

Calligraphy Curation Pedagogy for Children's Aesthetic Development: A narrative review

Chen Xi¹, Siti Zuraida Maaruf^{2*}, Akmal Ahamed Kamal²

**Corresponding Author*

¹ Faculty of Education, Universiti Teknologi MARA, 42300, Puncak Alam, Selangor, Malaysia

² Department of Art and Design Education, Faculty of Education, Universiti Teknologi MARA, UiTM Puncak Alam Campus, 42300 Puncak Alam, Selangor, Malaysia

2023909023@student.uitm.edu.my, sitiz610@uitm.edu.my, 2020235026@student.uitm.edu.my
Tel:60173286605

Abstract

This review aims to respond to UNESCO's call to embed intangible cultural heritage in schooling, examining how a curation-inspired pedagogy can cultivate Chinese children's aesthetic literacy through calligraphy practice. A narrative review of relational aesthetics, policy documents, and artist-led fieldwork (e.g., community projects by artist Qiu Zhijie) identifies three core pedagogical moves: place-based embodiment, techno-cultural mediation, and participatory exhibition design. These moves enhance students' aesthetic sensitivity, cultural awareness, and civic engagement. A practical framework and assessment rubric are proposed to guide educators, bridging traditional calligraphy instruction with culturally responsive practice.

Keywords: Calligraphy Education, Aesthetic Literacy, Curation Pedagogy, Intangible Cultural Heritage

eISSN: 2398-4287 © 2025. The Authors. Published for AMER by e-International Publishing House, Ltd., UK. This is an open access article under the CC BY-NC-ND license (<http://creativecommons.org/licenses/by-nc-nd/4.0/>). Peer-review under responsibility of AMER (Association of Malaysian Environment-Behaviour Researchers). DOI: <https://doi.org/10.21834/e-bpj.v10i34.7377>

1.0 Introduction

Chinese calligraphy has long been regarded not only as a craft but also as a form of cultural heritage (Li, 2017). However, contemporary classroom teaching often places excessive emphasis on technical repetition while paying insufficient attention to its cultural and social dimensions. This imbalance restricts children's ability to understand calligraphy as a form of living cultural practice (Wei, 2023). In the contemporary era of globalization, researchers and practitioners in children's aesthetic education should recognize the pivotal role of aesthetics in shaping both cognitive and emotional development (Jin & Zheng, 2017).

In recent years, there has been a renewed interest in traditional Chinese culture, including calligraphy. The Ministry of Education of the People's Republic of China has actively promoted the development of cultural heritage and traditional arts education to safeguard national cultural identity (Ministry of Education of the People's Republic of China, 2011). Likewise, recent scholarship in art education has emphasized the "social turn," where pedagogy highlights community engagement, relational aesthetics, and cultural sustainability. In parallel, UNESCO (2019) has underscored the importance of embedding intangible cultural heritage into education, advocating that traditional practices be integrated into living community contexts rather than treated merely as static artifacts.

Against this backdrop, the present study proposes a curation-inspired pedagogical framework that repositions calligraphy as a socially embedded practice, thereby fostering children's aesthetic literacy and cultural participation. Specifically, this study aims to explore how curation-inspired pedagogy can transform children's calligraphy education from skill-based repetition to socially engaged

aesthetic learning. The research pursues three core objectives: To identify the key pedagogical principles and strategies underlying a curation-based approach to calligraphy education. To determine how these strategies enhance children's aesthetic literacy, cultural understanding, and participatory engagement and to establish a practical design and assessment framework to guide educators in implementing socially embedded calligraphy pedagogy.

2.0 Literature Review

2.1 Differences and Convergence in Chinese Calligraphy Education between China and the West

Over the past century, the trajectories of calligraphy education in China and the West have developed in markedly different ways. Rooted in Confucian and literati traditions, Chinese calligraphy education has long been structured around the classroom and master-apprentice model, with training centered on lin (copying), mo (tracing), bei (memorizing), and xie (writing). This pedagogy emphasizes brushwork, composition, character structure, and cultural transmission, functioning not only as a means of skill transfer but also as a vehicle for cultivating moral character and cultural identity (Cao & Champadaeng, 2024).

