

Cultural Aphasia in Higher Education: A Case Study from Speech Communication Education in Broadcasting and Hosting Arts

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Abstract: In the context of educational globalization and internationalization, Chinese university students often face the phenomenon of “cultural aphasia” in cross-cultural communication, which refers to the lack of ability to freely express and disseminate local culture. This aphasia not only manifests as a deficiency in language skills but also reflects a lack of cultural awareness and narrative ability. Broadcasting and hosting, as specialized forms of speech communication, play a significant role in the international dissemination of Chinese culture. Through their vivid and authoritative expressions, they can effectively enhance the international influence of Chinese culture. This article summarizes the theoretical evolution of the concept of “cultural aphasia” based on relevant theories in linguistics and communication studies. It combines traditional Western language communication disciplines with the development of speech communication education in Chinese broadcasting and hosting art education, with a particular emphasis on the practical path of broadcasting and hosting in correcting cultural aphasia in universities. Research has pointed out that there is a problem with university broadcasting and hosting majors, where students can complete technical tasks but lack humanistic knowledge, leading to a lack of confidence in cultural expression and a tendency to be speechless. Through case analysis of broadcasting and hosting, their role in enhancing cultural expression is proposed. This article believes that integrating advanced research concepts of speech communication into the broadcasting and hosting art education system not only helps to solve the phenomenon of cultural aphasia but also promotes the international dissemination of Chinese culture and the construction of a discourse system.

Keywords: Cultural Aphasia; Speech Communication; College Education; Cross-Cultural Communication

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1. Introduction

The concept of “cultural aphasia” emerged in China in the 1990s, evolving from the earlier notion of “literary aphasia” in literary production to a broader concern within cross-cultural communication. In recent years, Chinese scholars have increasingly adopted the term to describe the marginalization of indigenous cultural expressions in global knowledge production and intercultural exchange. This phenomenon is often attributed to the lack of an effective discourse system and insufficient expressive capacity to articulate local cultural meanings within dominant global frameworks (Zhang, 2003).

Language is widely regarded as the primary carrier of culture, functioning not only as a medium of communication but also as a symbolic system through which cultural values and identities are constructed and transmitted. Within contemporary media

environments—primarily encompassing television, mobile internet, and print media—speech communication has become increasingly mediated, with television and digital platforms serving as its central channels. This mediated communicative space is often conceptualized as the “television context” (Yuan, 2016).

Against this backdrop, Zhang Song (2001) introduced the concept of “television aphasia,” drawing attention to the growing imbalance between visual dominance and linguistic expression in media communication. While television privileges visual imagery, the erosion of linguistic quality and expressive depth in spoken discourse has become increasingly evident. In some cases, the deterioration of language use in televised communication has raised concerns about the decline of rhetorical standards and cultural articulation.

In the context of globalization and rapid media transformation, the ability to effectively communicate cultural meanings through speech expression has become a critical issue. In particular, the adaptation of broadcasting and hosting arts programs in Chinese higher education to the evolving media ecology represents an important area of inquiry. It not only reflects broader challenges in cultural communication but also relates to questions of cultural identity construction and discourse power in global contexts.

Theoretical exploration of “cultural aphasia” in foreign academic circles: Hall’s (1976) high context/low context cultural theory reveals the asymmetry of communication modes between different cultures; Bourdieu’s “linguistic capital” theory states that language is not only a tool for communication, but also an important means of power and resource allocation. In recent years, cross-cultural communication research has emphasized the relationship between discourse power and identity construction (Gudykunst, 2004), providing theoretical references for understanding “cultural aphasia”. The Chinese academic community has been paying attention to “cultural aphasia” since the 1990s. Wang Ning (1997) proposed that the Chinese academic community has a “theoretical dependence” and “discourse absence” in global academic exchanges; Liu Kang (2000) further pointed out that cultural aphasia is reflected in the excessive reliance on Western theories in the knowledge system; Chen Pingyuan (2004) criticized the lack of explanatory power of traditional culture in higher education from the perspective of literary research. In recent years, research has gradually extended to the fields of language education and intercultural communication. Scholars believe that curriculum reform and educational intervention should be used to enhance students’ cultural expression (Zhang Guoliang, 2010; Li Chunyan, 2018). In terms of speech communication research, independent disciplines have emerged in foreign countries since the early 20th century, covering areas such as public speaking, interpersonal communication, and organizational communication (Ruben & Stewart, 2016). Since the 1980s, China has gradually introduced the concept of speech communication and conducted research in disciplines such as linguistics, communication studies, and education, emphasizing the important role of speech communication in cultivating students’ expressive and cross-cultural communication abilities.

