



Road to Recovery : An analysis of Chinese's nationalism through the performance

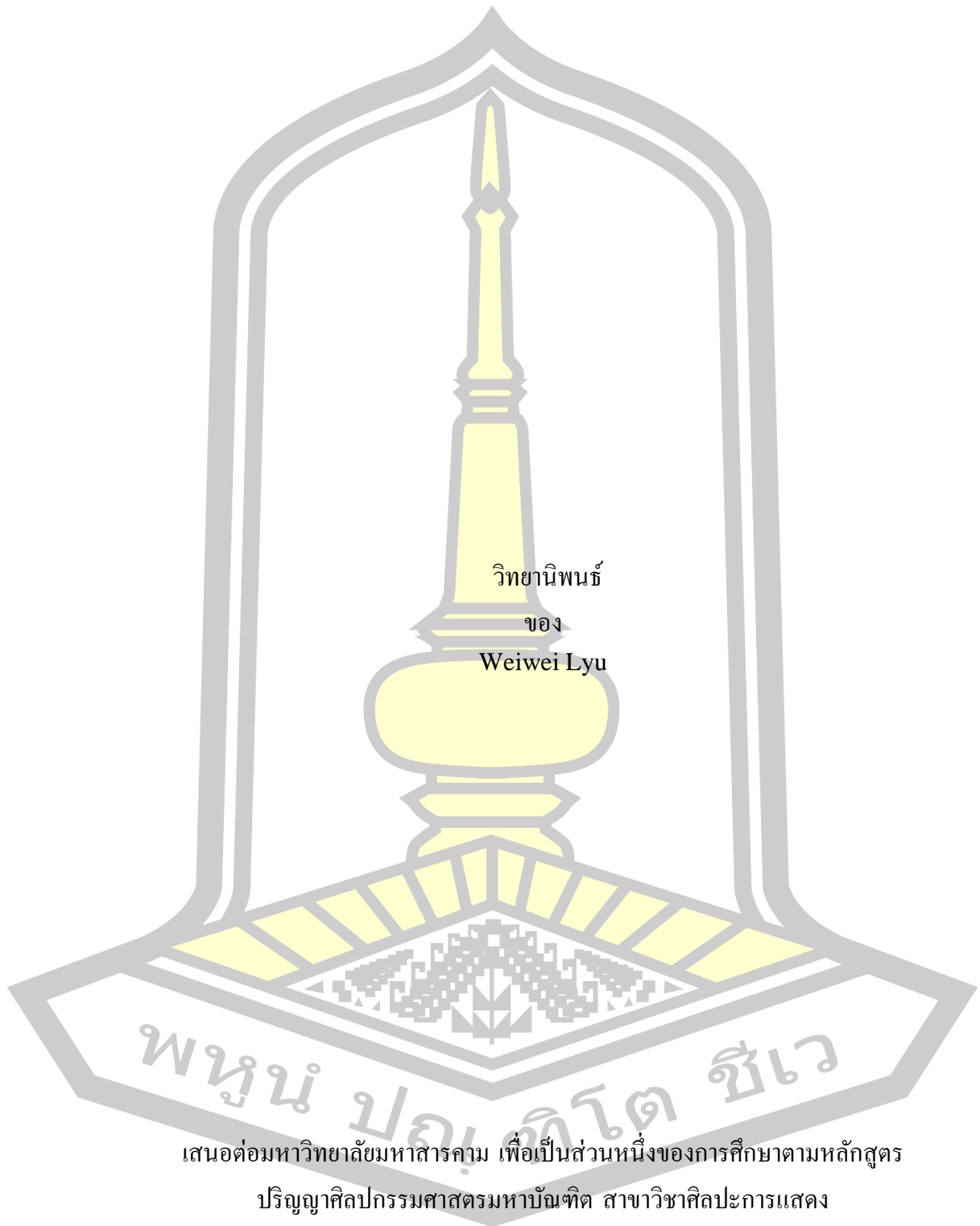
Weiwei Lyu

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Fine and Applied Arts in Performing Arts

May 2024

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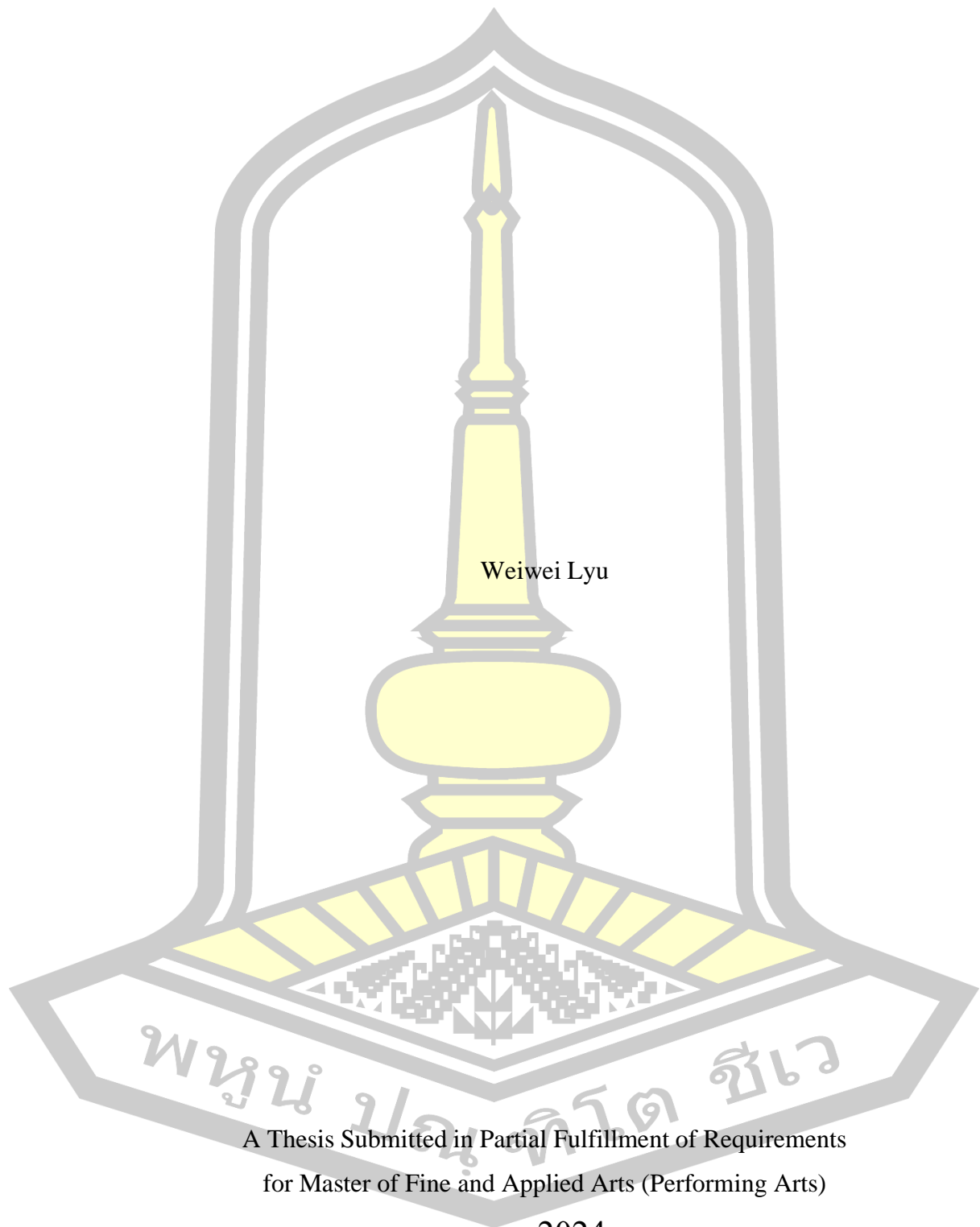
เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร

ปริญญาศิลปกรรมศาสตรมหาบัณฑิต สาขาวิชาศิลปะการแสดง

พฤษภาคม 2567

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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May 2024

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The examining committee has unanimously approved this Thesis, submitted by Ms. Weiwei Lyu , as a partial fulfillment of the requirements for the Master of Fine and Applied Arts Performing Arts at Mahasarakham University

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TITLE	Road to Recovery : An analysis of Chinese's nationalism through the performance		
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DEGREE	Master of Fine and Applied Arts	MAJOR	Performing Arts
UNIVERSITY	Maharakham University	YEAR	2024

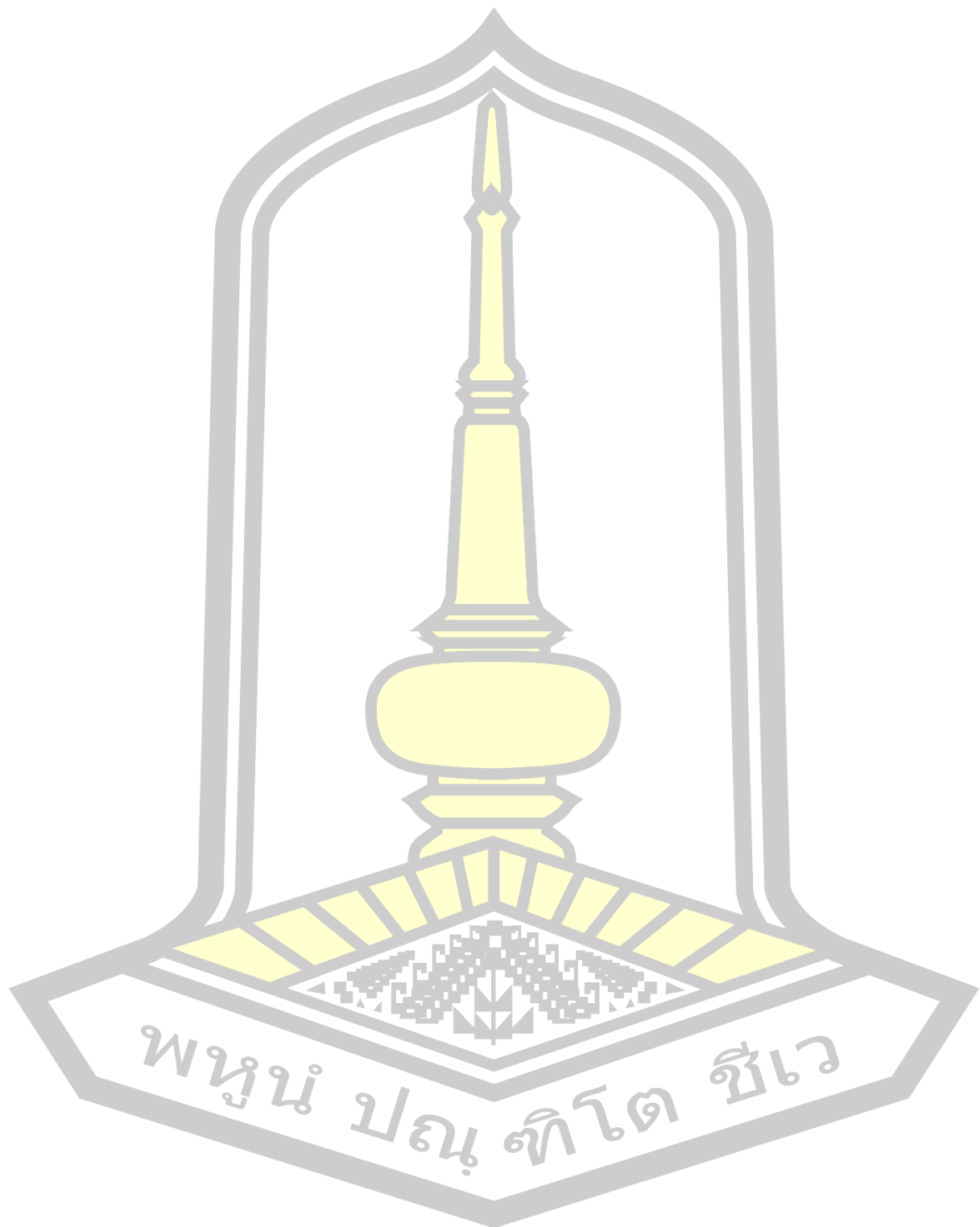
ABSTRACT

This qualitative research aims to study 1) The history and development of Chinese's nationalism performances since 1840-2009 and 2) To study and analyze the form and role of The Road to Recovery production in 2009 to reflected Chinese's nationalism. All information is collected from the documentaries and research tools Including in-depth interviews, observations, and questionnaires. The population and Sampling Group were Performers 4, Narrator 2, Choreographer 3, Musicians 2, Singers 2, Script writers 2, Composer 2, Audiences 30 with Descriptive analysis.

Research found that Chinese's nationalism performances was a large-scale musical and dance epic performance reproduction during 169 years since the Opium War in 1840 and divided into four periods to study by following ; 1840-1919 The Opium War in China, 1919-1940 Period is the national revolution, 1940-1990 Period is the liberation war, the founding of new China, and in 1990-2009 period experienced the return of Hong Kong, Since 1949, there are only four Chinese's nationalism performances in 1949, 1964, 1984, and 2009, There was a celebrated the 95th anniversary of the founding of the Communist Party of China which "The Road to Recovery" shows us the difficult course of the great rejuvenation of the Chinese nation in the form of "musical and dance epic". Moreover, Its shows the path of the CPC leading the Chinese people to great rejuvenation in 169 years since the Opium War, expressing the great feelings of the 1.4 billion Chinese people's love for the motherland. In 2009, "The Road to Recovery" showed such a rich content. Each program was streamlined after repeated deliberation, and finally presented such a party integrating music, dance, recitation and stage design.

In China, the performing arts is not only a tool to convey customs, but also can become a bridge of patriotic exchanges between the communist party of china and the people which The Road to Recovery reviews the path of the Spirit of the Chinese nation and shows the theme of "the great rejuvenation of the Chinese nation"

Keyword : Chinese's nationalism, Road to Recovery, Shu Se, Xin Hai Tong Yao



ACKNOWLEDGEMENTS

During the period of graduation, I am still reluctant to part with the campus life. During the two years of study, professors and classmates have given me great support and help. I would like to thank my Advisor, Associate Professor Dr. Sirimongkol Natayakulwong.

