

# Study on the Multidimensional Promotion Effect of Guanzhong Regional Cultural Resources on International Chinese Education

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## ABSTRACT

Regional culture is an important component of Chinese culture, and integrating it into teaching Chinese as a foreign language is of great significance for enriching teaching content and enhancing students' understanding of Chinese culture.[3] This study focuses on the integration and innovation of regional culture of Guanzhong(the Central Shaanxi Plain) and international Chinese education, selects Guanzhong regional cultural elements suitable for international Chinese education, and constructs a cultural teaching resource system. It deeply explores the teaching strategies for integrating them into international Chinese education cultural courses, and designs suitable teaching methods and approaches. Ultimately, it forms a practical path for the transformation from regional culture to international Chinese education cultural courses, realizing the three-dimensional empowerment effect of Chinese traditional culture on language teaching.

**Keywords:** Regional culture, Guanzhong culture, International Chinese education, Cultural teaching.

## 1. INTRODUCTION

Language is the carrier of culture, and culture is the connotation of language. Language and culture are interdependent and inseparable. American linguist Edward Sapir once said, "There is something behind language, and language cannot exist without culture." [1] As an important birthplace of Chinese civilization, the Central Shaanxi Plain has accumulated the historical heritage of thirteen ancient capitals such as Zhou, Qin, Han, and Tang dynasties, containing rich cultural genes. It provides a vivid cultural context for international Chinese education, breaking through the limitations of simple instrumental training in language teaching and achieving the coordinated development of language ability and cultural cognition.

## 2. THE CORE CONNOTATION AND CONTEMPORARY VALUE OF GUANZHONG REGIONAL CULTURE

The "Quality Standards for Higher Education for International Students in China (Trial)" issued by the Ministry of Education has made clear requirements for the teaching of Chinese culture to international students: "Higher education institutions should arrange sufficient and applicable courses related to China's national conditions to meet the needs of international students from different regions... promote positive and positive interactions between international students (hereinafter referred to as 'international students' and 'overseas students') and the local society." Local culture is closely related to Chinese culture. As an important component of the Chinese civilization lineage, Guanzhong culture is deeply rooted in the cultural mother of the Zhou, Qin, Han, and Tang dynasties. It is based on the institutional civilization of the Zhou, Qin, Han, and Tang dynasties, with unique folk traditions as its specific

content and the open spirit of the Silk Road as its core concept. It has formed a multidimensional cultural system that combines historical continuity and contemporary adaptability. Its core connotation and contemporary values deeply meet the cultural teaching needs of international Chinese education.

Liu Xun (2019) pointed out that there are multiple classification methods for culture. Culture is often divided into four parts based on its content: institutional culture, customary culture, material culture, and conceptual culture.[2] The Guanzhong region has a long cultural history and rich connotations, providing rich and diverse cultural resources for Chinese language teaching in the context of contemporary international Chinese education. In terms of institutional culture, the capital ruins, imperial tombs, and rich historical relics in the Guanzhong region constitute important carriers for understanding traditional Chinese political civilization. In terms of folk culture, the diverse forms of folk art and festival activities in the Guanzhong region present the unique living concepts and aesthetic characteristics of the local area. In terms of material culture, the diverse forms of expression, mainly based on noodles, reflect the production wisdom and social norms of the early agricultural society in the region; The abruptly emerging retro Han and Tang costumes shuttle through the streets and alleys of the ancient city of Xi'an, forming an aesthetic collision and diverse fusion of ancient and modern, new and old. This multidimensional cultural expression has high cultural and aesthetic value and can be used to construct a cultural cognitive system in international Chinese education.

### **3. THE TEACHING STATUS OF GUANZHONG REGIONAL CULTURE IN INTERNATIONAL CHINESE EDUCATION**

There are many colleges and universities in Guanzhong, and there are many international students, especially after the promotion of "the Belt and Road" national strategy, the number of international students from countries along "the Belt and Road" has surged, so it is imperative for them to better understand Chinese culture. As a subordinate concept of Chinese culture,[4] regional culture is a concrete embodiment of understanding Chinese culture. In the current curriculum system for international students, the proportion of cultural courses is relatively low, and this proportion is set to meet the basic needs of language learning.

