

# The Development and Application of Tangshan Shadow Culture in Teaching Chinese as a Foreign Language

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## Abstract

As a manifestation of diversity and authentic expression of Chinese culture, regional culture is of great significance in enhancing the influence of Chinese civilization and spreading China's voice. The selection of 'Tangshan shadow' cultural project will integrate with classroom teaching and extracurricular activities, oral lectures and practical exercises, physical exhibition and modern digital intelligence resource experience according to the multi-form and diversified teaching practices inside and outside the classroom. It will bring Chinese culture from the written word to reality, and promote local culture. Furthermore, In the light of the current situation of the regional culture represented by the 'Tangshan shadow' about curriculum, teachers' teaching, textbook development, and cultural resource application, strategies for optimization will be proposed. They include enriching the curriculum, raising teachers' awareness of cultural teaching, developing systematic teaching materials, organizing cultural events, and creating cultural experience programs. So, these strategies will be more favourable to the application and development of that culture in teaching Chinese as a foreign language.

**Keywords:** teaching Chinese as a foreign language, Tangshan shadow, culture teaching

## 1. Introduction

As a local expression of Chinese culture, regional culture is the most vivid daily life that international students are exposed to and also a necessary path for them to understand Chinese culture. It played an important role in teaching Chinese as a foreign language of culture. The culture of all parts of China is Chinese culture, all kinds of cultural resources in the country are inexhaustible materials for teaching Chinese culture (Li & Sun, 2023). Regional culture is a concrete expression that emphasis on adherence to cultural pluralism and follow the learner's needs. It is the powerful measure to make Chinese language teaching closer to the reality for learners (Zhao & Li, 2019). Throughout the study, it was found that there are many research in exploring the application of regional and folk culture about the field of international Chinese language education, they are mainly focused on curriculum development, textbook development and writing, extracurricular activities, and teaching instructional design. However, the conclusions are mostly limited to the level of instructional design. Actually, the regional cultures are highly relevant for teaching. For international students at local universities, the appeal of the regional culture is more obvious, the level of acceptability is higher and teaching practices have greater practical implications. In the field of teaching Chinese as a foreign language, how to promote the integration and practice of regional culture, show China's regional image and tell the China's local stories with a more comprehensive way, that will be more conducive to the construction of China's narrative system and the writing of China's image.

## 2. The Overview of Tangshan Shadow Culture and Application Significance

Tangshan shadow was recognized as a national intangible cultural heritage in 2006. It is a comprehensive performing art that covered multicultural elements, combining light, shadow, sculpture, dance and rap. The significance of applying Tangshan shadow culture to Chinese language classes for international students mainly

includes enriching the cultural teaching resources, improving students' cultural adaptation skills, stimulating enthusiasm for learning and promoting the dissemination of culture.

### 2.1 The Overview of Tangshan Shadow Culture

Shadow culture as one of the characteristics in Tangshan city, it is also an outstanding representative of the regional culture in the area of eastern Hebei province. This culture includes meticulous craftsmanship, morphology of performances, artistic quality social cultural value and spiritual connotations that accumulated over the years.