His gentle and elegant temperament and decent speech have deeply affected me, and his way of dealing with people is more admirable and not only in the field of professional give me help for teaching, and with their own unique personality charm, the constant pursuit of knowledge and rigorous doing scholarly research and professional work attitude are deeply influenced me, is the wealth of my life, it is in the mentor guidance and help, I grow up also understand how should treat study and life in the future.

In the past two years, my study and life cannot be separated from the support of my family. The care and support from my parents enables me to study in school without concern, and have the courage to pursue my dream and practice and social experience again and again. They always respect my decision and make me have no worries at home. As long as I encounter any trouble in life, I will be the first time to help me to solve. I cannot complete this paper without the help of my classmates and friends, who provided me with great convenience when I needed materials. Especially thanks to my friends who helped me complete the questionnaire. He also gave guidance and opinions on some details encountered in the process of writing the paper.

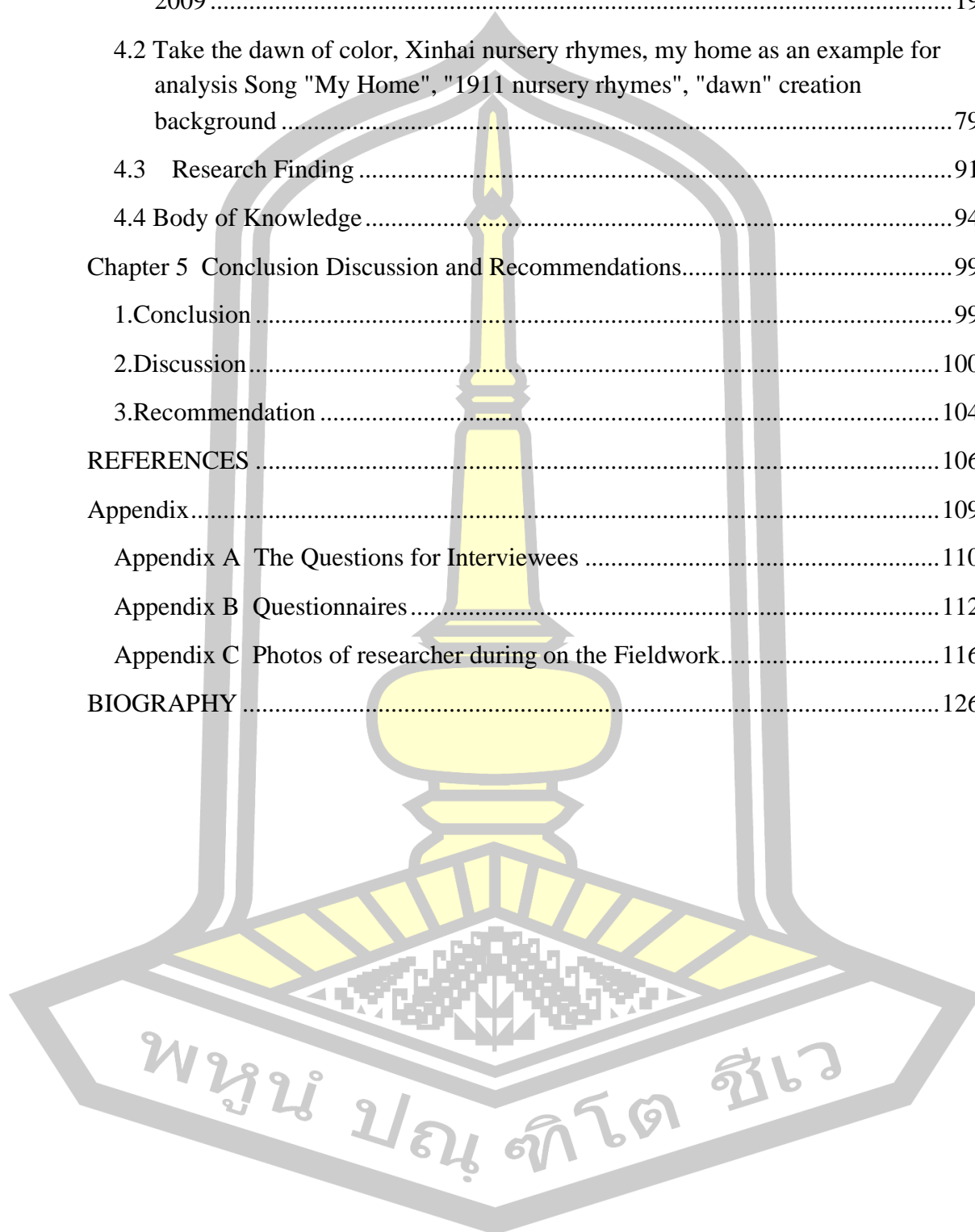
Finally, I would like to thank the "noble people" during my postgraduate years, which gave me selfless help and the experience of growth! Thank you Mahasarakham university for making me a better myself ! thanks

Weiwei Lyu

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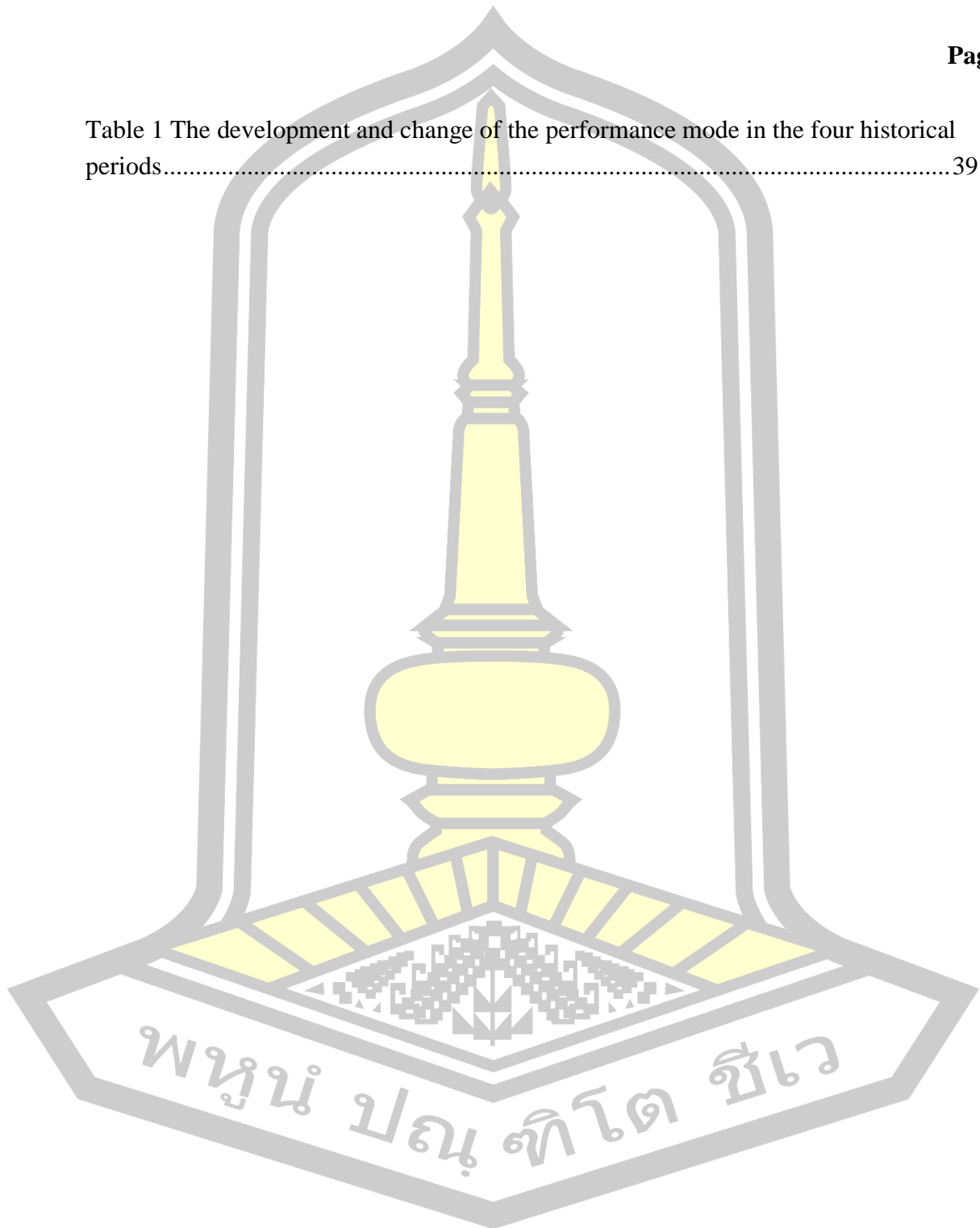
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Chapter 1

Introduction

1.1 Research Background

Before the Opium war, Chinese history is the feudal landlord society (221 - AD 1840 years ago) the feudal landlord society is the second stage of Chinese feudal society, the society is to possess a large number of private land of feudal landlords and peasants formed tenant relations as the main foundation, the basic characteristics of the social economy is small-scale peasant economy and natural economy. China's feudal landlord society began in the Qin Dynasty and ended before the Opium War of the Qing Dynasty. After the Opium War, China was increasingly reduced to a semi-colonial and semi-feudal society due to the continuous invasion of the world capital imperialist powers. It entered the modern history of China. The modern history was mainly divided into two periods, the democratic period and the socialist period.

The period of the old democratic revolution (1840-1919) began to become a semi-colonial and semi-feudal society (from the 1840s to the early 1960s). In this period, there were twice the Opium War and the Taiping Heavenly Kingdom Movement. The former was the unjust war of aggression against China launched by the western capitalist countries, that is, the just national war of self-defense against aggression of the Chinese nation, while the latter was the revolutionary movement of the peasant class. It took three periods, namely the full formative period (from the 1860s to the early 20th century).

The main historical facts of this period include the deepening of the national crisis, the Westernization Movement, the emergence of capitalism, the partition frenzy of imperialism, the Reform movement of 1898 and the Boxer movement. During this period, great changes took place in China's social economy, class relations, political stage and ideological field. After the Sino-Japanese War of 1895, with the deepening of the national crisis and the development of Chinese capitalism, the national bourgeoisie, as a new political force, stepped on the political stage. Deepening period (early 20th century- -before the May 4th Movement in 1919). During this period, there were great changes in all areas of social life, especially in politics. The two main contradictions of Chinese society are concentrated in the first class, which are mainly reflected in the contradiction between the broad masses of the people and the imperialist Qing ruling group and the rule of the northern warlords.

The period of the new democratic Revolution (from the May 4th Movement in 1919 to the eve of the founding of the People's Republic of China in 1949) was divided into four periods, During the Great Revolution (1919-1927), During the Agrarian Revolutionary War (1927-1937), During the War of Resistance against Japanese aggression (1931-1945), During the Revolutionary War of Liberation (1945-1949), China entered the socialist stage (since - in 1949), divided into three stages of

development, Transition period (from the founding of the People's Republic of China in 1949 to the basic completion of socialist transformation in 1956), zigzagging period of development (the basic completion of socialist transformation in 1956 to the end of the Cultural Revolution in 1976), The new period of socialist construction, We have found a road of socialist construction suitable for our national conditions (since the third Plenary Session of the 11th CPC Central Committee was held in 1978)

Four stages of the development of the Chinese nationalism : traditional nationalism from the Chinese nation to 1840, is in relatively closed inland areas and the river basin, in the natural economy, autarkism and patriarchal ethics of agricultural social structure, local complex as the foundation, in the subject of loyal patriotic form to create the culture of the Chinese civilization of nationalism from 1840 to 1949, modern nationalism was formed in the historical variation of national independence and China's modernization, taking the struggle against aggression against foreign aggression as the social psychological basis and the revitalization of China as the essence. Modern nationalism was formed from 1949 to 1978, and was formed in a peaceful environment, with the theme of building a new China, defending a new China and developing a new China as the content, and with the unity of nationalism and love for socialism as the essence of hard work and entrepreneurial nationalism.

Since 1978, contemporary nationalism has been formed in the course of comprehensive reform and opening up and the construction of socialism with Chinese characteristics, based on the national consensus of the Chinese around the world, with the theme of modernization and the great rejuvenation of the Chinese nation. Modern nationalism is characterized by the

firstly, bravely dedicated to the revitalization of China. In the countless revolutionary struggles against the corrupt rule of the Qing government and resisting foreign aggression, the sons and daughters of the Chinese nation were willing to shed their heads and sacrifice their precious lives. Their patriotic feats have inspired generations of Chinese to strive to revitalize China.

Secondly, the force of modern nationalism is very comprehensive. Since modern times, due to the change of the nature of Chinese society, the interest relationship has become increasingly complex, and the social class structure has also changed. Although all classes and classes have their own interests and conflict with each other, they all face the common task of driving out foreign invading forces and striving for national independence and prosperity, so they may form broad alliances and engage in a common patriotic movement. However, the various forces of modern nationalism also had a process of moving from disorganized and even mutually hostile to unifying organized and allied countries.

Thirdly, in order to seek the way to save the country and save the people, we advocate learning from the West diligently. Modern patriots faithfully inherit the traditional civilization of the Chinese nation, and at the same time seriously absorb the

western advanced culture and science, to enrich their own spiritual world, establish the lofty ideal and patriotic ambition to adapt to the trend of The Times.

The Opium War that broke out in 1840 was a turning point for Chinese society from tradition to modern times. From then on, the Chinese people embarked on the road of nationalism of saving the nation from peril and exploring the road to prosperity. With the initial achievement of the founding of the People's Republic of China in 1949, modern nationalism also ended as a stage of the development of the nationalism of the Chinese nation.

