

# *The Practice of a Cross-cultural Interactive Mode for the Teaching of English Literature in China under the College English Curriculum System*

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**Keywords:** English literature teaching; cross-cultural interactive teaching mode; “The eagle”

**Abstract:** In recent years, teaching English Literature in China under the College English curriculum system is facing various difficulties. Based on the author’s experience of teaching Alfred Tennyson’s “The eagle”, this paper explores a cross-cultural interactive mode for teaching this course, and then discusses how to deal with specific problems in the process. For one thing, the practical concerns of students with improving their overall English ability is given priority to, so the teaching design aims to combine literary appreciation with the cultivation of their linguistic ability; For another, interactive teaching is necessary to encourage students’ critical thinking based on the comparison between two literary traditions, meanwhile improving their English language skills.

## 1. Introduction

Since the reform of college English curriculum system, English Literature course has developed into an important discipline for non-English majors in most universities in China. However, there is an undeniable fact that a number of teachers are facing varying degrees of difficulties in the process of teaching. Professor Wang believes that the traditional teaching model of “literary history + selected readings” in China fails to cultivate students’ ability to appreciate literary works because mere knowledge indoctrination makes students feel bored and think that English Literature course is useless to improve their language abilities. He noted, “Nowadays, English Literature course mostly adopts the model of ‘literary history + selected readings’. In terms of English Literary History, teachers tend to spend most of the time explaining related knowledge in the field, such as writers’ life stories, historical backgrounds, literary movements, as well as the themes or plots of important literary works, etc. As far as Selected Readings is concerned, teachers mainly deal with famous paragraphs excerpted from classical works, analyzing lexical and syntactic difficulties, which transforms literature course into intensive reading course”.<sup>[1]</sup> Undoubtedly, the drawbacks of the traditional teaching model in the English literature course are obvious, so it is necessary to explore new teaching models.

Many scholars have made explorations, proposing “the teaching model of University British and American literature course based on PAD + corpus” (Hongxia Shi, 2022)<sup>[2]</sup>, “production-oriented approach” (Jiayi Guo, 2021)<sup>[3]</sup>, “literary map” (Jinyan Shu, 2021)<sup>[4]</sup>, “trinity ideological and political teaching mode” (Na Ai, 2021)<sup>[5]</sup> and so on. These models and methods have greatly enriched the

teaching of English literature in China. Based on the teaching practice, I argue, the cross-cultural interactive mode is of great theoretical and practical significance to teach English literature course for non-English majors in China under the College English curriculum system.

## **2. The Teaching Dilemma of English Literature as an Optional Course for College Students**

*Selected Readings in English Literature Classics* is an optional course in Lanzhou University, set for non-English majors in their sophomore year, which aims to teach students the methods for literary appreciation, so that they can have a better understanding of the artistic and aesthetic features of different genres of English literature, understanding the thinking patterns, values, and cultural connotations behind the literary works. However, due to the current practical and utilitarian purpose of English learning, this course cannot attain the status of “pure literature”, equal to similar courses set for English majors. Some problems arise for both teachers and students during the process.

As for teachers in our group, the main concern is to break through the traditional lecture-based teaching model, to fully stir students’ enthusiasm, encouraging their active participation in classroom discussion. A good classroom atmosphere requires smooth interaction between teachers and students, but judging from the situation in the previous years (2018-2023), students’ initiative and motivation for self-learning are insufficient. Since 2020, our teaching group has introduced task-based teaching model, that is, preview and discussion tasks are given to students beforehand, and scores are awarded to those who actively participate in discussion. Task-based teaching has proven to be useful as students’ participation has been significantly enhanced. However, upon careful examination, it can be found that they only finish required tasks, lacking academic interest in literary works, and they are reluctant to engage in profound reflection. To some extent, task-based teaching model cannot solve the existing teaching difficulties, and we have to explore new teaching models.