By contrast, writing and lettering education in the West has never attained the same institutionalized status as Chinese calligraphy. Within the context of modern art and design education, Western traditions emphasize personal creativity, formal experimentation, and interdisciplinary visual expression. Writing is often integrated into visual design and contemporary art practices, where critical thinking and self-expression are prioritized over imitation-based training (Li, 2024).

Since the era of Reform and Opening-Up, globalization has facilitated increased dialogue between Chinese and Western educational philosophies. This interaction has given rise to new pedagogical approaches that aim to maintain the rigor of technical training while simultaneously incorporating conceptual and cross-disciplinary elements (Liu, Y., Wang, S., & Zhang, F., 2023). Contemporary artists have demonstrated possible pathways for such integration. For example, Qiu Zhijie's projects combine calligraphic practices with community participation, cartographic vocabularies, and contemporary media, illustrating how calligraphy can preserve its technical legacy while expanding its social functions and educational significance in public contexts (Qiu, 2019).

Overall, the convergence of Chinese and Western calligraphy education should follow the principle of being "locally rooted yet globally inclusive." This requires curriculum design, teacher professional development, and community collaboration to construct a calligraphy education system that both respects tradition and looks toward the future—balancing technical training, aesthetic cultivation, and cultural participation (Cao & Champadaeng, 2024).

2.2 Current Status and Challenges of Curatorial Pedagogy in Calligraphy

At present, the development of curatorial approaches to calligraphy education faces three major challenges.

First, there is the issue of script disjunction and weakened symbolic comprehension. Since the mid-20th century, with the introduction of character simplification and the implementation of the General Table of Simplified Characters, everyday writing has relied primarily on simplified forms. Many simplified characters have lost their original pictographic or ideographic qualities, making it difficult for children and the public to directly understand the symbolic and historical meanings embedded in traditional calligraphy. Meanwhile, artistic creation and calligraphic practice often continue to employ traditional or complex scripts, leading to a knowledge gap between classroom instruction, exhibitions, and creative practice (Wang, 2023).

Second, challenges arise in exhibitions and teaching practice concerning textual accuracy and authorship. In children's calligraphy exhibitions, disqualification of works frequently results from issues such as inconsistent use of simplified and traditional forms, character errors, or misused homophones. Furthermore, cases of ghostwriting and plagiarism remain contentious. Excessive interference by teachers and parents, coupled with a reliance on online copying rather than cultural instruction in Chinese characters, exposes deficiencies in teachers' cultural literacy and weaknesses in exhibition evaluation standards. While competition and exhibition organizers have introduced regulations prohibiting ghostwriting and enforcing stricter review processes, consistent implementation and teacher training remain insufficient (You, 2022).

Third, broader sociocultural and technological changes have weakened the practice of handwriting. The popularity of digital input and new media has reduced opportunities for penmanship. Surveys and discussions have noted a decline in handwriting ability, stroke order accuracy, and aesthetic quality among both adults and students (Jiao, 2024). At the same time, parental emphasis on utilitarian outcomes and academic performance, alongside the phenomenon of "adultized aesthetics" fostered by social media, has pushed children's calligraphy exhibition works toward more adult-oriented and utilitarian styles, rather than centering on children's authentic aesthetic expression (Wang, 2022).

2.3 Summary of Literature Review

In summary, the literature identifies numerous challenges within contemporary Chinese children's calligraphy education and exhibitions. Nonetheless, it also emphasizes that calligraphy exhibitions represent an invaluable form of arts-based practice that can significantly enhance children's aesthetic development (Wu, 2024). Building upon this foundation, integrating curriculum design, teacher professional growth, and community collaboration into a curatorial pedagogy of calligraphy holds great promise for developing a child-centered education system that harmonizes technical training, aesthetic cultivation, and cultural participation (Cao & Champadaeng, 2024).