"nationalism is a lofty moral sentiment and ideological realm, is the consolidation of the deepest feelings for the motherland and the people, is a cohesion of a nation for survival and independence."nationalism has different interpretations in different historical periods, and the content will also change accordingly, but its characteristics will not change somewhat, and his way of expression is always the most sincere. Youth is the hope of China's future and mainstay, their cultural thought quality directly affects the quality of the Chinese people's future, how to cultivate their patriotic spirit, improve their learning enthusiasm and interest, is the construction of socialist spiritual civilization is an important task. It is directly related to the success of our socialist modernization and the rise and fall of the country. Let the young people set up good ideals, beliefs, outlook on life, values, and cultivate their high sense of responsibility to make them become a useful excellent talent to the country.(Lingingna , 2010)

Music and dance epic is a unique flower in the special social and historical environment of China, which has a special historical and cultural significance in the history of contemporary music in China. In terms of content, it reflects the struggle of the Chinese nation and the revolutionary spirit of the Communist Party of China, and has a distinct "Red" nature. In form, it will be a variety of art forms, make its performance form rich and colorful, since the country emerged a batch of the use of "music and dance epic" genre form, but really with "large music and dance epic" named works only three, they are premiered in 1964 "the East is red" in 1984, "the song of the Chinese revolution" and "Recovery" in 2009. The three "epic" as a different historical period of National Day tribute, creation and rehearsal process brings together the literary elite from all walks of life, through the artists' exquisite performance convey the spirit of nationalism, after the performance of the worship of national heroes reached an unprecedented influence, three works have important epoch-making significance.

In 1964, China's first large dance epic "the East is red" performance is to celebrate the 15th anniversary of the founding of the supported by premier zhou enlai, Zhou Weishi director under the large dance epic "the East is red", expressed from the founding, the beginning is very clearly reflected our party's revolutionary policy: mobilize the masses, rural surrounded the city, armed to seize power, the united front. The whole life is faithfully drawn from the history of the revolutionary struggle, the peasant movement, the workers 'movement, the autumn harvest uprising, the

Nanchang Uprising, the Jinggangshan Union, the Long March, the Zunyi Conference, and the Yan'an Union. The theme is very coherent, and the content of each struggle is prominent and clear. More importantly, it shows these lives full of revolutionary passion, full of fighting momentum, full of the fearless spirit of winning the revolution. Not to dance for song and dance, to live for life. Through the performance of "The East is red", promote us to learn the history of the party, learn advanced figures, learn advanced deeds, improve the ideological realm, enhance the spirit of nationalism."

In 1984, China's second large-scale dance epic, *The Song of the Chinese Revolution*, was created to celebrate the 35th anniversary of the founding of the People's Republic of China. With the strong support of General Secretary Deng Xiaoping, Wang Ping, who directed the musical and dance epic *The East is Red*, was the chief director. On the Chinese art stage, this is the first time that many leaders appear in one work at the same time. The creative team of "*The Song of the Chinese Revolution*" has a unified consensus that they should try their best to adapt to the aesthetic requirements of the people in the 1980s, especially the young people. To educate the audience, and to attract them, and for them to love. Therefore, on the basis of correctly reflecting the historical facts, what kind of art form is adopted to attract the audience is the focus of discussion in the creation of *The Song of the Chinese Revolution*. Show the group images of revolutionary leaders and looking for artistic images is the artistic main line throughout the music and dance epic "*Song of the Chinese Revolution*".

The biggest highlight is the courage to innovate, and at the same time never forget inheritance. Artistic thoughts and artistic methods are also based on inheritance. It takes the same road with *The East is Red*, but it has taken many steps and made new experience and achievements in the field of Epic.

In 2009, China's third large-scale dance epic "*the Road to Recovery*" creation is to celebrate the sixtieth anniversary of the creation of a very classic works of art, with the support of China's ministry of culture, China's propaganda department, by Zhang Jigang as director.

"*Road to Recovery*" flexibly integrates music art, dance art, poetry art and other forms of expression, depicting the classic picture of the great rejuvenation of the Chinese people. It is an epic that respects the Chinese nation; a poem that enhances the broad masses of nationalism; a solemn and beautiful historical picture. (Zhao Pei Hong ,2020)

The dance epic presented under the correct leadership of the communist party of China, the Chinese people gradually towards the reform and opening up and modernization such a great revival road. As for the artistic orientation of "*The Road to Recovery*", the chief director put forward two suggestion: "First, to refuse the quality of common singing and dancing parties and second, to refuse the superficial form of performance". Considering that we have such a monument as "*The East is Red*", but

also considering that our national appreciation taste has been baptized by the opening and closing ceremonies of the Olympic and Paralympic Games. At the same time, the audience can see the songs and dances, so they have to reject the predictable and unexpected shows, and fight against mediocrity. "The Road to Recovery" is such a work of art, which can better help people to understand and master the excellent traditional culture of our country, constantly enhance the nationalism of the people, and at the same time can further enhance people's aesthetic sentiment.

To sum up, the musical styles and ideological connotations of the three works have their own characteristics, but they all have distinctive Chinese characteristics and historical background, presenting the unique charm of Chinese music and dance epic.

Through consulting relevant information above, researcher found that there is not finding the research paper on the cultural connotation and artistic value of the large-scale music and dance epic "Road to Recovery" which efforts of the older generation of artists to lead the whole trend of The Times, and has extremely important research value.

In large music and dance epic "The Road to Recovery" shows the people of all ethnic groups, The spirit of unity and endeavor, inspired the patriotic spirit of the masses, profound interpretation of the communist party, no new China, only socialism can save China, only the reform and opening up to develop new China, developing socialism, the theme of the development of Marxism, Therefore, the researchers hope to further study the relationship between Chinese history and culture and the performing arts reflecting nationalism, in order to understand the relationship between Chinese performing arts and The nationalism in China.

1.2 Research Objectives

1. To study the history and development of Chinese's nationalism performance since 1840-2009
2. To study and analyze the form and role of The Road to Recovery production in 2009 to reflected Chinese's nationalism.

1.3 Research Question

How does the Chinese performing arts convey nationm?

1.4 Research Significants

1. This study focuses on the special theme of music and dance epic, fully explore the role and value of songs and works in it, combined with the successful creation, and find out its law and universality, so as to provide historical reference for the systematic study of different musical forms in the future.
2. It is conducive to providing reference for future patriotic performance, so it has certain practical significance.

3. Help the young generation to have a more intuitive understanding of the rejuvenation of the Chinese people and the dream of a strong country, rooted in nationalism, so that the educational function of excellent art works can be played

1.5 Scope of Research

1. Study focusing on “The Road to Recovery” production in 2009”
2. Study on the performance pieces of Xin Hai Tong Yao, Shu Se and Wo De Jia Yuan only

1.6 Definition of Terms

Chinese’s nationalism in this dissertation refers to a positive and supportive attitude of individuals or collectives towards the motherland, which reveals the dependence of individuals on the motherland, and is the unity of people's sense of belonging, identity, dignity and honor to their own homeland, nation and culture. Centralized performance is, national self-esteem and national self-confidence, to defend the motherland and strive for the independence of the motherland and dedication to the spirit of struggle. It is not only reflected in politics, law, morality, art, religion and other various ideologies and the whole superstructure, but also permeates into all aspects of social life and becomes an important factor affecting the fate of the nation and the country.

Road to Recovery in this dissertation refer to As a "red classic" work, it flexibly integrates music art, dance art, poetry art and other forms of expression, depicting the classic picture of the great rejuvenation of the Chinese people. It is an epic of the Chinese nation; a poem of nationalism, a solemn and beautiful historical picture.

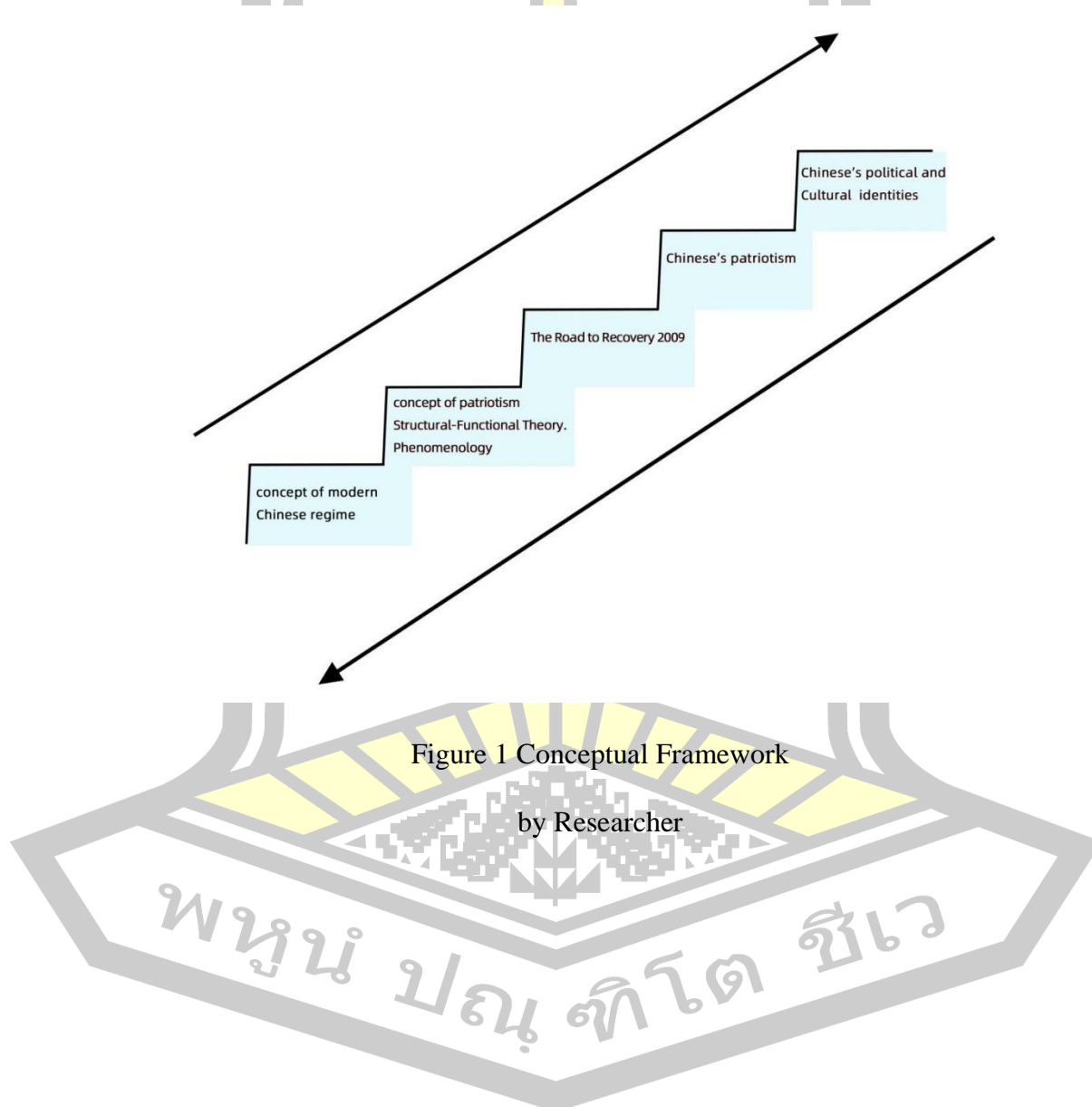
Shu Se in this dissertation refer to : The art song "Shu Se", with imposing phosphorus and beautiful melody, comes from "The Road to Recovery". This song is composed by Xiao Guang, Xu Peidong, sung by Peng Liyuan and others. It is the last song of the first chapter of "The Road to Recovery", "The Festival of Mountains and Rivers".

Xin Hai Tong Yao in this dissertation refer to: The most classic action of this dance, called "kneeling dance", is to kneel on the ground with the strength of the toes, and repeated this action to express the people's dissatisfaction with a series of corruption of the Qing government and watching the country destroyed but irreparable.

Wo De Jia Yuan in this dissertation refer to: When the humming of the chorus group is the main melody of the whole song, then the "earth" begins to surge on the stage. First, the children's chorus effect is used in the opening credits. The children's voice is clean and clear, as if the quiet earth gradually has vitality and light. Female voice solo to join, with a slightly faster speed to repeat the lyrics and melody, by the child voice, female high, female low, male high, male low composition of mixed

chorus voice gradually into the vigorous, deep praise of our home. This song describing the home does not use the picturesque, magnificent such more grand words, but describe "swallows, bees, willow", and then through the quiet chorus and solo a group of fresh pictures show in front of us, to tell us the beauty of the growth of the home.

1.7 Conceptual Framework



Chapter 2

Literature Reviews

In a study of large-scale music and dance epic "The Road to Recovery" takes an analysis of Chinese 's nationalism through the performance as the research objects, the researchers determined the problems to study, and through the following ways to the relevant literature and various fields of research in the following research;

1. The modern history of China
2. The nationalism of the Chinese people
3. The Large-scale music and dance epic performance form to reflect the spirit of nationalism
- 4.The history of the Road to Recovery Production
- 5.Theory Related
- 6.Research Related

1.The modern history of China

Wang Zhan Yang Wang Xiao Ying, (2000) The modern Chinese nation has developed rapidly in the midst of sharp contradictions, fierce confrontation and violent turbulence. In the struggle against its own chronic disease, the decadent feudal system and the struggle against the national conquest and national oppression, the Chinese nation is constantly seeking the truth of saving the country from the West and learning the advanced things of the West. From the opium war, the tai ping heavenly kingdom, the westernization movement, the reform movement to the revolution in just a few decades how great changes have taken place in ancient China: from the complete feudal society to semi-feudal semi-capitalist society this sharp and profound progress fully shows the strong vitality of the Chinese nation proves that the modern Chinese nation is still a great nation full of vitality. The modern Chinese nation is so the modern period of the Chinese nation is certainly even more so. It goes without saying that such a nation is exactly what Marx and Engels call a great nation with great vitality and thus has a great future.

