

# Exploration and Practice of Cross-Cultural Communication Based on Local Multicultural Resources: A Case Study of the “Intercultural Communication” Course at the School of Foreign Studies, Zhaoqing University

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**Abstract:** The "Intercultural Communication" course focuses on interactive communication behaviors in different cultural contexts and the underlying ideologies and norms that inform these behaviors. This paper outlines how the course integrates local multicultural resources into the teaching practice to cultivate students' intercultural awareness and cross-cultural communication skills. In the early stages of the course, students are guided through textbook cases to observe behavioral norms and taboos across cultures, helping them decode the core values of different cultures that influence these norms. Mid-term, students work in groups to create 5-minute bilingual promotional videos, filming and explaining local tourist sites in Zhaoqing with connections to Confucianism, Daoism, Buddhism, Christianity, and Islam. In the final stage, peer and instructor evaluations contribute to their overall course grade, with the evaluations as an integral part of the final assessment. A key aspect of this practice is the insightful interpretation of differences between target and native cultures in the initial stages. By having students search for information and engage in filming, the course fosters enthusiasm for promoting traditional Chinese culture, empathy and inclusivity toward multiculturalism, and the unification of cross-cultural education and communication.

**Keywords:** Local Cultural Resources, Intercultural Education, Cultural Communication, Short Video Production.

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## I. INTRODUCTION

The *College English Curriculum Guide (2020 Edition)*, issued by the Ministry of Education in 2020, further expands and deepens the description of the humanistic qualities in college English courses, explicitly stating that “college English courses can cultivate students’ abilities to understand and interpret Chinese culture, thereby supporting the promotion of Chinese culture abroad” (Wu, 2024). In the current global context, promoting Chinese culture internationally has become a critical cultural strategy. Therefore, it is essential to balance and integrate the teaching of both the target culture and the native culture in a bidirectional cultural approach. This balance not only helps address the “cultural aphasia” phenomenon among foreign language learners but also provides an effective pathway for developing students’ intercultural communication skills (Si, 2023). As a model of bidirectional cultural teaching, the core of intercultural communication courses lies in analyzing case studies of cross-cultural miscommunication, prompting students to delve into the underlying norms and taboos of different cultural cores (Zhang, 2024). This approach not only broadens students’ cultural horizons but also provides a framework for them to understand and interpret foreign cultural phenomena.

Additionally, the course takes advantage of Zhaoqing's rich local multicultural tourism resources, enhancing students' engagement by encouraging practical participation. By dividing students into groups to produce 5-minute English video introductions, the course enables them to become active participants in the practice of cultural communication, positioning them as both narrators and observers of Chinese culture and other cultural traditions. This process not only fosters students' "cultural awareness and confidence" in traditional Chinese culture but also strengthens their empathy and inclusivity toward diverse cultures. This bidirectional approach to cultural teaching reflects an organic integration of intercultural education and cultural dissemination, providing an effective pathway to achieve educational goals and underscoring the significance of education in cultural exchange and transmission.

## II. THE PHENOMENON OF "CULTURAL APHASIA IN CHINESE CULTURE" AND THE MISSION OF CULTURAL REVIVAL IN INTERCULTURAL COMMUNICATION COURSES IN UNIVERSITIES

The widespread phenomenon of "cultural aphasia in Chinese culture" among university students has drawn significant attention from academia and education sectors. This issue is closely related to students' levels of intercultural communication competence, indicating that students urgently need to improve their understanding and expression of their own culture within the context of globalization. Therefore, educators should actively strengthen students' national cultural identity by systematically integrating Chinese cultural knowledge into teaching to help students develop a profound understanding and recognition of Chinese culture (Zhang, 2024). In cultivating intercultural communication competence, instructors should advocate for an egalitarian and win-win cultural attitude, emphasizing the importance of respect and understanding in communication. This focus should also prioritize enhancing students' empathy, tolerance, and negotiation skills to improve their effectiveness in communicating in multicultural environments. Additionally, instructors must work to strengthen students' abilities to accurately and fluently express native cultural concepts, enabling them to confidently present and disseminate Chinese culture on the global stage (Liu, 2024).

