International Education Forum, 2026, Volume 4, Issue 10
https://bbwpublisher.com/journal/IEF
Online ISSN: 2981-8605
Print ISSN: 3083-4902

Constructing and Practicing the "Three-Guidance Four-Step Blended" Model for Embedding Regional Culture in College English Teaching—A Case Study of Jing-Chu Culture

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Abstract: Against the backdrop of higher education in the new era, which emphasizes cultural confidence and the creative transformation and innovative development of excellent traditional Chinese culture, regional culture—as an organic component and a "localized" vehicle of that tradition—finds its integration into College English teaching both a practical necessity for overcoming the "cultural aphasia" in English instruction and enhancing students' cultural identity, and an inherent responsibility for local universities to serve the dissemination of regional culture. Drawing on the BOPPPS online-offline blended teaching framework, and taking Jing-Chu culture as a typical exemplar, this paper imperceptibly embeds regional cultural content into learning resources and processes, integrating the textbook, press digital resources, and bilingual resources in the app of "Xuexi Qiangguo," especially the characteristic Jing-Chu resources, together with various online teaching tools, to construct a "Three-Guidance Four-Step Blended" teaching model for embedding regional culture in College English teaching. Following the logical thread of "top-level cultural design — four-step teaching process — three-guidance teaching approach — blended teaching scenarios," the model realizes the contextualized embedding of regional cultural content, such as stories of Jing-Chu historical figures, Jing-Chu intangible cultural heritage and traditional crafts, and Jing-Chu revolutionary culture, throughout the entire online-offline learning process. Practice shows that, while improving students' English linguistic knowledge and their listening, speaking, reading, writing, and translation skills, the model significantly deepens students' cognitive understanding of and emotional affinity for regional culture, and cultivates their awareness and ability to tell local stories and disseminate Chinese culture in English.

Keywords: Regional culture; College English teaching; Cultural embedding; Jing-Chu culture; BOPPPS model; Blended teaching

Online publication: November 11, 2026

1. Introduction

As an international lingua franca, English has long carried a pronounced "Western-culture-centered" tendency in College English teaching practice: the textbook texts, audio-visual materials, and communicative topics are mostly drawn from native English contexts, while students' native culture—especially the regional culture in which they were born and raised and to which they feel a genuine connection—has long remained "voiceless." When students need to express their hometown's scenery, historical allusions, and spiritual traditions in English, they often fall into the predicament of "native cultural aphasia," making it difficult for cultural confidence to take root in language learning.

Meanwhile, the College English Curriculum Guidelines (2020 Edition) list "cross-cultural communication" and "cultural confidence" as parallel course objectives, which calls on higher education to realize cultural transmission in talent cultivation [1]. As the living manifestation of excellent traditional Chinese culture at the local level, regional culture is both distinctive and intimate, making it the most approachable content vehicle for overcoming cultural aphasia and nurturing patriotism. Relying on their natural geographical advantages and resource accumulation, local universities have a greater responsibility to systematically incorporate regional culture into College English teaching, turning it into a cultural asset that students can perceive, learn, and disseminate.

Based on the BOPPPS teaching model and taking Jing-Chu culture as an example, this paper proposes the "Three-Guidance Four-Step Blended" teaching model for embedding regional culture in College English teaching, exploring how regional culture can be imperceptibly embedded into the College English teaching process, and how the online-offline blended teaching model can provide continuous support for the understanding, internalization, and dissemination of regional culture.

2. Theoretical framework

Originating from the Canadian Instructional Skills Workshop, the BOPPPS model takes "student-centered" teaching as its core philosophy and divides a lesson or a learning unit into six phases: Bridge-in, Objective, Pre-assessment, Participatory Learning, Post-assessment, and Summary [2]. Its strengths lie in taking explicit objectives as the precursor, learner diagnosis as the foundation, in-depth participation as the path, and effect evaluation as the closed loop—naturally fitting the process-reshaping needs of online-offline blended teaching. This paper extends BOPPPS from the "single-class-hour" scale to the full-cycle scale of "pre-class — in-class — post-class" in a unit, enabling it to carry the teaching function of the continuous permeation of regional culture.