2.The nationalism of the Chinese people

Wu Jie Su Yong Zhong , (2000) nationalism is a historical category in different historical periods, its form and content are different from the patriotism before modern China Comparatively speaking, it is still in a lower level state of simplicity mainly associated with the struggle against division and against national oppression and class oppression. During the reign of Jiaqing and Daoguang, opium

smuggling and social corruption and continuous poverty and famine made the Qing government encounter a new crisis that no previous dynasty had encountered. Especially after the Opium War, due to the invasion of the foreign powers into the Chinese nation, in this historical situation, the contradiction between imperialism and the Chinese nation, feudalism and the people has become the main contradiction of Chinese society. The corruption of the absolute monarchy has exposed the advanced Chinese people to realize that the absolute monarchy can no longer be maintained. In order to save the national crisis, they put forward various plans to save the country. Various schemes around the theme of "saving the nation" cover the main content and core content of modern patriotism. Strive for the survival and liberation of the country to safeguard national independence. The aggression of the imperialist powers was the total root of the disasters in modern China. Therefore, although the political forces of various classes and factions have differences in many propositions, they have common features and consistency in fighting against foreign aggression and safeguarding national sovereignty.

Under the banner of anti-imperialist and national salvation, the traditional patriotism thought of "imperial outside" has entered a new height. While resisting foreign aggression, the world earnestly absorbs foreign experience and hopes to quickly change the backward situation of the country and make the country modernized and modernized. Since the Opium War, in the face of national and national crisis, groups of advanced Chinese people hold a strong sense of national danger to examine China and the world with an open eye. They both hate the brutal aggression of foreign capitalism, but also clearly realize the advanced western capitalism in science and technology, politics, culture and other aspects. In the face of the world trend, they put forward innovation and strength to make China on the road of modernization. This reflects that the content of The Times and the historical characteristics have become an important content of modern patriotism. To fight against all reactionary social forces, classes and social systems that hinder historical development and social progress. China's modern history is a history of safeguarding national sovereignty and national independence. It is a history of opposing international capitalist aggression. But the Qing Dynasty was focused on foreign capitalism

Adopt a policy of compromise, surrender, and increasingly become the agent of imperialism. The decadent rule of the Qing Dynasty seriously hindered the development of Chinese society and became a major obstacle on the road of self-improvement in China. Under such historical conditions, opposing the Qing dynasty and the feudal rule is an important problem that must be solved in the modern Chinese society, which has become a specific content of the modern patriotism.

Zhang Xiao Jing Song Ze Rui,(2021)Since its founding centenary, the Communist Party of China has represented the most thorough and advanced patriotism, the most resolute promoter and practitioner of patriotism, and a model of inheriting, carrying forward and sublimating the patriotism of the Chinese nation. In

the course of its century-old struggle, the Communist Party of China has always held high the great banner of patriotism and carried forward the great spirit of patriotism, forming the basic features of the unity of inheritance and transcendence, theory and practice, and nationality and world. In the leadership of the Chinese people of all ethnic groups to carry forward and practice the spirit of patriotism in one hundred, the communist party of China has accumulated rich experience, mainly embodied in: adhere to marxist scientific theory as a guide, adhere to beginner's mind mission, adhere to each historical stage of struggle practice, adhere to YingMo characters and groups as example, adhere to the patriotism and feelings of the world.

Patriotism is the soul of the country and the nation. It has always flowed in the blood of the Chinese nation and led the Chinese people in their continuous struggle and progress. After the founding of the Communist Party of China, the fine tradition of patriotism of the Chinese nation has been continuously promoted and carried forward, forming the highest type of patriotism of the Chinese nation. In celebrate the important historical moment of one hundred, review our party in one hundred to carry forward the spirit of patriotism, summarizes its basic characteristics and promote the patriotic spirit of valuable experience, can fully display the party in the long-term governance, condensed the national people's struggle to realize the "Chinese dream" powerful spiritual motivation, for the new era to further carry forward and practice the spirit of patriotism has important theoretical value and practical significance.

3. The Large-scale music and dance epic performance form to reflect the spirit of nationalism

Zhang Si Xu (2012) To observe the historical development of music and dance epic, the author thinks that we can start from the concept of "epic" in a broader category. Epic belongs to the category of narrative poetry. It is the earliest literary and artistic style in human history, and it is also a common art form existing in the world model. It has epoch-making significance in the history of human civilization. Among the four ancient civilizations, except for ancient China, five major epics were formed in the world. Ancient Babylonian Gilgamesh is the earliest epic in known world literature; the longest epic in the ancient Indian Nehabharata and Rayyana; the ancient Greek Iliad and Odysseus called "Homeric" are recognized as the models of long Western narrative poems. The central idea of the work is to highlight the leadership role of the Communist Party of China in each historical stage. With the development and change of the mainstream ideology in different times, the main body of the two works has also undergone substantial changes.

Under the leadership of the first generation of the CPC Central Committee with MAO Zedong as the core, In the arrangement of the work, we take Maozer's thought as a red line, Enthusiastic praise of the "great leader" Chairman Mao is its artistic theme: "Song of the Chinese Revolution" the role of the second generation of the CPC Central Committee represented by Deng Xiaoping, Emphasizing the historical

achievements of the Third Plenary Session of the Eleventh Central Committee, To avoid a tendency to personally worship the leaders, The combing of Ding's history shows the group images of the mountain revolutionary leaders; , Emphasizing the great achievements made in the construction of the motherland in the past thirty years, It embodies the strategic thought of "people-oriented" and the essence of The Times of "people's nature".

From sorting out the context of the mountain, to the enthusiastic praise of Chairman MAO, to the display of the group portrait of revolutionaries, and then to the theme of "people's nature", the creation of China's mainstream literary and artistic works has always been striving to restore the objectivity and reality of history and the development of socialist democracy.

Yi Jia Ge ,(2014)Throughout the three musical and dance epics, through the comparative study of the dance between them, we can see the growth and development of this historical masterpiece with special art forms as the carrier. They are watered by the wisdom and sweat of thousands of artists. Artists use a rigorous, scientific and pragmatic attitude, combined with modern scientific and technological means, to vividly present the typical historical events to the stage. People sing and dance, and today, when looking back at the passionate and inspiring music and dance, their hearts are still passionate. In addition, the precious essence of the work is also worth our study and study. When the wheel of history runs over every inch of China, some classical cultures will always become the eternal truth existing in the world. If there is any good work of Chinese art that demonstrates national integrity, culture and strength, there is no doubt that it is the three music and dance epics. Because the epic conveys a kind of spirit, a practice, but also a belief. Whether war of bloodshed, or peace of economy, culture, China is in front of the people of the world show we are an unyielding, have the courage to struggle of the nation, all the difficulties we can overcome, but the spirit of perseverance, this is the greatness of the Chinese nation, the Chinese people proud and proud of the motherland.

4.The History of The Road to Recovery Production

Zhang Hong ,(2020)The background of The Road to Recovery is that on the occasion of the 60th anniversary of the founding of the People's Republic of China, China has made great achievements in socialist construction, increasing its international status and increasing its voice in the global scope. In the context of The Times, the Road of Recovery makes a new artistic innovation: the theme of art highlights the mission of shaping great power image, highlighting national unity, inheriting the socialist tradition, and building a harmonious civilized society, such as cross-strait exchanges, "God seven" heaven, the Olympic dream, the Wenchuan earthquake, and ideological, and praising the unity of hope, peace and more, which are deeply influenced by the domestic and international environment in the new period.

"The Road to Recovery" is an education on the revolutionary history and tradition, patriotism, national spirit, socialist ideals and beliefs, and the achievements of reform and opening up construction centering on the construction of the socialist core value system and through literary and artistic works. the work concentrates the Chinese modern, modern, contemporary a total of 169 years of history, recorded the Chinese people to explore the truth and the glory of the road of power, show the spirit of the Chinese nation for national independence and national liberation of ideal, from the perspective of close to the people's life narrative, show the great achievements of contemporary China's reform and opening up and modernization, express the strong vision for world peace and the development of China, literary works from the grand narrative towards a temperature of artistic expression.

Tan Yao Hong,(2013)Entering the 21st century, the great motherland and nation are tenacious, strong and firmly walking on the magnificent road of rejuvenation. This one jia zi forge ahead and hard work, in more than 100 years of search and hard work, how to explain through the great literary and artistic works. Expression and recording? So history once again calls for the emergence of the epic. at 19:30 on September 20,2009, the Great Hall of the People in Beijing, since the founding of new China, a large-scale musical and dance epic with the longest Chinese history span, the most abundant content and the largest scale was born. This large-scale music and dance epic "The Road to Recovery", which gathers the efforts of outstanding artists, has played the strongest sound of the Chinese nation."The road to recovery" is a Zhang Jigang (Zhang Jigang, national level director: the 2008 Beijing Olympic Games deputy chief director, opening and closing ceremonies: the 60th anniversary of the founding of the founding of the People's Republic of China in 2009 large music dance epic "the road to recovery" director) as the director, the song, dance, poetry, chorus and modern stage technology LED background screen in the form of innovative art, including dance, song and dance, poetry, chorus, 33 people. Nearly 3,200 people performed, with hundreds or even thousands of people attending almost everyone. The unprecedented huge circular stage, with more than 60 steps through the whole stage, slopes down, forming a vast, grand contemporary square, making the audience immersive and enriching the content of the performance. The innovation of the large-scale musical and dance epic "The Road to Revival" makes the audience feel excited and moved, and makes the audience be shocked by the brilliant brilliance and delicacy of the stage art.

Wang Lei,(2013). "song for the history of the narrative function —— in three big music dance epic, for example "the central academy of music paper "contemporary China three major music dance epic music comparative study"

Zhang Di,(2014). large music dance epic Recovery road>songs in the creation and singing analysis, the three articles are from the perspective of music, melody, rhythm, tone, harmony, accessories, lining, the analysis of art research :

firstly, the art on the lyrics using the words, rhyme. Such as the song "my home" in the " mountain curved, curved, smile sweet, tears sweet....." In ", " year after year,

a page, a seat, a top....." And other places to use a large number of overlapping words," fields ridge boundless, year after year, the slope willow like smoke, this is my home." And so on the ending are rhyme processing, edge, year, smoke, circle, these words are with the finals an end. Again such as "vegetation and vigorous, young people more majestic, the king dream broken, the world has a new said" which Bo, majestic, broken, said, these words are to rhyme mother o rhyme. These are the writing techniques often used in ancient Chinese poetry, such as we are familiar with the love story between the Cowherd and the Weaver girl " far star, bright bright river Han girl. Fiber fiber pull out hand, Za lane loom." In " Song of the Pipa ", " big strings are like sharp rain, small strings are like whispers." These rhymes and rhymes make the poem catchy and rhythmic; it sounds pleasant and refreshing. Combine the poem with the tune, and the whole song has the fluency, coherence and memory. These characteristics allow the audience to enjoy good music while further study the traditional Chinese culture. This undoubtedly demonstrates the artistic value of ancient Chinese poetry, which is a wonderful flower in the history of world literature.

Secondly, the works of art greatly use the elements of Peking Opera in the opera in terms of songs. Such as the opening song and dance "dream" lyrics " the original beautiful flowers open, like so pay and broken forever, beautiful scenery." Is from the Ming Dynasty drama Tang Xian zu's work of The Peony Pavilion. It tells the story of Du Li niang and Liu Meng mei against feudalism, the pursuit of free love, the biggest feature in art is romanticism, which strongly reflects the spirit of individual liberation of the masters. The more typical the characters, the higher the artistic value it reflects. In addition, the song "Shu" uses the singing style of Peking Opera. Opera is one of the traditional Chinese cultures, which is a collection of music, dance, acrobatics, martial arts, art and other artistic categories. Using singing techniques, recitation techniques, figure and expression techniques; martial arts techniques combination of these four techniques, commonly known as singing, reading, doing, playing comprehensive performance form. Peking Opera is the top of the five major operas, known as the " quintessence of Chinese culture." The addition of this element undoubtedly highlights the artistic value of Chinese opera and makes a contribution to the intangible cultural heritage of human beings.

5.Theory Related

From the perspective of researchers, the patriotism in the recovery of large-scale music and dance epic "The Road to Recovery " is related to the theory by following ;

Zhang Jigang, a famous Chinese choreographer and national first-class director. The theory advocated by him has an important influence on the development education of the positive transmission of patriotism in Chinese art performance works.

The main connotation of theory is that the creation needs to be close to life, and close to the times is to inspire the works of art to the people of today's new ideas. The

works created have triggered a lot of associations. How profound your thoughts are, you will have a deep understanding of this play. To create a work, we need to make it clear what kind of pattern, what kind of aesthetics, and whether it has reached its aesthetic maturity. The creation of a thoughtful work is a thick artistic package, a depth of thought, which can be seen to feel it.

In the evolution history of human civilization, are inseparable from the river. Human civilization is basically divided by rivers, the Indus and two rivers are civilizations, because without water, there is no life. River culture is indispensable to human beings. The Yellow River is our mother river and the birthplace of civilization. It can also be said that the Yellow River is the subject of all artists in the world. The Yellow River brings us firmness, perseverance, diligence, courage and wisdom. Our love for the Yellow River is unchanged, the emotion of life to the land, the emotion of life to the river, the emotion of life to life is unchanged. His created works deeply convey a strong patriotic emotion.

Edward Burnett-Taylor Cultural Communication Theory: Edward Burnett Taylor, the founder of British cultural anthropology, is the main representative figure of classical evolution. The basic idea of Taylor's cultural communication theory is that culture is a complex relationship, which is composed of the process of cultural communication. Each element of the entire cultural system, such as language, art, religion, rituals, customs, and activities of daily life, is a communication technology that can capture, analyze, identify, and re-innovate. This is the process of cultural communication studied by Taylor's cultural communication theory, and also the basic concept behind the complex phenomenon of cultural communication.

With the help of the special historical theory, this paper explores the cultural origin of the road to revival through the theory of local origin, the literature collection and the field investigation, and shows how to convey the status quo and development of the spirit of patriotism through objective analysis.

6. Research Related

Zhang Di,(2014) In the long development of China's history, the birth of the Communist Party of China changed the development trajectory of China's history and saved China from the dire disaster. In the large-scale musical and dance epic "Road to Revival", the representative song "dawn", the atmosphere of phosphorus for people through the suffering of the Chinese nation through the ups and downs ushered in the dawn, opened a new chapter of revolution. This paper will analyze the song "color" from three aspects of work introduction, creation techniques and singing, including the lyrics and melody, the structure characteristics of singing style, the integration of singing skills and the integration of piano accompaniment and vocal music. So that we can more thorough analysis and understanding of the works, to provide a certain experience for the singing works.

