diversified teaching methods, innovative course evaluation methods, and cultivating students' innovative awareness and practical abilities can be adopted to address the challenges faced by traditional Chinese calligraphy in university teaching, in order to improve the quality of calligraphy education and students' artistic level.

13.4. Knowledge and skills calligraphy teachers should equipped with?

According to the consensus of interviewed experts, calligraphy teachers should enhance their theoretical literacy and technical abilities. They believe that calligraphy teachers need to improve their understanding of art from the perspectives of philology, ancient Chinese, and calligraphy history, as well as other hidden art forms such as seal cutting, music, and architecture. Only in this way can we break the inherent patterns of traditional font structures and techniques, and enable calligraphy teachers to make breakthroughs in the study of calligraphy styles.

Researchers believe that the basic techniques and theoretical literacy of the Five Body Script are very important, but more importantly, artistic cultivation, comprehensive qualities, and life experiences. However, artistic cultivation and life experience are the most challenging and difficult to achieve qualities, as well as the unique temperament of traditional Chinese culture.

Therefore, for long-term development, calligraphy teachers need to focus on cultivating artistic cultivation and rich life experiences.

13.5. How to effectively carry out the teaching and learning of "Poti" calligraphy font

Based on interviews with experts, it can be summarized as follows:

It is crucial to hone the techniques of learning the Five Body Calligraphy. Only by proficiently mastering the techniques of the Five Body Calligraphy can we attempt to explore the artistic practice of POTI calligraphy.

Continuously explore and refine from the perspectives of calligraphy history, style, aesthetics, and creation.

The teaching and learning of traditional Chinese calligraphy is an exploration, and we need to think about how

to innovate in creation and how to think about innovation in calligraphy art.

Researchers acknowledge the issue of "reason" raised by P6 experts, who believe that it is crucial for students to pursue the norms and principles of calligraphy, as only by following these norms and principles can they break through the limitations of fonts in creative thinking. For example, Fu Shan extensively uses variant characters in his writing, which is different from his normal reading habits and inertia; Kang Youwei mixed the writing style of the Northern Stele with that of the Xingcao, giving his Xingcao works a sense of freedom and indulgence; Wu Changshuo applied the writing method of stone drum script to his large-scale freehand flower and bird paintings, changing the traditional style of both flower and bird paintings and manual writing.

14. Conclusion and Recommendations

Conclusion

According to the results of the study, the following are the conclusions derived:

POTI, as a free and open form of calligraphy, has had a positive impact on contemporary higher calligraphy education. In order to promote the new vitality of calligraphy art, creation must break traditional aesthetic concepts and trigger new aesthetic trends. The exploration of POTI has broken through the constraints of traditional calligraphy forms on the structure and standardization of calligraphy, allowing creators to more freely unleash their imagination and creativity. POTI calligraphy is not only a test of the five body calligraphy techniques, but also a test of a creator's comprehensive abilities.

In current calligraphy courses in University, "Po Ti" style can break the deadlock of "one-trick pony", enrich the teaching contents and boost the development of calligraphy courses. With the continuous exploration of calligraphy resources, we are facing a vast sea of calligraphy materials, providing valuable materials for creation and expanding the teaching of contemporary calligraphy. POTI enriches the content and methods of higher calligraphy education, stimulates students' creativity and artistic expression desire, and promotes dialogue and integration between tradition and contemporary.

The opening of the POTI book provides more creative and expressive space for teachers and students. It stimulates students' creativity and desire for artistic expression, and cultivates their artistic perception and image thinking abilities. At the same time, the POTI calligraphy also arouses students' reflection and reflection on traditional calligraphy, promoting dialogue and integration between tradition and contemporary. Therefore, in higher calligraphy education, it is necessary to actively explore the teaching and research of traditional Chinese calligraphy, providing students with more possibilities for development and innovation.

15. Recommendations

Based on the results and conclusions, the following recommendations were made:

Calligraphy teachers should focus on the combination of tradition and innovation, emphasizing the inheritance and development of traditional calligraphy while actively exploring and innovating artistic expression methods.

Strengthen interdisciplinary cooperation and exchange, and form good integration and complementarity with other art

disciplines. At the same time, strengthen international exchanges and cooperation, expand students' international perspectives and art exchange platforms.

Strengthen the cultivation of students' creative and practical abilities, pay attention to the cultivation of students' artistic expression and expression abilities, in order to adapt to social needs and the requirements of the development of the times.

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