However, how to make full use of the limited cultural classes to tell Chinese stories to international students and enhance their interest in language learning is an important part of the current research. According to the survey, most of the cultural courses for international students, especially academic students, are set up in the senior year, and they are mainly based on general education courses such as "Essentials of Chinese Culture", "Cross-cultural Communication" and "Shaanxi History and Culture". Specifically, the teaching status of Guanzhong regional culture in international Chinese education mainly has the following two outstanding problems:

#### ***3.1 Fragmented Presentation of Cultural Elements***

Currently, in the cultural courses for international students in the local area, there is a lack of overall planning for the setting of cultural course modules, weak correlation between various themes, and insufficient systematicity. The core contents of its institutional culture, folk culture, and material culture are often fragmented into independent knowledge units, failing to form organic connections. This fragmented curriculum design not only fails to showcase the internal logic between different cultural forms, but also severs the historical development of cultural phenomena. At the teaching level, the curriculum mostly focuses on the surface introduction of intangible cultural heritage such as clay sculpture and paper cuttings, while ignoring the interpretation of its deep cultural connotation, which makes it difficult for students to build a complete cognitive system of local culture. This structural problem not only reduces the overall effectiveness of cultural teaching, but also hinders learners' deep understanding of the cultural characteristics of the Guanzhong region.

#### ***3.2 Insufficient Experience in Cultural Practice***

According to the survey, many colleges and universities offer cultural courses to international students mainly based on classroom lectures and multimedia displays, and lack the necessary on-the-spot cultural experience. For example, when teaching the art of Qinqiang opera, teachers rely more on video playback than on organizing students to observe and explain on site. When introducing Xi'an food and classical costumes, teachers only show some online pictures and videos, and rarely arrange field research activities. This

kind of teaching method that is detached from the real context and lacks practicality makes the rich cultural resources of the region simplified into abstract knowledge points, which is difficult for students to understand, resulting in the dilemma of "abstract teaching by teachers and fuzzy cognition by students", which is difficult to stimulate students' interest in learning and is not conducive to their internalization of Chinese cultural cognition.

#### **4. THE TEACHING APPLICATION OF GUANZHONG REGIONAL CULTURAL RESOURCES IN INTERNATIONAL CHINESE EDUCATION**

The Guanzhong region has a rich cultural heritage and abundant cultural resources that can be utilized. It is crucial to develop cultural resources that are suitable for international Chinese education and provide higher quality cultural content for international students. It is believed that the key lies in completing the following "three transformations": the first is transforming institutional culture into a realistic spatial and temporal cognitive carrier, and visualizing abstract history; the second is transforming folk culture into a context for learning, understanding cultural connotations through individual participation, and enhancing learning interest; The third is transforming material culture such as food and clothing into carriers of daily language communication, and understanding the real regional culture through personal experience. Teachers need to handle the relationship between "cultural authenticity" and "teaching adaptability", providing a cultural teaching paradigm with regional characteristics and strong universality for international Chinese education.

##### **4.1 The Application of Guanzhong Regional Institutional Culture in Teaching**

Since ancient times, China has been known as the "Land of Rites and Music", advocating the principle of "ritual system as the guiding principle". Therefore, institutional culture is an important aspect of understanding Chinese culture. The institutional culture in the history of the Guanzhong region, as a concentrated embodiment of the political civilization of the Zhou, Qin, Han, and Tang dynasties, provides valuable institutional and cultural teaching resources for international Chinese education with its complete capital

regulations, rigorous ritual system, and rich material relics. The teaching of institutional culture can take typical historical relics such as the "Han Chang'an City Site" and the "Tang Daming Palace Site" as entry points, and analyze the spatial layout and political symbolic significance of ancient Chinese capitals through physical remains such as the foundation of the front hall of the Weiyang Palace and the Hanyuan Palace Site. Subsequently, two practical activities can be focused on: the first is the investigation of ancient city walls, which involves measuring the thickness of the walls and observing the structure of the walled city to understand the institutional design of ancient Chinese urban defense systems. The second is the experience of etiquette in the Tang Dynasty's Furong Garden, which simulates the movements of "approaching steps" and "bowing" in the Tang Dynasty's congratulatory ceremony, and experiences the concept of Chinese cultural etiquette.

##### **4.2 Teaching Application of Folk Culture in Guanzhong Region**

The folk culture of Guanzhong region, as an important carrier of dynamic inheritance, has teaching value mainly reflected in historical continuity, practical life, and cultural symbolism. Intangible cultural heritage, such as shadow puppet, clay sculpture, Qinqiang opera and paper cuttings, not only carries the regional cultural characteristics of Guanzhong, but also contains the values and aesthetic orientation of traditional Chinese society. This type of cultural form has significant participatory and experiential characteristics, and can promote the internalization of cultural cognition through multi-sensory interaction. Specifically, the folk culture teaching resources available for key development include:

###### **4.2.1 Teaching Application of Huaxian Shadow Puppetry**

Huaxian Shadow Puppetry is a representative of China's intangible cultural heritage, known for its unique carving technique of "peeling skin and feeding knives" and singing system. In teaching practice, teachers can first analyze some classic shadow puppetry features for students, such as the "five-part face" side shape. Subsequently, it is necessary to guide students to use environmentally friendly materials to complete simple shadow puppetry and organize basic performance training. This practical operation can help learners

understand basic manipulation techniques and cultural connotations, and deepen international students' understanding of shadow puppetry art in Huaxian during the practical process.

