

Research on the Presentation of Chinese Culture in Art English Textbooks

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ABSTRACT

Cross-cultural communication ability is of great benefit to the employment of art students in the context of globalization, but there are serious problems of insufficient and unsystematic representation of Westernized art discourse and fragmented local culture in the presentation of Chinese culture in art English textbooks. Based on this, this paper takes three sets of textbooks from Higher Education Press and Foreign Language Teaching and Research Press as examples, and uses NVivo qualitative analysis software and three-level coding method to explore the distribution, expression and teaching effect of Chinese culture by using quantitative analysis methods. The study found that the proportion of traditional arts and crafts in Chinese culture is too large, and there is little modern and contemporary art; single form of expression, lack of interactivity and multimodality; The dialogue model is lacking, and Western-centrism is strong. Therefore, this study believes that the balance of the Chinese cultural system should be strengthened and the cultural breadth should be broadened. Optimize presentation forms, enhance interactivity and diversity; Build a stage for dialogue between China and the West, enhance the power of Chinese discourse, improve the level and teaching effectiveness of teaching materials, and cultivate artistic talents with international vision and cultural self-confidence.

KEYWORDS

Chinese culture; Art English textbooks; Cultural aphasia; Textbook preparation

1 Introduction

In today's rapid development of globalization, cross-cultural communication skills have become the basic ability that art students must have, but there are still certain problems in the current English textbooks for art majors in our country in terms of cultural reflection, especially in the introduction of Chinese culture^[1]. The problems mainly reflect the large proportion of Western art, the fragmentation of local culture, and the lack of systematicism, which is not conducive to the development of students' cultural identity and cross-cultural communication skills^[2].

Tian Zhen et al.^[3] revealed the evolution trajectory of Chinese cultural presentation by analyzing the distribution of cultural elements and activity design of each version of textbooks, and examined the dynamic development process of the cultural system from the dimensions of explicit/implicit and macro/micro. Chang Hongmei^[4] et al. selected two sets of vocational education foreign language textbooks and analyzed the content and methods of Chinese culture integration and presentation. Although some progress has been made in the current research, there are still the following problems: first, the cultural description of English textbooks is mostly aimed at general English textbooks, and there is a lack of description of English textbooks for special purposes of art; second, in terms of cultural presentation, most of them only describe the static presentation of English texts, and lack the description of images, activities, etc.; Third, there is a lack of organic integration research and systematic description of the integration of Chinese culture into English textbooks for special purposes, and the results are mostly biased towards the introduction of Western culture, ignoring the dominant position of Chinese culture in textbooks. Fourth, most of them lack quantitative analysis and cannot objectively describe the distribution of culture. These problems have largely led to the cultural imbalance of art English textbooks. In view of this, this study selects three sets of English textbooks published by authoritative publishing houses, using three-level coding and quantitative analysis as research tools and means, and taking the distribution, presentation mode and teaching validity of Chinese culture in the textbooks as the research objects, to analyze the influence of cultural distribution on students' cross-cultural awareness, and to provide reference and practical basis for the improvement of English textbooks and cultural teaching.

2 Research Tools and Methods

Although there have been many studies on the Chinese reproduction of English textbooks at home and abroad, there is little research on English textbooks for art majors, so this study adopts the multi-perspective textbook analysis framework in systematic text analysis as the analysis content, and uses the qualitative analysis tool NVivo to analyze the text of electronic textbooks, supplemented by content analysis. NVivo software has powerful qualitative data processing capabilities, can systematically encode cultural elements in textbooks, and accurately quantify cultural presentation characteristics through functions such as word frequency statistics and semantic network analysis^[5]. Adopting the principle of typical case sampling, three sets of national planning textbooks with high utilization rate of art majors

published by higher education presses and foreign language teaching and research presses were selected. Compared with large-sample statistical surveys, this method can deeply decode the coding mechanism of Chinese cultural elements in the professional context by selecting representative and information-dense textbook samples ^[6].

