

Research on the Path of Integrating Ideological and Political Elements into "Film and Television Aesthetics" Curriculum from the Perspective of Cultural Confidence

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Abstract: Film and television art is a rapidly developing art category in the world today. Under the vision of "Great Ideological and Political Education", integrating of ideological and political elements into the "Film and Television Aesthetics" curriculum, teachers must make full use of the curriculum as carrier based on cultural self-confidence, cultivate students' cultural self-confidence, and guide students to deeply understand China's national conditions and people's aspirations, to tell Chinese stories, and spread the Chinese voice. Finally, it will become a high-quality film and television art talent with moral integrity, and continuously deliver fresh vitality to China's film and television art cause.

Keywords: Film and television aesthetics, Ideological and political elements, Cultural confidence

1. Introduction

As film and television art is a rapidly developing art category in the world today, especially in the digital technology era, virtual reality technology (VR), augmented reality technology (AR), mixed reality technology (MR), artificial intelligence technology (AI) and other high and new technologies have a huge impact on film and television art, changing the face of film and television art. In recent years, Chinese films have made great progress. The scale of the cinema line is expanding, the number of audiences is increasing, and the box office is rising. In particular, "Wolf" (2017), "I'm not the God of Medicine" (2018), "Wandering Earth" (2019) and "Hello, Li Huanying" (2021) mark the arrival of a new era of Chinese film production. As film and television art is a rapidly developing art category in the world today, especially in the digital technology era, virtual reality technology (VR), augmented reality technology (AR), mixed reality technology (MR), artificial intelligence technology (AI) and other high and new technologies have a huge impact on film and television art, changing the face of film and television art. In recent years, Chinese films have made great progress. The scale of the cinema line is expanding, the number of audiences is increasing, and the box office is rising. In particular, "Wolf" (2017), "I'm not the God of Medicine" (2018), "Wandering Earth" (2019) and "Hello, Li Huanying" (2021) mark the arrival of a new era of Chinese film production.

At present, an atmosphere of attaching importance to and actively practicing ideological and political education has been formed. As the "Film and Television Aesthetics" course offered in the first semester of the third year of students majoring in radio and television editing and directing, they are also actively exploring ways to integrate ideological and political elements^[1]. From the beginning of their professional studies, students can highly understand the position and role of literature and art in the construction of socialism with Chinese characteristics in the new era, and understand their historical mission and responsibility^[2]. Through the study of this course, students can take meeting the people's spiritual and cultural needs as the starting point and end result of their professional study and future employment work, so that students can learn from the people with an open mind in art practice and artistic creation^[3], put the people's warmth and happiness in their hearts, pour the people's joys and sorrows into their own writing, eulogize the struggle of life, portray the most beautiful people, and strengthen people's vision and confidence in a better life.

2. The Important Role of Ideological and Political Elements in the Application of "Film and Television Aesthetics"

2.1. Value leads to demand

This course is an art theory course focusing on Western film and television theory. In the course of teaching, Teachers must lead students to stand in the Marxist view of literature and art. The theoretical height of the General Secretary's view on literature and art of socialism with New Era characteristics, Critical study from the birth of the film a variety of film aesthetic ideas, let students clear the purpose of professional learning; It tries to explore and cultivate students' critical thinking when drawing lessons from and learning western art theories and works of art, so as to achieve innovation and integration^[4].

Taking the appreciation of traditional fine art works as the starting point, active classroom atmosphere, guide students to discuss, recommend^[5], analysis and then understand the history, understand the excellent culture of the nation, establish students' confidence in socialist culture; To understand the patriotism and broad-mindedness of outstanding artists, so that students can set up correct outlook on life, values and socialist art in their aesthetic experience In this way, the aim of professional training, Marxist view of literature and art, aesthetic education and the construction of ideological and political courses are combined, in the course of studying film and television aesthetics, students can not only grasp the theoretical content, but also enhance the motivation of professional study, and urge them to have a solid basic skill with the social responsibility of future artists, strive to contribute to the prosperity of socialist literature and art with Chinese characteristics in the new era.

