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Text Selection and Teaching Reconstruction of College English for Art Students from the Perspective of Bi-directional Mutual Learning: A Case Study of The Story of Art and Jingchu Art Literature

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Abstract: *College English teaching for art students faces a structural dilemma: one-way Western input and local cultural aphasia. This study aims to resolve this by proposing a bi-directional mutual learning framework to enhance students' cross-cultural expressive competence. Drawing on intertextuality theory and Byram's ICC model, it constructs a two-dimensional, four-quadrant analytical framework and pairs Gombrich's The Story of Art with three Jingchu art texts. Findings indicate that these pairings activate bi-directional enrichment and mutual correction between Western and Chinese art discourses. Based on this, a 16-hour teaching reconstruction plan is designed, encompassing specific objectives, tasks, and a three-dimensional rubric. Consequently, this approach provides an operable path to break cultural aphasia, making "telling China's story well" a teachable and assessable practice.*

Keywords: *Bi-directional Mutual Learning, College English for Art Students, Jingchu Art Literature, The Story of Art, Intercultural Communicative Competence, Text Pairing*

1. Introduction

College English for art students faces a structural dilemma: their deep immersion in visual arts contrasts with general English courses, disconnecting language learning from professional cognition. More alarmingly, a hidden one-way cultural logic underlies this dilemma. The art history narratives presented in textbooks almost entirely originate from the West, leaving students with an English vocabulary to describe Western art but without the linguistic resources to express indigenous Chinese art experiences. This imbalance between input and output prevents art students from deeply understanding Western art discourse and from effectively conveying the unique value of Chinese art in cross-cultural contexts.

The key to breaking this dilemma lies in finding a set of teaching texts that can form a genuine dialogic relationship. Gombrich's *The Story of Art*, with its clear narrative logic and accessible English expression, provides art students with a transferable academic English paradigm. Meanwhile, Jingchu art literature—through rich carriers such as bronzes, lacquerware, and artistic descriptions in *Chu Ci*—embodies the irreplaceable cultural genes of Chinese art experience. Juxtaposing the two is not a simple East-West comparison, but the construction of a bi-directional mutual learning relationship in the English classroom: the former provides the linguistic tool of "how to say," while the latter provides the content resource of "what to say." Through dialogue, both jointly serve the cultivation of students' cross-cultural expressive competence. This conception responds to the internal needs of teaching reform and provides an operable practical path for "telling China's story well" in foreign language education.

This study combines theoretical construction with instructional design. It first reviews current research, then constructs a two-dimensional analytical framework based on intertextuality theory and the ICC model to pair *The Story of Art* with Jingchu art literature, and finally transforms these pairings into a concrete teaching design.

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2. Theoretical Framework and Literature Review

2.1 Current Research on College English Teaching for Art Students and Intercultural Communication

Research on College English teaching for art students has shifted from "whether to reform" to "how to reform effectively." Han [3] identifies three issues in current teaching: outdated concepts, insufficient content integration, and a lack of methodological innovation. English teaching rarely involves interdisciplinary content, disconnecting language learning from professional cognition. Liu et al. [8] reveal that while 67% of art students believe major integration enhances enthusiasm, actual integration remains fragmented terminology without systematic textual support.

Regarding intercultural competence, the academic consensus criticizing "one-way cultural input" has formed. Lü and Yu [9] reviewed foreign language teaching's theoretical shift from "emphasizing target language culture" to "highlighting bi-directional culture", arguing that balancing both is an effective path to alleviate "cultural aphasia". Jiang [5] provides empirical support that most students experience native cultural aphasia and desire traditional culture integration. However, Yu [15] found that mere cultural introduction is unsatisfactory, as "teaching does not guarantee learning". This indicates that mere cultural transmission is insufficient; designing tasks that stimulate students' active output is key.

For art institutions, the problem is more prominent. Duan [2] notes that these students have uneven English proficiency and face unreasonable teaching models. Wang [13] indicates that although art students have weaker English foundations, they are expressive and innovative—characteristics that offer unique possibilities for bi-directional cultural teaching. However, existing research mostly remains at the level of appealing to "integrate Chinese culture", lacking case studies on core issues: what Chinese art texts to select and how to form a dialogue with Western art texts.