#### 2.1.1 The Multi-dimensional Connotation of Tangshan Shadow as Cultural Resource

The multi-dimensional connotation of Tangshan shadow included long history of origin, rich religious implications, diversified folk customs and the ethics of kindness. At the very beginning, the shadow spread to Tangshan from the Yuan dynasty and reached its apex during the Wanli period of the Ming Dynasty. From there it flowed to Beijing and the northeast region nowadays. According to the record of Yongping prefecture in *Complete Library in the Four Branches of Literature*, during the late Ming and early Qing dynasties, Tangshan shadow puppet was already popular in Qinhuangdao area of present-day. At the Chinese New Year or other festivals, people can see the performances of shadow puppets (Yong, 2003). Secondly, much of the material in Tangshan shadow theater repertoire is related to the Buddhist stories. The content of the shadow puppets demonstrate the ideology that exhort the good person but punish the bad person, the thought of karma and retribution, such as Journey to the West and Justice BaoGong. Buddhist scriptures also had an important influence on Tangshan shadow theater scripts. For example, some of the singing styles of the Laoting shadow puppets theater are very similar to the format of Buddhist scriptures. At the same time, the Buddhist variant also has the same word pattern as the Laoting Shadow theater. Besides, many customs have evolved during shadow performances, making it a folkloric ritual function. While celebrating a wedding at home, it called "Delighted Shadow Puppets". While praying for the family, it called "Desired Shadow Puppets". When shadow puppets were invited for rallies and events, it called "Gathering Shadow Puppets". In conclusion, as the point of dependency for religious and folk culture, Tangshan shadow art can be used to reveal the ethics that be of goodwill toward others, it has a far-reaching effect on the spiritual world of people. The lyrics of Tangshan shadow puppets transmitted the most basic moral norms to thousands of households, enable the audience to experience the art form and receive the baptism of ethics and culture at the same time.

#### 2.1.2 The Artistic Manifestation of Tangshan Shadow as Cultural Resource

As a regional culture, Tangshan shadow has diversified forms of artistic manifestation, focusing on modeling, color, pattern and technique. Firstly, Tangshan shadow puppet is characterized by exaggerated transformation and strong decorative features. Head jewelry for characters is one of the most important symbols for distinguishing the gender, character, location and social status of Tangshan shadow puppets and it mainly based on carving techniques. The modeling of actors and actresses is divided into male and female. Female shadow not only judge marital status based on headdresses, but also differentiate from social statuses, such as pauper, concubine, princess, etc. Male shadow characters mainly use the hat type to distinguish the character's identity and social status, such as civil official hat type and military official hat type. Secondly, the colors of Tangshan shadows are derived from the Chinese doctrine of yin and yang and the five elements, also known as "five colors", it picked red, yellow, green, white and black as main colors. Since Tangshan shadow puppets require the shadow character to be as brightly colored as possible to ensure a strong stage effect, so it focus on the color matching. Thirdly, the elements of Tangshan shadow pattern mainly come from the artist's intuitive feelings towards nature and inner emotions. The design of its pattern elements fully utilizes the concept of the combination of dots, lines and surfaces. The main elements of these patterns include ornament, geometry, rounded embroidery design and incommunicado, it is an artistic characterization that expressed by variation, exaggeration, symbolism, etc. Finally, the process of making Tangshan shadow puppets involve scrape, soak, pick, draw, carve, color, oil and assemble, these steps are rigorous, complex and incomparable.

#### 2.1.3 The Elements of Tangshan Shadow in the Social Public Service System

Tangshan shadow has an important manifestation in the social public service system, such as Tangshan shadow culture venue, the crystallization that based on cultural creativity in the background of cultural tourism: the Shadow Theme Park and the renowned Shadow Dance Art which named Qiaoxiyang. These can be integrated into the teaching system as their practical instruments.

Tangshan Museum was renovated and expanded in 2009 and it mainly focused on the collection of Qing Dynasty shadow puppets for many years. The museum collection "Royal Ceremonial Weaponry" is the most well-preserved and grandiose shadow royal ceremony in China (Liu, 2013). Tangshan Museum has a collection of shadow puppets

from Shanghai Baidai, Lige, Shengli, China, Renmin and Baile record labels, all of these are double-sided record (Xu, 2017). Tangshan City Public Art Center was awarded the “Tangshan Shadow” protection unit qualification in November 2019, it specializes in the establishment of non-heritage centers for the management of ethnically distinctive cultures. The center also organized staff responsible for the excavation, collation, protection and inheritance for Tangshan shadow and other intangible cultural heritage. Luanzhou Museum of Shadow as the first shadow museum in Hebei Province of China has collected over 20,000 items, which included 2,350 shadow artifacts, covered excellent shadow carvings from the late Qing Dynasty and the Republic of China to the present day (Zheng, 2018).