Then a questionnaire is done among students who have taken English literature courses. Based on their feedback, we discover the following reasons for their lack of motivation. Firstly, some students think that reading English literary classics is not helpful to improve their English proficiency, as there are obvious differences between literary expression and expressions in oral English. Secondly, they haven’t accumulated enough English vocabulary, which constrains their ability to appreciate the literary classics. There are still quite a few students stuck in the mindset of English learning by memorizing vocabulary passively, which leads to the fragmentation of their comprehension in context. Thirdly, students know little about English literature. Some of them read popular novels or classics adapted into movie or television; some read Chinese versions, instead of English original version; some admit that they don’t read English literary classics merely due to their own laziness and lack of patience. As well know, accumulation of vocabulary and background knowledge is important for enhancing one’s reading ability, as the “touchpoints” tend to be stirred in the process. By “touchpoints”, I mean the resonance triggered by the sensitivity of readers to the text and the convergence of the reader’s vision and the author’s vision. Without resonance, it is difficult to generate interest in further learning.

## **3. Adjusting Teaching Objectives to Strike a Balance between Language Teaching and the Cultivation of Students’ Aesthetic Appreciation**

### **3.1. The Necessity for Adjusting Teaching objectives**

After analysis, our group members agree that students’ concern for improving English proficiency, as well as their insufficient knowledge in English literature is taken into consideration when formulating teaching plans. Accordingly, adjusting teaching objectives of this course is necessary in order to strike a balance between language teaching and the cultivation of students’ aesthetic

appreciation. We hold that the balance can be realized by stimulating students' interest in valid teaching scenario, meanwhile by training language skills with the help of practical exercises. To achieve the goal, the first step is to break students' prejudice that English literary course is useless to improve their English proficiency. Vocabulary accumulation and grammatical problems can be solved by learning English literary classics, as vocabulary and syntax can be picked up in context. At the same time, literary classes truly betray the beauty and the subtlety of English language, which students cannot obtain while reading articles in magazines or newspapers. Therefore, this course is set as an elementary course. We assume that students can lay solid foundation for their English study by actively participating in this course.

### 3.2. Developing Cross-Cultural Interactive Teaching Model

In accordance with the objectives, our group has adjusted the teaching model since the second semester of 2020, taking the interests of students and their urgent need to improve their English skills into consideration. Firstly, we deem that it's necessary to get rid of students' sense of alienation from foreign literature and culture when reflecting on how to stimulate their interest in English literature. In this regard, Chinese students may seek roots from Chinese culture and develop cross-cultural awareness while leaning, comparing the English literary work with similar Chinese works, which contributes to a deeper understanding of the artistic characteristics and aesthetic style of the English literary works. Cross-cultural teaching mode entails students and teachers have interactive communication in class. Chinese cultural values, important theories and propositions in classical Chinese poetics, as well as Chinese classical literary works could be introduced for reference when teachers and students work together to analyze English literary works. Cross-cultural comparative study and interactive communication contribute to a successful English literary class, wherein the input of reading English classical works and students' output in oral and written practice are combined together, effectively enhancing their sensitivity to the connotation and denotation of English words, and deepening their understanding of English at lexical and syntactic levels.

Cross-cultural interactive teaching mode is feasible to English literary course because literature appreciation is an aesthetic experience, which is totally subjective, therefore students' participation and interaction with teachers are especially important. In the process, teachers have two roles to play: aesthetic guide and linguistic trainer. Take English poetry class as example. Poetry betrays the most refined aspect of English language, involving the most abundant vocabulary, the most exquisite expression form, and the most delicate tone. Poetry appreciation class is mainly on the linguistic level. It is difficult for students to learn English poetry by themselves, so it is necessary to teach some basic skills for learning English poetry in class. Moreover, once students have a basic command of English poetry, they will realize that poetry is more condensed than prose, the images are more vivid and the emotions are more passionate, and thus the famous lines in poems have a more touching power. To reduce the learning difficulty, the selected poems are well-known, such as John Keats's "Ode to a Nightingale" and William Butler Yeats's "When You're Old". Many poetic lines are frequently appeared in the English context, such as speeches, movies and literary works, and without a basic understanding of them, it is difficult to truly enter their cultural context. Cross-cultural intensive lectures and poetic recitation are involved, aiming at improving students' aesthetic appreciation and sensitivity to English vocabulary. The appreciation of English essay focuses on the stylistic and cultural dimensions, and the main teaching forms are intensive lectures and discussions, with the objective of improving students' mastery of English syntax. Samuel Johnson, for example, the editor of the first English dictionary, is a master of English prose with brilliant literary talent and witty words. His "Letter to Lord Chesterfield" is syntactically correct although complicated sentences occur throughout the whole letter, pushing the employment of satire and parallelism to the extreme. As a

masterpiece in English literature, it transcends time and space. Students will undoubtedly benefit from the learning of his syntactic structures. Different from poems and essays, English novels have intricate plots, filled with vivid language and rich emotions. Novel appreciation can be done with the help of movies, music and other means. Moreover, students are encouraged to perform on their own while being lectured, so as to take the initiative to learn and to have more interaction with teachers. It's important to combine literary texts with audio-visual elements, to appropriately introduce film and television adaptations of literary works and to explore related topics in film and television productions. Although different literary genres might involve different teaching methods, it is indisputable that cross-cultural interactive mode is employed during the whole classroom activities.