This study attempts to fully leverage Zhaoqing's rich historical and cultural resources, aiming to guide students in proactively learning and sharing traditional Chinese culture, thereby cultivating their cultural consciousness. This consciousness helps students better understand the essence of their culture and enables them to view the relationship between Chinese civilization and other world civilizations with a more inclusive attitude. As Fei Xiaotong noted, "Cultural consciousness refers to individuals within a culture possessing a clear self-awareness of that culture." In the contemporary globalized world, cultural consciousness has become a requisite. We must first understand our own culture and then the various cultures we encounter to establish our cultural position and identity in this increasingly multicultural world (Fei, 2014).

Zhaoqing University's School of Foreign Languages has introduced an "Intercultural Communication" course for all second-year non-foreign language major students as a required course. This course, scheduled for two sessions per week, amounts to a total of 32 hours per semester and has been successfully implemented for six semesters as of 2024. The "Intercultural Communication" course aims to deeply explore communicative behaviors across different cultural contexts, including the underlying beliefs and behavioral norms. The course materials include *Intercultural Communication Studies*, *Intercultural Business Communication Tutorials*, and *Intercultural International Communication English Tutorials*, published by Shanghai Foreign Language Education Press. These materials are primarily designed around case studies supplemented with theoretical introductions to intercultural communication, covering misunderstandings and conflicts that may arise in verbal and written communication across cultures, which often fall under the category of impoliteness in intercultural communication. From a disciplinary perspective, these textbooks belong to the field of intercultural pragmatics, which focuses on observing individuals from diverse cultural backgrounds during communication and seeking evidence within specific interactions of how various cultures influence communicative behavior.

The world today is enriched by the presence of nine major civilizations, including Christianity, Orthodox Christianity, Islam, Judaism, Japanese civilization, Chinese civilization, Latin American civilization, and African civilization, which form a rich cultural background. The thinking patterns and behaviors of the Chinese people are deeply rooted in traditional Chinese culture, with Confucianism, Buddhism, and Daoism as its core components. Traditional Confucian culture emphasizes interpersonal relationships, valuing "benevolence and righteousness," which in turn shapes the etiquette norms upheld by Chinese people. However, due to the generally limited instructional hours in public English courses, the authors of several textbooks, while providing a detailed discussion on the cultural differences in

communication norms between countries such as Germany, the United States, Japan, and Mexico, offer relatively little on aspects of Chinese culture, which may be taken as “everyday and unnoticed” by Chinese students. This oversight may stem from the assumption that such content is self-evident to Chinese students. Consequently, the textbooks commonly address surface behavioral differences, such as face-saving and modesty, but fail to delve into the underlying cultural motivations for these behaviors. This requires instructors to supplement the curriculum content appropriately to help students strengthen their cultural consciousness, thus enhancing their cultural identity and confidence in intercultural communication.

In the field of intercultural communication research, scholars widely agree that cultural background profoundly influences communicative behavior. According to Hofstede's cultural dimensions theory, differences among cultures in power distance, individualism vs. collectivism, and other dimensions directly impact behavioral norms and expectations in communication. This theory provides a valuable framework for understanding communication differences between Chinese and Western cultures, especially in intercultural interactions where recognizing these dimensions can help reduce misunderstandings and conflicts and foster effective communication (Hofstede, 2001). Moreover, Brown and Levinson's politeness theory elaborates on how politeness strategies in intercultural communication affect communicative outcomes. They note that the differences in politeness strategies employed in various cultures reflect each culture's values and social norms. In Chinese culture, politeness extends beyond language to include non-verbal behaviors, which is essential for understanding and analyzing the nuances in Zhaoqing's diverse cultural interactions (Brown & Levinson, 1987).

