

# A Study on the Current Status and Strategies of “Dual-Capability” Practice for Undergraduates in the Chinese Language and Literature Major Based on Regional Culture



Sha Hu<sup>1,\*</sup>

<sup>1</sup>Anqing Normal University, Humanities College, China

**Abstract:** This paper takes regional culture as the research background and focuses on the issue of cultivating “Dual-Capability” of “classic text interpretation” and “cultural application innovation” in the teaching of undergraduates majoring in Chinese Language and Literature. It analyzes the current status of “Dual-Capability” practice in teaching and proposes a tripartite teaching practice path of “close reading of texts - cultural decoding - creative transformation” based on the literary resources of the Yangtze River Basin. The study combines the works of modern and contemporary Chinese writers such as Yu Dafu, Zhang Henshui, Shi Nan, and Pan Jun to explore the effective teaching model of integrating regional culture into professional ability training, providing theoretical support and practical examples for the training of applied liberal arts talents in the new era.

**Keywords:** dual capability, Yu Dafu, Yangtze River Culture, Chinese language and literature, practice strategies

## 1. Background and Connotation of “Dual-Capability” Teaching Practice

### 1.1 Integration of national strategy and local policy

China’s Ministry of Education, in its “Declaration on New Liberal Arts Construction”, has put forward the core requirement that liberal arts education must accelerate innovation and development to meet the new missions of the new era. The “Anhui Province’s 14th Five-Year Plan for Education Development” states that education development should firmly grasp strategic opportunities, advance the construction of a high-quality education system, strengthen the cultivation of students’ innovative spirit and practical abilities, and promote the improvement and innovation of higher education. This reflects a high

degree of integration between national strategy and local practice policy, providing clear direction for the cultivation of capabilities in Chinese Language and Literature majors.

### 1.2 Interpretation of the connotation of “Dual-Capability”

The connotation of the “Dual-Capability” in the research topic focuses on “the ability to interpret classic texts” and “the ability to innovate in cultural applications”.

#### 1.2.1 The ability to interpret classic texts

The ability to interpret classic texts refers to the process in literary teaching where, through the decoding of symbols, the deep cultural genes of the text are revealed and interpreted. This includes core competencies such as textual research, aesthetic appreciation, and critical interpretation. It corresponds to the requirements of the “National

**Corresponding Author:** Sha Hu  
Anqing Normal University, Humanities College, China

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Standards for the Quality of Undergraduate Education in General Higher Education Institutions” for Chinese Language and Literature undergraduates to have the ability to perceive, analyze, and explore language and literary phenomena.

### 1.2.2 The ability to innovate in cultural applications

The ability to innovate in cultural applications refers to the practical ability in literary teaching to creatively transform and apply literary and cultural elements from traditional resources, making them more in line with the contemporary discourse positioning. This aligns with the “Yangtze River Culture Protection, Inheritance, and Promotion Plan” requirement to “protect, inherit, and promote the Yangtze River culture”. It also responds to the “National Standards for the Quality of Undergraduate Education in General Higher Education Institutions” requirement for Chinese Language and Literature undergraduates to have the ability to appreciate and evaluate literary works and related cultural phenomena. Moreover, it fits with the strategic deployment of the “Anhui Yangtze River Culture and Tourism Development Belt Plan (2023–2027)” to “tell the stories of the new era along the Yangtze River”.

## 2. Analysis of the Current Status of “Dual-Capability” Practice

### 2.1 Lack of “locality” in textual interpretation

The lack of “locality” in textual interpretation refers to the neglect of the regional cultural context in which a text is produced during literary criticism or interpretation, resulting in elucidation that are detached from local knowledge and regional cultural specificities.

This deficiency can easily cause textual analysis to float at the level of abstract theory, preventing researchers from further exploring the deep interactive relationship between the text and a specific region.