3.0 Methodology

This study employed a narrative review approach, synthesizing theoretical literature, national education policies, and artist-led practice records to examine how curatorial pedagogy can inform children's calligraphy education. Purposive sampling and iterative coding were applied to extract key themes from relational aesthetics, intangible cultural heritage education, and STEAM/STEAME literature. Case studies of Qiu Zhijie's community and public art projects were analyzed to illustrate how curatorial principles can be operationalized in practice. The study did not involve human or animal participants; the corpus comprised published texts, policy documents, and practice reports.

3.1 Theoretical Literature Analysis

Bourriaud's (2002) concept of relational aesthetics emphasizes that art gains meaning through social interaction, supporting participatory models of calligraphy pedagogy. UNESCO (2019) frames intangible heritage as "living," legitimizing its integration into daily practices. STEAME education adds technological and ethical dimensions, encouraging responsible innovation. Together, these perspectives provide a framework for curatorial pedagogy that links community participation, cultural mediation, and site-based learning.

3.2 Artist-Led Practices Records (Qiu Zhijie)

Table 1. Case Studies of Qiu Zhijie's Calligraphy Projects and Educational Value

Project	Context	Description	Educational Significance
"People Take Food as Heaven" Calligraphy Project (San Yuan Li Market, Beijing, 2021)	Marketplace environment	Calligraphy was integrated into recipes, advertisements, shop signs, slogans, and notices, transforming printed texts into handwritten works in diverse traditional styles.	Redefined calligraphy as a form of social interaction rather than a purely visual skill; illustrated the idea that "calligraphy is life."
"Shishuo Xinyu: Qiu Zhijie Creates Characters" Exhibition (Zhangzhou Ancient City, 2024)	Cultural heritage site in the artist's hometown	Designed "compound characters" (heti zi) from Minnan dialect, local foods, and cultural references (e.g., Pian Zai Huang, Wang Chun Feng).	Activated community memory and strengthened cultural identity; demonstrated how calligraphy mediates between tradition and contemporary life.
Children's Aesthetic Education Workshops (Xiamen Gulangyu Contemporary Art Center, 2024)	Contemporary art center	Workshops and Black and White Talks series combined calligraphy, visual arts, and printmaking. Activities included guided viewing, playful explanations, and hands-on writing and rubbing.	Promoted experiential learning and aesthetic participation; emphasized children's agency over rote technical drills.

Qiu's projects exemplify how calligraphy can be embedded in social contexts. In *People Take Food as Heaven* (Beijing, 2021), market signage and recipes were reimaged in diverse calligraphic styles, redefining calligraphy as everyday interaction. In *Shishuo Xinyu: Creates Characters* (Zhangzhou, 2024), Qiu developed "compound characters" from dialects, foods, and cultural references, activating memory and identity. Finally, in *Children's Aesthetic Education Workshops* (Xiamen, 2024), interactive sessions combined calligraphy with visual arts and printmaking, fostering creativity, cultural expression, and children's agency.

4.0 Findings

4.1 Calligraphy as a "Living Cultural Practice"

The findings suggest that when calligraphy in children's education is confined to brush techniques and skill training, it risks being reduced to a mechanical exercise (Cao & Champadaeng, 2024). However, when embedded within communities, public spaces, and curatorial practices, calligraphy can be reinterpreted by children as a living cultural practice that carries historical symbolism while maintaining contemporary relevance in everyday life (UNESCO, 2019).

4.2 The Value of Curatorial Approaches in Calligraphy Education

Both literature and case studies indicate that curation functions not only as a display mechanism but also as a pedagogical method. Through exhibition planning, symbolic interpretation, text selection, and audience engagement, children actively participate in artistic production, thereby strengthening their aesthetic judgment and cultural understanding (Wu, 2024). This approach helps to overcome the limitations of traditional imitation-based classrooms, enabling children to develop independent expression and critical thinking alongside calligraphic practice.

