



# Study on Mass Media Carrier Works of Ideological and Political Education from Perspective of the Psychological Needs of Educatee

Pengfei Gao\*

Yalong River Hydropower Development Company, LTD., Chengdu 610051, Sichuan, China

\*Corresponding Author E-mail: 3032419402@qq.com

**Abstract:** With the diversified development of modern society, people are easily exposed to new knowledge and varieties of ideas in their daily work and life. The impact on people's psychology is comprehensive and huge, and it also increases the potential difficulty for us to carry out ideological and political education effectively. With the wide application of mass media, how to create mass media carrier works that can be used to effectively carry out ideological and political education from the perspective of the psychological needs of educatee has become an important issue. The TV series *When We Were Young* is a work of the mass media carrier created by Chinese mainstream media, which can be used to effectively carry out ideological and political education. Through literature research, comparative analysis, systematic analysis and other methods, this study firstly collected theoretical and practical literature related to ideological and political education and the TV series *When We Were Young* so as to analyzed and evaluated the work. Secondly, this study compared *When We Were Young* with other mainstreamed tv series and idol dramas at home and abroad, thus found out the differences between them. Thirdly, this study systematically researched the methods and carriers of ideological and political education, and then comprehensively analyzed how to create effective mass media carrier works of ideological and political education, and comprehensively studied the reasons for the success of this TV series. After research, it is found that this TV series starts from the perspective of the psychological needs of the educatee, and uses a way that the educatee likes to see and hear to tell the story of the characters. At the same time, it conveys excellent educational ideas and advanced educational concepts, and presents a variety of correct methods of ideological and political education, which has created favorable conditions for effective ideological and political education. In conclusion, these experiences and practices have learning significance for creating more mass media carrier works that can be used to effectively carry out ideological and political education, so as to better carry out ideological and political education.

**Keywords:** Ideological and political education; Carrier; Mass media; Psychological needs; Effectively

# 1 Introduction

In modern society, it is a common practice to use mass media to carry out ideological and political education. The so-called mass media, short for mass communication media, refers to the physical forms that carry and transmit information, mainly including newspapers, books, radio, film, television, network media and so on [1]. As a common carrier of ideological and political education, Mass media carrier is usually used to communicate contents of ideological and political education to the general educatee, so that educatee can undertake ideological and political education while receiving extensive information. The mass media carrier has the characteristics of large amount of information, wide communication, great influence, and a lot of audience. Excellent works of mass media carrier generally edify and infect individuals in the way of edutainment, so as to achieve good educational results through influencing their educatee imperceptibly [2].

Known as the first “red youth inspirational idol drama” in China, the 23-episode TV series *When We Were Young* is a representative and excellent mass media work, which is also an effective and successful mass media carrier work of ideological and political education created by Chinese mainstream media [3]. The work takes Mao Zedong and other young people's five and a half years of study at Hunan First Normal University as the main theme, fully showcasing the outstanding youth represented by Mao Zedong, Cai Hesen, Xiang Jingyu, Yang Kaihui, Tao Siyong, etc., who strive to pursue their ideals and strive for excellence, their ambition and sentiment to take the world as their own responsibility, and their ambition to transform China and the world. During its primetime broadcast on channel one of China Central Television Station, *When We Were Young* became the audience champion of that year's broadcast drama, with an average audience rating of 5.26% and the highest audience rating of 8.92% [4]. What's even more remarkable is that 70 percent of the people who watch the show are young viewers [5]. To study the reasons for the success of *When We Were Young* and learn from its experience and practices will be helpful to create more excellent ideological and political education mass media carrier works, so as to better carry out ideological and political education.

## 2 Methods

### 2.1 Literature Research

This study collected a lot of theoretical and practical literature related to ideological and political education and the TV series *When We Were Young* mainly by consulting academic journals website and libraries, and at the same time analyzed and evaluated the work through repeatedly studying and reading the dialogues of it. After the broadcast of *When We Were Young*, it received high attention from government organizations. The publicity department specifically pointed out the need to do a good job in the follow-up publicity and promotion of *When We Were Young* and proposed six specific measures. Publishing a novel of the same name is one of the measures taken.

