

New Probe into the Integration of Red Film and Television Culture into Ideological and Political Education in Colleges and Universities

Fangning Sun

Communication University of China, Nanjing

Abstract: Ideological and political education in colleges and universities has always been a highly concerned education in our country, which plays a guiding and normative role in establishing the ideological and political ideas of college students. At present, most teachers still adopt the traditional teaching method in ideological and political education, which is difficult to meet the learning needs of college students with critical and questioning thinking. In order to adapt to the new era of college students better accept ideological and political education, in order to implement the fundamental task of “moral cultivation”, to help college students establish a correct world outlook, outlook on life, values, this paper will explore the new ways of college ideological and political education teaching.

Keywords: Red film and television culture; Ideological and political education in universities; Value implication; Innovation path

1. The connotation of red film and television culture and its cultural value

As the name suggests, red film and television culture is a kind of culture precipitated on the basis of red film and television works through the long river of history. In the 1950s, Dong Cunrui mainly tells the story of Dong Cunrui’s growth from his apprenticing on the eighth Road, experiencing the baptism of the Anti-Japanese War and the War of Liberation, and gradually transforming from a reckless and impulsive child into a real revolutionary soldier. The films represented by Dong Cunrui reflect the shaping of heroes in the 1950s with the brushwork of filling vegetables and easy life, and show Dong Cunrui’s vivid, full and lifelike hero image through the treatment of the character’s stereotyping. In the 1960s, “Tunnel Warfare” tells the story of the innovative use of tunnel warfare to fight Japanese invaders under the leadership of the Communist Party of China in order to crush the enemy’s “sweeping” during the Anti-Japanese War. As one of the eight model operas, the Red Lantern in the 1970s is a revolutionary modern Peking Opera that praises the Chinese people’s indomitable resistance against the Japanese invaders during the Anti-Japanese War. The 1980s’ “Wreath under the Mountain” portrays a group of distinct characters such as Liang Sanxi, Zhao Mengsheng and Jin Kailai, reflecting the test of the soldiers in the war of self-defense against Vietnam in the baptism of blood and fire, as well as their dedication to the country, to protect the security of the country and the people as their noble quality. The 1990s “Jiao Yulu” tells the story of Jiao Yulu during his work in Lankao, leading the cadres and masses of the county to manage the “three evils”, fighting heaven and earth, and shocking people with strong perseverance and ardent feelings. Entering the 21st century, red film and television works prospered, and emerged a series of excellent works such as “Assembly”, “The Founding of a Republic”, “The Revolution of 1911”, “The Taking of Tiger Mountain”, “Me and My Motherland”. The “Age of Awakening”, which premiered in February 2021, was once a hot search and a circle of contemporary college students. These red film and television works truly reflect the theoretical experience and construction spirit formed during the revolutionary period, the construction period and the reform period, and render the scenes of heroes defending the territory, protecting the country and calming the people in a true and simple way.

Red film and television culture is the cultural crystallization accumulated on the basis of red film and television works. It is “revolutionary culture and advanced socialist culture with Chinese national characteristics to spread the original aspiration and mission

of the Party, eulogize the Chinese Communist Party to fight for national independence and people's liberation, and realize the great rejuvenation of the Chinese nation." First, from the perspective of ideology, red film and television culture is a cultural expression that is accumulated in historical facts, reflects the real history of the hard struggle of the Chinese Communists, expresses feelings in history, and seeks reason from history. It records the Chinese revolution with a visual expression, and highlights the responsibility of the Chinese Communist Party to lead the vast number of people to a better life. From the perspective of artistic film and television display, red film and television culture integrates literature, performance, dance, photography, fine arts, music and other arts in one, constantly creates from diversified artistic forms, and displays a comprehensive artistic phenomenon through the combination of scenes, movements, props and languages. From the perspective of traveling through time and space, the red film and television culture is the cinematic expression of the revolutionary spirit. The audience can clearly perceive the fate of the characters, break the barriers of time and space, and empathize with the characters. The audience can recall the glorious history of the past with the help of red film and television works of different periods, and be inspired by them, feel the great national spirit of the Chinese nation, and indirectly cultivate their own noble character. As the cultural derivation of film and television industry, red film and television culture has extremely important cultural value.