In summary, cross-cultural interactive mode proves to be effective in English literary class, which removes students' sense of alienation for English literary classics as Chinese values and literary theories have been introduced for communication; meanwhile students cultivate their linguistic and aesthetic capabilities through interaction with teachers. In the following section, based on the teaching practice of Alfred Tennyson's "The Eagle", the author of this paper explores the employment of cross-cultural interactive mode in the English literary course, and argues that English poem can be interpreted in a creative way with the reference to Chinese literature and cultural traditions.

#### **4. Case Analysis on the Teaching Design of "The Eagle" from a Cross-cultural Interactive Mode**

"The Eagle" is a short poem written by Alfred Tennyson, the Poet Laureate in the Victorian age. Tennyson's poems are meticulously crafted, highlighting the beauty of English language with melodious rhythms and musical tone. In this six-line poem, the poet's powerful feelings fade within scenery, and the eagle is personified as a proud and independent person, flying beneath the azure sky.

Guiding students to appreciate this poem starts with preview questions, asking them to conduct preliminary research to gain a basic understanding of the background of the poem. Students are reminded to note that the poem is a tribute to the poet's friend, Arthur Hallam, who unfortunately died young in a shipwreck. Then the poem is classified as an elegy, belonging to the English tradition of mourning poetry. Afterwards, students are demanded to list mourning poems from Chinese classical poetry and to consider if there are any notable differences in emotional expression and aesthetic style between Chinese and English mourning poetry. Finally, students are encouraged to select Na-lan Hsing-te's "To the Tune of Huan Xi Sha" as a comparative work, to carefully examine "The Eagle" from the cross-cultural perspective, and to identify the similarities and differences in imagery selection, employment of rhetorical devices, and aesthetic styles between the two poems, meanwhile delving deeper into the cultural factors that contribute to their distinct styles within the literary traditions of both Chinese and Western elegies.

##### **4.1. Lead-in Activities: Exploration on the Background of "The Eagle" based on the Different Traditions of Chinese and English Mourning Poems**

###### **The Eagle**

Alfred Tennyson

He clasps the crag with crooked hands;  
Close to the sun in lonely lands,  
Ringed with the azure world, he stands.  
The wrinkled sea beneath him crawls;  
He watches from his mountain walls,  
And like a thunderbolt he falls. <sup>[6]</sup>

###### **To the Tune of Huan Xi Sha**

Na-lan Hsing-te

Who'll now pity me standing alone in coldness?  
Seared leaves are knocking at closed lattices;  
In the slanting sun I linger, lost in reminiscence.  
In spring, from drunkenness rose late oft me,  
O'er poems we argued, spilling the sweet tea,  
But then I thought little of them; woe is me!  
(Tans. by Chen Junpu)

In the process, the teacher guides students to identify the significant similarities between “The Eagle” and “To the Tune of Huan Xi Sha”: both consist of six lines and two stanzas, with an equal format; they both belong to the genre of elegies, with the former mourning a deceased friend and the latter lamenting a beloved spouse. Furthermore, the two poets both play an important role in literary history.

## 4.2. Interactive Teaching Process: Comparative Textual Analysis and Exploration on the Cultural Differences

Firstly, the teacher introduces to the students the relevant theories and methodologies of the New Criticism school for critiquing and appreciating poetry, focusing on close reading and some common rhetorical devices such as personification, hyperbole, metaphor, simile, and contrast. Then, the teacher explains some classical Chinese poetic theories, such as imagery, artistic conception, and the aesthetic thoughts on beauty and grandeur proposed by Wang Guowei. For the second step, students are grouped and asked to compare and contrast the two poems through close reading. They are guided to explore the differences in imagery selection, application of rhetorical devices, and aesthetic styles in these two poems.