The Shadow Theme Park located in Nanhu Scenic Area of Tangshan City, it is the first shadow-themed amusement park in the country, the design concept is “the oldest anime, the most fashionable shadow”. The construction and openness of the Shadow Theme Park of Tangshan has fully improved replaceable position of shadow in local culture. As a combination of local beliefs and customs, the fusion of shadow art and architecture not only fulfill the aesthetic requirements, but also promote the dissemination of shadow culture, bring the national spirit to life and make a deep reflection of colorful life of the local people.

The shadow dance “Qiaoxiyang” is a dance with the theme of Tangshan shadow art rehearsed by some retired workers in Tangshan City. The movements that actors imitate the shadow puppets fully combine simplicity, spirituality, fashion and classics to make the fusion of shadow and dance is seamless. All aspects of costumes and music have been innovated. Shadow dance shows Tangshan City’s broad mind. It highlights the modern and innovative urban culture of Tangshan and it is also a localized microcosm of Tangshan’s urban image. It has become a synonymous with the fusion of Tangshan shadow and dance arts. The integration with the art of dance has led to the positive development of Tangshan Shadow Theater.

## *2.2 The Application Significance of Tangshan Shadow in Teaching Chinese as a Foreign Language*

As an intangible cultural heritage, Tangshan shadow is inseparable from modern education and teaching. Introducing the contents of common intangible cultural heritage items to international students with lively and interesting case studies. That is more important to enable students to acquire the appreciation and cognition of the excellent traditional Chinese culture through experience and engagement (Liu & Ma, 2024).

### *2.2.1 Enrichment of Resources for Teaching Chinese as a Foreign Language in Native Cultures*

As an excellent representative of Chinese culture, shadow is a realistic and effective social culture for foreign students in Tangshan. Integrating Tangshan Shadow into Teaching Chinese as a Foreign Language, this strategy will enrich the content of Chinese language and culture teaching and indigenous resources for teaching Chinese language and culture as a foreign language. In addition to raising cultural awareness, it also promotes the deepening of this objective image in international students’ learning and supporting the mastery of Chinese vocabulary and expressions, improving their Chinese communication skills.

### *2.2.2 Improvement for Intercultural Adaptation Skills of International Students*

The American anthropologist Robert Redfield, Ralph Linton, Melville Herskovitz had described the concept of intercultural adaptation. They thought that this concept is a phenomenon in which two different cultural groups will lead to changes in pre-existing cultural patterns in the course of sustained and direct interaction (Redfield & Herskovits, 1936). International students studying in a foreign country away from their native language environment, they will find foreign cultures new and interesting for a short period of time but there is no way to prevent the intercultural barriers inevitably arise. Incorporating cultural teaching that is close to the lives of international students in the course process, assisting them in understanding the living and learning environment in a scientifically manner and making them alleviate anxiety caused by acculturation problems and shorten the intercultural adaptation process to recognize customs in a new light of the local region.

### *2.2.3 Stimulation for International Students’ Interest and Enthusiasm in Learning*

The learning process of any language is long and repetitive practicing of language points is a prerequisite for students to use them in a communicative way. Mechanical practicing maybe more boring for international students so that dampen their enthusiasm for learning. In the course of teaching Chinese as a foreign language, introducing modern shadow culture to keep up with the times and make the shadow to present in sight of international students so that they can better understand culture of the city. Conducting Tangshan shadow culture teaching activities can enhance the ability to use Chinese as a communicative medium and relieve the stress of studying for international students.