Finally, the intercultural communication competence theory proposed by Chen and Starosta emphasizes that intercultural competence is not merely a reflection of language proficiency but is also the ability to understand and adapt to cultural differences. This theory supports the instructional practices in the *Intercultural Communication* course, emphasizing the cultivation of students' cultural sensitivity and adaptability in practical applications, thereby effectively enhancing their communication skills in multicultural environments (Chen & Starosta, 2000). By integrating local multicultural resources, the course not only fosters cultural awareness but also provides students with a practical platform to apply intercultural knowledge in real communicative contexts.

The theoretical foundations of this study are centered around intercultural communication theory, cultural communication theory, and constructivist learning theory, offering robust theoretical support for the practices within the *Intercultural Communication* course. First, intercultural communication theory underscores the impact of cultural differences on communicative behavior, particularly focusing on values, beliefs, and behavioral norms across cultures. Hofstede's cultural dimensions theory provides a framework for understanding cultural differences, identifying how dimensions such as power distance and individualism vs. collectivism profoundly affect communication styles. The application of this theory enables students to analyze the contrasts between Chinese and Western cultures, thus improving their intercultural communication competence. Second, cultural communication theory concentrates on the transmission and transformation of culture across groups and societies. Bakhtin's theory of dialogue emphasizes the dynamic and reciprocal nature of cultural exchange. In the *Intercultural Communication* course, students become not only recipients of culture but also its disseminators through the exploration and dissemination of local multicultural resources. This model of bidirectional cultural interaction aligns with the need for intercultural understanding and cooperation in a globalized world (Jandt, 2018). Finally, constructivist learning theory significantly supports this study. According to Vygotsky's theory, learning is an active process of construction, where students build knowledge through interaction with the environment and others. In practical activities, students actively engage in cultural exploration and expression through self-directed research, teamwork, and multimedia production, thereby deepening their understanding of intercultural communication. The theoretical foundation of this study provides clear guidance for the course's instructional design and practice, ensuring that students not only master intercultural communication but also gain a deep understanding of and effectively communicate the values of traditional Chinese culture and its multicultural dimensions.

### III. INTERPRETATION OF CONFUCIAN AND DAOIST THOUGHT BASED ON TRADITIONAL CULTURAL ORIGINS AND CROSS-CULTURAL COMMUNICATION BEHAVIOR

In the process of communication, language and behavior are merely surface phenomena that reflect the underlying cultural values. Different nations and societies, within their unique environmental contexts, develop distinct cultural models that not only feature unique characteristics but also reveal varying value orientations. For example, in Chinese culture, many seemingly unrelated interpersonal behaviors embody a deep sense of order and ritual. Underlying these behaviors is a moral and behavioral code grounded in Confucian thought, which plays an indispensable role in Chinese

interpersonal interactions (Wang, 2024). Unlike American culture, which centers on "God" and promotes concepts like *Manifest Destiny* and "God helps those who help themselves," Chinese culture is centered around the concept of "human" and emphasizes harmony between humanity and nature, advocating for the unity and mutual responsiveness between them.

Chinese culture is characterized by a practical orientation toward moral cultivation and real-world application, underscoring a social order based on interpersonal relationships. Within this cultural framework, the ideal of the "modest gentleman who disciplines himself through humility" is deeply ingrained. Confucian classics, such as those by Confucius and Mencius, emphasize inner virtues and the "Four Beginnings" (*benevolence, righteousness, propriety, and wisdom*), advocating for moral self-cultivation, which shapes the basic ethos of ancient Chinese culture. As illustrated by the phrases "Those who reside in high positions should be concerned about the people, and those living in remote areas should be concerned about the ruler," as well as "Worry before the common people, and rejoice after," Confucian scholars and officials throughout history have adhered to the life principles highlighted in *The Great Learning*, which include "investigating things, extending knowledge, rectifying the mind, making intentions sincere, cultivating personal virtue, managing the family, governing the country, and bringing peace to the world." This sequence embodies an ideal society that extends from personal moral cultivation outward, ultimately aiming to achieve societal harmony and governance (Zhao, 2013).