2.2 Translation and Narrative Logic of Gombrich's The Story of Art

Since its publication in 1950, Gombrich's *The Story of Art* has been translated into over thirty languages, becoming one of the most influential art history introductions. Li [7] notes that the concept of art evolved from ancient Greek "techne" to the modern "open concept", and Gombrich's narrative embodies this turning point. He redefined art history from a "history of technical progress" to a "history of visual expression exploration", bringing it from professional circles to general readers.

Its English expression features three characteristics well-suited for art students. First, narrative-driven conceptual explanation. Gombrich introduces abstract concepts through specific artworks rather than definitions, reducing the cognitive load of terminology. Second, the interpretive logic of "schema and correction". This highly transferable framework allows students to analyze the evolution of Jingchu art and express it in English. Third, a balance of accessibility and rigor. Its clear, concise language maintains academic rigor while falling within students' Zone of Proximal Development (ZPD), making it an ideal academic English model.

However, existing research on *The Story of Art* primarily focuses on art history theory, with few analyzing its linguistic features for teaching adaptability. Chen [1], reviewing College English Basic Course for Art Colleges, noted that art English teaching "should be able to conduct academic discussions on art". This implies that the value of *The Story of Art* lies not in readability, but in providing a discourse mode for academic art discussions in English—a mode art students currently lack.

2.3 Current Status and Bottlenecks of Jingchu Culture's External Translation

The external translation and teaching integration of Jingchu culture have received increasing attention. Zhu [17] categorizes Jingchu culture into ten series to construct an ideological education framework, while Li [6] divides it into six topics and designs art-specific learning modules.

However, its external translation faces two bottlenecks. First, a lack of coherent narrative frameworks. Wang's survey [11] shows that 92.5% of students do not understand digital narratives, and 91.3% have never used them to tell Jingchu stories. Students' expressions are limited to fragmented vocabulary; they can say the English terms for "chime bells" or "*Chu Ci*" but cannot construct a coherent narrative. This "vocabulary without narrative" state is the concrete manifestation of "cultural aphasia" at the local level. Second, a lack of expression strategies for cross-cultural resonance. When expressing Jingchu art in English, students often apply Chinese rhetorical logic without considering English-speaking audiences'

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cognitive habits, resulting in "correct" expressions that fail to resonate. Zhang [16] notes that integrating local culture into College English enhances cultural identity and international vision, guiding students to "view cultural differences dialectically". This suggests that Jingchu art literature's value lies in cultivating students' sensitivity to and dialogic competence with different art discourse systems through cross-cultural comparisons.

A synthesis of the literature reveals three gaps: first, research on art College English recognizes the importance of "bi-directional culture" but lacks specific text selection plans and teaching reconstruction paths; second, the teaching value of *The Story of Art* as an English expression paradigm remains underexplored; third, research on Jingchu culture's external translation remains at a macro-strategy level, lacking operational research integrated with specific teaching texts. This paper addresses these gaps by constructing an operable teaching reconstruction plan, using "bi-directional mutual learning" as the theoretical perspective and the textual combination of *The Story of Art* and Jingchu art literature as the entry point.

3. "Bi-directional Mutual Learning": Concept, Theoretical Basis, and Analytical Framework

3.1 Conceptual Definition: From "Bi-directional" to "Mutual Learning"

Although not an established term, "bi-directional mutual learning" is an analytical concept proposed here to synthesize "comparative cultural teaching" and "bi-directional cultural teaching". Its distinctions from three neighboring concepts must be clarified first.

"One-way cultural input" dominated early teaching, causing native cultural aphasia [9]. "Comparative cultural teaching" then juxtaposed two cultures but lacked genuine dialogue. Wen [14] notes this "exhibit display" lacks depth. Later, "bi-directional cultural teaching" ensured equal input [9], but still failed to answer "what to do after they enter," as "teaching does not guarantee learning" [15]. Thus, tasks stimulating active output are required.