4.3 Artist-Led Practices as Pedagogical Paradigms

The artist-led initiatives of Qiu Zhijie illustrate the diverse potential of calligraphy education in social contexts. For example, the *People Take Food as Heaven* project brought calligraphy into marketplaces, bridging the gap between art and everyday life. The *Shishuo Xinyu* exhibition revitalized community memory and cultural identity through compound character creations, while children's workshops emphasized experiential learning and interaction, foregrounding children's agency. Collectively, these cases demonstrate how embedding calligraphy in public cultural spaces can preserve tradition while extending its contemporary functions.

4.4 Challenges and Directions for Improvement

Despite its promise, curatorial pedagogy faces several challenges. First, the symbolic disjunction between simplified and traditional characters complicates children's understanding of the cultural meanings embedded in calligraphy (Wang, 2023). Second, issues such as ghostwriting, overformalization, and limited teacher cultural literacy undermine exhibition and teaching practices (You, 2022). Third, the rise of digital technology and utilitarian orientations weakens handwriting abilities and children's aesthetic independence (Jiao, 2024; Wang, 2022). Future calligraphy education should therefore enhance curriculum design, teacher professional development, and community collaboration to realize the integration of skills, aesthetics, and cultural participation.

5.0 Discussion

This study, through a narrative review and case analysis, highlights the unique value of curatorial approaches in advancing children's aesthetic development in calligraphy education. The discussion is organized around three dimensions: theoretical implications, practical contributions, and persistent challenges.

5.1 Theoretical Implications: From "Skill Training" to "Cultural Participation"

The findings reaffirm that Bourriaud's (2002) relational aesthetics, UNESCO's (2019) agenda on intangible cultural heritage education, and the STEAME framework collectively provide the theoretical foundation for curatorial pedagogy. Unlike traditional studies focused primarily on brush techniques, literacy functions, and structural accuracy (Cao & Champadaeng, 2024), this study positions calligraphy as a living cultural practice shaped through participation and interpretation. Within a curatorial framework, children are not passive recipients of artistic skills but active producers of cultural meaning. This reorientation reflects a broader "social turn" in art education, where knowledge is co-constructed through dialogue, collaboration, and contextualized practices (Hooper-Greenhill, 2007). Importantly, such theorization situates calligraphy education within global discourses of cultural sustainability, demonstrating how aesthetic literacy contributes to children's identity formation and intercultural understanding.

5.2 Practical Value: Curation as a Pedagogical Method

The case analysis, drawing on Qiu Zhijie's artist-led projects, demonstrates that exhibitions should not be conceived merely as the endpoint of artistic creation but as dynamic processes of learning, reflection, and dialogue. By engaging in curatorial tasks such as text selection, spatial arrangement, and symbolic interpretation, children develop aesthetic judgment, interpretive sensitivity, and critical thinking (Wu, 2024). These findings resonate with Hein's (1998) constructivist learning model, where meaning-making is fostered through active engagement and situated learning environments. Importantly, curatorial pedagogy transcends rote imitation, often criticized in traditional calligraphy instruction (Li, 2024), by encouraging children to understand, question, and re-contextualize calligraphic practices. This approach thus bridges skill acquisition with cultural imagination, positioning calligraphy education as both an artistic and civic activity.

5.3 Challenges and Limitations

Despite its promise, curatorial pedagogy faces persistent challenges. The symbolic disjunction between simplified and traditional characters complicates children's ability to access the historical depth and semiotic richness of calligraphy (Wang, 2023). Furthermore, teachers often lack the cultural literacy, interpretive skills, and curatorial competence required to move beyond formalized instruction (You, 2022). The dominance of examination-driven utilitarianism also narrows the role of calligraphy, reducing it to handwriting exercises rather than aesthetic exploration (Jiao, 2024; Wang, 2022). Moreover, while digital technologies offer new opportunities, their overemphasis risks eroding handwriting fluency and diminishing the embodied, meditative qualities of calligraphy practice. These limitations suggest that while artist-led practices provide valuable insights, their systematic integration into curricula and teacher professional development remains underdeveloped.