### 4.2.1. Imagery Comparison

In the first stanza of “The Eagle”, the most prominent images are the fiery red sun, the azure sky, the desolate crag, and the crooked and twisted talons of the eagle. These images create a desolate, serene, and profound world in the reader’s mind, where an eagle stands high on a crag in a bleak and rugged landscape. It stands so high that it’s almost close to the sun; it is isolated and surrounded by the boundless blue sky. In the second stanza, Tennyson shifts the focus from the infinite space and time to a momentary scene: the sea is wrinkled like an old, feeble animal crawling slowly at the feet of the eagle. The eagle soars, overlooking the sea, and breaking through the blue sky. However, he swoops down “like a thunderstorm”, and finally falls abruptly.

In contrast to the robust and resilient imagery of “The Eagle”, the first stanza of “To the Tune of Huan Xi Sha” is composed of such natural images as “seared leaves”, “closed lattices” and “slanting sun”, enhancing the melancholic image of the poet pondering over the past in the setting sun, revealing a sense of solitude and melancholy. The second part displays the poet’s emotions in narrative. By recalling the moments of “rising late from drunkenness”, “arguing over poems” and “spilling the sweet tea”, it brings us to the closing line of “But then I thought little of them; woe is me!”, which is elegant and implicit, evoking the feelings of deep sorrow. Within forty-two Chinese characters, the poem seamlessly blends present scenes, reminiscences of the past, and feelings of mourning into an integral whole. When selecting natural images, the poet is in favor of melancholy and desolate ones. The language is simple and unadorned, yet it arouses empathy and resonance from readers.

### 4.2.2. Rhetorical comparison

In “The Eagle”, the poet employs various rhetorical devices such as personification, exaggeration, metaphor, simile, and contrast. At the beginning of the poem, “he” is used instead of “It”, personifying the eagle. The poet makes an analogy between his deceased friend Harold and a proud, independent eagle perching on the lofty crag, thus the use of the third person singular “he” throughout the entire poem. The nominative “he” appears four times, the objective “him” once, and the possessive “his” once, with the eagle’s claws also personified as “hands”. Additionally, the second line in the first stanza uses “winkled”, “crawls” and “watches” as personification: “winkled” originally designates a lined, age-weathered face, “crawls” alludes to crawling of either humans or animals, implying the loss of former grandeur of the sea in comparison to the eagle. Instead of using words like “see” or “look”, the poet uses “watch” further personifying the eagle, and then its authoritative and majestic image seems to leap off the page.

In addition to personification, contrast is employed throughout the entire poem. The static description in the first stanza is in contrast with the dynamic description in the second stanza. The first stanza portrays the eagle against the backdrop of the sea, the red sun, and the earth, presenting a static and majestic image of grandeur. As the eagle soars in the second stanza, the turbulent sea rises with ripples and “crawls”, employing a clear contrast of the sea’s insignificance against the eagle’s magnificence. Moreover, in the second line of the first stanza, the poet uses the rhetorical devices of exaggeration (“close to the sun”) and transferred epithet (“lonely lands”); the first line of the second stanza (“the wrinkled sea”) also employs metaphor and personification, while the third line of the second stanza (“like a thunderbolt”) uses the rhetorical device of simile. In the closing line, the eagle flies down into the sea like a thunderbolt, falling to its death, shifting the poem from silence to resonance, from the static to the dynamic. Therefore, short as it is, the poet depicts the eagle’s dynamic and static beauty with a variety of rhetorical devices vividly. With the skillful use of rhetoric in the poem, the overall style may appear somewhat “artificial”, bearing traces of careful craftsmanship.

In contrast to “The Eagle”, the language of “To the Tune of Huan Xi Sha ” is unadorned, without many rhetorical devices. The most prominent rhetorical device is allusion. In the second stanza, “arguing over poem” and “spilling the sweet tea” allude to the anecdote of Zhao Mingcheng and Li Qingzhao in Song Dynasty. By using allusion, the poet reveals his shared interests and intimate daily life with his beloved wife, contrasting with the overall melancholy tone of the poem. The daily cheerful scenes (“rising late from drunkenness”, “arguing over poem” and “spilling the sweet tea”) stir nostalgic and melancholic mood from readers when they are juxtaposed with the dismal images of “seared leaves”, “closed lattices” and “slanting sun”. The last line “ “But then I thought little of them! ” implies that what was once an insignificant daily scene is now consigned to the past forever. Such description is similar to the artistic concept of “white space” in Chinese painting, a hint of restrained emotions takes place of the powerful and sad emotions pervading the whole poem, similar to Earnest Hemingway’s iceberg theory. Plain as the language is, the great sorrow can be felt, although it’s hidden beneath the iceberg.