In contrast to Confucian emphasis on morality and social responsibility, Laozi's Daoist philosophy advocates for *wu wei* (non-action) and harmonious coexistence with nature, proposing that "the movement of the Dao is to return." This perspective embodies a respect for and adherence to natural laws. Distinct from the characteristic of linear thinking in the West, the concept of the *yin-yang fish* constructed in *Yi zhuan* symbolizes cyclic thinking that seeks order within constant change, profoundly influencing Chinese perspectives on the world and life (Zhu, n.d.). The two primary strands of Chinese thought—Confucianism and Daoism—represent opposite poles yet are facets of a unified whole. Each expresses an aspect of the agrarian civilization's aspirations and inspirations: Confucianism emphasizes social responsibility, while Daoism focuses on the individual's natural spontaneity. These two philosophical trends, while oppositional, complement each other, providing Chinese people with a balanced perspective between worldly engagement and detachment (Feng, 2013).

#### IV. PRACTICAL APPLICATION OF CHINESE CULTURAL DISSEMINATION THROUGH LOCAL MULTICULTURAL TOURISM RESOURCES

Historic cultural cities are focal points of national spirit, carrying a wealth of historical memories and cultural values. As a national-level historical and cultural city located in Lingnan, Zhaoqing not only serves as a significant bearer of Cantonese culture but is also unique for its well-preserved ancient Lingnan villages, such as Taoxi Village, Jiaoyuan Village in Dinghu, and Yanqian Village in Duanzhou. The Bagua (Eight Trigrams) Village in Baitu, Gaoyao, is rich in Daoist and Confucian cultural heritage, reflecting the profound local cultural foundation. Additionally, the Seven Star Crags, resembling the shape of the Big Dipper constellation, houses numerous Daoist temples, showcasing the influence of Daoist culture; similarly, Qingyun Temple, Mei'an, and the Four Ancient Pagodas (including the Ming-era Chongxi Pagoda, Yuan-kui Pagoda, Wenming Pagoda, and Cuifeng Pagoda) represent the legacy and development of Buddhist culture. Notably, Zhaoqing stands out as one of the few cities in Guangdong where Buddhism, Daoism, Confucianism, Catholicism, and Islam coexist harmoniously, forming a rich religious and cultural ecosystem. This is exemplified by local sites such as the Baisha Longmu Temple in Duanzhou and the Deqing Yucheng Longmu Temple, which reflect the worship of deities, and the Daoist cultural elements in Duan inkstone carvings, such as the "Eight Immortals Crossing the Sea," which collectively illustrate the diversity of local culture. Moreover, the Catholic relics left by Matteo Ricci in Zhaoqing, mosques in the west and north of the city, Christian churches in the downtown area, as well as numerous architectural sites such as memorial arches, pavilions, and terraces hidden throughout the city, all serve as profound cultural carriers.

In the practical teaching activities, instructors divide students into groups at the beginning of the semester and outline preliminary tasks. By the eighth week, the instructor integrates knowledge of traditional Chinese culture taught in the classroom, focusing on Confucian ideas related to rice cultivation culture, along with Buddhist culture, Western Christianity, and other cultural traditions, providing around 20 suggested topics for students to choose from (students may

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also choose their own topics). Detailed assessment criteria are established, prompting students to finalize their topics in class and form groups to film short videos (5-6 members per group, with videos lasting 5 minutes). The students narrate in English, introducing and interpreting the traditional Chinese cultural values embedded in specific local historical and cultural resources, with both Chinese and English subtitles. The video projects are evaluated through peer reviews (accounting for 60%) and instructor assessment (40%), with the overall score contributing 20% to the final grade.