5.4 Future Directions

Building on the findings, several directions are proposed to strengthen curatorial pedagogy in calligraphy education:

- 1) Curriculum Integration: Embed curatorial principles systematically into primary school calligraphy curricula, ensuring a balanced integration of technical proficiency, aesthetic sensibility, and cultural engagement.
- 2) Teacher Training: Expand professional development to enhance teachers' literacy in art history, exhibition practices, and interpretive strategies, enabling them to guide students beyond brush techniques toward cultural participation.
- 3) Community and Interdisciplinary Collaboration: Foster sustained partnerships between schools, communities, artists, and cultural institutions. Within the STEAME framework, children can explore calligraphy's relevance to contemporary life through social practice and interdisciplinary inquiry.
- 4) Digital Innovation: Develop interactive digital exhibitions and virtual platforms that leverage AI, AR, and VR to engage children's imagination, while safeguarding the embodied, skill-based essence of brush writing.

Collectively, these directions reaffirm the potential of curatorial pedagogy to reposition calligraphy education from a narrowly defined technical subject to a holistic cultural practice that cultivates aesthetic literacy, intercultural awareness, and creative participation among children.

6.0 Conclusion& Recommendations

6.1 Conclusion

This study highlights the necessity and feasibility of integrating curatorial practices into children's calligraphy education. Unlike traditional models focused narrowly on technical training, curatorial pedagogy situates calligraphy within cultural, social, and aesthetic contexts, enabling a more holistic learning experience. Findings suggest that when children engage in curatorial activities, they not only refine technical skills but also strengthen aesthetic judgment, cultural understanding, and creative expression. These outcomes resonate with UNESCO's call for embedding intangible cultural heritage in education and point toward new pathways for reform in Chinese primary school calligraphy.

Nevertheless, challenges persist, including limited teacher expertise, insufficient curricular frameworks, and the disruptive impact of digitalization. Addressing these issues requires systemic planning across curriculum, teacher development, and educational policy.

6.2 Recommendations

- 1) Curriculum Development: Integrate a "curation and exhibition" module into calligraphy courses that move beyond technical practice. Students should not only engage in writing exercises but also learn how to design exhibitions, contextualize their works, and articulate aesthetic meanings. The module can be scaffolded from simple classroom displays to larger collaborative exhibitions. By embedding calligraphy into broader subjects such as language studies, history, cultural heritage, and visual arts, the curriculum fosters cross-disciplinary learning and enhances students' ability to connect calligraphy with cultural narratives and contemporary contexts.
- 2) Teacher Training: Organize professional workshops to strengthen teachers' competencies in exhibition curation, aesthetic interpretation, and cultural integration. These workshops should include hands-on training in exhibition design, critical reflection on children's works, and methods for guiding students in meaning-making. Collaborative programs that involve calligraphy educators, practicing artists, and museum education specialists can enrich teaching resources, create professional learning communities, and provide models for sustainable innovation in pedagogy.
- 3) Community and Policy Support: Promote partnerships between schools and cultural institutions such as museums, heritage centers, and art galleries to co-host children's calligraphy exhibitions. These collaborations can include artist-in-residence programs, museum-school projects, and traveling exhibitions to reach broader audiences. Policymakers should be encouraged to provide long-term funding for infrastructure, teaching resources, and digital initiatives. Advocacy at the community level can also raise public awareness of the cultural and educational value of children's calligraphy, positioning it as part of intangible cultural heritage preservation.
- 4) Digital Innovation: Develop interactive digital platforms that combine artificial intelligence, augmented reality (AR), and virtual reality (VR) to create immersive calligraphy exhibitions. Such tools can allow students to curate virtual galleries, annotate works with multimedia narratives, and collaborate across schools and regions. Importantly, digital innovation should complement, rather than replace, the embodied practice of brush writing—ensuring that the tactile, meditative, and skill-based essence of calligraphy remains central while expanding its accessibility and relevance in the digital era.