Professor Gao Guiwu (2004) of Renmin University of China’s “On the Speech Communication Strategies of Hosts” combines speech communication with the development of hosts, drawing from Professor Wu Yu (1999) “The Language Art of Hosts”. The host’s spoken language should embody the essence of written language, emphasize standardized public speaking, be artistic in propaganda, possess a personalized formality, and exhibit witty responsiveness. Further research has been conducted on speech communication as a mode of discourse, that is, studying how people can most effectively use speech and other paralinguistic forms to influence their audience and bring about changes in their thoughts, concepts, behaviors, and actions. Speech communication is translated from Western speech communication. According to linguist Saussure’s classification of language and speech, some scholars have translated it as speech communication; Chinese scholars studying in the United States, Lu Shuming and Lin Cancu, translated it as communication and interaction. Broadcasting and hosting play a crucial role in the international dissemination of Chinese culture, and their professional speech expression and hosting skills can help Chinese students and educators better ‘tell Chinese stories’. However, college students often face the phenomenon of ‘cultural aphasia’ in cross-cultural communication, making it difficult for them to spread local culture freely. This is not only due to insufficient language skills but also related to the lack of cultural expression methods. This article is based on relevant theories of linguistics and communication, combined with the practical application of broadcasting and hosting, to explore the causes and correction paths of cultural aphasia in universities, emphasizing the role of broadcasting

and hosting in enhancing cultural narrative ability.

2. Analysis of the Causes of Cultural Aphasia from the Perspective of Broadcasting and Hosting

2.1 Cultural Capital and Language Ideology

Cultural capital, as a significant theory proposed by French sociologist Bourdieu, offers a theoretical support for us to comprehend the present teaching predicaments in broadcasting and hosting arts. This theory posits that there exists a symbolic system among social groups, which essentially forms a fixed “knowledge pattern” (Lévy-Strauss, 1962). In the realm of broadcasting and hosting art creation, achieving high-quality sound necessitates prolonged training. However, the audio market has long been monopolized and controlled by premium sound resources, resulting in an imbalance in the accumulation and distribution of cultural capital. Consequently, students majoring in broadcasting and hosting tend to favor conceptual and schematic expressions over highly contextualized and culturally rich ones. This shift in aesthetic and technological orientation creates tension with the emphasis on “dialogue construction based on aesthetic expression” emphasized by media integration, potentially leading to a structural contradiction. Within this framework, students of broadcasting and hosting often adopt Western discourse paradigms when facing the international stage, thereby diminishing the visibility and discourse power of local discourse. The convergence of media and the dominance of short videos in the communication ecology have led to a fragmented and fast-paced expression rhythm, reinforcing the tendency towards “surface level” and “entertainment-oriented” communication, and further compressing the space for deep cultural interpretation. These macro changes provide an external contextual foundation for the prioritization of skills and the weakening of cultural interpretation in hosting education.

2.2 Cultural Barriers and Absences in Language Expression

In actual radio hosting, teaching, and practice, the lack of speech communication skills is particularly significant. Many students exhibit a tendency towards “performance art” in their works, which overemphasizes technique and neglects connotation, pursuing exaggerated sound effects or forms, and lacking sensitivity and interpretation of the cultural significance carried by language. For a long time, the broadcasting hosting profession has emphasized the training of “skills” such as pronunciation, video recording, and stage control in teaching practice. This is crucial for cultivating standardized broadcasting abilities, but it is also easy to fall into the educational misconception of “only speaking without understanding culture”.

In recent years, research and practical suggestions on the reform of the broadcasting hosting profession have pointed out that the profession should strengthen course modules such as cross-cultural speech communication, content planning, and cultural interpretation (such as reform cases of broadcasting creation courses, compilation of improvisational speech expression themes, and practical reporting courses). Otherwise, although students can speak fluently, they cannot express cultural content in a colloquial, storytelling, and contextualized manner, resulting in aphasia of “not being able to speak” in cultural presentations.

This superficial expression has led to two types of aphasia: one is the unfamiliarity with local cultural discourse. Students often use “declarative” expressions or rigid speech templates in communication, and their understanding of cultural themes remains at the level of generalization rather than deconstruction. They are unable to vividly transform Chinese cultural symbols into tangible and narratable narratives through natural speech communication. On the other hand, due to insufficient cross-cultural practice training, narrative expression often becomes a one-way information infusion that the audience cannot obtain, lacking flexibility in dialogue in the world context.