In the process of analysis, three levels of coding are constructed based on the Byram cultural classification model ^[7]: the first level of cross-cultural analysis coding (social identity/belief behavior/social interaction), which corresponds to Byram's "Savoirs" and "Savoir comprendre", such as analyzing how the role setting of "calligrapher" in textbooks reflects social identity cognition; the second level of Chinese characteristic coding (language and culture/national defense education), which extends from "Savoir s'engager", reflects the particularity of cultural education in the Chinese context (such as cross-cultural annotations of idiom allusions); The third level of cultural type induction (traditional/revolutionary/modern culture) integrates "Savoir être" and "Savoir faire", and reveals the editor's value orientation and cross-cultural adaptation strategy in cultural transmission by quantifying the distribution ratio of the three major cultural types. This hierarchical coding not only follows Byram's cross-cultural competence dimension, but also realizes theoretical localization innovation through localized coding items.

In terms of specific research methods, the text analysis method is adopted, and the textbook is analyzed unit by unit to understand the location, expression mode and contextual characteristics of cultural items ^[8]. Analyze the teaching materials on a lesson basis to understand the relationship between cultural projects and the medium of instruction. When analyzing, pay attention to the multimodal characteristics of the textbook, and pay attention to the description, illustration, arrangement and other picture elements of the textbook. In the analysis, the back-to-back coding of the two-person pair of coding is used to repeatedly compare and discuss to ensure the reliability of the coding. This research method not only focuses on the macro distribution, but also is specific to each cultural project, providing a comprehensive perspective for analyzing the cultural projects of the textbook ^[9].

3 Research Findings

Based on the above research methods, this study draws the following conclusions by sorting out the presentation of Chinese culture in three sets of art English textbooks:

3.1 Distribution of Chinese Cultural Content

Through research, it is found that the Chinese cultural content in the existing art English textbooks is unevenly distributed ^[10]. From the perspective of content field, most of the traditional arts and crafts cultures represented by ceramics and calligraphy are present, while modern and contemporary art and contemporary culture are few; From the perspective of discipline distribution, most of the textbooks focus on art and local culture, less on cultural content in the field of design, and more on Western cultural theory. From the perspective of appearance, it is manifested in the majority of Chinese content in after-class guides or appendices, and less Chinese content in the main text. Students' learning of professional English cannot form a complete and systematic understanding of Chinese culture, which is not conducive to the formation of students' cultural self-confidence and professional vision.

3.2 Presentation form Analysis

The textbook has a single description of Chinese culture, mainly static knowledge point introduction, lack of interactive and linguistic description of cultural events, and is also dominated by narrative language, lacking cultural contrast and cultural reflection ^[11]. In the graphic design, the use of cultural traditional elements is more based on decoration, lacking the connection with professional knowledge, and the lack of event design arrangements to encourage students to actively understand and experience culture in the teaching process. It is not conducive to stimulating students' interest in learning, cultivating students' ability to understand different cultures and language communication skills.

3.3 Cultural Aphasia

The research shows that the cultural aphasia of art English textbooks is more serious, and due to the influence of the concept of Western centrism, many terminology concepts and theoretical systems are based on Western conceptual terminology as a reference, and lack of localized interpretation and supplementation. There is also a lack of cultural contrast, and the textbook basically does not provide a comparative analysis of Chinese and Western art concepts and artistic methods. Moreover, the innovative achievements of contemporary Chinese culture and art cannot be reflected in the textbooks, which makes students unable to fully express their views on Chinese art in artistic exchanges and cross-

cultural communication, which is not conducive to the improvement of students' professional cross-cultural communication skills.

4 The Direction of Improvement in Textbook Compilation

Based on the findings, the writing of textbooks should be optimized in the following three dimensions:

4.1 Enhance the Systematization and Balance of Chinese Culture

Because of the cultural fragmentation and marginalization problems in the current version of textbooks, a more systematic textbook system should be established in terms of cultural content of textbooks. First, expand cultural inclusiveness, in addition to traditional arts and crafts, it should also supplement modern and contemporary works of art and art theory; Second, balance the proportion of Chinese and Western cultures, and introduce Chinese art cases into the main text, not just as auxiliary cases. For example, the case of "Chinese and Western design concepts" is introduced into the "design" textbook, and the "unity of nature and man" is compared with the "utilitarianism" of the West. introduce modern and contemporary intangible cultural heritage cases into the "arts and crafts" textbooks, such as 3D printing and lacquerware process design comparison; Third, attach importance to cultural systematics, from skills to ideas, and build students' understanding system.