### 2.2.4 Promotion for the International Communication of Chinese Regional Culture

Combining shadow and teaching Chinese language and culture to foreigners is an important path to promote the soft power of Tangshan shadow culture. When international students returning to their home countries, they will tell their family and friends about what they saw and heard in China, so more foreigners know about Tangshan shadow puppets. This action will enhance the international students' comprehensive interpretation of Tangshan shadow and the sense of Chinese regional cultural identity. It will also make a positive contribution to the transmission of Chinese culture and international exchanges and cultivate a group of China's image defenders. They are willing to bring the information about Tangshan shadow to other countries. This action will definitely boost the international transmission of Tangshan shadow culture and expand international communication channels for Tangshan shadow culture.

### 3. Teaching Design of Tangshan Shadow into Chinese Language Classes Based on the Willingness of International Students

To ensure that the Tangshan shadow culture teaching and practicing activities have strong relevance and applicability, make cultural teaching activities more instructive and practicable, this study selected 50 international students from the International Education Center of North China University of Science and Technology as the survey sample to know about their willingness to learn Tangshan shadow culture and the teaching activities and learning methods that they are pleased to accept. The questionnaires were returned to 48 people in total, with a recovery and efficiency rate of 96%. The questionnaire is bilingual, a total of 16 questions were included, the main elements are discussed in the following.

#### 3.1 A Survey of International Students' Willingness to Study

The survey based on international students' willingness to study mainly include attitudes towards Tangshan shadow culture teaching activities, if they want to learn about the production and performance of Tangshan shadow puppets and the tendencies of teaching activities and learning styles.

Table 1. Attitudes towards Tangshan shadow culture teaching activities

	Yes. Very much	Yes. Just OK	Unnecessary	Not matter
Quorum	47	1	0	0
Percentage	98%	2%	0	0

Table 1 shows that 47 students indicated that "Yes. Very much", about 98% of the population. 1 student choose "Yes. Just OK", about 2% of the population. The questionnaire data showed the urgency and strong desire of international students to carry out Tangshan shadow culture teaching activities, they were eager to engage in cultural experiences through different learning styles.

Table 2. The willing to learn the production and performance

	Yes. Very much	Yes. Just OK	Unnecessary	Not matter
Quorum	47	1	0	0
Percentage	98%	2%	0	0

According to table 2, there are 47 students choose "Yes. Very much", about 98% of the population. 1 student choose "Yes. Just OK", about 2% of the population. The results of the survey indicate that the majority of international students are actively interested in learning Tangshan shadow culture and hold an interest and curiosity in the content of that culture. They also have a positive attitude towards the development of relevant cultural teaching activities. This is a clear indication that conducting shadow culture teaching activities is not only in line with the actual life and study basis of international students in Tangshan, it also able to fulfill their learning needs. International students are willing to contact and familiarize themselves with Tangshan shadow culture, this will not add to the burden for their specialized courses, and it will attract their interest in Chinese culture. These advantages can contribute to the implementation of the Tangshan shadow culture teaching program and teaching activities, encourage international students to take the initiative attitude to learn about Chinese culture.

Table3. The tendencies of teaching activities and learning styles

Question	Choice	Quorum	Percentage
Intentional Teaching and Learning Activities	Experiential Activities	47	98%
	Teaching	35	73%
	Lecture	19	38%
	Other Activities	11	23%
Intentional Teaching and Learning Styles	Hands-on Program	47	98%
	Visiting	45	94%
	Game Interaction	40	83%
	Exhibition	37	77%

The observation of Table 3 reveals that there are 47 students who preferred “Experiential Activities”, 35 students preferred “Teaching”, 19 students chose “Lecture” and 11 students chose “Other Activities” in teaching activities about Tangshan shadow culture. On the choice of teaching methods about Tangshan shadow culture, 47 students pick “Hands-on Program”, 45 students opted “Visiting”, 40 students selected “Game Interaction”, 37 students tend to “Exhibition”.

Based on Tables 1 to 3, teaching and learning activities will take the methods of experiential activities, teaching, hands-on program, visiting, game interaction, exhibition. Instructional activities should be designed with practical needs, rationalizing the choice of teaching content and present the relevant content in a way that international students can appreciate. Satisfying their desire for cultural learning and increasing motivation and confidence.