Zhao Pei Hong,(2020) Since the founding of the People's Republic of China, there are three highly representative and influential large-scale musical and dance epics in China, namely the East Is Red in 1964, The Song of the Chinese Revolution in 1984, and The Road to Renaissance in 2009 to celebrate the 60th birthday of the motherland. These three works show the style of literary and artistic works of different times, and they are epic fine works with high research value. This paper takes the large-scale musical and dance epic "The Road to Revival" as the research object, which is the epic classic just ten years ago, is well known by the public, and more is the realization of the great rejuvenation of the Chinese nation, "The Road to Revival" is the greatest dream of the Chinese nation in the past hundred years. The paper is divided into five sections. With the road of revival background, the process and creative thoughts, on the basis of the revival of education value questionnaire, on the basis of the road of revival of music, dance, poetry artistry, ideological analysis, then discusses works of art education value and ideological education value, and the boutique for the enlightenment of contemporary education. The Road to Rejuvenation is a classic and excellent work with epic character, political wisdom, cultural connotation and artistic quality, which occupies an important position in the history of music and dance in new China. This paper conducts a special study on the road to Revival, aiming to explore its educational value and explore the mutual relationship between art education and ideological education, aesthetic education and moral education.

Zhi Ai Fu,(2015)The Road to Recovery is another large-scale musical and dance epic after The East is Red and The Song of Chinese revolutionaries. This work is not only another masterpiece in China's major political celebrations, but also the third time that a large-scale dance epic has been brought to the screen and presented in a more expressive form. The road to revival is not only has the epic grand and shock, at the same time is exquisite and ordinary, both major historical events, or the history of dribs and drabs, all reflects the modern vicissitudes of life in one hundred and one hundred, depicting a humiliation of the Chinese nation, struggle, history and Renaissance, profound interpretation under the background of adhere to the socialist road, Chinese people of all ethnic groups through hard struggle, unyielding, eventually on the road of national great rejuvenation of historical theme.[1] Film version of the road to revival from the stage version, is not a simple representation of the stage, in the process of film artists will combine film and television art and stage art beauty, lighting, lens, scenery and music fully fusion, make many specific details more vivid performance, received the stage version cannot achieve the visual effect, in the stage version cannot reach.

Edward N. Zalta,(2009)There is little to cavil about here. There is no great difference between special affection and love, and Nathanson himself uses the terms interchangeably. Although love (or special affection) is usually given expression in special concern for its object, that is not necessary. But a person whose love for her country was not expressed in any special concern for it would scarcely be considered a patriot. Therefore the definition needs to include such concern. Once that is

included, however, a willingness to make sacrifices for one's country is implied, and need not be added as a separate component. Identification with the country, too, might be thought implied in the phrase "one's country." But the phrase is extremely vague, and allows for a country to be called "one's own" in an extremely thin, formal sense too. It seems that if one is to be a patriot of a country, the country must be his in some *significant sense*; and that may be best captured by speaking of one's identification with it. Such identification is expressed in vicarious feelings: in pride of one's country's merits and achievements, and in shame for its lapses or crimes

Emily Wilcox,(2019)choreographic repertoires, perform countless shows around China and the world, and inspire new generations of dancers in their roles as artists, theorists,teachers, administrators, and cultural icons. In this book, I examine the revolutionary bodies that emerged from these dancers' projects and formed the dominant danced expressions of China's socialist culture. In doing so, I seek to do justice to the complexity of their choreographies and the dynamism of their visions, showing how their boldness and imagination gave rise to the richness of China's dance history in the contemporary era.

Through the above literature review found music dance poetry "the road to recovery" has rich research value, it covers 169 years history span, every minute on stage performance, every show is after the best artists in various fields in China carefully, every song,dance,line, each actor's clothing, lighting, background pattern, its text has its significant cultural connotation.

Nowadays, music and dance epic, a comprehensive artistic technique that integrates various forms of artistic expression, has an important artistic value for carrying forward Chinese traditional culture. Through the reading and analysis of these documents, the following conclusions are drawn:

1. There are relatively many collections of documentaries, comments and a series of video materials related to The Road of Recovery, which reflects the extensive influence of The Road of Recovery in the society, and its value of all aspects is worth our further exploration and study.
2. Most articles only comment on the Road to Recovery in some aspects, lacking systematic analysis and analysis carding. In terms of content, most of them tell about its feelings in the visual and auditory aspects, and there are few academic studies on its cultural connotation and artistic value. There is no article to link it with the theme "Chinese Dream" of The Times.
3. There are few master's and doctoral papers related to The Road to Recovery, and some lack in research methods and theories. Such art works should attract the attention of contemporary scholars in related fields and make their social influence more profound.

Chapter 3

Research Methodology

The researcher conducted qualitative research on an analysis of Chinese's nationalism through the performance. Gather information from relevant literature and research papers and collect field data by qualitatively examining the following research frameworks and methodology;

1. Scope of Research

1.1 Scope of Content

- 1) Study on a historical work of patriotic spirit performances conveyed between 1864 - 2009 in China
- 2) Study on the history of The Road to Recovery production in 2009.
- 3) Study on the Chinese's nationalism expressed under the choreography of Xin Hai Ge Ming, Shu Se and Wo De Jia Yuan
- 4) Focusing on the performance pieces ; Xin Hai Ge Ming, Shu Se and Wo De Jia Yuan

1.2 Scope of Area to Study

The Road to Recovery production in 2009 at Beijing, China

1.3 Scope of time

July 2023 - April 2024

2. Research methodology

In this study, the researcher used a qualitative research methodology

2.1 Population and Sampling groups

Sampling Group ; Performers of The Road to Recovery production in 2009

Key informants

Wang Xing Yu, Member of the Chinese Dancers Association

Li Yi Fan , Director of national first-level screenwriter Chinese Dancers Association

Song Xiao Xue , Member of the Chinese Dancers Association

Casual in formats

Performers 4

Narrators 2

Choreographers 3

Musicians 2

Singers 2

Script writer 2

Composer 2

General in formats

Audiences 30

2.2 Research tools



2.3 Data collection

1.) The researchers studied the relevant literature as follows ; Internet Research Database, Research Articles, and Documentaries related.

2.) The researchers interviewed the Actors, Musicians, Choreographers, Script Writer, Composer and Narrators of Beijing's The Road to Recovery and the audience to understand their research methods and views on the research issues.

2.4 Organizing and analyzing data

The researchers used the relevant literature and field data collected to classify, categorize and analyze the data.

Researchers analyze the data using theory and related research principles.

- 1) Check the collected data
- 2.) Get sorted information.
- 3.) Summarize and analyze the data
- 4.) Get edited information

2.5 Research Report

The researcher summarizes the analysis results according to the research objectives, discusses and analyzes the results by Descriptive Analysis.

Chapter 4

Research results

Road to Recovery : An analysis of Chinese's nationalism through the performance that researcher used the qualitative methods and the research tools ; Questionnaires, In-depth interviews and Observation. This paper has two research purposes, respectively 1.) To study the history and development of Chinese's nationalism performance since 1840-2009 and 2.) To study and analyze the form and role of The Road to Recovery production in 2009 to reflected Chinese's nationalism.

Through the collection of video, literature materials, interviews and actual investigation method, the paper is divided into the following ;

4.1 History and Development of Chinese's Nationalism Performance Since 1840 - 2009

4.2 An analysis of The Road to Recovery in case study

4.3 Research finding

4.4 Body of Knowledge

4.1 History and Development of Chinese's Nationalism Performance Since 1840 – 2009

Nationalism is an eternal spirit with great vitality and cohesion. It is impossible for any country or nation to stand in the world without nationalism. Modern nationalism has entered a new stage of historical development and is endowed with new historical characteristics and the content of The Times. In a series of patriotic struggles in modern China, the modern patriots showed a strong sense of danger and national crisis based on this prompted them to embark on the road of saving the country and the people. When an ancient empire lost its former glory and gradually sank, the sense of danger will form two trends. One is pessimism and the other is endeavor. China's ideological trend is the second modern patriots based the sense of danger on the calm analysis of the objective situation that the Chinese nation is hopeful to stand among the nations of the world. In order to stimulate people to save the historical responsibility of saving the people.

Road to Recovery It is an artistic reproduction of 169 years from the Opium War in 1840. The whole play is a large-scale musical and dance epic with historical time, so the historical period of this period is divided into four periods

The historical background of the old democratic revolution period is very complex. From 1840, China's feudal rule gradually declined, and the western powers began to enter China, carrying out hegemonic policies, and occupying China's

territory and resources. At the same time, China's economic backwardness and social corruption also make people's life into a dilemma, and the civil resistance activities gradually increased. In this context, the rise of the old democratic revolution period has become inevitable.

Period 1 : Period of the old democratic revolution (1840-1919)

The Opium War (1840-1842), the first Opium War (4-1), was often called the First Sino-British War or the "Trade War", by Britain. It was an unjust war of aggression launched by Britain against China, and also the beginning of China's modern history of humiliation. From the early days of the Qing Dynasty to the eve of the Opium War, the Qing Dynasty was still an independent feudal country. Before the war, China was declining from the end of Qianlong. Feudal system has seriously hindered the development of the new modern economy. The germination of capitalism produced in the middle of the Ming Dynasty developed very slowly.

Before the Opium War, the self-sufficient natural economy, which combined small agriculture and cottage industry, always occupied the dominant position of China's social economy. The Qing government used the "Four Books" and the "Five Classics" to imprison people's thoughts, and brutally suppressed those who were dissatisfied with them or commented on the current politics. National defense is empty, and military force is weakened. In terms of foreign relations, the Qing Dynasty implemented the closed policy for a long time, which seriously hindered the development of China's foreign trade, social politics and economy.

“From the two Opium war in the education of cultivate student’ s feelings accomplishment, for history teacher is a test of strength ,the modern history is heavy, we through the tunnel, make student understand the weak and backward, will bear the beaten and humiliation, teaching can not stay on the surface, to dig deeper into its connotation, find its root lies in the backward feudal autocratic system. Take this as an opportunity to establish a positive belief and awareness of national dignity. In the long run, we also pay attention to guide students in today under the trend of building human destiny community to accurate understanding and treat sino-japan relation, enhance win-win cooperation, build a peaceful development of international relations, continuously strengthen the guidance of students in teaching, let them strive, not long, not time, contribute to the great rejuvenation of the Chinese nation their own strength.”(Wang YanLi,2021)

Then in the historical period from the Opium War in 1840 to the May 4th Movement in 1919, the opera period of the old democratic revolution of the Chinese bourgeoisie was produced. The formation and development of local opera represented by Peking Opera; another number of emerging local operas appeared in the country; and the bourgeois political movement, these three aspects constitute the main content of modern opera. They are directly or indirectly associated with the changes in the nature of modern Chinese society and the Chinese people's struggle against imperialism and feudalism, developed under their influence or according to

their needs, and have historical features and characteristics different from ancient opera.

The Westernization Movement (1860-1890) The Westernization Movement, also known as the Self-improvement Movement. From the 1860s to the 19 90s, the Westernization School of the late Qing Dynasty used "self-improvement" with the slogan of "seeking prosperity", machine production and science and technology in the West to save the Qing dynasty. The fundamental purpose of the Westernization Movement was to maintain the rule of the Qing Dynasty.

On January 11, 1861, Aisin Gioro Yi, together with Gui Liang and Wen Xiang, played six articles of the Articles of writing, and carried out a Westernization movement with the goal of enriching the country and strengthening the army. After the Xinyou coup in 1861, Cixi promoted the Westernization School, which introduced the advanced western science and technology on a large scale and set up modern military industry and civilian enterprises. In 1895, in the First Sino-Japanese War, the entire Beiyang Navy was destroyed, marking the bankruptcy of the Westernization Movement, which lasted for more than 30 years. The Westernization movement gradually developed China's modern military industry and civil industry, which objectively promoted the development of Chinese capitalism, and to some extent resisted the economic import of foreign capitalism. However, because the fundamental purpose of the Westernization Movement was to maintain and consolidate the rule of the Qing government, coupled with its internal corruption and the squeeze of foreign forces, China did not embark on the road to prosperity.

Main contents of the Westernization Movement 1) Under the banner of "self-improvement", it introduced advanced western production technology, established new military industries, trained new naval and army, and built a modern navy such as the Beiyang Naval Division. Among them, the largest modern military enterprise is the Jiangnan Manufacturing Administration founded in Shanghai (Figure 4-4).

