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ABSTRACTS

Strategic Conception of Cultivating High-Level Media Talents in the New Era

Xu Xiaozhou & Zhang Lei

At present, China's higher education is in the historical period from post popularization to popularization. Along the path of connotative development, China's higher education is starting a new journey of building a powerful country in higher education. Based on the starting point of the new era, media higher education shoulders the historical mission of cultivating outstanding media talents. The paper holds that the media higher education in the new era should adhere to moral education and cultivate socialist media people; adhere to high aspirations, cultivate media personnel to serve the realization of the Chinese dream; adhere to the spirit of physical and mental harmony, cultivate all-round development of media personnel.

Research on the Internet Agenda of Transgenic Debate in Chinese Social Media

Chen Anfan, Luo Chen, Hu Yong, Xu Jingyang, Xu Yongyan

This study focuses on the issue of transgenic debate on Sina Weibo, and uses the method of third level agenda setting to test the relationship among the agenda setting subjects. The main findings are as follows: (1) The agenda of the transformational group and the reversal group is not consistent, and the neutral group acts as a buffer between the two extremes; (2) The agenda of the two groups is not consistent. The agenda of ordinary users and authenticated individual users is deeply coupled, but it is uncoupled from the agenda of certification authority users; (3) The high positive correlation between ordinary users and reversed group indicates that ordinary users prefer to hold reverse position, while authenticated individual users prefer to hold neutral position. In the agenda of certification authority users, neutral and upright positions coexist; (4) Online identity is more likely to disrupt the effectiveness of dialogue than attitudes towards GM. In China's social media space, the sharp opposition between the upright and the reversal is not a tit for tat like "digital Gaza Strip", but rather different like a "digital Berlin Wall".

Image Expression and Cultural Symptoms of " Digital Experience" ——On the Trend of " New Media Aesthetics" of New Force Directors

Zhao Linuo & Zhang Minghao

As a new force of contemporary Chinese film industry, " new force directors" are leading a film trend called " new media aesthetics" with a collective attitude. This is due to the global context of the contemporary " Internet +" and the " digital experience" of the " cyber generation" group to change the aesthetic relationship of watching movies. At present, this trend mainly has three characteristics: the open narration of inviting audience to " participate", the visual splicing of various network cultures, and the cultural reflection on the problems of media value and man-machine relationship. The continuous evolution of media technology, on the one hand, makes the characteristics of new media aesthetics constantly " update"; on the other hand, it deepens the contemporary " digital divide".

Reality, Life and Self-reliance: A Study on the Characteristics of Documentary in the Context of Media Generalization

Zhang Heng & Yao Zheng

In the context of media generalization, documentary is facing the double generalization of content and form. The generalization of content is mainly manifested as the excessive consumption of documentary images, resulting in the generalization of documentary spirit; the generalization of form is mainly manifested in the diversification and generalization of documentary program. In this context, through the reexamination of documentary authenticity, worldliness and self-reliance, we can clarify its boundary with other program types, which is the pursuit and purport of documentary aesthetic. Authenticity shows the spiritual value of documentary, which is the unity of " phenomenon" reality and " essence" reality. Secularity refers to the relevance between the narrative context and the real world, which is an important type of documentary. As the aesthetic paradigm of image reality has been gradually broken, earthliness plays a more important role in the construction of documentary types. The creation of documentary films is not utilitarian and cannot be controlled by the logic of market and consumption. The documentary with self-reliance makes people's survival emotion present, and the audience can understand the meaning and value of life.

A Study on the Relationship between News Education, Media Practice and Marxist News View of the Students

Tao Jianjie & Song Shuying

At present, all journalism departments attach great importance to the education of Marxist Journalism, but previous studies have found that there are many problems in education. Is journalism education really effective in im-

proving students' cognitive level of Marxist news view? Based on the questionnaire survey data of journalism students from eight universities in Shanghai, this paper presents the cognitive status quo of Marxist news outlook of journalism students from four aspects: Party spirit principle, authenticity principle, reader God view and relative press freedom view, and then discusses the relationship between news education, media practice and the student' Marxist news view. The results show that the cognitive status of the student' Marxist news view is optimistic, pluralistic and mixed, and there are group differences. News education has a significant positive effect on the cognition of Marxist news view. The traditional media practice will not strengthen the effect of news education on Marxist news concept, but the new media practice can effectively promote the understanding and cognition of the party spirit principle and relative freedom of the press in the school education.

The Way of Ancestral Hall Design: The Case Analysis of Renewal Design of Rural Public Cultural Space Activation

Chen Lingguang & Chen Zikun

Based on the contradiction between supply and demand of public cultural space caused by urban-rural dual structure and atomization, this paper analyzes the cultural root of the contradiction, tries to solve the activation path of public cultural space in ancestral hall by artistic means and methods, collects and expands the connotation of "ancestral hall design" activation and renewal, and is based on "cage changing for bird", To realize the optimization and integration of functions, improve the endogenous power of ancestral temple innovation, especially the design innovation of ancestral temple ancient stage, has brought a variety of cultural samples for the academic community to explore the activation of ancestral hall stage, explore rural revitalization for the industry, and find the path to solve the problem of ancestral temple activation. This paper combs and analyzes many cases of ancestral hall building space activation in Qiantang River Basin. Based on the background of local cultural resources and creative industries, the paper proposes to reform the representative ancestral hall space, and promote the diversity of ancestral hall activation samples according to local conditions, so as to let advanced culture enter rural ancestral hall, It will become the incubator of cultivating new farmers and the booster of promoting the formation of rural cultural value, and eventually become the cradle of the spiritual growth of rural culture.

Tennessee Williams' Drama Performance on the Chinese Mainland Stage

Han Dexing

In Mainland China, the "hot" study of Tennessee Williams' plays is in sharp contrast to the "cold" of the performance. In view of this maladjustment, Williams' plays seem to be more suitable for reading and research than for moving onto the Chinese stage. The fact is that his plays have a serious poetic tendency, not only in the language style, but also in the plot, which makes the performance and localization more difficult. On the other hand, the domestic cultural context and the aesthetic orientation of drama obviously exclude the decadent color and abnormal psychology in Williams' plays, which cannot be reasonably accepted "Negative energy", even the special nature of playwright himself, is the fundamental reason for the low-level acceptability of drama in China's Mainland stage and audience.