#### **4.2.2 Teaching Application of Fengxiang Clay Sculpture**

Fengxiang clay sculpture, as a national intangible cultural heritage, is mainly characterized by its exaggerated form and symbolic colors. In teaching implementation, it is recommended to first analyze the cultural connotations of colors, such as red symbolizing auspiciousness. Secondly, there is a must to guide international students to complete basic crafts such as kneading and shaping, and experience cultural connotations in the production process. Finally, by organizing an exhibition of works, international students are required to use Chinese to briefly explain their creative concepts according to the actual situation. This teaching method not only achieves cultural awareness through making clay sculptures by hand, but also promotes the improvement of language input and output abilities to a certain extent.

#### **4.2.3 Teaching Application of Paper Cuttings Art**

As a representative folk art form in Shaanxi, Guanzhong paper cuttings' creative skills integrate the symbol system of Chinese traditional aesthetic ideas and folk culture, which is suitable for development as a characteristic cultural course. At the beginning of the course, students should first understand the connotation of Paper Cuttings culture and its application occasions, such as the Spring Festival, weddings and other traditional festivals. At the same time, they should analyze the cultural functions of Paper Cuttings in different occasions, and introduce some representative physical patterns, such as "福-shaped pattern" and "medallion pattern". In the practical session, students are provided with pre-folded red paper and safety scissors, and equipped with paper cutting templates with simplified patterns, and some basic techniques are taught by special craftsmen, and students are guided to complete some simple paper cutting works, so that students can understand the charm of Guanzhong paper cuttings culture in practice.

#### **4.2.4 Teaching Application of Qinqiang Opera Mask**

As a typical visual symbol of Shaanxi opera art, the artistic expression of Qinqiang opera mask integrates the traditional Chinese color symbolic system and the stylized expression of the character's personality, which is very regional. Before the course is conducted, international students should be allowed to watch a simple Qin dialect performance to understand the symbolic meaning of face art, and focus on the analysis of the color symbolism of the face mask in all walks of life, such as red for loyalty and bravery, white for treachery and other typical cultural metaphors. In the practical session, students are provided with environmentally friendly pigments and basic drawing tools, and professional craftsmen will guide them in basic face painting techniques such as "Three Tiles". The course can also appropriately arrange simple body teaching, so that students can experience opera movements such as "shaking sleeves" and "step steps", and feel the unique charm of Qin opera performing arts.

### **4.3 Teaching Application of Material Culture in Guanzhong Region**

#### **4.3.1 Teaching Application of Food Culture**

Food is of paramount importance to the people. Food culture is an important component of Chinese culture and a natural medium for cross-cultural communication. For Chinese language teachers, introducing food is necessary but not the ultimate goal. What is more important is to enable international students to have a deeper understanding of the local culture hidden behind food, and thus learn Chinese better.[5] As a typical representative of the Yellow River agricultural civilization, the food culture of Guanzhong provides vivid and tangible material and cultural teaching resources for Chinese international education with its unique noodle system, seasonal food customs, and banquet etiquette. The teaching of food culture can first take the dietary characteristics of the "Eight Eccentrics of Guanzhong" as the starting point, analyze the cultural connotations of four typical food customs: "Noodles are like waistbands", "Pot helmets are like pot lids", "Spicy dishes are one dish", and "Bowl and bowl are difficult to separate", and stimulate students' interest in learning. Subsequently, individual characteristic food

experience activities can be focused on, such as tasting and experiencing the "Bì ángbì áng" noodle making works, allowing students to personally participate in the entire process of kneading, waking, and pulling noodles. Through the process of "three kneading and three awakening", students can understand the rigorous attitude of Guanzhong people towards food making, and also learn simple food dialect vocabulary such as "jindao" and "diemian". Another example is to provide students with a more local characteristics of beef and mutton steamed bun tasting class, through the three steps of "breaking the bun, smelling the fragrance, and tasting", guide students to describe their sensory experience in Chinese, and understand the cultural concepts in Guanzhong's eating behavior.

