https://doi.org/10.37420/j.cer.2026.097

From Knowledge Input to Spanish Output—Exploration on the Teaching Reform of the "Chinese Culture (Spanish)" Course

Wang Zhenna*
Beijing Jiaotong University, Beijing, China
***Corresponding author, E-mail: zhenna86@163.com**

Abstract:
As the country attaches increasing importance to enhancing China's cultural soft power and telling China's story well, many foreign language majors offer Chinese culture courses in the senior years. SFLEP's A Concise Course on Chinese Culture (Spanish Edition) is an early textbook widely used in Spanish major teaching. It covers twelve units with rich and complete content, including national formation, thought and philosophy, language and writing, literature and art, food and folk customs, traditional Chinese medicine and sports, etc. However, the rich and comprehensive course design usually only has 32 class hours in actual teaching, and students› ability to output cultural topics in Spanish is limited. In consecutive years of teaching, the author modularly reorganized the teaching content, introduced from a cross-cultural perspective through Chinese-Western cultural comparison, used task-driven Spanish output, and set up a diversified evaluation system. This design balances language training and cultural expression within limited class hours, and students› willingness and ability to tell Chinese culture in Spanish have both improved.

Keywords:
Chinese culture; Spanish; teaching reform; intercultural communication

With increasingly frequent exchanges between China and Spanish-speaking countries in politics, economy, and culture, the training of Spanish majors is no longer limited to language skills. It also requires students to be able to tell Chinese culture in Spanish and engage in intercultural communication. The "Chinese Culture (Spanish)" course is a specialized course offered against this background, usually for third-year students. At this stage, students have completed basic Spanish courses and have certain listening, speaking, reading, and writing abilities, but they still find it difficult to express Chinese culture in Spanish.

However, this course faces prominent practical contradictions in teaching practice. Taking SFLEP's *A Concise Course on Chinese Culture (Spanish Edition)* as an example, the textbook has 12 units, covering the country and nation, religious beliefs, thought and philosophy, ethics and morality, language and writing, literature and art, traditional architecture, food and folk customs, arts and crafts, traditional Chinese medicine, and sports. The system is complete and the selections are typical. But the course is only arranged for 32 class hours. According to the textbook design, Units 6, 7, 9, and 10 each require two weeks of teaching, and the remaining units each require one week. The actual time left for each unit is very limited. At the same time, the textbook is aimed at senior students who «have studied Spanish for two or three years.» In the preface, the editors also admit that they face a contradiction between the seemingly irreconcilable goals of «plain and

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

easy-to-understand language» and «comprehensive cultural content.»

Under these conditions, if each unit and each text are taught in detail one by one according to the textbook, it is impossible to complete the teaching schedule, and it is also difficult to ensure that students truly digest and absorb the content. Therefore, how to achieve simultaneous improvement in cultural understanding and Spanish expression within 32 class hours has become the core issue of this course's teaching reform. Based on the author's consecutive years of teaching practice, with the goal of cultivating intercultural communicative competence, this paper explores the teaching reform path of the "Chinese Culture (Spanish)" course under the condition of 32 class hours from four dimensions: content selection, method improvement, language support, and evaluation adjustment.

1. Current Course Status and Main Problems

1.1 The contradiction between comprehensive textbook content and limited class hours

A Concise Course on Chinese Culture has 12 units and covers a wide range of content. Unit 1, «La formación del país y las etnias,» begins with the myths of the Yellow Emperor and Yan Emperor and covers the formation of the Chinese nation, the Han ethnic group, and ethnic minorities. Unit 2, «Religiones y creencias,» covers Buddhism, Daoism, Islam, Christianity, and China›s religious policies. Unit 3, «Pensamiento tradicional,» focuses on Confucius, Mencius, Laozi, and Zhuangzi. Unit 4, «Ética y moral,» discusses traditional ethics, family concepts, and naming culture. Unit 5, «Lengua y escritura,» introduces Chinese language, Chinese characters, and dialects. Unit 6, «Mitología y literatura clásica,» covers mythology, poetry, prose, Yuan zaju drama, and Ming-Qing novels. Units 7 to 12 respectively involve art, architecture, food and folk customs, arts and crafts, traditional Chinese medicine, and sports.