2.3 Deficiencies in Students’ Cultural Identity and Expression Strategies

Schools are not only places for imparting technology and media, but also for cultivating students’ subjectivity and cultural identity. Without strengthening students’ cultural consciousness and discourse subjectivity, it will become very difficult for them to talk about their hometown characteristics or traditional Chinese culture in courses, resulting in the phenomenon of “not being able to say” and “not daring to say”. Recent research on speech communication education has pointed out that students generally tend to pursue “beautiful voice” and “formal effect” while neglecting the “essence of content”; when there is a lack of systematic cross-cultural exercises (such as bilingual hosting simulations and overseas exchange

practices), there will be a disconnect between knowledge and speech output (i.e., “knowing but unable to speak”). Research and teaching reform suggestions emphasize the reconstruction of students’ subjectivity and cultural expression ability in speech communication through methods such as the flipped classroom, scenario-based tasks, and cross-language training, such as professional hosting, international communication, cultural ceremonies, etc. The phenomenon of cultural aphasia in broadcasting and hosting art majors in universities, although the curriculum emphasizes the polishing of professional skills, the deep humanistic foundation is difficult to develop, resulting in a significant gap between practical operation and cultural depth. Students are prone to expression difficulties or aphasia in content fields with a foundation. In the field of broadcasting and hosting, “cultural aphasia” refers to the phenomenon where hosts are unable or find it difficult to effectively express local cultural connotations, aesthetic images, and value recognition in external or cross-cultural communication.

2.4 The Amplification Effect of the Media Environment and Consumer Culture

Teacher Zhang Song (2001) expressed in “Pan Cultural Theory: The Pathogens of Television Aphasia and Oratoria” that cultural aphasia is not only a problem for college students, but also a practical challenge faced by professional hosts. If the host lacks cultural consciousness in cultural translation, cultural interpretation, and identity construction, it is easy to fall into the trap of “speechlessness” or “eloquence”. Therefore, the speech communication education of broadcasting and hosting art majors in universities must strengthen the combination of cultural content and expression strategies to avoid the misconception of “voice present, culture absent” in this major. New media platforms (short videos, live streaming) focus on attention economy, advocate immediacy and visual impact, and easily promote the habit of “fast and shallow” expression. With the rise of short video and live broadcast platforms, presenters are no longer limited to traditional fields such as TV stations and radio stations but are widely active in new media platforms such as TikTok, Kwai, and Bilibili. The function of speech communication has gradually expanded from a single program to diverse forms such as knowledge dissemination, entertainment interaction, and social connections.

This media consumption tendency in turn affects the language style preferences of college students, making it difficult for them to maintain the necessary cultural depth and narrative patience on stage or in international communication settings. The current speech communication teaching in broadcasting and hosting art majors in universities has to some extent exacerbated this trend. On the one hand, many courses emphasize “new media adaptation” and “traffic orientation”, encouraging students to transform language arts into “explosive content” in short videos or live broadcasts, but often overlook the systematic expression and interpretation of cultural connotations. As a deep user group of new media, students majoring in broadcasting and hosting arts are often influenced by the consumption culture of this media unconsciously in their learning and practice process. Their expression habits are gradually leaning towards fragmentation and entertainment, lacking the ability for deep interpretation and sustained narrative. This media environment not only fails to provide neutral technical support, but also acts as an amplifier in the generation and diffusion of cultural aphasia. In recent years, research and training practices on media integration and hosting education have also called for equal emphasis on training in new media literacy and deep cultural expression.

3. The Cultural Feasibility and Practical Necessity of Educational Intervention in Speech Communication

A discussion on the issue of cultural aphasia addressed through the intervention of speech communication education, systematically analyzing the possibility and necessity of such intervention, and demonstrating it from the perspective of cultural inheritance, educational mission, and national strategy.

3.1 The Fundamental Alignment between Speech Communication Education and Cultural Expression

Speech communication, as a typical daily linguistic activity, possesses three major characteristics: practicality, situationality, and interactivity. It represents the dynamic discourse process of individuals in a social context for the purposes of expression, negotiation, education, entertainment, or information transmission. Its core goal lies not only in information exchange but also in how individuals effectively construct social interaction and order through language. Therefore, speech communication itself constitutes a cultural practice, carrying multiple functions such as self-awareness, world understanding, identity construction, and value transmission.