This paper proposes "bi-directional mutual learning" to add bi-directional enrichment and mutual correction. "Enrichment" means texts mutually enrich expressive resources: the English narrative framework from *The Story of Art* activates silent Jingchu content, while aesthetic categories like "writing the spirit through form" (yixing xieshen) and "spiritual resonance in lively rhythm" (qiyun shengdong) offer alternative perspectives on Western narratives. "Correction" denotes mutual examination and adaptation. When expressing Jingchu art in English, students encounter limitations in English art discourse (e.g., difficulty corresponding to "artistic conception" [yijing] or "blank space" [liubai]), prompting reflective understanding of Western discourse. In short, "bi-directional" refers to content sources, while "mutual learning" focuses on cognitive interaction and enrichment.

3.2 Theoretical Basis

The theoretical basis relies on intertextuality theory and the intercultural communicative competence (ICC) model.

Intertextuality provides a text-level basis, asserting that no text is isolated; meaning is generated through reference and transformation with other texts. In text selection, *The Story of Art* and Jingchu art literature are not independent contents, but mutually referential "dialogic texts". The "schema and correction" framework offers a tool to analyze Jingchu stylistic evolution, while Jingchu expressions on bronze patterns and lacquerware provide a non-Western empirical sample for understanding "function and aesthetics". Wen [14] argues that textbook cultural content should avoid "tile-laying" collages and pursue "networking" meaning connections. This text combination embodies such meaning connections.

Byram's ICC model [18] offers a competence-level basis, dividing competence into attitudes, knowledge, skills, and critical cultural awareness. Critical cultural awareness is vital here, requiring learners to understand other cultures and reflectively examine their own. Connecting this model with bi-directional mutual learning clarifies their division of labor: *The Story of Art* serves knowledge and skills by providing a Western art framework and English paradigm; Jingchu literature serves attitudes and critical awareness, as expressing local art in English deepens cultural understanding and reveals tensions between discourse systems. Together, they cultivate Byram's "intercultural person".

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3.3 Two-Dimensional Analytical Framework

Based on this, a two-dimensional analytical framework is proposed for subsequent analysis and design. The horizontal axis is language tool–content resource, and the vertical axis is understanding the other–expressing the self.

The horizontal axis positions text functions: language tool (transferable academic English paradigms) and content resource (culturally deep knowledge). The axis helps identify functional emphasis in specific sessions. The vertical axis defines cognitive goals: understanding the other means grasping Western art narrative logic via English texts, while expressing the self means expressing Chinese art experiences. This ensures neither direction is neglected.

The intersection forms four quadrants: (1) Language tool × understanding the other: using *The Story of Art*'s paradigm to analyze Western narratives; (2) Language tool × expressing the self: transferring the English framework to express Jingchu literature (e.g., organizing an English introduction of Jingchu bronze patterns using "schema and correction"); (3) Content resource × understanding the other: comparing "fragrant herbs and beautiful women" (xiangcao meiren) in *Chu Ci* with Western Symbolism art to deepen Western art understanding; (4) Content resource × expressing the self: designing output tasks (e.g., English exhibition commentaries or videos). Chapter IV's text analysis and Chapter V's instructional design will follow these quadrants.

4. Text Selection: An Analysis of the Dialogic Relationship between The Story of Art and Jingchu Art Literature

This chapter applies the two-dimensional framework at the textual level. Unlike general bi-directional cultural teaching, bi-directional mutual learning emphasizes bi-directional enrichment and mutual correction. Text pairing, therefore, is not mere juxtaposition but a dialogue that enriches expressive resources and examines interpretive limits. This chapter first establishes pairing principles, then analyzes three specific pairings and their dialogue points, and finally discusses the limits of this dialogic relationship.