### 3.2 Teaching Design of Tangshan Shadow Based on the Willingness of International Students

The instructional design section focuses on watching videos, making shadows, and visiting experiential activities.

#### 3.2.1 Watch the Video *Tangshan Shadow Theater*

General scheme of cultural activities: The sector is divided into 6 parts.

The first part:

Checking the completion of the preview tasks for international students. Before the cultural activities, teachers show a number of Tangshan shadow pictures to international students and arrange learning tasks in advance: Each person collects their favorite Tangshan shadow using online information and prints a color version to bring to class for discussion and sharing. This action is intended to encourage international students to take the initiative to get in touch with Tangshan shadow and inspire their passion for learning.

The second part:

Leading. Teacher places prepared paper cut-outs and shadows behind a white curtain, make students turn on the lights to reflect the image, prepare for other cultural experiences.

The third part:

Group discussion. Divide the international students into five groups and organize a group discussion on their first impressions of Tangshan shadow.

The fourth part:

Watch the video. Due to the length of the original video, teachers need to play the segment of *Tangshan Shadow Theater* which had been edited in advance. Make sure that international students perceive the content more concretely from an intuitive point of view.

The fifth part:

Teachers provide classroom knowledge. After the video has played, teachers should provide additional explanations based on what appears in the video, encourage students to ask questions and conduct question & answer sessions to make communication and interaction.

The sixth part:

Test the effectiveness of classroom teaching. After completing the above explanation, obtaining international students’ mastery of what they had learned through a question and answer procedure to understand their learning.

### 3.2.2 Tangshan Shadow Puppets Making

General scheme of cultural activities: The sector is divided into 5 parts.

The first part:

Group Question and Answer Competition. The answer mainly focuses on the history of Tangshan shadow, geographical distribution, color words and making process, the level of difficulty will not exceed the current knowledge of international students. The whole class should be divided into several groups, teachers need to act as facilitators and guide to help students finish the game. The competition process is mainly include announce the title, quizzing, announce the answer and the winner team will be judged by extra points on the basis. The winners will be rewarded with leather Tangshan shadow objects and paper-cutting paintings prepared by teachers in advance as prizes.

The second part:

Complete the practical activity of making Tangshan shadow. Teacher distributes the unpacked shadow puppets, knives, paints, coloring pens, and coloring instructions to the students, explains to students the cautionary notes of coloring and assembly. Show the video on the board to make the reference for the students, assist the students to finish the making progress, teach students the basic operation of shadow puppets performing.

The third part:

Teachers lead students in reviewing relevant knowledge, such as some grammar, expression, poems and so on. Utilize the process of student shadow making to incorporate language content, make them more enjoyable to learn.

The fourth part:

Teacher-student interactions and discussions.

The fifth part:

Teacher assigns the tasks to make a preparation for field visit of next class.

### 3.2.3 The Activities of Visiting and Experience

General scheme of cultural activities: The sector is divided into 2 parts.

The first part:

Teacher assigns learning tasks to international students before the practice visit activities, make sure students to take their tasks with purpose and plan for field visit.

The second part:

Field trips and visits. All students should follow the route that set by the teacher, take necessary video or written notes during the visit. After the visit, students need to make a presentation about Tangshan shadow.

## **4. The Optimized Strategy of Integrating Regional Culture into Chinese Learning Represented by “Tangshan Shadow”**

Through interviews and physical investigation, there are some inadequacies of the institutions’ integration for regional culture into the Chinese learning course, they mainly included the lacking of a systematic cultural experience program and practical courses, the necessity of strengthening teachers’ cultural teaching awareness and skills, the infrequency of regional cultural experience activities, regional cultural teaching materials and cultural resources need to be developed. Therefore, this study makes the following recommendations from a systemic perspective.