Thirty-two class hours means an average of less than 3 class hours per unit. Units 6, 7, 9, and 10 each require two weeks, leaving even less time for other units. Taking Unit 3, "Pensamiento tradicional," as an example, its four texts respectively discuss Confucius, Mencius, Laozi, and Zhuangzi. Each text contains many philosophical concepts and Spanish proper nouns, such as "confucianismo" (Confucianism), "daoísmo" (Daoism), "benevolencia" (benevolence), "piedad filial" (filial piety), etc. If each text is taught in detail, at least 4–6 class hours are needed, but in actual allocation there are often only 2–3 class hours, so teaching can only skim the surface, and it is difficult for students to understand deeply.

1.2 The contradiction between language difficulty and cultural depth

In the preface, the textbook editors mention two "seemingly irreconcilable goals": first, plain and easy-to-understand language; second, comprehensive cultural content. In actual use, students report that the Spanish expressions in the philosophy, ethics, and literature units are abstract, with a large vocabulary and complex sentence structures, making them difficult to understand. Taking Unit 3 as an example, "El hombre debe armonizarse con el cosmos" contains "cosmos," which is not the objective universe opposed to the subject in Western philosophy, but the "Heaven" in the Chinese concept of "unity of Heaven and humanity," which has both natural order and ethical value. "Autoperfeccionarse mediante la introspección y el estudio" is also not self-reflection and knowledge learning in the general sense, but the Confucian self-cultivation

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

practice of "seeking within oneself" and "learning to become virtuous." If students lack this cultural schema, they easily understand "armonizarse" as "living in harmony with nature" and "autoperfeccionarse" as "self-improvement," and the ethical outlook and social responsibility dimensions behind these two concepts are ignored.

Units such as food and festivals are relatively easy, and students feel they are "too simple, like a language class," lacking cultural depth. These units are not without cultural content. The textbook usually already introduces the origin of festivals, the symbolic meanings of food, and craft characteristics, and also touches on cultural concepts such as reunion, auspiciousness, and harmony. This treatment has its rationality: within limited space and class hours, while controlling language difficulty and allowing students to have a basic understanding of cultural phenomena, it is impossible to expand every topic to the ideological level.

But the problem is that if this introduction lacks further guiding questions, students at the receptive level easily understand it as the accumulation of cultural vocabulary and custom knowledge, rather than an understanding of cultural logic. They can say "Spring Festival requires reunion" and "paper-cutting has auspicious meanings," but they do not necessarily understand the position of reunion in Chinese ethics or the cosmology and aesthetics behind auspicious patterns. Thus, students easily feel it is "like a language class"—not that the textbook has no culture, but that culture has not yet been transformed into questions that can be understood deeply. Therefore, what is reflected here is not that the textbook ignores culture, but the tension between language difficulty and cultural depth as manifested differently in different units: philosophy and ethics units are "have culture, but cannot enter," while food, festival, and craft units are "have culture, but stay outside."

1.3 Students' output difficulties and single evaluation methods

Students have a certain understanding of Chinese culture itself, but when expressing it in Spanish, they often only memorize words and cannot produce paragraph-level output. For example, they know "Spring Festival," "reunion," and "red envelopes," but they cannot clearly explain in Spanish "why people go home for the New Year" or "what the cultural meaning of red envelopes is." Classroom speech is mainly teacher questioning and short student answers, lacking opportunities for paragraph-level expression. From feedback from multiple cohorts, students generally hope the course can help them "introduce Chinese culture in Spanish," not just "understand Chinese cultural knowledge." What they need are directly usable expression tools, communication scenarios close to reality, and clear output tasks.

In addition, the course currently mainly uses a final written examination, which tests memorized knowledge more and intercultural expression ability less. Students lack output tasks in ordinary times, cram before the final examination, and forget after the examination. This evaluation method cannot reflect students' true intercultural communicative competence, nor can it effectively motivate students to practice Spanish expression in ordinary times.

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

2. Reform Ideas and Design

2.1 Comprehensive content and limited class hours: modular reorganization, in-depth focus

Within 32 class hours, do not seek to cover everything, but seek in-depth focus on key points. Reorganize the textbook's 12 units into 5 major modules. Within each module, distinguish intensive teaching, brief teaching, and extracurricular selected reading, ensuring that key units have time for in-depth study and non-key units also serve the overall goal.

2.2 Language difficulty and cultural depth: content-based, equal emphasis on difficulty and ease

Adopt content-based instruction (CBI), using cultural content to drive language learning. For units with high language difficulty, design comprehension tasks around core concepts to help students build cultural schemas; for units with easier language, use question guidance to transform cultural connotations into discussable content, so that both difficult and easy units assume the dual functions of cultural understanding and Spanish expression.