The core of cultural aphasia lies in the absence of cultural subject expression. In the field of higher education, students often possess a certain knowledge reserve, but lack the ability to effectively translate cultural connotations into discourse during their expression. The intervention of speech communication education can precisely address the key issues: firstly, integrating cultural knowledge such as history, literature, art, philosophy, etc. through the curriculum system, and “rooting Chinese culture” in the knowledge reserve level; secondly, through diversified training such as speeches, debates, interviews, and hosting, students can learn how to tell Chinese stories at the skill level; thirdly, through situational simulation and interactive practice, guide students to strengthen cultural consciousness in reflection and expression, and overcome the dilemma of “not daring to speak” and “not knowing how to speak”.

3.2 Structural Educational Response to the Issue of Cultural Aphasia in Universities

From the perspective of cultural function, the broadcasting and hosting arts profession itself shoulders the mission of cultural translation and value expression. Yao Xishuang and Wei Bolun (2020) pointed out in “60 Years of Development and Changes in China’s Broadcasting Higher Education” that China’s broadcasting higher education has formed an independent knowledge system and a relatively scientific talent training model. From the perspective of educational practice, despite the continuous updates of hardware facilities such as multi-functional laboratories and virtual studios, there is still a common tendency in the curriculum system to prioritize skills over culture, resulting in students who can master broadcasting skills but appear hollow in cultural narrative and cross-cultural expression. At the same time, in terms of teaching methods, “technologism” and “indoctrination” coexist, and students lack cultural expression training in real or simulated contexts, making it difficult for knowledge to be internalized into abilities. This structural defect not only weakens students’ ability to tell Chinese stories on the international stage but also highlights cultural aphasia in professional practice.

Therefore, it is necessary to incorporate speech communication education into the entire process of education through curriculum optimization, innovative teaching methods, and reform of the evaluation system, to achieve complementary skills training and cultural expression. From the perspective of social demand, the cultural function and social value of higher education in broadcasting in China are constantly deepening. This major not only cultivates language and artistic talents for media institutions but also undertakes the task of providing language training and cultural exchange for government departments, schools in ethnic minority areas, and overseas learners. It has become an important pivot for national cultural dissemination and international exchange. In the dual context of globalization and digitization, enhancing students’ cross-cultural expression and cultural subjectivity is not only a practical need for educational reform, but also an inevitable requirement for responding to the national “cultural going global” strategy and enhancing cultural soft power.

3.3 Re-examination of the Necessity of Education in the Context of Cross-Cultural Communication

In the context of accelerated globalization and digitization, college students are engaging in cross-cultural communication at an unprecedented depth. This is evident not only in academic conferences and study abroad activities but also extends to internships with international organizations, cross-border project collaborations, and overseas cultural dissemination. In this scenario, the necessity of speech communication education becomes even more prominent. It is imperative to cultivate English or bilingual program hosts who possess solid news business skills, are familiar with Western media discourse patterns, and possess a consciousness of cross-cultural dialogue. Gudykunst (2004) pointed out that the core of cross-cultural communication lies in cultural adaptability and effective negotiation ability. Students must not only be able to clearly express their own cultural cognition but also comprehend the cultural stance of others. Speech communication education serves as an effective means to train this dual ability.

In the spring-summer transition of 2019, the “debate” between China International Television host Liu Xin and Fox Finance Channel host Tracy Reagan achieved a historical record in the global dissemination effect of China International Television and Chinese issues. For students majoring in broadcasting and hosting arts, this signifies not only the ability to articulate local cultural cognition in clear and standardized language but also the capacity to understand and respond to other cultures with goodwill and an open attitude in the international arena. Simultaneously, individuals maintain their identity and cultural identity through language choices in cross-cultural communication. In line with the professional characteristics of the host, cultural self-presentation and identity maintenance are achieved through speech communication in interaction. From

the strategic perspective of internationalization of education, universities aim to cultivate talents with global competency. Enhancing the status of speech communication education not only helps alleviate cultural aphasia but also bolsters the international competitiveness and dialogue ability of universities.