The novel of the same name was processed on the basis of a TV script, providing an important reference for the research of this article.

## 2.2 Comparative Analysis

While researching the reasons for the success of the TV series *When We Were Young*, this study focused on comparing it with other mainstreamed tv series of China such as *Decisive Battles of China's Fate*, the *Founding Leader Mao Zedong*, *Long March*, *Yanan Song*, the *Eighth Route Army* and other youth idol dramas at home and abroad, and consequently found out the differences between them. The TV series *When We Were Young* does not have the entertainment elements common in the current TV market, throughout the end, in addition to teaching and educating people, that is, reading to become a talent, a bunch of “country, nation, ideals, aspirations” of the big principle, even if the same can be linked to “entertainment” can not be found. However, after the broadcast of this drama, it has continuously created extremely high ratings, which has generated an unprecedented strong response among the audience, especially young audiences, and received rave reviews on the Internet. Such success is indeed worthy of in-depth comparative study.

## 2.3 Systematic Analysis

Ideological and political education is a complete system composed of elements such as content, process, method, carrier, purpose and task. Each element of the system is closely related and complementary to each other. On the basis of the comprehensive study of ideological and political education, this study systematically studied the methods and carriers of ideological and political education, and then comprehensively analyzed how to create effective mass media carrier works of ideological and political education.

## 3 Results and Discussion

There are many reasons for the great success of the TV series *When We Were Young*. After serious research and analysis, the author believes that the following points are particularly critical factors.

### 3.1 The work takes the learning experience of historical figures who are well-known in China as the narrative subject, which makes the educatee feels very friendly

Taking Mao Zedong's study career in Hunan First Normal University from 1913 to 1918 as the main story line, *When We Were Young* shows his ups and downs seeking spirit of self-cultivation, pursuit of truth and reforming society under the influence of his mentors Yang Changji, Kong Zhaoshou and so on, and profoundly reveals the realistic theme of “reading” and “educating”, which is closely related to today's socie-

ty [6]. The play tells the story of Mao Zedong's youth, a well-known historical figure in China. Whether in reality or through the depiction of film and television works, there are profound feelings of admiration for Mao Zedong among Chinese people. His glorious image and great achievements have always been a hot topic in literary and artistic creation. From perspectives of educatee's comments and social repercussions, one of the reasons for the success of the play is portraying an image that is both unfamiliar and intimate of young Mao Zedong, and restoring the great man from the perspective of civilians and grasping the pulse of reality in the thickness of history [7]. At the same time, the play selects a period of history from the beginning of Republic of China to the restoration of Yuan Shikai and the rule of the Northern Warlords in the modern history of China as the background, which is also well known to most educatee. Therefore, the play is very intimate for most Chinese educatee from the perspective of the psychological needs. This kind of "intimacy" is the "lubricant" for the successful development of ideological and political education, which is very meaningful for ideological and political education. Just as ideological and political educators and educational objects should strive to establish a good interactive relationship in ideological and political education, the mass media carrier work will make the educatee better accept education and guidance if it can bring this kind of "intimacy" to the educatee.

### **3.2 On the basis of respecting history and facts, the play "collage" the real historical details into a complete story, which is more attractive to the educatee**

The protagonist of the play is a great leader and proletarian revolutionist of China. Therefore, one of the basic principles that needs to be followed firstly in the play is to respect history and seek truth from facts [8]. It cannot be joked about, and cannot be fabricated. It is precisely because the play has grasped this principle, the protagonist's image is portrayed vividly, movingly, simply, truly and credibly through cleverly connecting the study, life and work experience of the protagonist at that time, and narrating the story delicately. The features of the narrative style of the play can be summarized as the "collage" of postmodern art described by the famous American theorist Jameson [9]. With such a relaxed and lively style, it transcends the heaviness of recreating history therefore more attractive to the educatee. The story described in *When We Were Young* has some revealing colors, which is a breakthrough from the works that describe Mao Zedong's stories relatively concentrated on the period of "revolutionary leaders" [10]. Most works created to propagandize the old revolutionaries in the past pay more attention to their firm will, magnificent temperament, and great achievements, such as Decisive Battles of China's Fate, the Founding Leader Mao Zedong, Long March, Yanan Song, the Eighth Route Army. Image of the characteristics in the play is tall and perfect, which makes young people always look up to them. However, this play makes educatee feel that these historical figures live among us, making it easier for the educatee to understand how an excellent person grows up, so as to give more inspiration to young people. Ideological and political education should be carried out in such a lively way that the educatee is pleased to see. Just as

ideological and political educators can correctly exert their job functions and improve their work efficiency only by skillfully using various work arts in their work, only if mass media carrier works be presented in the form that the educatee loves to see and hear, can it be more conducive to achieve the desired goals and effects.