### *4.1 Offer Online and Offline Thematic Experience Course*

The curriculum of Chinese language courses for international students should include the dialects and folk cultures of their local regions (Li, 2017). Many colleges and universities offer courses on regional culture in China, for example, the colleges and universities of Guangzhou offer *Canton Culture, Cantonese*. The colleges and universities of Shanghai offer *Shanghai Culture, Shanghainese*. The colleges and universities of Fujian offer the course *Introduction to Fujian-Taiwan Culture*. Schools should set up special cultural experience or elective courses about Tangshan shadow through the integration of traditional lectures and information media technology. Based on the actual situation of foreign students to establish the curriculum, training program and teaching textbooks, utilize multiple means such as Chaoxing and WeChat platform to push learning resources for international students. Help international students understand cultural content through multidimensional and multifaceted approach. In addition, instructors should incorporate this distinctive culture in other classes. Helping

students to understand and learn the culture of their region is not only one of the general goals of teaching Chinese as a foreign language, but also an effective way to spread Chinese culture in the international Chinese education platforms.

#### *4.2 Set the Outdoor Communicative Practice Program about Tangshan Culture*

As local cultural reality, Tangshan shadow's cultural value is more directly expressed in physical form. The setting of outdoor communicative practice curriculum with Tangshan shadow theme will be beneficial for international students to perceive the local cultural resources in the intuitive way. This practical course is based on the Tangshan shadow culture places, the main purpose is to dig deeper into the physical displays, integrated elements, and performing arts of various cultural places. Make international students to experience the most realistic Chinese culture by a practical way. To assist them touch Chinese culture with better understanding.

#### *4.3 Improve Teachers' Cultural Teaching Awareness and Skills*

Teacher quality should reflect the specificity of educational activities and objects, it is the integration of structure and process and it is also a combination that include educational concepts, ideology, politics, knowledge, skills and abilities. As comprehensive talents, Chinese teachers must have multiple competencies, such as excellent Chinese cultural literacy and abundant teaching skills. In terms of integrating the regional culture represented by Tangshan shadow into the teaching of Chinese as a foreign language, teachers should improve the awareness of teaching culture and cultural literacy. Focus on cultural teaching methods and familiarize themselves with the basics of shadow puppets and manipulation skills, help students to experience and feel the local culture on a deeper level. Taking "Performed-Culture Approach" as an example, teachers can use the props of Tangshan shadow to create a realistic situation, guide international students to make a role-play, imitate the process of communicating with native Chinese speakers so that promote oral proficiency and cultural knowledge. Furthermore, Production-Oriented Approach, Immersion, Experiential Learning and Task-based Method, these teaching methods also can integrate to cultural teaching. In a word, Chinese teachers as ambassadors for the spread of Chinese culture in international Chinese language education platforms, this position directly related to the effectiveness of the spread of Chinese culture. So, learning and mastering the special culture of the local places is crucial for them.

#### *4.4 Produce the Teaching Materials and Textbooks about Regional Culture of Hebei Province*

There are some classical Chinese culture textbooks such as *China's Cultural Heritage*, *Chinese Traditional Culture and Modern Life* and so on. However, the number of teaching textbooks on regional culture is limited. Presently there are some places such as Guangzhou, Shanghai, Shenzhen, Suzhou try to develop teaching textbooks for the local culture, *Highlights of Cantonese Culture* and *Study Tour in Shanghai*, they are all representative of regional cultural textbooks. In view of this, it is necessary to prepare a teaching material on the regional culture of Hebei represented by Tangshan shadow. Local universities should organize expert teachers in collaboration with relevant departments, associate with senior cultural inheritors and artisans, dig up and organize materials that related to Hebei's featured regional culture, develop teaching materials with applicability. Realize regional cultural teaching materials from the scratch to a substantial breakthrough. When produce paper-based teaching materials, we should try to make an integration with modern smart technology, add multi-modal content. Taking an e-book "Shadow China" that was launched by a technology company as an example, the application breaks through the traditional graphic dichotomy of shadow art for the first time and incorporates sound, animation, 3D modeling, and interactive experiences. Enable readers to interact with AR scenes with highly sense of entertainment. This is the reason that is important to develop e-learning materials in collaboration with a team of professionals. Uniform and comprehensive materials not only make language more standardized for teachers, it can also design a scientific learning program for students, assistant students understand the regional culture of Hebei province, immerse themselves in local life.