The methodology of imperceptible cultural embedding means that regional culture should be integrated into the teaching content and process, rather than being displayed in isolation or attached stiffly. At the linguistic level, it requires a high semantic and pragmatic coupling among regional cultural materials, the unit theme, and language tasks, so that cultural content becomes the "information gap" and "meaning source" of authentic communication; at the pedagogical level, it requires cultural objectives to advance in the same direction as cognitive and competence objectives, unified within a task chain situated in authentic contexts. Anchored in unit themes, this paper transforms stories of Jing-Chu historical figures, intangible-heritage crafts, and revolutionary culture into content carriers for language tasks such as reading, audio-visual comprehension, writing, and translation, achieving imperceptible cultural embedding.

The model mentioned above constructs a multi-tiered digital resource ecosystem: with the textbooks

of Volumes 1 and 2 of *New Horizon College English Reading and Writing Course* (The 4th Edition) as the content backbone; with FLTRP (Foreign Language Teaching and Research Press) digital resources and bilingual resources in the app of "Xuexi Qiangguo" as extended sources; and with a self-built Jing-Chu characteristic-culture database (including sub-databases on historical figures, intangible-heritage crafts, revolutionary memory, and contemporary development) as a distinctive supplement [3]. At the teaching-interaction layer, "Teachermate" and the "Chaoxing Fanya Smart Course Platform" support online autonomous learning and resource management, and enable real-time classroom interaction and process-oriented intelligent evaluation. The platforms divide their work and collaborate to jointly support the "online autonomy — offline deepening — online transfer" blended closed loop, so that regional culture is repeatedly activated and sedimented before, during, and after class.

3. Construction of the "three-guidance four-step blended" model

The top layer of the model is the cultural-design layer; the middle layers, in turn, are the teaching-process layer and the teaching-approach layer; the bottom layer is the blended-field-distribution layer. From top to bottom, they form a complete logical chain of "design — implementation — method — field," jointly serving the "teachability, learnability, and transmissibility" of regional culture.

First, the top-level cultural design is about systematic organization of regional cultural resources. The cultural-design layer sits at the top of the architecture, embodying the idea of "localized" integration of regional culture. Its resource sources cover four dimensions: Jing-Chu historical figures, Jing-Chu intangible heritage and traditional crafts, Jing-Chu revolutionary culture, and Jing-Chu contemporary development. These are further concretized into teachable materials: stories of historical figures (the lives and spirits of Jing-Chu luminaries such as Yu Boya and Zhong Ziqi, Zhang Juzheng, and King Zhuang of Chu), intangible heritage and traditional crafts (such as Chu opera, Chu embroidery, and the Dragon Boat Festival), revolutionary culture (memories such as the Wuhan War of Resistance and the Xiang-E-Xi Revolutionary Base Area), and contemporary development topics related to Hubei Province in the bilingual resources in the app "Xuexi Qiangguo." This design transforms regional culture from fragmented perception into specific learning resources that are highly associated with unit themes and are readable, discussable, and producible, ensuring the "teachability" and "evaluability" of cultural embedding.

Second, the Four-Step teaching process refers to the progressive integration of regional culture and language skills. The teaching-process layer is the operational core of the model, unfolding along the learning progression into "four steps." The first step, "vocabulary preview," mainly listening and reading, has students complete online and autonomously before class the recognition of regional-culture proper nouns (e.g., dragon-boat, Chu culture), laying the linguistic foundation for cultural understanding. The second step, "case illustration," mainly reading, introduces the unit theme through English cases of regional culture, realizing the contextualized presentation of cultural materials. The third step, "flipped classroom," mainly writing and speaking, has students, in in-class online-offline integrated participatory learning, express and collaborate on topics such as "introducing one's hometown in English," completing language production and cultural internalization. The fourth step, "post-class extension," emphasizing reading, listening, and translation, guides students to follow bilingual current affairs in the app "Xuexi Qiangguo" and tell regional-culture stories, achieving the leap from cultural understanding to cultural dissemination. The four steps iterate cyclically across the five skills of listening, speaking, reading, writing, and translation, with skill training and

cultural embedding advancing in parallel.

Third, the Three-Guidance teaching approach is about full-cycle BOPPPS methodological support. The teaching-approach layer provides methodological support for the model. Combined with the BOPPPS teaching model, it manifests as the full-cycle "Three-Guidance" teaching approach—teacher-guided, student-led, and exemplar- demonstrated. First, the pre-class period of BOP (Bridge-in + Objective + Pre-assessment) is mainly teacher-guided online autonomous learning, focusing on activating students' prior experience of regional culture, clarifying cultural-learning objectives, and diagnosing learner status. Second, the in-class period of P (Participatory Learning) adopts a blended approach combining online and offline, characterized by teacher guidance, student ownership, and exemplary demonstration, focusing on higher-order thinking and the language production of "telling local stories in English". Third, the post-class period of PS (Post-assessment + Summary) also relies on online-offline integration, emphasizing the testing, reflection, and extended development of cultural-learning outcomes. The three correspond respectively to the pre-, mid-, and post-stages of the BOPPPS closed loop, ensuring that both cultural permeation and language training have clear teaching-and-learning scaffolds at every phase.