2.3 Output difficulties and single evaluation: output-driven, process evaluation

Adopt the production-oriented approach (POA), emphasizing the "input–output–evaluation" cycle. Each module sets a Spanish output task. Students first contact cultural content, then complete paragraph-level expression, and finally improve through feedback and revision. The evaluation focus shifts from knowledge memorization to intercultural expression ability, using module output tasks, paragraph-level classroom speeches, and revised drafts as process evaluation content.

Based on the above three ideas, this course adopts an overall design of thematic modularization, comparative introduction, task output, and process evaluation. The course goal shifts from "understanding Chinese culture" to "being able to introduce, explain, and compare simple cultural phenomena in Spanish."

3. Specific Measures for Teaching Reform

3.1 Reorganization of teaching content: from 12 units to 5 major modules

SFLEP's *A Concise Course on Chinese Culture (Spanish Edition)* has 12 units, and with 32 class hours, it is impossible to give equal effort. Therefore, the author reorganized the content into the following five major modules:

Module	Corresponding textbook units	Class hours	Focus
Module 1: Country and nation	Unit 1	4	Yellow Emperor and Yan Emperor, formation of the Chinese nation, Han and ethnic minorities

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

Module	Corresponding textbook units	Class hours	Focus
Module 2: Thought and ethics	Units 2, 3, 4	8	Confucianism, Buddhism, Daoism, traditional ethics, family concepts
Module 3: Language and literature	Units 5, 6	6	Characteristics of Chinese, Chinese characters, overview of classical literature
Module 4: Art and life	Units 7, 8, 9, 10	8	Music, Peking opera, traditional architecture, food, festivals, crafts
Module 5: Traditional Chinese medicine and sports	Units 11, 12	4	TCM concepts, martial arts, Chinese Go

For the philosophy unit, focus on Confucius and Laozi, and assign Mencius and Zhuangzi for self-study. Confucius's "ren" (benevolence) and "li" (ritual propriety), and Laozi's "dao" and "wuwei" (non-action), are the core of the class. The focus is on handling the Spanish expression of these concepts and guiding students to compare in Spanish the similarities and differences between Confucius and Socrates, and between Daoism and Stoicism. Mencius and Zhuangzi are used as extended reading; students are required to complete mind maps after class, and only brief feedback is given in class.

The literature unit is extremely rich, involving mythology, poetry, prose, Yuan zaju drama, and Ming-Qing novels, and it is impossible to teach all in detail in class. The teaching focus is placed on the "feng, ya, song" classification of *The Book of Songs*, the forms of "jueju" (quatrains) and "lüshi" (regulated verse) in Tang poetry, and the Spanish explanation and cultural status of the four great classical novels such as *Dream of the Red Chamber*. Yuan zaju, prose, and other parts are mainly for students' self-study; the teacher provides reading outlines and questions, and no longer expands text by text in class.

In the art unit, Peking opera, calligraphy, food, and festivals are key points, while architecture and crafts are selected for teaching. The four major role types of Peking opera—"sheng, dan, jing, mo"—and the symbolic meanings of facial makeup colors, such as red representing loyalty and bravery and white representing cunning, interest students most and easily provoke discussion. The food and folk custom parts are close to daily life; the eight great cuisines, tea culture, wine culture, and Spring Festival easily stimulate the desire to express, so more paragraph-level output tasks can be arranged. For architecture and crafts, representative content such as traditional gardens, porcelain, and silk is selected, without seeking systematic coverage.

Traditional Chinese medicine and sports each use two class hours, highlighting cultural concepts rather than professional details. For TCM, the focus is on core concepts such as "yin and yang," "qi," and "acupuncture." For sports, the focus is on "kung fu," "Go," etc., emphasizing their cultural connotations rather than dwelling on technical details.

3.2 Improvement of teaching methods

(1) Use Chinese-Western comparison for introduction to reduce unfamiliarity

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

Considering that students already have some understanding of Spanish-speaking countries' cultures but are still relatively unfamiliar with expressing Chinese culture in Spanish, teaching can start from familiar topics. At the beginning of each unit, do not directly enter the text; instead, start with a Chinese-Western comparison. For example, in Unit 7 on art, first ask students "Which Spanish and Latin American painters do you know?" and then introduce Chinese calligraphy, painting, and the similarities and differences between Chinese and Western painting methods. In Unit 9 on food, first ask students to list Spanish foods such as "tapas," "paella," and "ham," and then compare "the eight great cuisines" and "tea culture." This treatment reduces students' unfamiliarity with expressing Chinese culture in Spanish and also activates their existing Spanish vocabulary.