### 4.2.3. Comparison on Aesthetic Styles

Based on Wang Guowei’s aesthetic theory, Tennyson’s “The Eagle” is characterized as “magnificence”. Wang Guowei, embracing the Western aesthetic theory of the sublime, classifies beauty into two types: “the beautiful” and “the magnificent”. Wang’s definition is based on the emotional distance between “I” and “external objects,” suggesting that poetry created in a state of serenity, presenting a “selfless state”, is considered to be “the beautiful.” Conversely, the beauty of external objects that intensely affects our will to the point of rupture falls under “the magnificent”. The magnificence of “The Eagle” not only stems from the dense and bleak mood crafted by the sun,

the blue sky, the desolate cliffs, the twisted, deformed eagle claws, and other imagery, but also from the robust and sonorous beauty of its musical sound and rhythm, which “ruptures the will”. The poem consists of only two stanzas, with six lines, each featuring eight syllables, creating an elegant structure. The eight syllables per line form tetrameter, alternating unstressed and stressed syllables producing an iambic. Formally, the original poem is a “three-line poem” (i.e., each stanza has three lines with a unified rhyme scheme), divided into two stanzas. A musical quality permeates the entire poem. The poet predominantly selects monosyllabic words, except “thunderbolt”, which emphasizes the ferocity of the thunderbolt. These monosyllabic words are short, concise, and powerful, conveying a sense of cleanliness and sharpness that reflects the eagle’s grace and the speed of its flight. The skillful use of alliteration, as seen in words like “claps”, “crag”, “close”, “lonely”, “lands”, “watches” and “wake” in the first stanza, and the repetition of the [k] sound not only makes the poem resonate powerfully but also allows readers to more intensely appreciate the eagle’s temperament since the pronunciation of the explosive consonant [k] demands greater vocal force. The poet uses this to highlight the eagle’s invincible strength; “lonely”, “lands” in line two; “with”, “world” in line three; “watches”, and “walls” in line 5 enhance the poem’s rhythmic sense, and most of the words in the poem are short and forceful, also hinting at the brief yet unforgettable life of the eagle.

Wang Guowei’s theory on the magnificent inherits from Kant’s concept of the “sublime beauty”. Kant further categorizes the sublime into three types: the terrifying sublime, the noble sublime, and the splendid sublime. The magnificence of “The Eagle” falls into the category of the terrifying sublime. The poem’s opening stanza depicts an eagle standing proudly against the vast expanse, with even the majestic sea bowing before its grandeur. However, it concludes with a sudden twist: “And like a thunderbolt he falls.” Similar to the “anagnorisis” in a Greek tragedy. Oedipus, the tragic hero, blinds himself and goes into exile; Prometheus sacrifices himself to bring fire to humanity. The eagle is compared with these tragic characters, so the poem is attributed with a sense of dread and awe.

Unlike “The Eagle”, “To the Tune of Huan Xi Sha” is a “beautiful” elegy. The poem vividly portrays the lyricist standing alone against the setting sun, with autumn winds tightening and yellow leaves swirling, the chill of loneliness accentuated by the absence of companionship, reminiscing about mundane daily activities shared with his deceased wife. The poem abruptly ends with, “All those were thought to be but th’daily mill to run.” Similar to the “white space” in Chinese paintings, where words cease but meanings linger. “To the Tune of Huan Xi Sha” adheres to the aesthetic tradition of classical Chinese poetry, i.e. “painting within poetry”. In terms of emotional distance, the poem “expresses enjoyment without being licentious, and of grief without being hurtfully excessive”, which showcases the “neutral beauty” of emotional restraint advocated by Confucius. The poem represents the “the beautiful”, contrasting with “the magnificent” or “the sublime”, maintaining “moderation” in the poet’s emotions, which vividly interprets the subtle and enduring “charm” of elegant beauty opposite to “the sublime”.