### **3.3 The play conveys many advanced learning and education concepts, which can arouse the educatee's in-depth thinking**

The author can always have new discoveries from different aspects appreciating and interpreting the play because of its profound and rich ideological connotation. With a strong sense of reality, the play focuses on reading, educating people and the relationship between them, revealing that Mao Zedong, as an ordinary rural student, was admitted to Hunan First Normal University and grew up and matured under the instruction of the most outstanding educators in China at that time such as Yang Changji and Kong Zhaoshou [11]. The scholarliness and demeanor, Confucian nature and life ambition of confessing themselves to the school to cultivate pillars of the state and concentrate on education of the scholars were ultimately realized in their students. The play not only has educational significance for young people how to learn, but also conveys many advanced educational concepts, which has more reference meanings for teachers how to teach and educate people at present [12]. Whether it discusses orientation education from the “first conversation” and “first class”, and mentions that education should seize the chance from “beggar Xu eats free canteen” to “Principal Kong's speech under the national flag”, and talks about the art of education from “candidates cheat in exams” and “contradicting teachers”, or the many educational plots and concepts in the play such as the noble personality reflected in the teacher's books collection behavior to save students, the emphasis on students' ability training through supporting students' autonomy and student associations, and individualized method of instruction for extremely unbalanced students of liberal arts and science such as Mao Zedong, both of them have profound implications for today's teachers on how to teach people and carry out ideological and political education.

### **3.4 The play chooses many perspectives coinciding with the contemporary youth's aesthetic, which is easier to arouse the resonance of young educatee**

Youth is the key objects of ideological and political education. The majority of young people are in the formation period of outlook on life and social values. They need idols and correct guidance. *When We Were Young* takes the excellent deeds of the great man Mao Zedong and his classmates in their youth as a shining example, conveying noble life ideals and beliefs, and inheriting the noble moral sentiments of Chinese nation to adolescents in a relaxed and pleasant way imperceptibly. They are real idols that can shine and inspire a lifetime just like the glory of the sun and the moon. One of the main reasons for the success of the play is that different from other works of major revolutionary historical themes, the play choose a unique creative approach with perspectives that are consistent with the aesthetics of contemporary youth as

much as possible, so that the whole play is always filled with the passion of youth and the passion of life although in the history of blood and fire [13]. Contemporary ideological and political education should give full play to the role of public opinion guidance of the mass media to guide the healthy growth of young people. The study indicates that arming people with scientific theory, guiding people with correct public opinion, shaping people with noble spirit, inspiring people with excellent works should be adhered to, thus continuously providing rich spiritual food for young people, so as to guide young people to form noble ideology and morality and sentiments, and pursue healthy aesthetic taste and civilized lifestyle.

### **3.5 The play vividly presents a variety of methods to carry out ideological and political education, which has a strong guidance and demonstration significance**