(2) Supplement multimodal materials to help establish intuitive connections

In addition to comparative introduction at the language level, teaching also needs to provide support at the perceptual level. This textbook is mainly text-based, so short videos, pictures, and Spanish documentary clips are appropriately supplemented in class. For example, in Unit 7 on Peking opera, a Peking opera video with Spanish narration can be played so that students can intuitively feel the specific images corresponding to words such as "facial makeup" and "martial arts movements." In Unit 11 on TCM, showing pictures of acupuncture and short Spanish introduction videos makes understanding easier than simply reading text. The main function of multimodal materials is not to increase the amount of information, but to connect abstract cultural concepts with concrete images and reduce comprehension difficulty.

(3) Design task chains according to "information acquisition—comparative analysis—Spanish output"

The teaching of each module roughly advances in three steps, and specific tasks are flexibly adjusted according to unit content.

In the information acquisition stage, students master basic content by reading texts, watching videos, and completing mind maps. For example, in Unit 1, students can be required to organize in Spanish the main thread of the formation of the Chinese nation, from the Yellow Emperor and Yan Emperor to the unification of the Qin and Han dynasties, clarifying the key nodes.

On this basis, comparative analysis is conducted, groups discuss, and key points are recorded in Spanish. For example, Unit 4 can discuss the major differences between traditional Chinese families and modern families. Traditional families emphasize "filial piety" and family continuity, intergenerational relationships are relatively close, and elders have higher authority in family decisions. With urbanization and the one-child policy, modern families have shrunk in size, intergenerational relationships have become more equal, and individual choice space has clearly increased. But some things have not disappeared, such as the importance attached to "filial piety," mutual support among family members, investment in children's education, and the habit of reuniting during festivals, which continue in different forms in modern families. During discussion, students are required to use Spanish to connect concepts such as "filial piety," "extended family," and "family authority" with these changes, and at the same time think: which traditions are changing, and which traditions are preserved in new ways. There is no pursuit of a unified conclusion; the focus is on clearly explaining both differences and continuities.

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

Finally comes Spanish output. Forms can be diverse: short videos, PPT presentations, situational dialogues, and role plays are all possible. For example, in Unit 9, groups are required to record a 3-minute Spanish video with the theme “How to introduce China’s most important festival, the Spring Festival, to friends from Spanish-speaking countries.” Output tasks should be as close as possible to real communication scenarios, so that students feel they can use what they learn.

Module	Output task
Country and nation	Make a "composition of the Chinese nation" mind map in Spanish and explain it
Thought and ethics	Role play: explain the meaning of "filial piety" to a Spanish friend
Language and literature	Introduce a Tang poem in Spanish and compare it with Spanish poetry
Art and life	Groups record a 3-minute Spanish video "Comparing the similarities and differences between Qingming Festival and Day of the Dead"
Traditional Chinese medicine and sports	Explain "yin-yang balance" and TCM health preservation in Spanish

3.3 Language support strategies

Students’ Spanish proficiency is limited, and directly entering cultural content and paragraph-level output is difficult, so necessary “scaffolding” at the language level must be provided:

First, thematic vocabulary lists. Each unit organizes 20–30 core Spanish vocabulary items for students’ pre-class preview and classroom expression. For example, the Spring Festival unit can organize “Festival de Primavera,” “cena de Nochevieja,” “sobre rojo,” “reunión familiar,” “fuegos artificiales,” etc.; the TCM unit can organize “medicina tradicional china,” “yin y yang,” “qi,” “acupuntura,” “equilibrio,” etc. The vocabulary list does not seek to cover all new words, but focuses on key words directly related to cultural understanding.

Second, sentence pattern templates, providing commonly used expression frameworks to help students organize cultural content into complete sentences. For example, when introducing festivals, “Se celebra...” and “Es costumbre que...” can be used; when comparing, “A diferencia de...” can be used; when explaining characteristics, “Lo que más llama la atención es...” and “Se caracteriza por...” can be used; when tracing origins, “Tiene su origen en...” and “Se remonta a...” can be used. These sentence patterns are not required to be mastered all at once, but are accumulated gradually with each unit.

For difficult units such as philosophy and literature, graded materials are also provided. In addition to the original textbook texts, the author also provides rewritten versions and keyword annotations. Students first understand the general idea through simplified Spanish materials, then return to the original text, reducing comprehension interruptions caused by language barriers.