3.4 Collaborative Leadership in Speech Communication Education and Broadcasting and Hosting Practice

Even with the enhancement of basic speech communication education, the correction of cultural aphasia still necessitates the guidance of professional practice. The broadcasting and hosting profession provides a typical paradigm for this. In recent years, cultural programs such as “China in Classics,” “Chinese Poetry Competition,” and “National Treasure” launched by China Central Radio and Television Station and major satellite TV stations have presented a comprehensive style of “standardized Mandarin, scholarly atmosphere, and emotional storytelling. Its expression not only conforms to the standardization and authority of news style but also integrates the narrative logic of documentaries and the affinity of mass communication.

These practices demonstrate that hosts are not only information transmitters, but also cultural interpreters and value guides. The expression method highly integrates cultural interpretation, knowledge transmission, and emotional guidance functions, becoming a valuable paradigm for speech communication education. By introducing practical experience and case teaching of broadcasting and hosting in the course, college students can more intuitively understand how to grasp language styles, construct cultural discourse power in different contexts, and achieve creative transformation. Speech communication education has become an extension of technical training and a deepening process of cultural understanding and identity recognition. Intervening in the issue of cultural aphasia not only has inherent cultural compatibility but also responds to the structural dilemma of higher education and is more in line with the needs of cross-cultural communication and national strategic mission. Only by incorporating the speech communication education system into talent training programs and combining it with vocational practice guidance and curriculum reform can we truly enhance the cultural expression and cross-cultural communication abilities of college students, thereby effectively alleviating and even overcoming cultural aphasia.

4. The Practical Path of Speech Communication Education in Colleges and Universities

In the context of “cultural aphasia”, higher education, as a crucial platform for knowledge inheritance, value guidance, and cultural innovation, bears an irreplaceable mission in empowering students with cultural discourse power. Speech communication education is not merely a technical aspect of language training but also serves as a pivotal intermediary connecting individual expression with cultural identity. It holds unique value in assisting students in achieving cultural consciousness and identity recognition. This chapter, grounded in practical dimensions, proposes a systematic and operable path, encompassing the positioning of course objectives, the reconstruction of content system, innovation in teaching methods, digital empowerment, professional ethics training, and the introduction of broadcasting and hosting cases.

4.1 Course Objective Positioning and Content System Reconstruction

Speech communication education should first clarify the orientation towards literacy in curriculum objectives. Curriculum design should not only focus on language standardization and skill training but also play a role in ideological and political education. It should integrate the value elements of excellent traditional Chinese culture, revolutionary culture, and advanced socialist culture into the classroom, guiding students to deepen their cultural identity in language learning. At the same time, cross-cultural understanding and tolerance should be an important component of goal positioning. Students need to participate in cross-cultural practice and dialogue with an open and cautious attitude while respecting cultural diversity. In addition, aesthetic experience is also indispensable. Speech communication education should help students form correct language and cultural views through emotional cultivation and value shaping.

In terms of the content system, a three-layer progressive structure needs to be designed: the first layer focuses on training technical expression, including pronunciation and intonation, logical structure, and situational language; the second level focuses on the cultivation of cultural narrative ability, enhancing students’ level of interpretation and dissemination of Chinese culture through practical activities such as speeches, hosting, and commentary; the third layer is oriented towards cross-cultural contexts, strengthening students’ adaptability and flexibility in multicultural communication.

4.2 Innovation in Teaching Methods and Technological Empowerment

In terms of teaching methods, speech communication education must break away from the traditional linear model of “explanation-imitation-practice” and fully integrate digital technology to achieve the dual goals of method innovation and ability expansion. For instance, improvisation training can leverage artificial intelligence dialogue models to digitally diagnose and optimize students’ speaking strategies, assisting them in handling language and cultural issues more flexibly in international settings. Simultaneously, the application of virtual reality and immersive technology provides students with a genuine context for cross-cultural communication, enabling them to gain a near-real speech experience in virtual international conferences, exhibitions, or interviews, thereby effectively enhancing their confidence and sense of presence in cross-border expression. Furthermore, cultivating multimodal content production capabilities is equally crucial. The introduction of short video creation, AI dubbing, and digital storytelling not only aligns with the principles of new media communication but also provides students with a novel platform to showcase cultural narratives. By assisting students in mastering multilingual cultural narrative strategies, we have produced hundreds of original bilingual cultural products and achieved significant results in cross-cultural communication education practice.