"Film and television aesthetics" teaching can not always follow the western theory behind, but to innovate and actively train innovative talents, which is in line with the status quo of China's art education. It is a powerful measure to improve the present situation of domestic film and television industry to integrate the ideological and political education of art theory course into the training of film and television talents based on cultural self-confidence. In the teaching of film and television theory, we should change the wrong concept of blindly following, without positioning and planning, and pursue technology and production crazily in most colleges and universities, resulting in surplus production talents, under the background that creative talents are far from enough, the ideological and political education of film and television theory course becomes inevitable.

2.2. Professional development needs

Since 2004, the Central Committee has successively issued documents on further strengthening and improving the ideological and moral construction of minors and the ideological and political education of college students, the Weinan Normal University also opened a series of courses, which went in the same direction as ideological and political theory courses, thus creating synergy, it is a kind of comprehensive educational idea and exploration road of reform to regard "Building virtue and cultivating people" as the fundamental task of education.

In the era of rapid development of digital technology, the network, multimedia has become an indispensable part of life, the penetration of Western culture has led to the modern people, especially the young people's contempt for the local culture, as a big consuming country of film and television art, China is far away from a powerful country of film and television art. The main reason for this is that there are no good stories, no development path with Chinese characteristics, no independent brand in the original design, and very few films and television works with their own national appeal, the development of film and television art is in the primary stage, no matter in the creative, technical, brand image, or in the marketing and promotion, and the European and American countries still have a big gap. Film and television art as a comprehensive art, closely integrated with the culture of the times and closely related to modern people's aesthetic, life, is the best platform to show national culture. A comprehensive art combining tradition and modernity, past and future. The research on the application of ideological and political elements in the theory of film and television will make use of the training of creative talents of Chinese film and television and help to strengthen the original strength of Chinese film and television art, it is conducive to the creation of film and television works of art and theoretical research in the inheritance of Chinese culture. I hope that through the study of the ideological and political elements in the course of film and television art theory, on this basis to expand the local culture, national culture, traditional culture in the film and television art creation in the application of the field and application of content. In the film and television art and ideological and political elements to expand the direction of

the combination of theoretical guidance.

2.3. Increasing the demand for professional competence

Try hard to find the combination of ideological and political elements and film and television aesthetics, to explore the methods and ideas of integrating ideological and political elements into film and television aesthetics. Based on the Marxist artistic concept and the general secretary's socialist literary and artistic concept with the characteristics of the new era, we can draw on and absorb the western theories in the film and television aesthetics, and explore a broader space for the nationalization of the film and television, to make modern film and television art face up to and absorb the "Diversity and integration" of the present, at the same time, carry forward the essence of the traditional culture of their own country, get rid of western centralism, to integrate the elements of national culture, local culture, national culture and traditional culture with the constantly updated advanced film and television technology, to guide students to create the Chinese people can express the true feelings and their own ideas and rich in local culture and the needs of the times of film and television works. The study of this subject is beneficial to the application of ideological and political elements in the course of art theory, it is beneficial for our artists to create art, train art talents and reform art teaching including film and television art on the basis of this theory.

Through the ideological and political education in the course of film and television aesthetics, the cultural gene, value pursuit and professional accomplishment contained in the course of film and television aesthetics are extracted and transformed into concrete and vivid teaching practice, so as to enhance the effect of the art major in building up moral character and cultivating people, and to enhance the art students' truthfulness, understanding and practice of the socialist core values, so as to guide students to inherit and carry forward the excellent traditional Chinese culture, adhere to and carry forward the Chinese spirit, and build up confidence in socialist culture, to set up a good Chinese story, spread the sound of China, the spirit of China, show the Chinese style and features of the art of professional learning goals.

3. The difficulties and emphases of integrating ideological and political elements into the course of "Film and television aesthetics"

3.1. The difficulty of integrating ideological and political elements

Mr. Peng Jixiang laments that "The aesthetics of film and television is not worthy of the practice of film", because of the continuous emergence of excellent film and television works in our country, especially in recent years, Chinese films have made great progress, and the scale of movie theaters has been constantly expanding, with growing audiences and box office takings, China is starting to move from being a movie power to being a movie power. Chinese film practice is also deeply influenced by the Chinese culture, successive generations of film and television artists are unremitting exploration in this regard. However, our film and television aesthetics is more behind the western theory, not according to the film and television art practice to form a theoretical system.