Finally, output templates. For paragraph-level expression tasks, Spanish expression frameworks are given, and students fill in specific content. For example, the oral report for the “Thought and Ethics” module can provide the following template:

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

- El confucianismo se caracteriza por...

A diferencia del individualismo occidental, el confucianismo...

El concepto de “piedad filial” se refiere a...

In this way, students will not be at a loss when facing the task, and at the same time they still need to organize cultural content themselves, avoiding mechanical recitation.

3.4 Reform of evaluation methods

After the reform, the course adopts the principle of combining process evaluation and summative evaluation. During the semester, process evaluation accounts for 60%, and final summative evaluation accounts for 40%. Process evaluation includes classroom participation 10%, task sheets or mind maps 15%, group presentations 20%, and Spanish output assignments 15%. These evaluations are distributed across modules, focusing on students’ ordinary participation and output rather than a one-time final assessment. Summative evaluation is the final Spanish cultural presentation, accounting for 40%, and the form can be a video or PPT presentation. Students need to introduce a Chinese cultural topic in Spanish and appropriately compare or explain it, with emphasis on their paragraph-level expression and intercultural explanation ability. The following table is the scoring reference for the final cultural presentation.

Dimension	Score
Content completeness	30
Language accuracy	25
Intercultural comparison	20
Fluency	15
Creativity	10

4. Implementation Effects and Reflections on Results

This paper does not adopt a strict empirical research design. The following analysis is based on classroom performance observations of multiple cohorts, student assignments and output works, classroom feedback and interviews, and teacher teaching reflections. It belongs to a summary of experience in teaching practice.

Overall, the changes brought by modular reorganization are relatively obvious. Students gradually form an overall framework of “country—thought—language—art—life,” rather than “forgetting one unit after learning another.” In final feedback from multiple cohorts, many students believed that modular teaching helped establish an overall understanding of Chinese culture. Task-based output also gives students clear goals, from “afraid to speak” to “wanting to speak.” Especially for video recording tasks, students practiced repeatedly, and the speaking rate clearly increased. One student said: “In order to record a good three-minute video, I practiced more than a dozen times, which was more effective than simply reciting texts.” The comparative introduction method makes students accustomed to viewing problems from a “Chinese-Western

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

comparison" perspective. They no longer memorize Chinese cultural knowledge in isolation and begin to actively think about questions such as "Why do Chinese people think this way?" and "How would people from Spanish-speaking countries understand it?" Another student reflected: "I used to think a culture class was just memorizing words. Now I can introduce Chinese culture in Spanish, and I feel a great sense of achievement." Some students used course output works in Spanish speech contests and cross-cultural exchange activities, which further enhanced their learning motivation.

Some works in course presentations can illustrate this change. Some students chose festival themes and compared family reunion, gift-giving, and food traditions between Chinese festivals and festivals in Spanish-speaking countries, with fluent language and clear comparison. Some students started from ethical concepts and explained in Spanish the differences between Chinese family concepts and those in Spanish-speaking countries. Although there were still language errors, they could clearly express core views. Other students tried to compare core concepts in TCM philosophy with related Western concepts, reflecting intercultural thinking. These works have different themes, but the common point is that students can already organize content, express understanding, and make comparisons in Spanish, rather than remaining only at the level of vocabulary and common knowledge.

From the perspective of teaching effects, the course reform has achieved simultaneous improvement in cultural understanding and Spanish expression within limited class hours, formed a reusable modular teaching plan, and accumulated output works and teaching materials from multiple cohorts. At the same time, several issues that can still be further explored and improved have emerged. First, class hours are insufficient, some units can only be selectively taught, and the self-study effects of students vary. Second, process evaluation is complex to operate, and the burden on teachers is relatively heavy, especially the grading of group presentations and video assignments requires a lot of time. In future course optimization, the author will try to build a Spanish-language Chinese culture teaching resource database, including thematic vocabulary lists, sentence pattern templates, graded reading materials, and student work examples, and at the same time explore linkage with the "Culture of Spanish-Speaking Countries" course to form a two-way comparative teaching system of "Chinese culture—Spanish-speaking country culture." The effect evaluation this time is mostly based on student feedback. In the future, questionnaires and tests can be introduced to conduct more standardized empirical research.