4.2 Optimize Cultural Presentation forms to Enhance Interactivity and Multimodal Experience

The cultural descriptions of existing textbooks are too static, and more diverse expressions need to be used to enhance learning interest. Linguistically, some open questions and cultural comparisons can be added. Visually, illustrations, illustrations, videos, etc. can be used to dynamically present the method of drawing Dunhuang murals, and even use AR technology to make the picture realize 3D interaction ^[12]. Project-based teaching can be added to teaching activities, such as allowing students to plan a "Chinese Contemporary Art Exhibition" or an international art exhibition in English, expressing the painting concepts of Chinese artists in English, which not only enhances their interest in learning, but also exercises their cross-cultural communication skills ^[13].

4.3 Build a Dialogue Mechanism Between Chinese and Western Cultures and Strengthen the Power of Local Discourse

In response to "cultural aphasia", textbooks should establish more equal dialogue between China and the West ^[14], add "localized" explanations in terms of professional vocabulary; add a chapter on the comparison of Chinese and Western art theories; Add "new works of Chinese contemporary art", such as Xu Bing's "Book of Heaven", Cai Guoqiang's fireworks art, etc., supplemented by English interviews, English translations and other vivid content to guide students to learn to tell Chinese stories well in English ^[15]. Textbooks should cultivate new artistic talents with international vision and international position, so as to accept others and speak the "Chinese voice" in the dialogue of globalization.

4.4 Integrate Digital Resources and Interdisciplinary Perspectives

In the context of the digital age, art English textbooks should make full use of technical means to enhance the depth and breadth of cultural presentation. On the one hand, dynamic content can be integrated through the supporting digital resource library, such as: transforming the production process of intangible cultural heritage skills into short video tutorials with bilingual explanations; Using virtual reality (VR) technology to restore the spatial aesthetics of the Forbidden City building, students can simulate cross-cultural dialogue scenes through English guides. On the other hand, it is necessary to break down disciplinary barriers and introduce interdisciplinary perspectives such as art history, sociology, and philosophy of science and technology. For example, when discussing "digital innovation of Chinese ink painting", we can combine artificial intelligence art generation technology to analyze the differences between Chinese and Western understandings of "art and technology", and design group discussion tasks to ask students to write a comparison report in English. This design not only enhances the modernity of the textbook, but also cultivates students' ability to interpret cultural phenomena with multi-dimensional thinking.

4.5 Establish a Dynamic Update Mechanism and Cultural Feedback System

The compilation of textbooks needs to break through the lag of traditional publishing models and build a sustainable and updated cultural content ecology. First, it is recommended to set up an editorial board composed of art scholars,

language education experts, and front-line teachers to regularly collect new achievements in the Chinese contemporary art scene and update the content of textbooks online in the form of "annual supplementary modules". Secondly, a mechanism of "student cultural cognition tracking" should be established to collect learners' feedback on the cultural content of textbooks through questionnaires and interviews, especially paying attention to their practical application dilemmas in cross-cultural communication. For example, if the feedback shows that students have difficulty in "explaining the charm of calligraphy in English", the "Comparison Table of Chinese and British Aesthetic Terms" and situational dialogue exercises can be added to the revised version, such as explaining the creative background of "Lanting Preface" to foreign audiences in a simulated international gallery. This two-way interaction mechanism ensures that the teaching materials are always in sync with cultural development and teaching needs.

5 Conclusion

By sorting out the problems of presenting Chinese culture in the existing art English textbooks, this paper finds out the shortcomings of the systematic, presentable and discursive aspects of Chinese culture in the existing textbooks, and points out the problems existing in the Chinese teaching of the textbooks. On the basis of empirical teaching research, it can further demonstrate whether cultural teaching methods are effective, so as to add evidence for the revision of teaching materials. Furthermore, we should take advantage of the advantages of the digital age to strengthen the cultural teaching exploration of virtual reality (VR), artificial intelligence (AI) and other media. Finally, it is hoped that with the help of the construction of teaching materials, the English of art majors will move from "input" to "dialogue", so that students can not only learn from the essence of art from all over the world in a cross-cultural context, but also make a Chinese voice, and send more high-quality talents to promote Chinese culture.

Funding

Research on the Presentation of Chinese Culture in Art English Textbooks (GH-220308) of Shanxi Province Education Science 14th Five-Year Plan 2022 Annual Planning Project.

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