In summary, although “The Eagle” and “To the Tune of Huan Xi Sha” are elegies, they display markedly different characteristics regarding imagery selection, rhetorical techniques, and aesthetic style. From a cross-cultural perspective of comparative poetics, this divergence primarily arises from the distinct literary thought developed over the long history between the East and the West. For instance, Confucius advocated for “poetic education”, emphasizing the role of literature and art in political and moral indoctrination, hence valuing the neutral beauty; Aristotle’s concept of literature’s function centered on “cultivation”, focusing on moral and emotional education, which leads to the flourishing of Western tragedy. The Chinese value Confucius’s teachings on poetic education, while Westerners esteem Aristotle’s concept of catharsis. Therefore, analyzing Tennyson’s “The Eagle” from the cross-cultural lens of Confucius’s and Aristotle’s divergent literary concepts alleviates students’ sense of alienation towards foreign cultures, enhancing their interest in learning and offering new insights and understanding in interpreting “The Eagle”.

### 4.3. Reflection and Assignments

The classroom activities mentioned above are conducted, combining group discussion with lectures, aiming at reducing students' sense of alienation towards foreign literary works and enhancing their interest in learning this English poem. Additionally, the activities are designed to equip students with some techniques and methods for poetry analysis and to foster a basic understanding of comparative literature and cross-cultural literary interpretation. In the reflection session after class, the following assignments are designed in order to improve students' language abilities and enhance training in language output.

As mentioned above, students often find memorizing vocabulary challenging due to their lack of sensitivity to English words. The first assignment is to require students to read the poem, memorizing new words in context, such as "clasp", "crooked", "ringed with", "azure", "wrinkled", "crawl". Some students have developed the habit of memorizing words passively based on the dictionary meaning, but they tend to forget them quickly, due to the lack of "perception" towards those words. In other words, they understand the Chinese meaning but fail to connect it with their own life experiences and insights. A more effective way is to visualize them in context, transforming them into corresponding images in the mind. As students recite "The Eagle", with the poem unfolding in their mind like a scroll, it significantly enhances their perception of the vocabulary. In this sense, poetry recitation is an effective way to strengthen students' perception of words.

Secondly, the second assignment requires students to summarize the main imagery, rhetorical techniques, and aesthetic style of "The Eagle" and to present their findings orally to the class in the next session. Summarizing and retelling are important output-oriented training skills in English language learning, enhancing students' grasp of the text's structure and their ability to read closely for details, thereby improving their summarizing and generalizing skills.

The final assignment is writing practice, asking students to compose a 150-word comparative essay in English, discussing the differences in imagery selection, use of rhetorical techniques, and aesthetic styles between Chinese and Western mourning poetry. Comparative essays are a common question type in CET-4 and CET-6 writing tests. Through writing this essay, students learn the structure of such essays, common sentence patterns and phrases, as well as the ways to develop topics.

In summary, cross-cultural interactive teaching mode can be applied to English literature course, guiding students to be actively involved in classroom activities. Teachers and students work together to explore the language style, artistic techniques, main themes, and emotional expressions of English literary works within their native cultural context, thereby they grasp the different cultural traditions and ways of thinking behind literary works. Cross-cultural interactive teaching mode also focuses on the training of English language skills by inviting students to join in, ensuring that students improve their reading and writing skills through the appreciation of classic literary works. To achieve these goals, student-centered experiential and interactive teaching is feasible. In the case analysis, I have designed such activities as group discussion, student recitation, oral presentation, and essay writing, which draws students to continuous interaction with teachers. The cross-cultural interactive teaching model also encourages experiential and immersing reading, in which teachers may ask students to perform skits, to tell stories about the culture and history behind literary works while appreciating novels, so that students could be fully immersed in the course.

### 5. Conclusion

Based on above analysis, we hold that university education should cultivate comprehensive individuals with an international perspective capable of facing and leading the future. Implementing cross-cultural interactive mode in teaching English literary course can realize this goal, which not only enables students to understand individual literary works, but also emphasizes improving students'



English reading and writing abilities and fostering English reading habits. It helps to develop critical thinking within a cross-cultural framework, fostering a unique understanding and insights into Eastern and Western literary and cultural phenomena. In conclusion, cross-cultural interactive mode allows teachers to communicate with students. By incorporating Chinese values, it prevents students from blindly following Western ideologies, thus developing a comparative and international outlook and promoting cultural confidence.

## Acknowledgements

Collaborative construction of the Intercultural Research Institute project at Lanzhou University; Project number 071200048.

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