Fourth, blended field distribution refers to an online-offline integrated cultural-education field. The bottom of the architecture marks the field-distribution characteristics of the online-offline blended model: pre-class is online autonomous learning, while in-class and post-class are deep online-offline integration. This design effectively breaks through the spatiotemporal constraints of traditional classrooms, enabling regional cultural resources to be embedded into the entire learning process in digital, contextualized, and task-based ways, building a cultural-education field of "learning anytime, studying anywhere, with culture always at hand," and bringing regional culture from textbooks to life, from classrooms to dissemination.

4. Contextualized pathways for regional-culture embedding with the case of Jing-Chu culture

To avoid the generalization and hollowness of cultural embedding, this model establishes a mapping mechanism of "unit theme — Jing-Chu cultural material — language task." Specifically speaking, using unit themes (such as friendship, responsibility, heroism) as indices, it extracts the corresponding spiritual cores from Jing-Chu historical figures (e.g., the cross-identity friendship in the "High Mountains and Flowing Water" story of Yu Boya and Zhong Ziqi for the unit of friendship), introduces real-world discussions from Jing-Chu intangible heritage and traditional crafts (e.g., linking the unit of responsibility to young people's inheritance of intangible heritage), selects vivid samples of responsibility and commitment from Jing-Chu revolutionary culture (e.g., telling of the perseverance and commitment of the Xiang-E-Xi Revolutionary Base Area for the unit of heroism), and introduces Jing-Chu contemporary-development topics from the bilingual resources in the app of "Xuexi Qiangguo" —each then configured respectively into the listening, reading, writing, speaking, and translation tasks of the four-step process. Thereby, while completing authentic language tasks, students naturally achieve a deep understanding of Jing-Chu local culture, completing the meaning construction from "cultural input" to "cultural identity" to "cultural dissemination."

5. Conclusion

From the perspective of language competence, pre-class online preview reduces the cognitive load of the

classroom, in-class participatory learning improves the quality and efficiency of writing and expression, and post-class extended audio-visual and translation training extends the transfer boundaries of language skills. From the perspective of cultural education, the "localized" presentation of regional culture significantly enhances students' cultural affinity and sense of identity—when students introduce Jing-Chu's notable figures, intangible-heritage crafts, and revolutionary culture in English, cultural confidence is no longer an abstract slogan but becomes an operable and demonstrable real competence; and the real-time feedback from bilingual resources in the app "Xuexi Qiangguo" and online teaching tools further cultivates students' awareness of telling China's stories well and disseminating regional culture in English. Working in synergy, the two enable students, while mastering linguistic knowledge and improving their integrated listening, speaking, reading, writing, and translation skills, to cultivate cultural confidence and deeply rooted patriotism, echoing the educational goal of cultivating "practical and application-oriented talents who adapt to society, competition, and development."

The "Three-Guidance Four-Step Blended" teaching model for embedding regional culture in College English teaching is a systematic teaching reconstruction that relies on a first-class course, takes BOPPPS as its skeleton, digital resources as its lifeblood, and Jing-Chu regional culture as its soul. It demonstrates that regional culture is not an extra burden on language teaching, but can be transformed—through a scientific design model and a blended process—into an endogenous driving force for deepening teaching and strengthening cultural identity. The exploration exemplified by Jing-Chu culture can also be extended to other regions—universities everywhere can, based on their local cultural resources, construct culturally embedded pathways with their own distinctiveness. Further research may deepen in aspects such as fine-grained evaluation rubrics for regional culture, cross-cultural comparative teaching, and the co-construction and sharing mechanism of university-local resources, promoting the model's progression from "demonstrable" to "promotable."

Funding

Projects of Course Construction: Online-Offline Blended First-Class Course of Hubei Province in 2021, "College English A (1), A (2)" (No. 713);

Excellent Undergraduate Course in Curriculum Ideological and Political Education of Hubei Province in 2026, "College English A (1), A (2)" (No. 263)

Disclosure statement

The author declares no conflict of interest.

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