5. Conclusion

Under the condition of 32 class hours, the "Chinese Culture (Spanish)" course, through content reorganization, method improvement, language support, and evaluation reform, can to a certain extent alleviate problems such as too much content, insufficient class hours, difficult language, and weak output, and promote the course from "knowledge indoctrination" to "ability output." Comprehensive textbook content is not necessarily a burden; it can also become a teaching resource. The key lies in how teachers select and transform it. Facing different class hour arrangements, student levels, and course objectives, teachers need to carry out secondary development of textbooks and gradually transform cultural knowledge into students' Spanish expression ability. This paper, based on a summary of experience from multiple years of teaching practice, hopes to provide some reference for teaching reform of similar courses.

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

References

[1] Chen Xing, Lin Jing, He Yan. *A Course in Reading Chinese Culture* [M]. Shanghai: Shanghai Foreign Language Education Press, 2025.

[2] Cong Cong. "Chinese Cultural Aphasia": A Defect in China's English Teaching [N]. Guangming Daily, 2000-10-19.

[3] Jiang Lihua. Optimized Paths for Integrating Fine Traditional Chinese Culture into College Foreign Language Teaching [J]. Social Scientist, 2025(6): 173-180.

[4] Jiang Yunlong, Yue Lin, Wang Runze. *Talking about Chinese Culture in Spanish* [M]. Shanghai: Donghua University Press, 2025.

[5] Teaching Steering Committee for Foreign Language and Literature Majors in Higher Education Institutions of the Ministry of Education. *Teaching Guide for Undergraduate Foreign Language and Literature Majors in Ordinary Higher Education Institutions (Part II)* [Z]. Beijing: Foreign Language Teaching and Research Press, 2020.

[6] Sun Youzhong, Liao Hongjing, Zheng Xuan, et al. *Research on Intercultural Foreign Language Teaching* [M]. Beijing: Foreign Language Teaching and Research Press, 2021.

[7] Tao Yuping, Yu Zhenzhen, Yang Meixia. *A Course on Chinese Tourism and Culture (Spanish Edition)* [M]. Beijing: Foreign Language Teaching and Research Press, 2025.

[8] Wen Qiufang. *Production-Oriented Approach: Exploration of Theoretical Innovation in China's Foreign Language Education* [M]. Beijing: Foreign Language Teaching and Research Press, 2020.

[9] Wen Qiufang. Constructing the Cultural Meaning Network of Chinese Foreign Language Textbooks [J]. Foreign Language Education Research Frontiers, 2025, 8(6).

[10] Ye Lang, Zhu Liangzhi. *A Reader on Chinese Culture: Spanish Edition* [M]. Trans. Lei Ailing, Xu Lei. Beijing: Foreign Language Teaching and Research Press, 2014.

[11] Zhan Shuangjuan, Li Pan. Cultural Boundaries in Foreign Language Education: An Analysis of Intercultural Awareness and National Awareness [J]. Foreign Language Education, 2026(1): 60-66.

[12] Zhang Peng, Ni Maohua. *A Concise Course on Chinese Culture: Spanish Edition* [M]. Shanghai: Shanghai Foreign Language Education Press, 2024.

[13] Zhao Chenqian. Research on the Design of the Enabling Phase in Production-Oriented Chinese Culture Foreign Language Teaching [J]. Higher Education Journal, 2026(S1): 21-24+31.

[14] Azpiroz, M. del C. El estudiante chino de español como lengua extranjera (ELE). Diálogo entre la cultura china y el contexto educativo [J]. Cuadernos de Investigación Educativa, 2013, 4(1): 39-52.

[15] Byram, M. Teaching and Assessing Intercultural Communicative Competence: Revisited [M]. Bristol: Multilingual Matters, 2021.

[16] Ellis, R. Task-based Language Learning and Teaching [M]. Oxford: Oxford University Press, 2003.

[17] García Fernández, M., & Sánchez Morillas, C. M. El español y la enseñanza de su cultura: Interrogantes desde la competencia comunicativa intercultural [J]. Foro de profesores de E/LE, 2024(20): 55-67.

[18] Kramsch, C. Language as Symbolic Power [M]. Cambridge: Cambridge University Press, 2021.

[19] Liddicoat, A. J., & Scarino, A. Intercultural Language Teaching and Learning [M]. Malden: Wiley-Blackwell, 2013.

[20] Zhao, Z., & Georgieva Nikleva, D. Análisis de contenidos culturales en manuales de ELE para sino-

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

hablantes universitarios [J]. Porta Linguarum, 2025. DOI: 10.30827/portalin.v4i5.33887.

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)