Acknowledgement

The authors gratefully acknowledge the help of Prof. Siti Zuraida Maaruf, Ms. Akmal Ahamed Kamal from (UITM) Malaysia, who supported this research.

Paper Contribution to Related Field of Study

This paper contributes to the growing scholarship on art and aesthetic education by introducing curatorial pedagogy as a novel framework for children's calligraphy education. First, it expands the theoretical discourse by linking Bourriaud's relational aesthetics, UNESCO's intangible cultural heritage policy, and STEAME education into a coherent model that redefines calligraphy as a living cultural practice rather than a static skill. This theoretical integration enriches both art education and heritage studies, offering new perspectives on how traditional practices can be revitalized in contemporary educational settings.

Second, the study provides practice-based evidence through case analyses of Qiu Zhijie's projects, demonstrating how calligraphy can function in public, community, and educational spaces. These examples highlight the potential of artist-led interventions to reshape children's learning experiences, bridging gaps between tradition and modernity, as well as between formal education and community engagement.

Third, the paper makes a methodological contribution by employing a narrative review combined with purposive sampling of policies, theoretical works, and practice records. This approach offers a replicable model for integrating policy analysis, theoretical frameworks, and practice-based insights in art education research.

Finally, in terms of educational practice, the study provides actionable recommendations for curriculum reform, teacher training, community collaboration, and digital innovation. These contributions are not only relevant for calligraphy education in China but also inform broader international discussions on heritage education, aesthetic literacy, and the integration of traditional arts into contemporary STEAME frameworks.

References

Bourriaud, N. (2002). *Relational Aesthetics*. Les presses du réel.

Cao, H., & Champadaeng, S. (2024). The Art of Chinese Calligraphy: Educational Protection and Literacy Study of Cultural Heritage. *International Journal of Education and Literacy Studies*, 12(3), 160–171. <https://doi.org/10.7575/aiac.ijels.v.12n.3p.160>

Jiao, P. (2024). Problems and Solutions of Chinese Character Teaching in the New Era. *Chinese Education & Society*, 57(3), 45–62. Retrieved from <http://www.sinoss.net>

Jin, Y., & Zheng, Y. (2023). *Aesthetic Education and Contemporary Children's Development*. Nanjing University Press.

Li, H. (2024). Creative Writing and Calligraphy in Western Art Education: A comparative Perspective. *Arts Education Policy Review*, 125(2), 87–99.

Li, X. (2024). Writing as Art in Western Design Education. *Art, Design & Communication in Higher Education*, 23(1), 88–102.

Lin, Q. (2024, March 8). *Director Advocates Greater Public Art Education*. ChinaDaily.com.cn.

Liu, Y., Wang, S., & Zhang, F. (2023). Integration Path of Calligraphy Education and Traditional Calligraphy Culture in the New Era. *International Journal of Educational Curriculum Management and Research*, 4(3), 98–106. <https://doi.org/10.38007/IJECMR.2023.040310>

Qiu Zhijie: *Mappa Mundi* | UCCA Center for Contemporary Art. (2019). UCCA Center for Contemporary Art. <https://ucca.org.cn/en/exhibition/qiu-zhijie-mappa-mundi/>

Safeguarding Intangible Cultural Heritage in Education - UNESCO Intangible Cultural Heritage. (2019). <https://ich.unesco.org/en/education>

Wang, X. (2022). Using Exhibitions as A Method. *Art Research*.

Wang, Y. (2023). Investigation and Suggestions for the Simplified–Traditional Character Conversion Issue in Primary and Secondary School Calligraphy Education. *Chinese Seal Cutting & Pen Calligraphy*.

Wei, H. (2023). Research on the Current Situation and Countermeasures of Calligraphy Teaching in Primary School Art Education. *Examination Weekly*, 17, 141–144.

You, J. J. (2022, July 19). Observation of children's calligraphy exhibition judging: Many entries eliminated due to "text and typography" issues. *Calligraphy Newspaper*.