4.1 Principles of Text Pairing

Principle One: Transferability of Conceptual Frameworks. This principle addresses intertextuality's core requirement: a structural interface for reference, absorption, and transformation between texts. An interpretive framework in *The Story of Art* [19] must be transferable to Jingchu literature, not confined to Western art. Gombrich's "schema and correction" [20] describes a dynamic process—from existing norms, through deviation, to new norms—which is not exclusive to Western art. Jingchu lacquerware patterns (e.g., evolving from Shang-Zhou yunlei, panchi, and panhui bronze patterns to Warring States free patterns like dragons and phoenixes; see *Ancient Chinese Decorations* [12]; "*The Tomb of Marquis Yi of Zeng* " [10]) can be analyzed within this framework. For the ICC model, this serves the "skills" dimension, equipping students with reusable analytical tools rather than static facts. If a framework cannot be transferred, the pairing is invalid.

Principle Two: Compatibility of Themes. This addresses intertextuality's requirement for intersecting meanings rather than superficial similarity, meaning texts share genuine conceptual issues. For instance, Gombrich's conceptualization of primitive and Egyptian art (based on "what he knows" rather than "what he sees"; *The Story of Art* Ch. 1-2) connects with the elaborate descriptions in *Zhao Hun* from *Chu Ci* [4] (e.g., "Gao tang sui yu, jian ceng xuan xie" and "Ji Chu zhi jie, du xiu xian xie"). Both address "how to reconstruct visual experience through language". The former uses a concept-first approach, while the latter uses an elaborate presentation approach. For the ICC model, this serves the "attitudes" dimension, requiring students to engage with both traditions openly rather than judging one by the other.

Principle Three: Appropriateness of Language Difficulty. This constrains the first two principles. Lü and Yu [9] emphasize that bi-directional teaching should "balance" cultures, which at the text level means controlling language difficulty. Intertextuality provides dialogic potential, but teaching reality requires this dialogue to occur within the Zone of Proximal Development (ZPD). The English translation difficulty should slightly exceed students' current level but be manageable with scaffolding. Thus, Jingchu texts must match art students' English proficiency. Literature with high dialogic value but overly difficult or unreliable translations is temporarily excluded. For the ICC model, this guarantees the

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"knowledge" and "skills" dimensions: excessive difficulty blocks skill acquisition, while excessive ease fails to provide knowledge increments.

4.2 Three Text Pairings and Analysis of Dialogue Points

Group One: The Narrative Logic of "Schema and Correction" × The Diachronic Evolution of Chu Lacquerware Patterns. Corresponding Content: Gombrich's interpretive framework of artistic style evolution (*The Story of Art*, Ch. 3). Jingchu Art Literature Carrier: Chu lacquerware patterns evolving from Shang-Zhou bronze yunlei, panchi, and panhui motifs to Warring States free patterns (dragons, phoenixes, clouds, etc.; see *Ancient Chinese Decorations* [12]; *The Tomb of Marquis Yi of Zeng* [10]).

Dialogue Point Analysis: Gombrich's framework explains how artists "correct" predecessors' "schemas" to drive stylistic evolution. This applies directly to Chu patterns: Shang-Zhou yunlei serves as the "schema", and the Warring States panchi transformation represents the "correction". Students can organize English explanations of this evolution by imitating *The Story of Art*'s sentence patterns. This pairing anchors in "language tool × expressing the self".

Bi-directional Enrichment and Mutual Correction: Students discover that Chu pattern evolution is driven not merely by artists' conscious breakthroughs, but by ritual demands, craft traditions, and regional exchange. This prompts reflection: Does Gombrich's framework harbor a "artist-centered" Western presupposition? Examining this boundary embodies mutual correction.

Group Two: Gombrich's Conceptualization of Primitive Art and Ancient Egyptian Art × The Elaborate Descriptive Style in *Zhao Hun* from *Chu Ci*. Corresponding Content: Gombrich's conceptualization of primitive art and ancient Egyptian art (*The Story of Art*, Ch. 1-2). Jingchu Art Literature Carrier: The elaborate descriptions of palace and musical-dance scenes in *Zhao Hun* (e.g., "Gao tang sui yu, jian ceng xuan xie").

Dialogue Point Analysis: Gombrich uses conceptualization to describe primitive and Egyptian art, which differs from Western representation. Similarly, *Zhao Hun*'s elaborate style reconstructs spatial and visual experience through language, but its logic is layer-by-layer expansion rather than conceptualization. Students must consider how to translate this style and whether English audiences prefer linear progression or spatial expansion. This pairing anchors in "content resource × understanding the other".