Observing the video projects submitted by students from the 2018, 2019, and 2022 classes, it is evident that once students grasp the fundamental cultural differences between China and the West, especially the elements of traditional Chinese culture, they are able to select relevant perspectives for filming, inspired by classroom discussions. For instance, students have filmed and interpreted Daoist cultural sites at Zhaoqing’s Seven Star Crag, the Confucian culture of Qingyun Temple at Dinghu Mountain, rice harvesting and farming culture in rural villages, interpretations of famous verses from *The Book of Songs*, Chinese tea ceremony etiquette, the principles of Chinese chess, and the symbolic meanings of China’s four famous flowers. Furthermore, students have explored additional themes, such as Cantonese dim sum culture, Southern Lion Dance, interpretations of Confucian culture in Zhaoqing’s ancient city walls, Buddhist cultural elements at Mei’an, traditional festivals related to farming in China, the mosque in Duanzhou, Buddhist motifs in relief sculptures at the Chongxi Pagoda along the Xijiang River, among others. Some even employed drones to capture the scenic beauty of Antelope Gorge and interpret Xijiang River culture, showcasing Daoist elements in Duan inkstone carvings, the symbolic meaning of the memorial archway at Seven Star Crag, introductions to Cantonese culture at Bagua Village in Gaoyao, as well as ancestral hall culture in ancient villages like Taoxi and Jiaoyuan in Dinghu. Additionally, Zhaoqing’s Baogong Temple and Bao culture at Dinghu Yan State, as well as the Chinese painting collections at Zhaoqing University’s art museum, became subjects for student exploration. It is apparent that many of these selected topics exceeded the instructor's initial expectations; students not only stayed on the surface level of tourist attractions but actively explored culturally symbolic elements in depth, carefully choosing elements for interpretation based on their chosen themes. They organized their narratives in English, paired with suitable background music, enriching their projects with cultural depth and artistry.

**Refined Evaluation Criteria Through Continuous Practice:**

**Table 1: Evaluation Criteria**

Criteria	Description	Points	Score
Written Part	Evaluates whether the group clearly introduces a specific subject and interprets its cultural significance in China. - Clarity of content: Is the writing clear and understandable? - Logical structure: Is there a clear introduction, body, and conclusion, with reasonable transitions? - Subtitles: Does the video include Chinese and English subtitles to enhance viewer understanding? <i>(Excellent: 18-20; Good: 15-17; Fair: 12-14; Poor: 0-11)</i>	20	
Report	Assesses the performance of group members in the oral presentation. - Participation: Did all group members participate in the presentation? - Clarity of expression: Was the speech clear, loud, and at an appropriate speed? - Audience comprehension: Could the audience understand the content presented? <i>(Excellent: 18-20; Good: 15-17; Fair: 12-14; Poor: 0-11)</i>	20	
Body Language	Evaluates the use of body language during the presentation. - Eye contact: Did the presenter maintain good eye contact with the audience? - Confidence: Was the presenter’s demeanor positive and confident? - Gestures: Did the presenter use appropriate gestures to emphasize content? <i>(Excellent: 9-10; Good: 7-8; Fair: 5-7; Poor: 0-5)</i>	10	

Video Aids	Focuses on the overall effect and design of the video. - Content understanding: Did the video help the audience better understand the topic? - Design and layout: Was the video well-organized and coherent, with a logical flow? - Time control: Was the video length between 8-10 minutes, and was the content focused? ( <i>Excellent: 27-30; Good: 23-26; Fair: 19-22; Poor: 0-19</i> )	30	
Technical	Evaluates the technical quality of the video production. - Use of techniques: Were text, video, audio, charts, etc., used effectively? - Playback smoothness: Did the video play smoothly without glitches or pauses? ( <i>Excellent: 9-10; Good: 7-8; Fair: 5-7; Poor: 0-6</i> )	10	
Artistic	Assesses the visual effects of the video. - Visual appeal: Was the overall visual effect good? - Content-background pairing: Did the inserted content match the background colors well, and were the texts clear and readable? ( <i>Excellent: 9-10; Good: 7-8; Fair: 5-7; Poor: 0-6</i> )	10	