4.3 Professional Ethics Training and Introduction of Broadcasting and Hosting Cases

China’s broadcasting higher education emphasizes the field of audio language arts, offering courses such as reciting classic works and performing literary works, and organizing a series of recitation practice activities. In the curriculum system, a dedicated unit titled “Appreciation of Broadcasting and Hosting Works” incorporates typical cases of contemporary cultural program hosts, such as the in-depth content interpretation demonstrated by the announcer during the “National Day Parade”, the youth discourse guidance embodied by Sa Beining in “Let’s Talk”, and Bai Yansheng’s broadcasting expression in the CCTV Opera Spring Festival Gala. These hosts not only showcased language expression and discourse organization strategies but also accomplished the re-encoding and international translation of cultural symbols through posture, intonation, and situational construction. For students, case studies not only aid in mastering language skills but also guide them in understanding how cultural narratives can achieve a dual transformation from “localization interpretation” to “international expression” through hosting language.

In terms of teaching strategies, text analysis can be employed to assist students in mastering narrative logic and rhetorical strategies by deconstructing opening remarks, string words, and guest interviews in cultural programs. Simulated hosting training can also be conducted to allow students to practice introducing cultural elements such as Peking Opera, Cantonese Opera, and tea culture in Chinese or bilingual, thereby enhancing their cultural storytelling skills through on-site expression. Additionally, multimodal training methods such as video, audio, and on-site simulation are introduced to strengthen the comprehensive cultivation of language, imagery, attitude, and cultural interpretability. Especially in scenario-based training for cultural program hosting, simulating hosting segments of international cultural exchange evening parties not only hones students’ voice expression and stage control abilities but also promotes accuracy and confidence in conveying cultural information and values.

4.4 Educational Insights from Case Teaching Hosting Narrative

In the education system of broadcasting and hosting arts, speech communication is not only a process of cultivating language skills, but also an important way for students to construct subjectivity, achieve cultural consciousness, and express cultural identity in a multicultural context. The spoken language in television communication belongs to the category of language art. It not only needs to express emotions and meanings but also needs to convey emotions and thoughts. The language should be standardized, the voice pleasant, the emotions sincere, the semantics complete, the language flow smooth, the behavior elegant, the image dignified, the body graceful, the clothing simple, and the self-respecting, showing the national style of public image. University broadcasting and hosting art education must fully respond to the needs of cross-cultural communication in curriculum design, teaching methods, and practical paths, so that students can demonstrate standardized, professional, and culturally rich expression abilities when facing communication objects from different cultural backgrounds.

Tiered Instruction

An important method for addressing individual differences among students in broadcasting and hosting education. There are

significant differences in language proficiency, pronunciation conditions, and cultural accumulation among students majoring in broadcasting and hosting. Therefore, curriculum design needs to be addressed through a layered and progressive approach. In basic courses such as “Mandarin Phonetics and Pronunciation”, “Introduction to Broadcasting and Hosting”, and “Stage Recitation Art”, the teaching focus should be on tone control, breath control, and language logic training to ensure students’ unity in standardized expression. For students with a higher basic level, further guidance can be provided in advanced courses such as program hosting art and broadcasting creation to enhance their cultural narrative and cross-cultural communication abilities. Classified by professional directions into Mandarin broadcasting and hosting, English broadcasting, and Cantonese broadcasting, audio language creation is based on the dissemination of cultural connotations. Only through accumulated reading and a certain level of literary appreciation and comprehension, can creators better express their language through feelings, and thus convey the cultural connotations, thoughts, and emotions of their works. Offering characteristic courses based on the local advantages of the Guangdong-Hong Kong-Macao Greater Bay Area, systematically understanding the basic knowledge of Cantonese and Cantonese broadcasting, understanding the history and culture of Lingnan, and proficiently mastering the professional skills of Cantonese broadcasting and hosting. In practical teaching, a progressive path of “phonetic norms cultural narrative cross-cultural hosting” has been established, enabling students to gradually transition to cultural narrative and international expression while mastering speech communication techniques, thus forming a multi-level and systematic talent cultivation model.