Currently, the teaching of modern and contemporary Chinese literature focuses on the classical texts by writers such as Lu Xun, Mao Dun,

Shen Congwen, Yu Dafu, and Wang Anyi. However, the value of developing and transforming local literary resources contained in these texts has not received sufficient attention, leading to a lack of “locality” in textual interpretation. For example, existing research mostly focuses on the superficial interpretation of the “superfluous man” image and the “wandering” artistic conception in Yu Dafu’s works. However, if we delve into the cultural level, we find that his travelogue “A Night Mooring at Tunxi” (Yu, 2016) contains implicit writing about the Huizhou tea culture, as seen in the descriptions of watching Huizhou opera and drinking Qimen tea. These descriptions have deep value and significance for the transformation of literary resources. Similarly, in the contemporary writer Pan Jun’s “Monologue and Gesture” (Pan, 2008), the images of Hui-style stone slab roads and docks imply the functional space of Yangtze River culture, but these are easily simplified to mere environmental descriptions in novels during the process of textual interpretation.

### 2.2 Insufficient “innovativeness” in cultural transformation

The insufficiency of “innovativeness” in cultural transformation refers to the lack of creative breakthrough ability in the process of transforming classic cultural resources into modern values or application scenarios due to limitations in concepts and methods. In teaching practice, teachers have found that college students generally face a bottleneck in being able to analyze but not to create. For example, courses on modern and contemporary Chinese literature mostly focus on the classic interpretation of literary trends by writers such as Hu Shi and Chen Duxiu. Coupled with the mindset of many students who prioritize textual research over creation, there is a separation between literary appreciation ability and literary creation ability. That is, while students may have good literary appreciation skills, their ability to transform literary and cultural resources innovatively is insufficient.

### 2.3 Weak “synergy” in the curriculum system

The weak “synergy” in the curriculum system mainly refers to the lack of connection and linkage

between various elements of the curriculum, failing to form a strong collaborative educational force. This results in an unclear systemic characteristic of the organic integration of curriculum content. For example, the depiction of “national psychology” in Yu Dafu’s “Sinking” (Yu, 1992a) forms a stark contrast and echo with the “resistance spirit” in the red culture of the Dabie Mountains in Anhui. However, the existing curriculum system has not established a linkage mechanism of “close reading of texts - decoding of regional spirit”, leading to certain bottlenecks for students in understanding the deep connection between literary creation and regional historical context. In traditional close reading and interpretation, Yu Dafu’s autobiographical style in his novels is easily analyzed in isolation, and local opera, folk songs, and other regional characteristic texts are almost never introduced for intertextual interpretation. At the same time, in the traditional teaching settings of the history of modern and contemporary Chinese literature, the writing of Wanjiang culture by Zhang Henshui, the presentation of Huai River civilization by Lu Yanzhou, and the interpretation of the Huizhou businessman spirit by Ji Yu have not formed a systematic teaching case library. The interpretation of cultural characteristics shows a superficial feature. The literary presentation of the three major sub-cultural areas in Anhui, namely “Chu style and Han charm” (Northern Anhui), “mountain and water poetry” (Southern Anhui), and “ferry culture” (Wanjiang), mostly stays at the level of describing local scenery. This leads to students not being able to clearly establish a cognitive coordinate of regional literature, resulting in a vague cognitive space.

### **3. Strategies and Path Innovations for “Dual-Capability” Practice**

#### **3.1 Constructing a three-dimensional teaching system of “text-culture-creation”**

##### **3.1.1 Textual decoding**

Focusing on the close connection between the creative concepts of modern and contemporary Chinese writers and regional culture, we find that Yu

Dafu’s experience of teaching in Anqing had a significant impact on the reshaping of his literary view. Yu Dafu taught twice at Anqing Law and Political Special School (later merged into Anhui University) from 1921 to 1923, a period that coincided with his creative transition. During his time in Anhui, he superimposed Huang Zhongze’s (a Qing Dynasty poet from Anhui) unfulfilled talent with his own experiences in works such as “Cai Shi Ji” (Yu, 1992a), forming the theme of “intellectuals’ predicament” in his works. The loneliness by the Anqing River and the vast atmosphere of the Yangtze River basin became an important literary and cultural space metaphor for his “superfluous man” image. In future curriculum development, courses such as “Modern and Contemporary Writers of the Yangtze River Basin” can be offered, with modules like “Yu Dafu and the Function of Imagery Metaphor”, “Zhang Henshui and Modern Civic Culture”, and “Lu Yanzhou’s Red Narrative Research”. Emphasis will be placed on comparative studies of the narrative differences and similarities among Yangtze River basin writers, focusing on analyzing the emotional venting in Yu Dafu’s “Sinking” (Yu, 1992a), through an “autobiographical” style, as well as how novel narration forms intertextuality with the lyrical tradition of opera, guiding students to strengthen the connection and interpretation of text and regional culture.