2. The innovative path of integrating red film and television culture into ideological and political education in colleges and universities

2.1 Learning the subject's dramatic empathy

In ideological and political education in colleges and universities, dramatic empathy teaching method can well connect red film and television works with ideological and political education. The exchange of ideas and ideas based on emotional resonance can enable college students to obtain education through emotional practical experience. The original boring theoretical knowledge can reduce students' psychological resistance during education with the help of dramatic empathy of red film and television works. The use of this immersive dramatic empathy teaching method in ideological and political education is conducive to students' self-consciously and actively accepting the theory of ideological and political education, and its immersive and empathic experience can be rooted in students' theoretical penetration and truly spread the theoretical knowledge of ideological and political education to students' hearts. For example, when teaching students to understand the thoughts of great men scientifically, teachers can reduce their main body status and ask students to perform classic or current hot red film and television pieces such as "The Red Boat", "The Big Waves in the Sand" and "A Few Romantic Characters" in small groups. In this way, dramatic short films are recreated in class for a second time, so as to empathize with each student.

2.2 The study subject's exploration and perception of red film and television culture

The connotation of red film and television culture is profound, and it has a large space for mining and development. With the continuous development of time rings, red film and television culture is gradually deepened. Facing the new situation in the new era, many new themes such as fighting the epidemic and poverty alleviation have emerged in red film and television culture, which are the inheritance and development of the revolutionary spirit of the older generation. For example, the great anti-epidemic spirit of "life is first, the whole country is united, risking life and death, respecting science, and sharing the destiny", which was born in the war against the epidemic, has been included in the spiritual lineage of the Chinese Communists, and the film and television works such as "Chinese Doctor", "Embracing you through the winter" and "The Most beautiful Backward" have vividly depicted many vivid characters to interpret the great anti-epidemic spirit. College students are the gathering place of students from all over the world, and there may be many people around this group of students who are silently dedicated and struggling to move forward. The exploration and perception teaching method of red film and television culture can be applied in ideological and political classes. First, it can help students dig and discover unknown heroes around them through the guidance of red film and television works, enhance credibility and communication power, and form a learning wave. The second is to guide students to explore the background and history of the environment in which the characters are located, analyze and perceive the hearts of the characters, narrow the distance between themselves and the characters, and form their own understanding and opinions in the continuous interpretation, so as to generate spiritual touch. For example, when teaching the topic of ideals and beliefs in the course "Ideological and Moral Cultivation and Legal Basis", students can explore the inner monologues of Zhang Jingyu, Wen Ting, Tao Jun and other protagonists in "Chinese Doctor" in small groups. With the help of the actors' performance, students can show the noble character of CPC members standing up and working together to fight the epidemic in the face of major disasters, so that students can clearly feel the political nature of the CPC's practical responsibility, and truly perceive the CPC's original mission of people-oriented and standing for the people. Through the exploration of the characters in the play, Through cultural exploration and perception in red

film and television works, students are infiltrated, encouraged, encouraged and shaped, so as to achieve the educational purpose of students' firm ideals and beliefs.

College students become the perceiver of red film and television cultural resources, which is a new learning resource for ideological and political education in colleges and universities. Relying on these new learning resources, the content of ideological and political courses will become more abundant, and students will benefit a lot in the learning process. It is worth noting that when mining these new red film and television resources, we should act in a realistic attitude to interpret and tell, do not distort the facts, nor add vinegar to the facts, and always put the truth and objective first.

2.3 The real participation and discussion of the learning subject on the red film and television works

Learning subjects become real participants in red film and television works, which mainly means that students are allowed to visit the holy land of red culture in red film and television works in person and "talk" with the characters in red film and television works in the same place across time. The regional resources in red film and television works are the fresh practice of ideological and political education in colleges and universities, and also an important carrier for the dissemination of red film and television culture. Being in the holy land of red culture seems to feel the struggle of the older generation of Communists, which can constantly narrow the distance between students and history. For example, the old site of the editorial office of New Youth, the Red Building of Peking University, Lu Xun Museum and other red cultural shrines in the Age of Awakening can all play a positive role in students' ideological and political education. These red cultural shrines can make students have a deeper understanding of the story behind the Age of Awakening and give rise to more patriotic enthusiasm among students. At the same time, it is necessary to pay attention to the discussion of students' participation in the education activities of the red cultural holy places, guide students to tell their personal feelings, and enhance students' identification with the red cultural holy places in the red film and television works. When students become real participants in red film and television works, they will have a clearer understanding of history and their own positioning, which is conducive to students' active acceptance of ideological and political education, and the learning effect is better than that of traditional teacher teaching.

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