Situational Simulation / Role-Playing Pedagogy

The distinctive characteristics that set broadcasting and hosting majors apart from other language-related disciplines. Linking speech communication with real-life scenarios, training in simulated real-life contexts through practical courses, combining “scripted broadcasting” with “improvisation without script”, emphasizing both normative expression and highlighting improvisational adaptability and cross-cultural compatibility. In courses such as “On-Camera Journalist Live Reporting,” “Improvisational Speech Expression,” and “Radio and Television News Broadcasting,” the classroom can be extended into a training ground for real communication by simulating news broadcasts, variety shows, international cultural forums, and hosting cross-border evening events. According to the 2025 annual report of the China Network Audiovisual Program Service Association, the number of certified online hosts has reached 223,000, of which 32% have a professional background in broadcasting and hosting. In the context of diversified development of online programs, the role of broadcasting hosts has expanded from the traditional “connecting people” to narrative constructors, cultural translators, situational regulators, emotional resonance creators, and value guides. The function of speech communication is also showing a trend of diversification. Students are grouped for group training as bilingual hosts for radio and television programs or international cultural exchange activities, to enhance their cultural interpretation and stage control skills in diverse contexts, as shown in Figure 1 scenario simulation program training. This situational training not only enhances students’ ability to express themselves on the spot but also strengthens their cultural confidence and cross-cultural communication skills.

Table 1. Scenario simulation program training

Program	Type	Host role/identity	speech communication function
Online news/ information	News lives	Anchor, on-site reporter	information transmission (timely and accurate reporting); Credibility Construction (Linguistic Authority)
	Review program	Commentator, host	Discourse guidance (interpretation of views); Cultural Topic Setting (Guiding Public Opinion)
Web interviews/ conversations	In-depth interview	Dialogue leader, topic refiner	knowledge translation (colloquialization of abstract ideas); Identity construction (host as a cultural bridge)
	Easy conversations	Atmosphere maker, resonance maker	interpersonal communication (shortening distance); Cultural identity construction (translating culture through colloquial expression)
Online educa- tion/knowledge	Knowledge short video	narrator, knowledge translator	popular science communication (simplification of complex concepts); Multimodal Presentation (Language + Visual + Subtitles)

Program	Type	Host role/identity	speech communication function
Webcast	MOOC/ Open course	Lecturer/course facilitator	systematic dissemination of knowledge; Educational function (guided learning and value construction)
	Live commerce	Promoter, interactive facilitator	consumer narrative communication (story-based delivery); Emotional resonance (verbal motivation + fan interaction)
	Live broadcast of the show	Performer, interactive host	entertainment communication (combination of language + performance); Emotional mobilization
Online documentary	PK interaction	Host	competitive narrative construction: Instant interactive communication (lead voting, mobilize participation)
	Micro-documentary	Narrator, storyteller	cultural narrative dissemination (telling folklore, food, etc.); Emotional evocation
	Documentary series	Cultural narrator and communicator	in-depth cultural interpretation (historical/artistic interpretation); International Communication (Cross-Cultural Translation)
Interactive/experimental programming	Interactive Film and Television	Branch facilitator, narrator	Participatory communication (guiding the audience to choose); Narrative regulation
	Immersive live streaming	Virtual host, guide	immersive cultural communication (VR explanation); Cross-language communication

Project-Based Learning, PBL

Project-Based Learning (PBL) holds significant importance in the education of broadcasting and hosting majors. It emphasizes the shift from the small classroom of school to the big classroom of society, closely integrating professional learning with social practice by completing projects with practical communication significance through teamwork. In courses such as “Television Program Broadcasting and Hosting,” “New Media Anchor Professional Practice,” and “Research on Famous Chinese and Foreign Hosts,” students can directly participate in cultural expression and communication practice by planning and hosting cultural programs, producing bilingual short videos or podcast projects. By understanding the differences in language communication between China and foreign countries and adopting adaptive expression strategies in cross-cultural programs, students can avoid cultural misreading. Students are divided into groups to produce short videos and disseminate them on social media platforms. Cross-cultural short program production projects, such as the theme of “Overseas Communication of Chinese Traditional Festivals,” involve students planning, shooting, and editing a 3–5-minute bilingual short video or podcast, which can introduce the origins, customs, and cultural connotations of festivals such as the Spring Festival, Mid-Autumn Festival, and Dragon Boat Festival. Simulating the production of a 3-minute micro-documentary about “Chinese Urban Culture” for an international brand or overseas institution, emphasizing the integration of traditional culture and modern life in Chinese cities, etc. This model enables students to master the full process skills of program planning and hosting, accumulate cross-cultural communication experience through international exchange projects, overseas practice, and other channels, and enhance the international expression ability of Chinese voices. It cultivates students’ comprehensive abilities in cross-cultural narrative and international communication, fully reflecting the “output-oriented” and “learning for application” characteristics of broadcasting and hosting education.