In the teaching practice, especially in the study of Western film theory, the students' critical consciousness is cultivated, and then they enter into the study of Marxist theory of literature and art, to guide the students to understand the rationality and speculation of Marxist literary theory, and then to enter into the general secretary's deep understanding of the socialist literary concept with the characteristics of the new era, so as to train the students to set up the Marxist literary concept, a deep understanding of the need to achieve Chinese Dream a strong material force, but also a strong spiritual force, a firm commitment to professional learning confidence and responsibility of students.

3.2. The emphasis of integrating ideological and political elements

How to use Western film and television aesthetics theory for reference in the teaching of film and television aesthetics, guided by the Marxist art concept, the theory of sinicization of Marxism and the General Secretary's socialist literary concept with new era characteristics, it is the focus of the course of "Film and television aesthetics". The course of "Film and television aesthetics" is based on contemporary higher education and aims at training future film and television practitioners, focusing on Marxist art theory, Marxist art concept in China theory as a fundamental guide to train students to set up Marxist literature and art concept, lead the students to deeply understand the law of the development of

Marxist art and the essence of socialist art is the content of art theory such as People's literature and art, and cultivate the students' cultural self-confidence through the analysis of excellent cases, to guide students to deeply understand China's national conditions, the people's aspirations, tell good Chinese stories, spread good Chinese voice. Then it is applied to the practical creation of Chinese film and television works, to explore a broader space for the nationalization of film and television, and to make modern film and television art face up to and absorb the "Diversity and integration" of the present, carrying forward the quintessence of our national cultural tradition, getting rid of western centralism, making students more conscious, ideological and innovative in theory and art practice, to contribute to the prosperity of socialist literature and art with Chinese characteristics in the new era.

4. The strategy of integrating ideological and political elements into the course of "Film and television aesthetics"

4.1. The mode of ideological and political education

The construction of practical education mode of ideological and political education in curriculum can promote students to return to the society, in the aspect of emphasizing theoretical knowledge, let students carry out practical operation experience, and let the actual teaching content be closely connected with the real life, go into the people's lives, understand the suffering of the people, and strive to create a fitting life of the temperature, there are ideas, there are connotations of the works. As a course of "Film and television aesthetics", its aim is to help students accumulate experience, to understand film and television theory and its development in a diversified way, and to understand the national conditions and people's voices in the perspective of cultural self-confidence, to effectively link the teaching content and theoretical knowledge with real life, and to enable students to truly return to social life and accumulate experience by means of corresponding practical education activities, form their own principles and ways of doing things will be the theory of knowledge and the actual social life organic combination, to help students really aware of ideological and political education for their own growth and the importance of life, enable students to practice in the process, and constantly enhance their own comprehensive strength and personal value.

4.2. Integration of regional cultural resources

As Art Majors, as builders and successors of the cause of socialism with Chinese characteristics, they are also learners and inheritors of excellent regional cultural resources, if the teaching content of ideological and political course is too abstract and empty, it will lead to difficult for students to practice and explore. The cultural resources of the northwest region are deep, long and have affinity, and the contents covered are also very rich. In teaching, the regional cultural resources will be integrated into the teaching process of art theory course, guide students through the experience, investigation, research, visit to explore and research life in-depth regional cultural resources, the theoretical knowledge of books will be integrated into real life, so as to enhance the understanding of the content and experience, to better carry out the responsibility of passing on excellent regional cultural resources.

5. Conclusion

The curriculum knowledge is not only supporting point of the curriculum, but also is the most basic bearing point of the ideological and political elements. The ideological and political exploration of the course of "Film and television aesthetics" is to find an effective way between ideological and political education and professional learning. Through reasonable content design and combining knowledge points of the course, it can be reasonably integrated into ideological and political elements. Experiential teaching can be used to enhance students' driving force of active learning. Professional values and qualities can be improved by combining artistic creation practice, and the evaluation system can be perfected to enable students to hold correct artistic concept of creation according to the national needs and their own career planning, so as to realize effective path of carrying out the reform of ideological and political curriculum.

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