*When We Were Young* is not just a mass media work of ideological and political education. In the meantime, the discussion on reading, educating people and the relationship between them, as well as the ideological and political education methods skillfully used by educators in the play, such as edification and infection, guidance of reasoning, practical exercise, comparison and identification, and self-education, also have a strong guidance and demonstration significance for ideological and political educators. Educators such as Yang Changji, Kong Zhaoshou and Xu Teli in the play are models who propagate the doctrine, impart professional knowledge, and resolve doubts. For example, Yang Changji teaches students self-cultivation, sacrificing precious time of himself to participate in the reading group discussion of Mao Zedong and Cai Hesen, and also actively communicates with students for the sake of students' life. He teaches students the truth that only by learning wildly from others can a person be knowledgeable and profound, inversely standing still and refusing to make progress will lead to crude and shallow. As the principal of Hunan First Normal University, Kong Zhaoshou tries to educate students in a better way instead of focusing on severe punishment when students make mistakes. He uses individualized method of instruction to cultivate Mao Zedong, a student different from others, and let him study according to his own interest. Xu Teli influences students from words and deeds with an austere style, from being called "beggar Xu" to a teacher respected by most students. In addition, students such as Mao Zedong in the play not only seek answers from books, but also obtain practice and self-improvement by exploring society. During the experience of rural research and running night schools for workers, not only Mao Zedong's organizational ability has been further improved, but more importantly, he has understood the realistic Chinese social structure and power comparison, which provides a sense of direction and preliminary methodology for him to demonstrate the main driving forces and basic power of the Chinese revolution in the future [14].

## 4 Conclusion

As an effective mass media carrier work of ideological and political education, the main reason for the success of *When We Were Young* is that the play restores the real young Mao Zedong to the world starting from the perspective of the educatee's psychological needs and using a way that the educatee likes to see and hear, and conveys the inspirational feelings and vigorous life attitude of the leader character to each educatee. What is especially rare is that the play also comprehensively uses and vividly presents a variety of correct methods to carry out ideological and political education, which is very convincing. What's more, the discussion of reading, educating people and the relationship between them in the play conveys excellent educational thoughts and advanced educational concepts, which has reference meanings for teachers to teach and educate at present. Therefore, more excellent ideological and political education mass media carrier works such as *When We Were Young* should be built to create more favorable conditions for the effective ideological and political education.

## References

1. Zhang Quan. The Confusion and Countermeasures of Literature Education in Universities in the Era of Mass Media. *New Documentary*, 2021(5): 58-60.
2. Adams Phillip. From mass media to 'mess media'. *Australian Humanist*, 2019(134): 18-19.
3. Li Chunwu, Wang Guohui, Jana Shahati, Peng Jixiang, Chen Xiaoxia. Interpretation of the red youth idol drama *When We Were Young* (in Chinese). *Television Research*, 2007(9): 32-34.
4. Ming Xing, Wan Yi. A Model of the combination of artistic innovation and revolutionary traditional themes -- Behind the popularity of the TV series *When We Were Young* (in Chinese). *People's Daily*, 2007(2007-06-01): 12.
5. Li Chunli, Sun Ning. *When We Were Young* portrays the "coolest" youth idol. *Guangming Daily*, 2007(2007-05-25): 2.
6. Huang Hui. *When We Were Young* (in Chinese). *People's Police*, 2021(14): 61.
7. Shen Jiequn, Mei Xiaoyu. How to Plant the Seeds of "Awakening" when Red Literature and Art Works Enter the Ideological and Political Course. *China Youth Daily*, 2022(2022-01-25): 012.
8. Li Xuezhou. Good screenwriter, good director and good actors -- Feedback of the TV series *When We Were Young* (in Chinese). *Contemporary Television*, 2007(6): 22.
9. Luo Liangqing. The fable of Postmodern image: An analysis of the TV series *When We Were Young* (in Chinese). *Television Research*, 2007(9): 36-39.
10. Zhao Tong. From remembrance to closeness: Narrative perspective and significance of the TV series *When We Were Young* (in Chinese). *Contemporary Television*, 2007(6): 20-21.
11. Luo Hao. The light of Great man is the same as the sun and the moon -- the creation of the TV series *When We Were Young* (in Chinese). *China Television*, 2007(6): 62-63.
12. Chen Xiaobo. Film and television Resources help me improve my educational concept -- Taking the TV series *When We Were Young* (in Chinese) as an example. *Middle school Political Teaching Reference*, 2008(3): 33-34.
13. Chen Wei. Summary of the Seminar of the TV series *When We Were Young* (in Chinese). *Chinese Television*, 2007(6): 4-7.

14. Zhang Yonglu. The Youth Canon -- An interpretation of the film and television genre pattern of When We Were Young (in Chinese). *Film Literature*, 2008(1): 121-122.

**Open Access** This chapter is licensed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits any noncommercial use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