Bi-directional Enrichment and Mutual Correction: *Chu Ci* offers a non-conceptual way to reconstruct visual experience through language, enriching students' understanding of art historical expression. When translating, students discover English linear syntax cannot fully carry *Chu Ci*'s spatial arrangement. This translation discomfort fosters a personal understanding of the differences between the two linguistic traditions.

Group Three: Composition and Visual Analysis Discourse in *The Story of Art* × The Ritual-Music Narrative of the Zenghouyi Chime Bells. Corresponding Content: Gombrich's analytical discourse on composition and visual structure (*The Story of Art*, Ch. 15). Jingchu Art Literature Carrier: The Zenghouyi chime bells and their ritual-music system, which prioritize ritual (li) and music (yue) hierarchy over visual symmetry.

Dialogue Point Analysis: Gombrich's highly mature English discourse for composition and visual aesthetics faces challenges when students write English labels for the chime bells. The bells' structure maps ritual hierarchy and the musical system. Students must consider: How to express this non-aesthetic logic in English? How to adjust strategies when lacking direct English equivalents for ritual-music (li-yue)? This pairing anchors in "content resource × expressing the self".

Bi-directional Enrichment and Mutual Correction: Writing labels activates Gombrich's discourse as a resource for Chinese heritage. Mutual correction occurs when terms like "composition" and "style" fail—they cannot explain the "three tiers, decreasing size" arrangement, which serves strict ritual hierarchy. This aphasia prompts reflection on Western presuppositions of artistic autonomy and visual centrism. To convey the bells' cultural genes, students must move beyond pure visual description and apply cross-cultural explanatory discourse (e.g., ritual hierarchy), testing the limits of Western art narratives.

4.3 Limits and Adaptation of the Dialogic Relationship

The bi-directional mutual learning framework faces three limits in text pairing.

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First, incommensurable narrative logics. *The Story of Art* employs an evolutionary narrative, describing art history as continuous progress and visual self-awareness. Conversely, Jingchu art's ritual-symbolic logic does not aim for progress, but is constrained by ritual demands, craft traditions, and regional politics. The adaptation is not to forcibly apply "schema and correction" to all Jingchu phenomena, but to treat these incommensurable points as teaching topics. Encouraging students to explore why certain phenomena resist existing frameworks is more educationally valuable than forced application.

Second, difficulties in text acquisition. Chu art literature lacks systematic and reliable English translations. Key texts—such as complete translations of *Chu Ci* or academic translations of Zenghouyi chime bell inscriptions—are either scattered across academic papers or lack teaching-adapted versions. The adaptation is to conduct appropriate pedagogical rewriting based on reliable academic materials, with annotated sources, while avoiding unverified translations.

Third, constraints of students' language proficiency. Yu [15] notes that cultural introduction does not guarantee effective absorption. Given art students' generally weak English foundations, overly difficult texts will prevent the dialogic relationship from being established. The adaptation is to tier the three pairings by difficulty: Group One (pattern evolution explanation) for the basic level, Group Two (*Chu Ci* translation reconstruction) for the intermediate level, and Group Three (chime bell labels) for the advanced level. Teachers can flexibly select based on students' learning conditions.

5. Teaching Reconstruction: Philosophy, Objectives, Content, and Task Design

Building upon the three text pairings, this section transforms the text-level "dialogic text" plan into operable teaching practice, addressing the what, why, how, and evaluation of teaching. Taking a specific art institution as a case, this chapter reconstructs teaching from four levels: philosophy, objectives, content organization, and task assessment.

5.1 Teaching Philosophy

Philosophy One: Conceptual Frameworks as Mediating Tools. The teaching focus is not to make students memorize Gombrich's conclusions, but to transform interpretive frameworks like "schema and correction" into reusable English academic discourse tools. Here, the conceptual framework acts as the mediating tool, language as the carrier, and Jingchu art as the transfer object. If students merely repeat Gombrich's views without transferring them to Jingchu materials, the intent of bi-directional mutual learning fails.