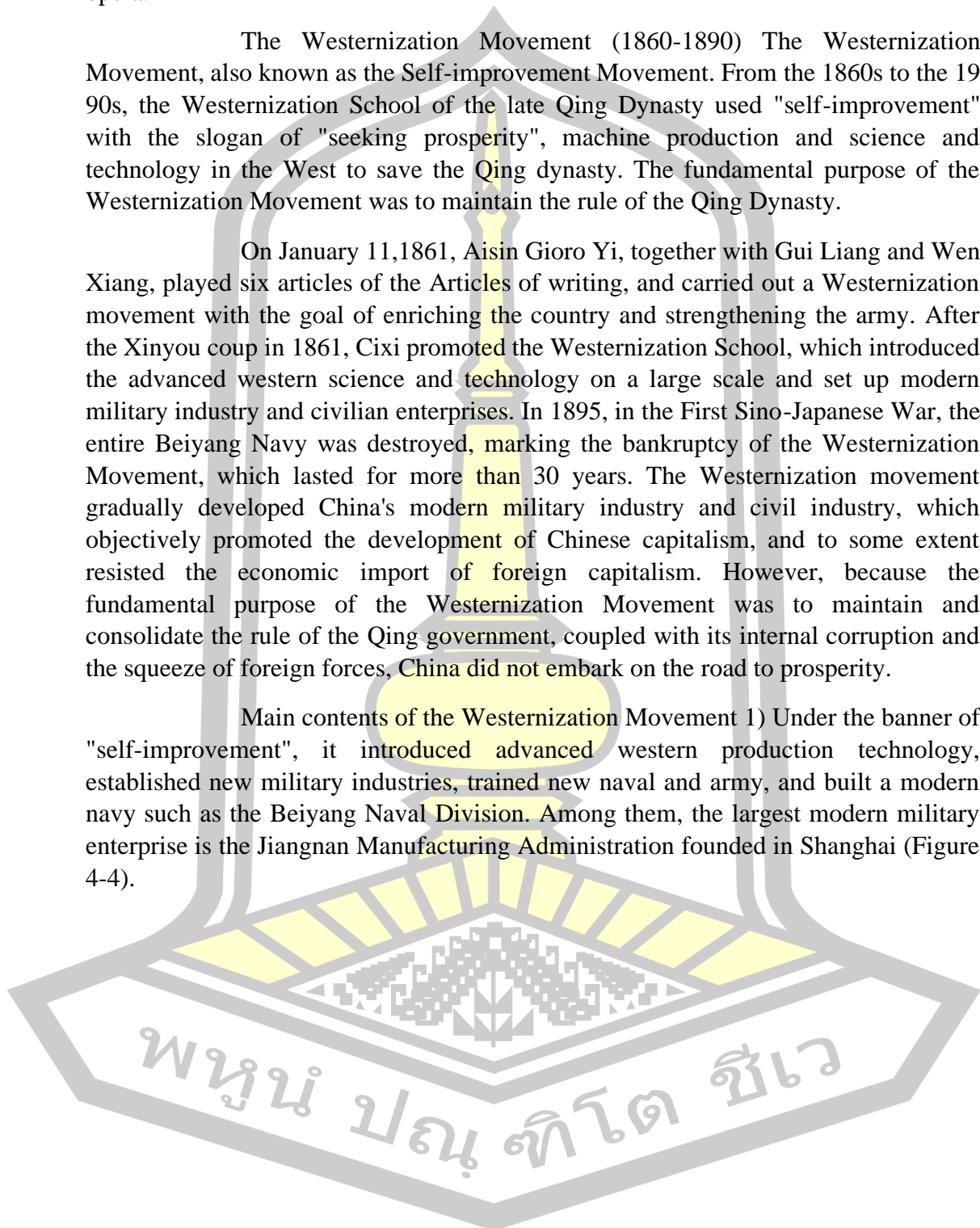




Figure 2 The Opium War Museum By Researcher



Figure 3 The conclusion and harm of the Treaty of Nanjing By Researcher

In addition, there are also a series of military industrial factories such as Fuzhou Shipping Bureau and Tianjin Machinery Manufacturing Factory.²⁾ Under the banner of "seeking wealth", various new civil industries will be established, such as steamship, railway, telegraph, postal service, mining and textile. For example, the largest civil enterprise founded in Shanghai is the "Shipping Merchants Bureau". At the same time to promote the development of modern Chinese national industry.³⁾ Establish a new school, send overseas students abroad for further study, and train translation talents, military talents and scientific and technological talents.

The Capital Tongzhi Museum, established in Beijing in 1862, is the earliest government-run new school in China. As a result of the incident, the annihilation of the Beiyang Navy in the Sino-Japanese War, marking the complete loss of the strength of the Qing Navy and the bankruptcy of the 35 years of the Westernization Movement. In the 19th century, the world was already the era of social Darwinism. The failure of any international or domestic struggle may be regarded as backward. The Westernization Movement was also listed for the defeat of the Sino-Japanese War of 1895, but it was only one of the successive "failures" in China's modern history. Although the process of "self-improvement" is quite much, the traditional Chinese structure has been broken through — Westernization Movement to introduce technology as the means; and the 100-day reform that the constitution can save the country; the "May 4th Movement" when the people have realized that the reform needs to start from thought.

“From 1861, when the Qing government established the premier's national affairs, to the eve of the "bus letter" in 1895, the central Yi, Wen Xiang and some of the imperial ministers, Zeng Guofan, Li Hongzhang, Zuo Zongtang, launched the westernization movement to introduce western science and technology, "seeking strength" and "seeking wealth" as the main content. They have suppressed the peasant movement, but its main aspect is from the national crisis and the consciousness of revitalization, from the foreign aggression. As the advocates and initiators of the Westernization movement were the main backbone of the suppression of the peasant movement of the Taiping Heavenly Kingdom and the defeat of the Sino-Japanese Sino-Japanese War, people often ignored the fact that the Westernization Group had acted as the carrier of modernization and denied the nature of its nationalism. This is neither fair nor objective. In fact, the Westernization Movement is a genuine patriotic movement in modern Chinese history.” (YouHuanMin,1997)

Then in the historical period from the Opium War in 1840 to the May 4th Movement in 1919, the opera period of the old democratic revolution of the Chinese bourgeoisie was produced. The formation and development of local opera represented by Peking Opera; another number of emerging local operas appeared in the country; and the bourgeois political movement, these three aspects constitute the main content of modern opera. They are directly or indirectly associated with the changes in the nature of modern Chinese society and the Chinese people's struggle against imperialism and feudalism, developed under their influence or according to

their needs, and have historical features and characteristics different from ancient opera.

Among them, the excellent play "Mother-in-law" shows the profound righteousness of the heroic mother during the national crisis. "Mother-in-law" is a play with equal emphasis on both singing and doing.

The background story of the play comes from the end of the Northern Song Dynasty, the Jin people in the north invaded the south, the Song Dynasty was corrupt and incompetent, and the country is at a critical moment of life and death. Yue Fei threw himself in his army against the Liao. Soon because of his father's funeral, retired from home to keep filial piety.



Figure 4 Jiangnan Manufacturing General Administration model by Researcher

In 1126, the Jin army invaded the Central Plains in a large scale, and Yue Fei joined forces again. Before leaving, Mrs. Yao called Yue Fei to him and said, "Now the country is in trouble. What is your plan?"

"To the front line to kill the enemy, loyalty to the country!"

Mrs.Yao heard her son's answer, and was very satisfied, "loyalty to the country" is the mother's hope for her son. She decided to stab these four words on her son's back, so that he will remember them forever.

Yue Fei undid his coat, showing his thin back, and asked his mother to put the needle.

Mrs.Yao asked: " Son, acupuncture is very painful, are you afraid?"

Yue Fei said : "Mother, a small steel needle is nothing, if even the needle is afraid, how to fight to the front ! "

Mrs.Yao first wrote on Yue Fei's back, and then stabbed it with an embroidery needle. But the word "country" is no symbol of domestic lessness. After the sting, the mother-in-law applied the vinegar ink again. From then on, the four words "loyalty to the country" never faded on Yue Fei's back.

His mother's encouragement inspired Yue Fei. After Yue Fei joined the army, he was soon promoted to Binglang. At this time, Kaifeng, the capital of the Song Dynasty, was besieged by the Jin army. Yue Fei went to the rescue with Vice marshal Zong Ze and defeated the Jin army many times. He was appreciated by Zong Ze and praised him as "wisdom and courage, gu liang will not pass". Later, he became a famous hero against the Jin army and was respected by the people of all dynasties.

The Mother-in-law is a very famous play in Peking Opera. The theme of promoting nationalism is very clear. The main character in the play, the mother-in-law, is a great mother who is praised and revered by the world. When the country was in danger, she gave her son Yue Fei strict education; and afraid that his will is not strong, tears in the back of the son stabbed "loyalty to the country" four characters. Her every word, stabbed every word, deeply shocked Yue Fei's heart, prompted him to abandon the personal resentment to the boss and to the national security, follow the mother training to return to the camp, continue to invest in the cause of anti-gold.

In the era of imperialism and proletarian revolution, the bourgeois democratic revolution led by the proletariat in the colonial and semi-colonial countries. The so-called "new" is the old democratic revolution led by the bourgeoisie in the European and American countries in the 17th and 18th centuries, aiming to overthrow the feudal autocratic oppression and establish the bourgeois political rule.

Period 2 : The period of the new Democratic Revolution (1919-1940)

The Revolution of 1911 refers to the national revolution that occurred in the year of 1911 (the third year of the Qing Dynasty), from 1911 to early 1912, aiming to overthrow the autocratic imperial monarchy and establish a republic in 1912. In the narrow sense, the Revolution of 1911 refers to the revolutionary events that occurred in China during the outbreak of the Wuchang Uprising on October 10, 1911) and the inauguration of the provisional President of the Republic of China on the New Year's Day of 1912. In a broad sense, the Revolution of 1911 refers to the

revolutionary movement that appeared in China and successfully overthrew the Qing Dynasty from the end of the 19th century to the year of 1911. In the summer of 1911, the road protection movement broke out in Hunan, Hubei, Guangdong and Sichuan provinces, which was especially intense in Sichuan Province.

On September 25, Rong County became independent and became the first government in China to separate from the Qing Dynasty, pushing the road protection movement to a climax. On the evening of October 10, Xiong Bingkun, the eighth battalion of the new Army project, fired the first shot of the Wuchang Uprising. The revolutionaries of Hanyang and Hankou captured Hanyang and Hankou on the night of October 11 and October 12 respectively. After the rebel army controlled the three towns of Wuhan, the Hubei military government was established, and Li Yuanhong was elected as the governor and changed the name to the Republic of China. Within just two months after the victory of the Wuchang Uprising, fifteen provinces, including Hunan and Guangdong, declared their independence from the Qing government.

On February 12, 1912, the Qing Emperor issued an imperial edict on his abdication. The Revolution of 1911 is the inevitable result of the intensification of social contradictions in China and the tenacious struggle of the Chinese people since modern times. It has brought great political and ideological liberation to the Chinese people. It created the modern national democratic revolution in the complete sense, overthrew the autocratic monarchy system that had ruled China for thousands of years, established the republic system, and ended the autocratic monarchy system. It has spread the concept of democratic and republican, greatly promoted the ideological liberation of the Chinese nation, and promoted the social reform in China with great shock and influence.

“The 21st century is a century for the accelerated development of human society and the great takeoff of the Chinese nation. We commemorate the revolution, will carry forward the martyrs indomitable, unyielding enterprising struggle spirit, heroic, pioneering revolutionary initiative, indomitable strong will, the heart of the motherland, solidarity, world broad mind, adhere to the national integrity, enhance national self-confidence and historical sense of responsibility. Let us hold high the banner of nationalism, follow the guidance of the Scientific Outlook on Development, unite more closely around the CPC Central Committee with Hu Jintao as General Secretary, unite more closely with our compatriots at home and abroad, and continue to strive for the great rejuvenation of the Chinese nation at a new historical starting point.” (YangXiaoYing, 2012)



Figure 5 The Wuchang Uprising comes from the oil paintings of Lu Zhang by Researcher

The Communist Party of China was founded on July 23, 1921. After the founding of the Communist Party of China in 1921, it established the right path for the new democratic revolution, making the disastrous Chinese people see new hope and have new dependence. Our Party has explored the right revolutionary path of encircling the cities and seizing power by armed forces, "Arouse millions of workers and peasants", "seize the whip and beat the enemy", After the agrarian Revolutionary War, the War of Resistance against Japan and the War of Liberation, Overthrowing the "three great mountains" of imperialism, feudalism and bureaucratic capitalism weighing on the Chinese people, Established the People's Republic of China in which the people are masters of the country.

A complete end to China's tragic situation of domestic and foreign troubles in modern times, The Communist Party of China is the vanguard of the Chinese working class, At the same time is the vanguard of the Chinese people and the Chinese nation, It is the core of leadership for the cause of socialism with Chinese characteristics, Represents the development requirements of China's advanced productive forces, Represents the direction of China's advanced culture, To represent the fundamental interests of the overwhelming majority of the Chinese people. The

highest ideal and ultimate goal of the Party is the realization of communism. The Communist Party of China takes Marxism-Leninism, MAO Zedong Thought, Deng Xiaoping Theory, the Important Thought of Three Represents, the Scientific Outlook on Development, and Xi Jinping Thought on Socialism with Chinese Characteristics for a New Era as its guide to action. The Leadership of the Communist Party of China is the most essential feature of socialism with Chinese characteristics. The central task of the COMMUNIST Party of China is to unite and lead the Chinese people of all ethnic groups in building China into a great modern socialist country in all respects, realizing the second centenary goal, and advancing the great rejuvenation of the Chinese nation in an all-round way with Chinese-style modernization.

“The relationship between all Chinese nations and fate is closely linked, closely related, as early as in the revolutionary period, the communist party of China through the victory of the revolution, shows that the communist party of China to defend the territory and sovereignty of the relationship and fate is closely linked, and related, as early as in the revolutionary period, the communist party of China through the victory of the revolution, suggests that the communist party of China to defend territory and sovereignty.” (LinJiaPing,2023)

The War of Resistance against Japanese Aggression (September 18,1931 to September 2,1945) refers to an all-out war of national nature in which China resisted Japanese aggression in the Second World War in the middle of the 20th century. Internationally known as the Second Sino-Japanese War, the Japanese War of Aggression against China, on September 18,1931, the Japanese army attacked Shenyang, the September 18 Incident broke out, due to the non-resistance of the authorities, the Japanese invading army quickly occupied northeast China. On January 28,1932, when the Japanese army attacked Shanghai, the January 28 Incident broke out, which was the first all-round confrontation and contest between the Chinese and Japanese armies. On July 7,1937, the Japanese army provoked the July 7 Incident near Peiping, and the War of Resistance against Japan broke out in all respects. On December 7,1941, after Japan launched the Pacific War, on December 9, the Chongqing Nationalist government officially declared war on Japan.

On August 15,1945, Japan surrendered unconditionally to the anti-fascist Allies. The Chinese battlefield was one of the main battlefields of World War II. The Chinese people's War of Resistance against Japanese Aggression was an important part of the Second World War. The Chinese People's War of Resistance against Japanese Aggression is the greatest great Patriotic war in the history of the Chinese nation, a just war of the Chinese people against the Japanese imperialist aggression, an important part of the World Anti-Fascist War, and the first national liberation war in which China won a complete victory against foreign invasion in modern times. The Chinese People's War of Resistance against Japanese Aggression was the first anti-aggression war and the national liberation war of complete victory in which the Chinese nation won in modern times.