Reflective Practice Pedagogy

The phenomenon of cultural aphasia is not a single-dimensional issue, but a comprehensive symptom influenced by multiple contexts. For instance, in the direction of Mandarin, students often master standardized pronunciation and expression skills, but lack deep-level cultural connotation support, which is the so-called lack of “cultural core”; in the direction of Cantonese, there is a problem of insufficient “mainstream narrative channels”, leading to students’ lack of effective expression platforms in national cultural dissemination. The root of this “Chinese cultural aphasia” lies in the weakening of mainstream cultural identity in the context of cross-cultural communication (Shi Bingyun, 2020). Therefore, reflective practical teaching is used to

reconstruct learners' cultural identity and discourse ability. In core courses such as "Appreciation of Hosting Works", "Online Program Hosting", and "Comprehensive Training of Broadcasting and Hosting", reflective teaching links such as video playback, peer evaluation, and teacher-specific feedback are introduced to build a training mechanism for students to improve in a circular manner. Through video analysis, students can examine their own performance from an external perspective, identifying deficiencies in breath control, speed adjustment, style selection, and cultural symbol interpretation; peer evaluation provides students with a multidimensional feedback channel, enabling them to discover potential problems and improvement spaces in their expression from the perspective of peers; teacher-specific feedback further plays a professional guiding role, helping students make targeted corrections at the detailed level. Unlike traditional imitative training, reflective practice emphasizes students' subjective construction and personalized exploration, enabling them to avoid "one-size-fits-all" while finding expression methods that align with their own cultural identity. For example, in classroom training simulating international cultural exchange scenarios, students not only need to achieve accurate language expression but also need to be able to appropriately translate Chinese cultural symbols into cross-culturally comprehensible narrative resources.

5. Conclusion

Research indicates that: Firstly, cultural aphasia is a comprehensive phenomenon characterized by the absence of cultural identity and expression dilemmas. Its root lies in both the dominant position of Western discourse in the context of globalization and the deficiency in excessive instrumentalization and neglect of cultural narrative ability cultivation in higher education. Secondly, speech communication education theoretically aligns highly with the treatment of cultural aphasia. It provides students with an effective platform for expression and narrative through three dimensions: knowledge accumulation, skill training, and subject construction. Thirdly, addressing cultural aphasia in universities requires the construction of a systematic path, including curriculum system reconstruction, teaching method innovation, evaluation mechanism optimization, and case-based practice, to effectively enhance students' cultural consciousness and expressive ability. Fourthly, the existing curriculum reforms in universities and the application practices of new media, VR/AR, and other tools have preliminarily demonstrated the practical effectiveness of speech communication education intervention.

From an overall perspective, speech communication education in universities should be centered around the main thread of "goal orientation - method innovation - platform support - professional quality training". It serves as a tool for skill enhancement and a pathway for cultural identity reconstruction. Through optimizing course structures, innovating teaching methods, and introducing hosting cases, students can gradually alleviate "cultural aphasia" in cross-cultural contexts, achieving a leap from "being able to speak" to "speaking well". Especially by referring to typical cases such as hosting large-scale cultural programs on CCTV and participating in international cultural forums, it can provide students with practical paradigms for cultural narration, helping them achieve cultural confidence and reconstruct discourse power in global communication scenarios. This study breaks through the limitations of previous research that only focused on macro-level criticism or cultural reflection, proposes specific corrective paths in the sense of education, and expands the theoretical boundaries of research on cultural aphasia. At the practical level, this paper provides a reference for curriculum construction and talent cultivation in universities. By introducing speech communication education, it not only helps enhance students' expressive abilities in cross-cultural communication but also promotes the international dissemination of Chinese culture and the construction of a discourse system, serving the fundamental task of "cultivating students with virtue" and cultivating talents with cultural confidence in universities in the new era.

In the era of globalization and digitization, universities are not only places for imparting knowledge but also crucial frontiers for cultivating students' cultural consciousness. To address the issue of cultural aphasia, it is imperative to integrate speech communication education into the educational curriculum, enabling students to confidently and independently construct their own national culture and freely disseminate it in cross-cultural exchanges. As the "culture going global" continues to develop and the pace of educational internationalization accelerates, speech communication education will bear greater responsibility in both talent cultivation and cultural dissemination in the future. Simultaneously, through ongoing theoretical and teaching research, we can ultimately establish a speech communication education system that aligns with China's national conditions and possesses Chinese characteristics, thereby supporting the overseas dissemination of Chinese culture and the construction

of its discourse system.

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Conflict of Interests

The authors declare that there is no conflict of interest regarding the publication of this paper.

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