#### *4.5 Organize Regional Cultural Experience Activities about Tangshan Shadow Elements*

As a form of complementary cultural transmission, cultural events can be categorized into cultural activities that are complementary to teaching and cultural activities that are aimed at the mass communication of culture (Wang, 2014). Cultural activities as an auxiliary method of second language teaching, it can improve the Chinese language proficiency of international students and develop intercultural comprehension and communication skills. The purpose of the cultural program is to increase the interest of international students in the Chinese language program and enhance the influence of Chinese culture. Aiming at the integration of Tangshan shadow culture into Chinese Class for international students in colleges and universities, school can offer courses or lectures about China's national circumstances to make international students familiarize themselves with the environment. Moreover, school can also invite folk artists to give live performances, organize Tangshan shadow culture lectures, exhibitions and painting competitions to help international students to visualize. Finally, Tangshan's local specialty "Tang

Opera” inherits the music and singing art of shadow performance with strong and unique local color. It’s the real version of the Tangshan shadow puppet show. Teachers can organize a “Tang Opera” performance for international students, visit the artists, recognize the local culture and experience the wisdom of Chinese folk artists in the field.

#### 4.6 Develop Tangshan Shadow Culture Interactive Experience Programs

As one of the excellent promoters of local culture institutions, the local universities and colleges should coordinate with cultural and tourism sectors to product interactive experience projects with modern smart technology to promote the realistic intersection of digital intelligence and traditional arts and make a new boost for the spread of shadow art. Integrating digital technology into Tangshan shadow culture is also an innovation of traditional culture and modern technology. Firstly, simulating 3D shadow production with digital intelligence technology, transforming traditional shadow art into an intelligent and digital form by simulating the production process and performance of shadow puppets, setting up the eight programs of shadow making into eight different electronic mirror workbenches, participants can experience the shadow making process through virtual hands-on steps. This approach not only preserves the unique charm of shadow art, it also endows it with new life and expression. Secondly, digital dissemination of culture and media convergence can provide participants with meaningful learning opportunities. What kind of collision occurs when ancient art is introduced in a fresh presentation? A technology company in Shanghai combines the two subjects of “shadow” and “game”, produces the single player game by utilizing shadow elements: *Ne Zha Shadow*. The game, which includes shadow character cut-outs, songs-singing, backstory and character manipulation interactions, it received a lot of positive feedback. The universities, colleges and related departments can rely on college programming talent, collaborate with network technology companies to produce the shadow online game of virtual reality so that the participants can enhance sense of realism and immersion. Make the local characteristics to disseminate and promote in an innovative way, bring new understanding and development to Tangshan shadow puppets.

### 5. Conclusion

The salient problem in teaching Chinese language and culture as a foreign language is that teaching content is not enough distinctive to the learners and text-lecture based teaching model. Teaching content should be localized, integrating regional cultural into Chinese culture teaching. Regional cultures as a real-life version of the cultural textbooks for international students, can be upgraded with multimedia to enhance visibility and improve the sense of presence and teacher-student interaction in teaching culture so that to better approximate and adapt to the learning needs of foreign learners in terms of Chinese cultural knowledge, achieve the teaching and learning. At the same time, the Chinese language teaching class plays the role of spreading the excellent Chinese culture, the presence of regional cultural resources is inevitable. Regional cultures are gradually brought closer to international students through the curriculum, the teaching of teachers and materials, and exchanges and practices inside and outside the classroom. International students can strengthen their knowledge of their home country’s culture while understanding Chinese culture, which is an indispensable and important part of teaching Chinese as a foreign language.

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