It was a major event in the history of China and the world in the 20th century, and also a wonder in the history of war. First, the victory of the War of Resistance against Japanese aggression completely defeated the Japanese invaders and defended China's national sovereignty and territorial integrity. It washed the snow. Since the Opium War, the Chinese people were enslaved and oppressed by the imperialism, which greatly promoted the historical process of the Chinese revolution and laid a solid foundation for the final victory of China's new democratic revolution. Second, the victory of the War of Resistance against Japanese Aggression has promoted the awakening and unity of the Chinese nation and carried forward the great national spirit with nationalism as its core. nationalism has become the strongest voice and theme of the war of resistance: the interests of the country and the nation first, not to die the slaves, united, united as one, industrious and brave, not afraid of violence, bloody war to the end, unremitting self-improvement, pioneering and innovative.

Third, China's War of Resistance against Japanese Aggression was an important part of the World Anti-Fascist War and the main eastern battlefield of the World Anti-Fascist War. In the World Anti-Fascist War, China's War of Resistance against Japanese Aggression began the earliest, lasted the longest, fought the most against the Japanese army, paid the most cost, and played an irreplaceable role. The victory of China's Anti-Japanese War created the miracle of a semi-colonial and semi-feudal weak country defeating the imperialist power, which encouraged the people of the colonial and semi-colonial countries to struggle for national independence and liberation. China's participation in the establishment of the United Nations and its emergence as a permanent member of the UN Security Council have significantly enhanced China's international standing and influence and effectively safeguarded world peace.

“During the War of Resistance against Japanese Aggression, although ethnic areas were located in the border areas, the people of all ethnic groups in ethnic areas always shared the same destiny with the motherland and carried out anti-Japanese patriotic movements in various forms and in rich contents. In the Education Front, a group of people with lofty ideals carried out educational practice activities with nationalism as the core, showing the strong patriotic spirit of the people of all ethnic groups in ethnic areas and making historical contributions to the victory of the Chinese nation's War of Resistance against Japanese Aggression. At present, scholars at home and abroad research on the ethnic areas during the Anti-Japanese War mainly focuses on the general overview of the ethnic areas during the Anti-Japanese War, the fundraising situation of the ethnic areas during the Anti-Japanese War, and the activities of the Communists in the ethnic areas. However, there is a lack of discussion and research on the type, content and enlightenment of the patriotic practice of the education front in ethnic areas in this period. In the study of the breakthrough point, tries to dig deeper into the background, content, form, enlightenment, in order to enrich the nationalism education history in the ethnic areas and the areas of the theory and practice of nationalism education.” (WangKe,LiYanKun,HouXiXi,2023)

In December 1935, Peiping many students to oppose "ji examine government affairs committee", surrounded by the Chinese kuomintang police, held a parade, team arrived in caishikou, by the background of the armed police crackdown, yan poetry, Wuhan pioneer troupe singing song "may flowers", between the lines are full of emotion, artistic conception, with a lofty beauty, through affectionate language aroused the audience's patriotic enthusiasm and hope for the future. With the simple, gentle music melody, let the audience deeply feel the memory and admiration of the national heroes. Moreover, with the careful composition of the composer Yan Shu, the music of "Flowers in May" and the lyrics are perfectly matched, reflecting each other, showing a kind of inverted parabolic change.

At the beginning of the song, the lyricist wrote that "the flowers in May opened all over the field", and the flowers in the field covered up the "blood of countless volunteers", fully showing the deep memory of the martyrs, but also pointed out the historical background of the song creation. Then, the lyricist wrote that the northeast had fallen, people were displaced, the people were miserable, "suffering in pain every day"; because people "lost their freedom", "lost their jobs", and suffered "humiliation" and "suffering", need to endure the "merciless whip" of the Japanese invaders. At this time the melody is also depressed low, tear-jerking, let a person spontaneously a sense of sadness and anger. Later, the lyricist wrote out the great urgency that "the enemy has crossed the Great Wall"; but unfortunately, the Chinese Kuomintang government adopted the policy of non-resistance, so the "Central Plains" was still a scene of "singing and dancing". At this time, the melody is also full of grief and anger and helplessness, like a deep sobs, thought-provoking. In the end, the lyricist wrote that he hoped that at this time, a "roar" could "alarm" a group of unfortunate people, which fully reflected the lyricist's hope that the people would rise up and resist the foreign enemy. Here, the whole song reached the climax, the melody is also very passionate and powerful

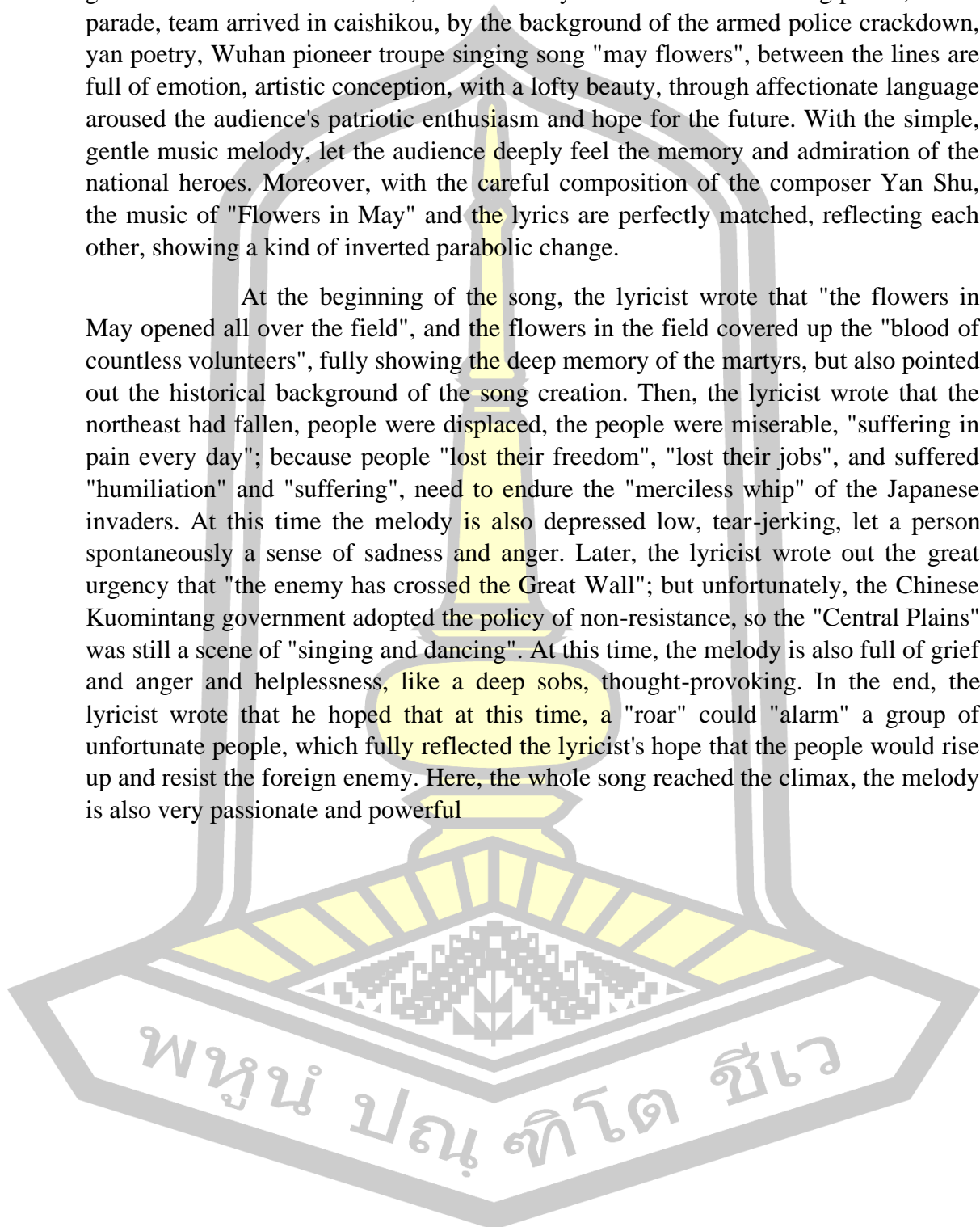




Figure 6 The picture is from China Music Networkqupu123.com

The founding of the People's Republic of China, is the greatest event in China, is also one of the greatest events of the world in the 20th century, it ended the minority exploitation rule of the working people and imperialist history enslaved the Chinese people of all nationalities, the Chinese people become the masters of the master of the country, the development of the Chinese nation opened a new historical era.

Period 3 : New China period (1940-1990)

The War of Liberation (1946-1950) In June 1946, the Kuomintang launched an all-out civil war, and the People's Liberation War began. In July 1947, the PLA shifted from strategic defense to strategic attack, followed by the Liaoshen Campaign, Huaihai Campaign and Pingjin Campaign, basically eliminating the main force of the Kuomintang army. In April 1949, the PLA launched the Battle of crossing the River and liberated Nanjing, announcing the collapse of the Kuomintang rule. On October 1, 1949, the People's Liberation Republic of China was founded in Beijing as the People's Liberation Army marched to the whole country.

By June 1950, the People's Liberation Army had ended its large-scale operations, liberated all its territory except Tibet, Taiwan, Penghu, Kinmen, Matsu and other islands, and won a great victory in the War of Liberation. The War of

Liberation refers to the historical stage connected with the agrarian revolution and the War of Resistance against Japanese Aggression, which began in September 1945 and ended in September 1949.

Scholars believe that since then, although it entered a new historical period, the war of liberation did not end. It was not until the liberation of Hainan Island in June 1950 that the complete end of the war was basically ended. The victory of the war of liberation ended the history of the very few exploiters ruling the vast number of working people in Chinese mainland, and the history of the reactionary rule of imperialism, feudalism and bureaucratic capitalism in China. It marks that China's new democratic revolution has achieved a basic victory.

Since then, the Chinese people have become the masters of the country, gaining the rights to democracy and freedom and the conditions to engage in socialist construction. From then on, the Chinese people stood up, and the Chinese nation stood in the nations of the world with a new attitude.

Chinese history begins a new era. The victory of the Chinese people's revolution, not only China from the ancient from great victory, is also has the world significance of great victory, is the Russian October socialist revolution and the victory of the world anti-fascist war after the most important events in world history, to the international situation and the development of the world people's revolutionary struggle has a great and far-reaching influence.

It in a population accounts for nearly a quarter of all powers, break through the imperialist Oriental front, greatly changed the political pattern of the world, strengthen the world peace, democracy and socialism, inspired the world and the oppressed peoples and oppressed people struggle for liberation, thus welcome and support by the people of the world.

The People's Republic of China was founded On October 1,1949, the Central People's Government of the People's Republic of China was established. Earlier, the first plenary session of the Chinese People's Political Consultative Conference was held from September 21 to 30. The meeting adopted the Common Program of the Chinese People's Political Consultative Conference, which serves as a provisional constitution. At 2 PM on October 1, the Central People's Government Committee held its first meeting. At 3 PM, the ceremony to celebrate the founding of the Central People's Government of the People's Republic of China was held in Tian'anmen Square in Beijing. Chairman MAO Zedong declared the establishment of the Central People's Government (Figure 4-6). After that, a grand military parade ceremony and a mass parade were held.

On December 2,1949, the fourth meeting of the central people's government committee decided to, every year on October 1 for the National Day of the People's Republic of China (figure 4-7), also known as the anniversary of the founding, is an important moment to carry forward the spirit of nationalism, the anniversary of the celebration is one of the important way of love and respect for the

National Day every year, people will hold various celebrations, such as military parade, theatrical performances, fireworks, etc., these activities inspired the people's nationalism, strengthen the national cohesion and sense of belonging. At the same time, a series of themed educational activities will also be held to guide people to inherit and carry forward the great patriotic tradition.

"Focus on our great achievements and strengthen our commitment to building a strong country."nationalism is not only an emotion of inner love, but also a firm will and lofty ambition caused by the emotion." "That is to say, in order to make their own country prosperous and prosperous and establish a firm faith."! The National Day ceremony can not only express emotion, stimulate people's nationalism, but also inspire people to become a strong country. Because it relates the activities of expressing emotions with the intrinsic value norm of the country, which is mainly the value positioning of the country and the ruling idea and ruling ability of the ruling party."(HuangZuoYi,2023)

Reform and opening up (1978), on July 15,1979, the central officially approved of Guangdong, Fujian provinces in foreign economic activities implement special policies, flexible measures, the historic pace of reform and opening up, opening to the outside world become a basic state policy of China, China's power, is a powerful driving force for the development of the cause of socialism. Reform and opening up have established a socialist market economy. China's reform has entered a new stage. Reform and opening up have brought about great changes in China.



Figure 7 Chairman MAO announces the establishment of the Central People's Government Baidu gallery baidu.com (10.2023)



Figure 8 Sunshine on National Day By Researcher

In October 1992, the 14th National Congress of the CPC announced in October 1992, the most distinctive feature of the new period was reform and opening up, and China's reform entered a new period of reform. In 2013, China entered a new period of comprehensively deepening reform. To deepen reform and opening up, we need to adhere to the socialist direction. Reform and opening up is one of the two basic points of the CPC's basic line in the primary stage of socialism.

The general policy and policy of socialist modernization since the Third Plenary Session of the 11th CPC Central Committee is the road to a strong country and the source of vitality for the development and progress of the Party and the country. Reform, namely internal reform, means, on the premise of adhering to the socialist system, consciously adjust and reform the aspects and links that are not compatible with the productive forces, the superstructure and the economic foundation, so as to promote the development of the productive forces and the comprehensive progress of various undertakings and better realize the fundamental interests of the broad masses of the people.

Opening up, or opening up to the outside world, is an inevitable choice to accelerate China's modernization drive. It is in line with the characteristics of The Times and the general trend of world development. It is a basic state policy that must be adhered to for a long time to come.