The evaluation table consists of five main assessment criteria, each with a clear scoring range and specific standards to comprehensively evaluate the quality of the group's oral presentations and video production. Firstly, the Written Part, with a maximum score of 20 points, assesses the clarity of the group's introduction to a specific topic and its cultural significance within China. This part is divided into four levels: Excellent (18-20 points), Good (15-17 points), Fair (12-14 points), and Poor (0-11 points). The criteria include content clarity, logical structure, and whether the video includes both Chinese and English subtitles. Secondly, the Report section also has a total of 20 points and evaluates the group members' performance in the oral presentation. This part assesses participation, clarity of expression, and audience comprehension. The Body Language category, with a total of 10 points, examines aspects such as eye contact, confidence, and gesture use during the presentation, with scoring ranging from Excellent (9-10 points) to Poor (0-5 points). The Video Aids section, with a maximum of 30 points, focuses on the overall impact and design of the video, including content understanding, design layout, and time control. This category is rated from Excellent (27-30 points) to Poor (0-19 points). Lastly, the Technical aspect, with a total of 10 points, assesses the quality of video production, including the effective use of techniques and playback smoothness. The Artistic aspect, also with a total of 10 points, evaluates the visual appeal and the alignment between content and background. The cumulative score from each criterion forms the final score, reflecting the group's overall performance in both the presentation and video production. This tiered evaluation system not only clarifies the assessment standards but also helps participants identify areas for improvement.

In the context of globalization, university courses on *Intercultural Communication* bear an essential mission of cultural revival, especially in addressing the phenomenon of “cultural aphasia” regarding Chinese culture. The course guides students to deeply understand traditional Chinese culture and enhances their intercultural communication skills, helping them overcome challenges related to cultural identity. Against this backdrop, the evaluation standards outlined in the table provide a systematic framework for teaching practice, enabling students to develop a deeper understanding of cultural values through practical tasks.

Specifically, the “Written Part” criteria emphasize that students should introduce the cultural topic in detail and interpret the underlying cultural values in their video production. This requirement not only demands solid language expression skills but also encourages students to reflect on the influence of Confucian and Daoist thought on interpersonal behaviors during their research and production process. For example, by filming interpretations of Confucianism’s “Doctrine of the Mean,” students demonstrate how traditional cultural values can be applied in modern society, effectively countering the issue of “cultural aphasia” and fostering cultural confidence (Ming, 2024). The “Oral Expression” and “Body Language” criteria encourage students to actively participate in video presentations, displaying confidence and communication skills. These aspects align with intercultural communication theory, highlighting the importance of non-verbal communication and interaction in cultural exchange. Through effective expression and interaction, students not only convey knowledge but also establish cultural identity and respect with their audience. Additionally, the “Video Aids” and “Technical” standards require students to flexibly utilize multimedia technology, closely connected to the utilization of local multicultural tourism resources. By engaging in on-site filming, students experience the allure of different cultures firsthand, deepening their understanding of cultural dissemination. Through practice, they explore how to convey cultural meanings through visual and auditory elements, thus promoting effective cultural transmission.

Finally, the overall design of the evaluation criteria reflects constructivist learning theory, which emphasizes the active construction of knowledge through interaction. Through this approach, students not only acquire cultural theory but also deepen their understanding of and engagement with cultural dissemination through hands-on activities, thereby fulfilling the educational objectives of the *Intercultural Communication* course. This comprehensive evaluation mechanism enhances students' adaptability and cultural sensitivity within a multicultural environment, equipping them to play a more effective role as cultural ambassadors in future intercultural exchanges.

Overall, students have shown strong curiosity and enthusiasm for this teaching organization and evaluation model. During the filming process for the video projects, both students and instructors invested considerable time and effort, especially during the post-production editing phase, where students often worked late to ensure quality. This high level of commitment is evident not only in time investment but also in the students' serious approach to filming; many displayed impressive composure and confidence while delivering their scripts on camera. Watching the students' narrations reveals their profound insights into Confucian cultural values. More importantly, through the *Intercultural Communication* course, students cultivated an empathetic and inclusive attitude toward multiculturalism, achieving the educational goals set by the course. For example, one group of students, while introducing the Deqing Confucian Temple, specifically filmed the "Youzuo Zhiqi" (Bowl of Moderation), explaining its metaphorical meaning: when empty, it tilts; when moderately full, it stands upright; and when full, it overturns. Ancient emperors often placed it by their side to convey the Confucian doctrine of moderation, showcasing students' deep understanding of traditional culture.

