

Denver participated in the workshop. The diverse background of the participants, from Chinese Language and Culture Studies to Chinese Calligraphy, Art History, Linguistics, etc. contributed to the success of the workshop beyond its original intention.



The Beijing portion of the workshop built a general structure of knowledge in terms of the history, development, styles, the aesthetics and appreciation, and the pedagogy and scholarship of Chinese calligraphy. The curriculum was especially designed for the workshop by both nationally-renown professors and bright, young faculty members from Beijing Normal University (BNU). The eight well-structured lectures were interspersed by three demo sessions by BNU professors and graduate students. Six members of the workshop also gave their presentations on teaching Chinese calligraphy in the United States. The Shandong part of the workshop was highlighted by the visits to Confucius' hometown in Qufu and Mount Tai in Tai'an. The stone inscriptions, among other things, at both sites complemented the more theoretical learning in Beijing in many ways. At Shanghai Normal University, learning extended from calligraphy to painting. The hands-on, interactive session on painting Chinese plum flower, orchid, bamboo, and chrysanthemum was among the most rewarding experience of the workshop. The visits to the Confucius Temple in Shanghai and Shanghai Museum added extra cultural dimensions to the workshop. The learning and exchange activities culminated in the observation of a calligraphy class at a school that specializes in calligraphy education – Anshan Middle School in Shanghai. There, members of the workshop learned much about teaching Chinese calligraphy from both

disciplined students and their dedicated instructor. The workshop ended with a graduating ceremony hosted by Shanghai International Culture Association.



Learning from the positive experience of the first workshop, the second one accomplished its designed goals: a better-structured curriculum and a richer variety of extra-curricular activities. Together, they made the experience of the workshop more relevant to calligraphy education in the West. The more diverse composition of the participants brought more plurality of experiences and views to this workshop than the first one. The exchanges among them not only led to a better knowledge of the self for many, but also started conversations about how to bring calligraphy study to a new level, in both the United States and China and through a closer examination of formal properties. (*Aili Mu*)

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