Philosophy Two: Centering on Bi-directional Output. One-way cultural transmission cannot resolve cultural aphasia; thus, teaching must shift from cultural input to stimulating active output. Each pairing corresponds to a specific output task (e.g., English style explanation, translation reconstruction, chime bell exhibition labels, or tour scripts). Output goes beyond simple translation, allowing students to experience the collision and adaptation of two discourse systems as they express Chinese art in English, thereby achieving bi-directional enrichment and mutual correction.

Philosophy Three: Aiming at Tension Reflection. Chapter IV showed incommensurable points in the three pairings. Instead of evading these contradictions, teaching uses them as cognitive catalysts. As students realize "schema and correction" cannot fully explain ritual-driven pattern evolution, or that English linear syntax struggles with *Zhao Hun*'s elaborate effects, they shift from rote application to critical reflection. This aligns with the "critical cultural awareness" dimension of Byram's ICC model, elevating "bi-directional mutual learning" from content arrangement to cognitive training.

5.2 Teaching Objectives

Guided by the above teaching philosophies and combined with the actual learning conditions of art students from the perspective of bi-directional mutual learning, this unit has formulated specific teaching objectives and output assessment criteria covering language, cultural, and cross-cultural expressive competencies, as detailed in Table 1.

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Table 1 Teaching Objectives of College English for Art Students from the Perspective of Bi-directional Mutual Learning.

Competence Dimension	Specific Objectives	Dimension	Quadrant	Output / Assessment
Language Competence	Extract and imitate 3–5 sentence patterns from The Story of Art to explain Jingchu patterns; grammatical accuracy ≥ 80%.	Skills	Language Tool × Expressing the Self	Imitated patterns; accuracy ≥ 80%
Language Competence	Use ≥ 3 visual terms (e.g., composition, pattern) in a 200-word style analysis; ensure grammatical consistency.	Skills	Language Tool × Expressing the Self	200-word analysis; terms ≥ 3
Cultural Competence	List three evolutionary nodes of Chu patterns in English; annotate their relationships with ritual and craft traditions.	Knowledge	Content Resource × Expressing the Self	Node table with annotations
Cultural Competence	Compare in English two differences between *Zhao Hun* and Gombrich's conceptualization; provide ≥ 1 textual evidence.	Attitudes, Knowledge	Content Resource × Understanding the Other	Discussion record (≥ 1 evidence)
Cross-cultural Expressive Competence	Write an 80–100 word English label for the chime bells; explain the "ritual-symbolic" logic (≥ 1 instance).	Critical Cultural Awareness	Content Resource × Expressing the Self	Exhibition label
Cross-cultural Expressive Competence	Adjust the sequence of a 3-minute English tour script for foreign audiences; explain ≥ 1 instance of translation discomfort.	Critical Cultural Awareness, Attitudes	Language Tool × Expressing the Self	3-minute tour script with 1 translation note

5.3 Content Organization

Taking a certain art institution as an example, the 16-hour teaching framework and task arrangement are detailed in Table 2.

Table 2 Content Organization and Task Arrangement of a 16-Hour Teaching Unit Based on Bi-directional Mutual Learning.

Class Hours	Paired Content	Primary Quadrant	Core Tasks	Difficulty Level
1–4	Group One: Gombrich's "schema and correction" narrative logic × diachronic evolution of Chu lacquerware patterns	Language Tool × Expressing the Self	Task One: 200-word style analysis (2 hrs); Task Four: 3-minute tour script (2 hrs, incl. drafting & peer review)	Basic
5–8	Group Two: Gombrich's conceptualization of "primitive art" and "ancient Egyptian art" × elaborate descriptive style in *Zhao Hun* from *Chu Ci*	Content Resource × Understanding the Other	Task Two: 300-word translation commentary (2 hrs); translation workshop & peer review (2 hrs)	Intermediate
9–14	Group Three: Composition and visual analysis discourse in *The Story of Art* × ritual-music narrative of the Zenghouyi chime bells	Content Resource × Expressing the Self	80-100 word label (2 hrs); close reading & drafting (2 hrs); mock tour & revision (2 hrs)	Advanced
15–16	Integration of outputs from the three pairings	Comprehensive (Four Quadrants)	Outcome presentation, peer review, and rubric assessment	Comprehensive