Moreover, students gained new perspectives on Buddhist values. For example, one group filmed at Mei'an Temple, where they explained the symbolism of the turtle in the pond, mentioning that Buddhism often uses the "Turtle Hidden Six" teaching to encourage people to withdraw their six senses and avoid the six worldly distractions of "form, sound, smell, taste, touch, and thought." Buddhism advocates against dwelling on the past or fantasizing about the future, but rather focusing on the present to maintain inner peace and mindfulness. This interpretation demonstrates the students' understanding and reflection on Buddhist culture.

At the same time, students explored the significance of Daoist culture, particularly the impact of geographical location on Daoist thought as represented by feng shui. For instance, one group provided an in-depth analysis of the feng shui layout of Seven Star Crags from the perspective of yin-yang and the five elements, illustrating how the common people's belief in Daoist culture and the five-element theory fosters a sense of inner peace through psychological suggestion. Chinese culture resembles a towering tree, with Daoist thought as its deep roots; the Daoist philosophy of absolute freedom and creativity is reflected in the Daoist architecture at Seven Star Crags, conveying an attitude of peace, tolerance, and harmony with nature, underscoring the profound influence of Daoism over thousands of years of Chinese history.

Finally, in the concluding segment of a video project exploring the Islamic culture represented by a mosque, students emphasized that many people hold biases against religion, viewing it merely as superstition. However, they argued that for some communities, religion is both a faith and the foundation of culture. For extended periods, religion not only sustained these communities' forward momentum but also provided an inner order. To them, the mosque is not only a symbol of faith but also a significant part of their cultural identity, which should be respected. This perspective reflects the tolerance and understanding students gained from the *Intercultural Communication* course, fully embodying mutual respect and recognition within the convergence of diverse cultures.

## V. CONCLUSION

In 2016, President Xi Jinping stated at the National Conference on Ideological and Political Work in Colleges and Universities that "all courses should align with ideological and political theory courses to create a synergistic effect" (Yan, 2024). This perspective emphasizes the intrinsic link between courses and ideological and political education, proposing that effective integration across disciplines within the education system is essential. To effectively advance "ideological and political integration within courses," it must be rooted in China's rich traditional culture, as it has been noted that "culture is the foundation of the curriculum; without culture, the curriculum is like water without a source or a tree without roots" (Gu, 2016). This insight indicates that a profound cultural foundation is the basis for curriculum design and implementation. Only by closely combining culture with curriculum can students be cultivated with deep cultural literacy and political identity.

In this context, foreign language studies display distinct advantages in “curricular ideological and political integration.” In the process of borrowing and disseminating Western culture, foreign language teaching must not only convey language skills but also imbue students with patriotism and core socialist values alongside language proficiency, which is of particular importance (Li & Ma, 2010). The *Intercultural Communication* course should actively respond to the national call for the revival of traditional Chinese culture, striving to tell China’s story effectively and strengthen students' sense of cultural identity and pride.

President Xi has remarked, “Incorporate theory into stories, explain principles through stories, win recognition through reasoning, and replace indoctrination with enlightenment.” This guiding principle provides a clear direction for the practical teaching of the *Intercultural Communication* course. The course’s teaching practice demonstrates that by allowing university students to independently create English short videos introducing Zhaoqing’s diverse cultural and tourist attractions, they can not only improve their understanding and expression of local culture but also achieve a deep “enlightenment” regarding Chinese culture. This practical activity enables students to experience the profound essence of traditional Chinese culture within specific cultural contexts, thereby enhancing their cultural confidence and inclusive understanding of multiculturalism. Through this hands-on practice, students deeply appreciate the value and significance of culture, achieving a more profound level of cognition and growth through the integration of language learning and ideological education.

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