##### **3.1.2 Cultural immersion**

In the cultural immersion layer, we can delve into the natural writing in Yu Dafu’s “Late Osmanthus” (Yu, 1992b) to extract the intertextual relationship between “mono no aware aesthetics” and the Taoist concept of “unity of heaven and man”, guiding students to create a cultural imagery map of the Yangtze River in the novel text. We can also explore the activation and innovation pathways of Chinese and Western classic literature by reading and analyzing the famous cultural landmarks in Anqing, such as Daguanting, Yingjiang Temple, Zhenfeng Pagoda, and Linghu Park’s Lvzu Pavilion in “Lost Sheep” (Yu, 1992b), as well as the influence of aestheticism and other cross-cultural trends presented

in the novel. Additionally, we can establish an “Anhui Contemporary Writers’ Oral History Workshop”, organizing students to interview local writers like Pan Jun and Shi Nan to understand the generation and influence mechanisms of Anqing cultural imagery in their works. Field research methods can also be used to collect local intangible cultural heritage oral history materials to supplement and expand the literary texts taught in class, such as interviewing inheritors of intangible cultural heritages like Tongcheng songs, thus forming an organic teaching entity.

### 3.1.3 Creative practice

Building on the textual decoding and cultural immersion layers, the teaching process needs to further delve into the creative practice layer. For example, creative writing tasks in the form of classroom assignments, such as “Yu Dafu-style confessions”, or themed around “Survival Guide for Generation Z Youth” in the form of microfiction to respond to or interpret the cultural identity crisis referred to in Yu Dafu’s “Southward Migration” (Yu, 1992a). Additionally, drawing on Wang Anyi’s epic reconstruction experience of Shanghai lane culture in “The Song of Everlasting Sorrow”, students can be guided to conduct non-fiction writing themed around “Looking Back at the Yangtze River”. Students can also be encouraged to learn from Pan Jun’s cultural space narrative techniques in “Monologue and Gesture” (Pan, 2008), for the old city of Anqing, while reading, guiding students to discover that different writers’ regional cultural writing not only has common patterns but also highlights individual expression.

## 3.2 Establishing a “Dual-Supervisor” system collaborative talent-cultivation platform

By establishing a “Dual-Supervisor” system collaborative talent-cultivation platform, we can build a collaborative talent-cultivation mechanism that integrates “academia and industry”, thereby promoting the formation of an interactive system for cultivating the “Dual-Capability” of undergraduates majoring in Chinese Language and Literature.

### 3.2.1 Academic supervisor

Academic mentors primarily assist in knowledge production and cognitive construction at the theoretical level, engaging in theoretical tracing and methodological construction. In terms of theoretical tracing, they guide students in completing hermeneutic interpretations of classic texts of Yangtze River culture. In terms of methodological construction, they teach research methods such as field surveys, close reading of texts, and ethnography. For example, Yu Dafu’s Anhui southern travelogue “A Night Mooring at Tunxi” (Yu, 2016) contains descriptions of the Huizhou water system and ancient ferry crossings, which can serve as a classic text for cultural geographical analysis and interpretation. They can also combine the imagery in “Dafu’s Travelogue” (Yu, 2020), such as “watery spring melancholy”, to reveal the intertextual relationship between local hydrological landscapes and emotional writing. Additionally, they can adapt Shi Nan’s biographical literature, such as “Biography of Shu Xiuwen” and “From the Nunnery to the Red Carpet” (Shi et al., 2014; Shi, 2006a, 2006b), as well as the biographies of Yan Fengying, into immersive drama scripts. They can also guide students in conducting course practices such as “Huangmei Opera and Modern and Contemporary Novel Narrative Studies”. In course practice, they can analyze how the self-examination and emotional struggle in Yu Dafu’s novel “Sinking” (Yu, 2016), form a tension with the implicit lyricism in traditional opera; by interpreting Zhang Henshui’s long novel “Tears and Laughter for a Reason” (Zhang, 2021; Shi, 2000), they can lead students to discuss how the novel presents opera singing and performance forms, and deeply consider how the shaping of novel characters reflects the “everyday life” folk attributes contained in opera.