The framework allows for flexible scheduling: weaker students may devote 9–12 hours to sentence pattern imitation for Group One, while stronger students can expand the 5–8 hour translation workshop into a mini-project. Contrasting with Wen's [14] critique of "tile-laying" cultural collages, this framework pursues "networking" meaning connections, ensuring every session targets the interaction between "understanding the other" and "expressing the self."

5.4 Task Design and Assessment

Task One: Analyze a Jingchu artwork using Gombrich's terminology (200-word English style analysis, 2 hrs, within hours 1–4). Students first grasp the interpretive logic of Gombrich's terminology,

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then apply it to Chu lacquerware patterns. Enrichment occurs as Gombrich's sentence patterns activate English expressions for Jingchu materials. Correction occurs as students discover pattern evolution is driven not only by "artists' conscious breakthroughs" but constrained by ritual systems and craft traditions.

Task Two: Analyze "translation discomfort" in the English translation of *Zhao Hun* (300-word short commentary, 2 hrs, within hours 5–8). Comparing original and translated texts, students identify where English linear syntax struggles with spatial arrangement. Enrichment occurs as *Chu Ci*'s elaborate style expands students' cognition of "reconstructing visual experience through language." Correction is achieved as the translation discomfort tests the boundaries of English art expression.

Task Three: Write an 80–100 word English exhibition label for the Zenghouyi chime bells (2 hrs, plus close reading, peer review, and mock tour; within hours 9–14). Students utilize visual analysis discourse from *The Story of Art* but must explain the bells' "ritual-symbolic" logic rather than merely describing "composition."

Task Four: Write a 3-minute English tour video script on Jingchu lacquerware patterns (2 hrs, within hours 1–4). Students design the sequence for foreign audiences and explain one instance of "translation discomfort."

Assessment combines formative (learning logs, peer review, classroom observation) and performance evaluation (outcome presentation, rubric scoring). Rubric dimensions are tailored to specific tasks, with cultural accuracy indicators adjusted to the task carrier. The specific indicators and the three-dimensional rubric are presented in Table 3.

Table 3 Three-Dimensional Rubric for Teaching Assessment under Bi-directional Mutual Learning.

Dimension	Excellent	Qualified	Needs Improvement
Language Appropriateness	Uses ≥3 paradigm sentence patterns; grammatical errors ≤2; accurate collocation of terminology	Uses 1–2 paradigm sentence patterns; grammatical errors 3–5 but does not affect comprehension	Does not use paradigm sentence patterns; errors >5 or affects comprehension
Cultural Accuracy	Accurately explains the relationship between Jingchu carriers and ritual systems, crafts, or literary traditions; no factual errors	Basically accurate, but omits key cultural information	Factual errors exist, or only describes the appearance
Cross-cultural Dialogic Awareness	Clearly identifies one tension in Chinese-Western interpretive frameworks and explains adaptation strategies	Mentions differences, but does not explain adaptation strategies	One-way introduction only; lacks dialogic awareness

By translating "bi-directional enrichment and mutual correction" into observable behaviors, this rubric makes the assessment itself an extension of "bi-directional mutual learning."

6. Teaching Implementation Case

6.1 Case Selection and Design Rationale

This chapter selects Task Three from Chapter V—writing an 80–100 word English exhibition label for the Zenghouyi chime bells—as the implementation case. This task is chosen because it sits at the advanced level, where the tension between the bells' "ritual-symbolic" logic and *The Story of Art*'s implicit "aesthetic-evolutionary" logic is most concentrated, best reflecting the objective of "mutual correction." The case is set in a 2-class-hour session (90 minutes each) at a specific art institution, with core activities totaling about 130 minutes and the rest allocated for breaks and transitions.