#### 4.3.2 *Teaching Application of Clothing Culture*

The clothing culture of the "country of clothing and headwear" is an important carrier of Chinese civilization and an intuitive medium for cross-cultural cognition. As a historical witness of the Han and Tang civilizations, Guanzhong's unique form features, decorative patterns, and color regulations in traditional costumes provide vivid visual cultural materials for international Chinese education. Clothing culture teaching can start from the increasingly popular Tang Dynasty clothing phenomenon on the streets of Xi'an, analyzing the modern interpretation of traditional clothing in public spaces such as scenic spots, commercial districts, and even subways, and experiencing the inheritance and innovation of traditional culture in modern cities. Afterwards, two practical activities can be carried out, the first is to organize students to choose their favorite Han and Tang costumes for wearing experience, and understand the shape characteristics of traditional Chinese clothing "deep robe with a curved skirt" in hands-on operation. The second is to analyze the styles, patterns and colors of the costumes selected by the students, such as through the interpretation of typical patterns such as "Baoliang pattern" and "Lianzhu pattern", and explore the cultural integration characteristics of the Silk Road. This teaching method not only satisfies students' interest in experiencing and exploring characteristic cultures, but also cultivates their cognitive ability and language expression ability about Chinese.

## 5. SPECIFIC IMPLEMENTATION PATH OF INTEGRATING REGIONAL CULTURE INTO CULTURAL TEACHING IN GUANZHONG

How to use these high-quality cultural resources to better organize teaching has become a key proposition to be solved urgently to deepen the construction of cultural curriculum system. Based on the perspective of the whole process of teaching, this study constructs a three-in-one integration framework of regional culture and teaching practice through three dimensions: pre-class resource integration, in-class context reconstruction, and after-class expansion and extension, so as to improve the effectiveness of cultural teaching.

### 5.1 *Construction of Pre-class Resources*

Teachers need to complete the systematic screening and teaching adaptation of cultural resources in the early stage of teaching design. Teachers should accurately identify and determine the teaching content that is in line with the cognitive characteristics and cultural background of international students, and develop step-by-step cultural preview materials, including graphic guides, short video introductions, and language vocabulary accumulation, so as to help learners establish a preliminary cognitive framework of the cultural content taught. Practice has shown that this kind of cultural learning, which has been carefully screened and prepared in advance, can significantly improve learners' enthusiasm and cognition. At the same time, teachers should adjust the teaching content according to the learner's language level to ensure the adaptability of all levels of cultural teaching, and the preparation at this stage has laid a solid foundation for the effective development of subsequent cultural practice teaching.

### 5.2 *Reconstruction of the Scene in Class*

The rich historical relics and artificial scenes of Guanzhong regional culture provide real or simulated cultural situations for cultural teaching. Teachers can guide international students to experience cultural connotations in the process of participating in cultural practice, and at the same time, let students learn language expression in a natural context. The specific implementation process of this stage can take a variety of immersive forms such as cultural object production, site visits and role plays, etc., to activate learners'

multiple sensory channels such as vision, hearing, touch and taste, so that students can understand the local culture in an all-round way and enhance their interest in learning. Teachers also need to provide language scaffolds in a timely manner to guide learners to describe and reflect on the cultural learning and experience in the target language.

### 5.3 After-class Expansion

Systematic extended learning tasks should be designed during the after-school expansion stage to promote the internalization of cultural cognition and the consolidation of language abilities. Expansion tasks can be arranged in a graded manner for students with different language proficiency levels. Students in the primary stage of language proficiency can be arranged to write cultural experience logs to train the accurate use of key vocabulary and descriptive language. Students at the intermediate stage of language proficiency can organize cultural comparative analysis to cultivate cross-cultural comparison and understanding abilities. Students at the advanced stage of language proficiency can conduct specialized seminars to deepen their understanding of cultural connotations. This graded extension activity can effectively enhance learners' cultural learning and reflection depth. Teachers should provide personalized feedback guidance based on students' situations and levels, with a focus on the accuracy of cultural concept understanding and the appropriateness of language expression.

## 6. CONCLUSION

The profound historical accumulation, dynamic inheritance, and modern expression of the cultural heritage in the Guanzhong region provide unique cultural resources for international Chinese education and teaching. By transforming cultural elements such as institutional culture, customary culture, and material culture in the Guanzhong region into teaching materials, not only does it effectively overcome the abstract dilemma of cultural teaching, but it also enhances learners' cultural understanding and language proficiency through immersive cultural practices. Finally, through the implementation path of the system, cultural teaching has achieved adaptability while maintaining cultural authenticity, providing an effective and feasible paradigm for integrating regional culture into international Chinese education. This is of great significance for telling

Chinese stories well to international friends and promoting mutual learning of civilizations.

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