### 3.2.2 Industry supervisor

Industry mentors mainly guide college students in applying the knowledge and theories they have learned to cultural practice innovation from the perspective of cultural industry development, maintaining a curious exploration of new trends in cultural industry development. Universities can collaborate with cultural and creative industry

institutions along the Yangtze River to develop innovative cultural resources based on classic literary works, enhancing the modern dissemination power and influence of cultural products. In this process, first, they can combine the real project needs of cultural enterprises to promote the cross-border development and construction of cultural and creative products, such as novels and operas. Second, they can guide students in conducting innovative practices that transform cultural resources into business models.

### 3.3 Innovating talent-cultivation models

Based on the cultural value of works by Yangtze River basin writers such as Yu Dafu and Zhang Henshui, and in line with the requirements of new liberal arts construction, a talent-cultivation model integrating cultural deep reading and creative transformation is gradually taking shape. The specific paths are as follows:

#### 3.3.1 Curriculum system advancement: constructing progressive capability-cultivation modules

Divided into basic capability and advanced capability levels, there are literary aesthetic capabilities and literary practical application capabilities.

**Literary Aesthetic Capability:** By offering specialized modules such as “Close Reading of Yangtze River Basin Writers’ Texts” in the curriculum, a teaching case library gradually takes shape, including analyses such as “Analysis of Yu Dafu’s Youth Cultural Psychological Narration” and “Decoding the Aesthetics of Zhang Henshui’s Popular Literature”.

**Literary Practical Application Capability:** Establish practice segments themed around the Yangtze River literature for IP development and operation, guiding students to complete group assignments such as “Design of Immersive Games Based on Modern and Contemporary Literary Works”.

#### 3.3.2 Innovative teaching methods: competition-oriented project-based learning

Design a “Yangtze River Basin Literature

Innovation and Entrepreneurship Workshop”. Integrating the requirements of high-level academic competitions recognized by the Ministry of Education of China, such as “Challenge Cup”, “Innovation Competition” (formerly “Internet Plus” competition), and “National College Student Advertising Art Competition” into course teaching. For example, based on the requirements of tracks such as red culture, cultural tourism integration, and intangible cultural heritage inheritance in the competitions, projects like “Zhang Henshui’s ‘Tears and Laughter for a Reason’ and Opera Narrative Mystery Box” can be developed.

#### 3.3.3 Evaluation mechanism reform: facilitating the transformation of practical outcomes

By inviting experts from the cultural media industry, competition judges, and cultural enterprise mentors to jointly participate in diversified course evaluation and assessment, practical outcomes such as cultural and creative planning documents and roadshow performances involved in the courses are taken as the main assessment objects, and these are used as one of the important references for evaluating course learning effectiveness.

### Conclusion

This paper explores the construction of a three-dimensional practice system for “Dual-Capability” cultivation by tapping into the literary resources of the Yangtze River cultural belt. Looking ahead, it is essential to promote the deep integration of regional literary and cultural studies with the construction of new liberal arts and to cultivate applied talents with a sense of historical responsibility and cultural mission in the process of upholding tradition and innovating. The “Dual-Capability” cultivation of undergraduates majoring in Chinese Language and Literature should be based on the Yangtze River culture, activating historical memory in cultural interpretation and reconstructing contemporary value in innovative expression. This approach, which continues the tradition of the “Yangtze River memory” as a popular epic and resonates with the new historicist aesthetic

exploration of the “Huizhou imagery”, will provide a practical paradigm with Anhui characteristics for the construction of new liberal arts.

### Conflict of interest

The author declares that she has no conflicts of interest in this work.

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