6.2 Teaching Implementation Process

Step One: Introduction (10 minutes). The teacher presents *The Last Supper* from *The Story of Art* and asks: "Can this Western compositional discourse describe the Zenghouyi chime bells?" Most students believe they "can describe the appearance but cannot explain the arrangement." This creates a cognitive conflict. The teacher then shows images and archaeological data to focus them on "arrangement" rather than "decoration," leveraging art students' expressiveness [13] for intellectual collision.

Step Two: Text Close Reading (30 minutes). The teacher guides students to extract visual terms (e.g.,

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"the arrangement of forms") from *The Story of Art*, while introducing the chime bells' ritual context. Students attempt to match the terminology to the bells. If difficult, a table (Term | Observable Feature | Notes) is provided. Following Yu's [15] principle that "teaching does not guarantee learning," students attempt matching before the teacher explains.

Step Three: Comparative Analysis (25 minutes). In groups, students use Western terminology to describe the bells and record points of "descriptive failure." This triggers "mutual correction." Students discover the bells' arrangement (decreasing in size from bottom to top) serves ritual hierarchy, not visual aesthetics. The teacher prompts: "What would Gombrich miss?" turning these failures into teaching topics.

Step Four: Bi-directional Output (45 minutes). Students draft an 80–100 word English exhibition label for foreign audiences, requiring at least one explanation of "ritual-symbolic" logic. Scaffolding and a model are provided (e.g., "The bells are not arranged for visual symmetry but for ritual hierarchy"). After drafting, students peer-review based on two criteria: "Does it explain ritual logic?" and "Does it adapt to audience cognition?"

Step Five: Reflection and Assessment (20 minutes). The teacher selects 2 to 3 labels for co-assessment across language appropriateness, cultural accuracy, and cross-cultural dialogic awareness. Students write a 100-word log answering: "What limitation of English art discourse did I discover today?" Scaffolding (e.g., "When I used [term], it could not explain _____ because _____") targets Byram's "critical cultural awareness."

6.3 Case Summary and Reflection

Although centered on Task Three, this case covers multiple quadrants: the introduction and close reading involve "language tool × understanding the other"; the comparative analysis involves "content resource × understanding the other"; and the output task involves "language tool × expressing the self" and "content resource × expressing the self." This verifies the feasibility of the 16-hour framework. Furthermore, it demonstrates that flexible scheduling and peer review are not supplementary but necessary conditions for implementing "bi-directional enrichment and mutual correction."

7. Conclusion

This paper makes three primary contributions. First, in text selection, it establishes three "dialogic text" pairings between *The Story of Art* and Jingchu art literature: Gombrich's "schema and correction" with Chu lacquerware evolution; conceptualization with *Zhao Hun*'s elaborate style; and visual analysis discourse with the chime bells' ritual-music narrative. This shifts Sino-Western art texts from parallel display to mutual reference. Second, in the analytical framework, it proposes "bi-directional mutual learning" (emphasizing "bi-directional enrichment and mutual correction") and constructs a two-dimensional, four-quadrant framework intersecting "language tool–content resource" and "understanding the other–expressing the self." This provides an operable tool for text positioning and cognitive objective design. Third, in teaching reconstruction, it designs a 16-hour unit encompassing philosophy, objectives, content, four tasks, and a rubric, and demonstrates a 2-class-hour implementation process using the chime bell label task, bringing the concept into the classroom task chain.

As a plan and case design, this study has not yet undergone systematic empirical testing. Its text pairing is limited to Jingchu art, leaving its generalizability to other regional arts or non-art majors unverified. Moreover, the allocation of class hours, task difficulty, and rubric applicability require further adaptation in actual learning conditions.

Future research can conduct action research to track learning outcomes and test whether "bi-directional enrichment and mutual correction" truly occur. The three pairings can also be expanded into school-based textbooks or digital resources to enhance replicability. These efforts will not only refine the teaching design but also drive College English for art students from "introducing the West" to "bi-directional dialogue," enabling students to understand the other and effectively express Chinese art experiences in English. This ultimately makes "telling China's story well" a teachable, learnable, and assessable practice.

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