“Deng Xiaoping was the most influential representative in the early stage of reform and opening up, and also one of the most outstanding patriotic thinkers in Chinese history. After the reform and opening up, he resolutely gave up

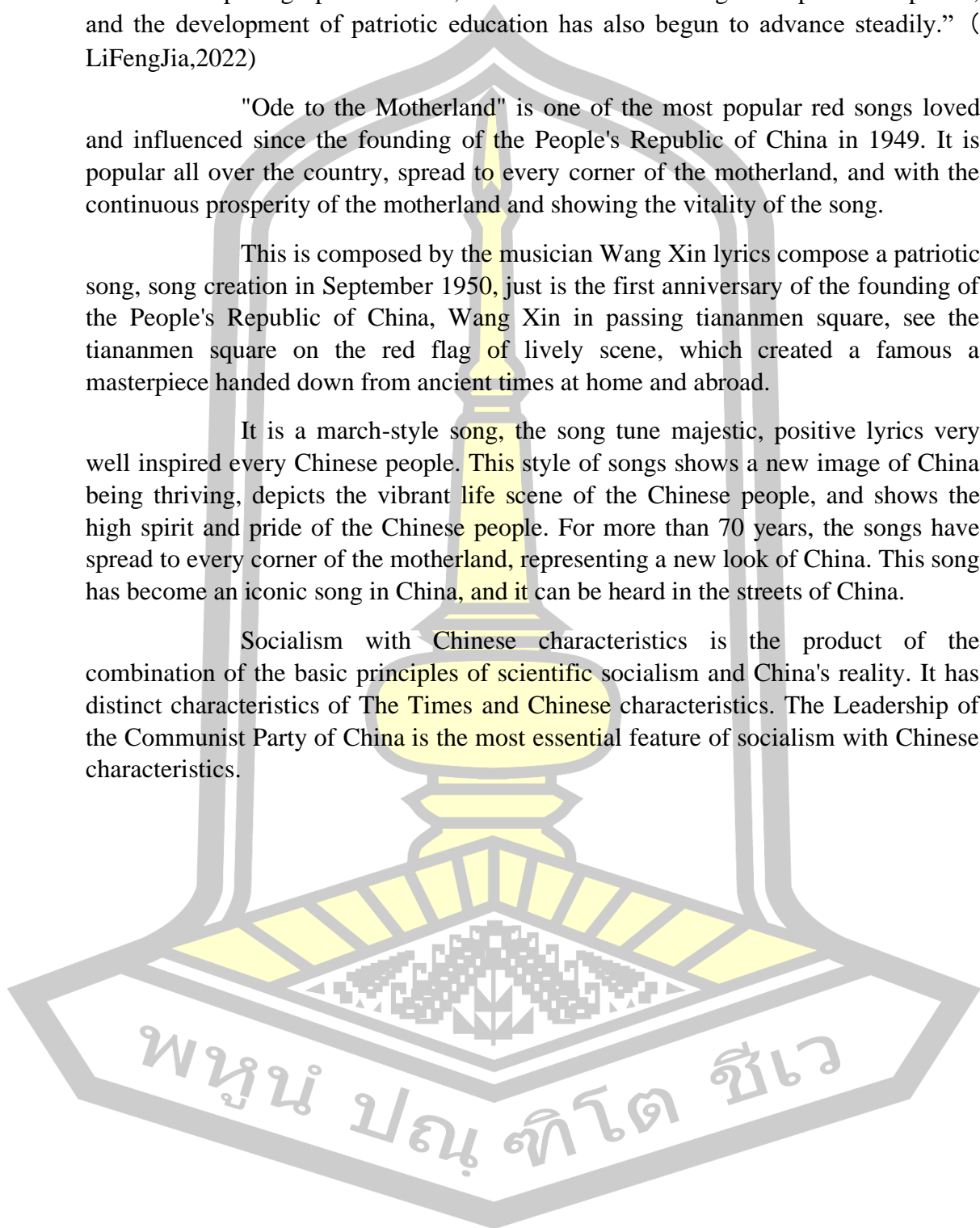
the previous rigid Soviet model and adopted the new development policy after the reform and opening up. Since then, China has entered a stage of rapid development, and the development of patriotic education has also begun to advance steadily.” (LiFengJia,2022)

"Ode to the Motherland" is one of the most popular red songs loved and influenced since the founding of the People's Republic of China in 1949. It is popular all over the country, spread to every corner of the motherland, and with the continuous prosperity of the motherland and showing the vitality of the song.

This is composed by the musician Wang Xin lyrics compose a patriotic song, song creation in September 1950, just is the first anniversary of the founding of the People's Republic of China, Wang Xin in passing tiananmen square, see the tiananmen square on the red flag of lively scene, which created a famous a masterpiece handed down from ancient times at home and abroad.

It is a march-style song, the song tune majestic, positive lyrics very well inspired every Chinese people. This style of songs shows a new image of China being thriving, depicts the vibrant life scene of the Chinese people, and shows the high spirit and pride of the Chinese people. For more than 70 years, the songs have spread to every corner of the motherland, representing a new look of China. This song has become an iconic song in China, and it can be heard in the streets of China.

Socialism with Chinese characteristics is the product of the combination of the basic principles of scientific socialism and China's reality. It has distinct characteristics of The Times and Chinese characteristics. The Leadership of the Communist Party of China is the most essential feature of socialism with Chinese characteristics.



LPDC—JCR91

歌唱祖国

1 = F $\frac{2}{4}$

(中国广播艺术团合唱团演唱)

王 莘 词曲
岭南印象 制谱

(5 5 | 5 . 5 5 | 5 . 5 5 | 5 4 3 2 | 1) 5 . 5 || : 1 5 | 3 1 | 5 . 6 |

五 星 红 旗 迎 风 飘

5 5 . 5 | i i | 6 . 5 4 6 | 5 - | 5 5 . 5 | 6 6 | 2 2 . 2 | 5 . 4 |

扬, 胜 利 歌 声 多 么 响 亮, 歌 唱 我 们 亲 爱 的 祖

3 5 . 5 | 5 5 6 | 5 4 3 2 | 1 - | 1 5 . 5 | i i | 6 6 . 5 | 4 . 5 |

国, 从 今 走 向 繁 荣 富 强, 歌 唱 我 们 亲 爱 的 祖

6 2 . 2 | 5 5 6 | 5 4 3 2 | 1 - | 1 . 0 || 7 5 6 7 | i - | i - ||

国, 从 今 走 向 繁 荣 富 强。 繁 荣 富 强!

1 . 5 3 | 3 . 0 | 3 . 1 6 | 6 . 0 | 6 . 6 | 2 2 . 3 | 2 1 7 . 6 |

越 过 高 山, 越 过 平 原, 跨 过 奔 腾 的 黄 河 长

我 们 勤 劳, 我 们 勇 敢, 独 立 自 由 是 我 们 的 理

东 方 太 阳, 正 在 升 起, 人 民 共 和 国 正 在 成

5 - | 1 5 | 6 6 5 | 1 2 | 3 0 | 2 6 6 | 5 5 3 | 2 6 |

江, 宽 广 美 丽 的 土 地, 是 我 们 亲 爱 的 家

(1 . 5 1 2)

想, 我 们 战 胜 了 多 少 苦 难, 才 得 到 今 天 的 解

长, 我 们 领 袖 毛 泽 东, 指 引 着 前 进 的 方

5 0 i | i . i i 5 | 6 . i | 6 . 5 4 6 | 5 0 | i . i i i | 5 5 6 |

乡。英 雄 的 人 民 站 起 来 了, 我 们 团 结 友 爱

放! 我 们 爱 和 平 我 们 爱 家 乡, 谁 敢 侵 犯 我 们 就

向。我 们 的 生 活 天 天 向 上, 我 们 的 前 程

5 4 3 2 | 1 5 . 5 :||

坚 强 如 钢。2. 五 星

叫 他 死 亡! 3. 五 星

万 丈 光 芒。4. 五 星

— 1 / 1 —

Figure 9 The picture is from China Music Network chnmusic.cn (10.2023)

Period 4 : Modern China period (1990-2009)

In the return of Hong Kong (1997), Hong Kong returned to the embrace of the motherland, washed the centenary humiliation of the nation and completing an important step in realizing the complete reunification of the motherland. Hong Kong's return to the motherland is a great achievement in the history of the Chinese nation. It is conducive to promoting the great cause of peaceful reunification of the motherland, promoting China's socialist modernization, and promoting the prosperity, stability and development of Hong Kong. Hong Kong's return to more than 20 years, in one country, two systems, Hong Kong people in Hong Kong, a high degree of autonomy, Hong Kong development to increasingly prosperity, Hong Kong return is the successful practice of the great idea of one country, two systems, through the practice of the return of Hong Kong proved that deng xiaoping proposed this policy is wise and correct, at the same time for the

problem of Macao and the return of Macao provides the practice model, finally also to solve the problem of Taiwan to achieve complete reunification of China left a precious wealth.

On the return of Macao (1999), the governments of the People's Republic of China and the Republic of Portugal held a handover ceremony at the Macao Cultural Center. At midnight, the military band of the Chinese People's Liberation Army played a magnificent and passionate March of the Volunteers, and the national flag of the People's Republic of China and the flag of the Macao Special Administrative Region of the People's Republic of China were raised and flying. At this point, the Chinese and Portuguese governments completed the handover of power in Macao, the People's Republic of China resumed the exercise of sovereignty over Macao, and Macao returned to the motherland.

This is another great event for the Chinese nation in the realization of the reunification of the motherland after Hong Kong's return to the motherland on July 1, 1997. It is announced that Macao has entered a new era and its development has entered a new era. The friendship between the Chinese and Portuguese people and the friendly cooperation between the two countries will move forward at a new starting point.

Flood rescue (1998), jiangnan, south China and northern local rainstorm, the affected number, regional, long, the rare, in the CPC Central Committee and the State Council under the wise leadership and decision-making, millions of military and civilian unity is strength, fighting, one difficult, p plus support, the Chinese people with iron will and fearless heroism, composed a song and a song of flood fighting song. The spirit of fighting the flood is: united as one, united as one, not afraid of difficulties, tenacious struggle, perseverance, dare to win.

The successful launch of Shenzhou V is the first manned spacecraft launched by the People's Republic of China.

The Beijing Olympic Games (2008)

Learn from history, this is the value of knowing history and using history. We should attach importance to history and study history, so that people can better grasp today and create tomorrow by understanding yesterday. nationalism is historic and is the brand of The Times. Since modern times, the nationalism of the Chinese nation, which has suffered for a hundred years and is in danger, inevitably takes the realization of national independence, national prosperity and people's happiness. To save the nation in danger, make the country in independence, and make China strong and prosperous is the centenary history of the Communist Party of China, changing its original aspiration and fulfilling its mis

Table 1 : The development and change of the performance mode in the four historical periods

Period of history	Development and change
1840 - 1919	From the Opium War in 1840 to the May 4th Movement in 1919, the Chinese opera during the old democratic revolution of the Chinese bourgeoisie. The formation and development of local opera represented by Peking Opera; another number of emerging local operas appeared in the country; and the bourgeois political movement, these three aspects constitute the main content of modern opera. They are directly or indirectly associated with the changes in the nature of modern Chinese society and the Chinese people's struggle against imperialism and feudalism, developed under their influence or according to their needs, and have historical features and characteristics different from ancient opera.
1919 - 1940	Chinese one-act drama in the 30 years from 1919 to 1949, According to the change of ideas in different screenplays, Can be divided into three periods: 1919-1929, The good and bad exploration period, It presents the coexistence of democratic freedom and traditional ritual system; In 1930-1937, In the tortuous growth period, Presents a class struggle thought based on left-wing drama, supplemented by the rethink of the new culture and calling for the unity of the republic; July 1937-September 1949, The tremor period of mass enhancement, Present to start from the group, Call on the people to anti-imperialist anti-Japanese thought, To start from the individual, The idea of exposing the national bad nature is auxiliary.
1940 - 1990	In 1949, with the founding of new China, the historical tradition of "dancing like virtue", after experiencing the historical reality of war and regime change, gradually issued a branch of the theme from the great achievements of praising the martyrs and political parties. This change deeply shows the revolutionary reality in Chinese history. Those ordinary and great people who sacrificed in the revolution, after the transformation of modern and contemporary artistic techniques, formed a "theme" dance drama creation style to promote the thought of patriotism, praising both the great men and the common people.
1990 - 2009	For a long time, the attitude of the domestic repertoire production to the classic is not clear. In terms of the selection of plays, the establishment of style, and the creative process of directors, screenwriters and actors, people even feel that the drama circle is avoiding the classics. But in 2010, not only will classic dramas become the highlight of the stage, but new productions will also aim to become "classics". In terms of subject matter, western classics and traditional famous dramas will account for a large proportion on the stage. New shows will focus on reality. Stage art is relatively less responsive to current affairs, and for a long time, the drama world has been more popular. But in 2010, in addition to the popular spoof

Period of history	Development and change
	drama, there should be more serious discussions of the current social issues. At the same time, producers will have multiple considerations for the choice of plays, such as audiences of different ages are willing to accept them, or can be open to various types of audiences.

Table 1 The development and change of the performance mode in the four historical periods

4.1.2 The historical evolution of the Communist Party of China in promoting nationalism

Nationalism is the soul of the country and the nation. It has always flowed in the blood of the Chinese nation and led the Chinese people

Fight forward. After the founding of the Communist Party of China, the fine tradition of nationalism of the Chinese nation has been continuously promoted and carried forward, forming the highest type of nationalism of the Chinese nation. In celebrate the founding of the important historical moment, review our party in one hundred to carry forward the spirit of nationalism, summarizes the basic characteristics and promote the patriotic spirit of valuable experience, can fully display the party in the long-term governance, condensed the national people's struggle to realize the "Chinese dream" strong spiritual motivation, for the new era to further carry forward and practice the spirit of nationalism has important theoretical value and practical significance.

The specific content of nationalism depends on what kind of historical conditions come down."The scientific connotation and practical activities of the nationalism spirit of the Chinese Communists are developing and changing along with the changes of the situation of the Chinese nation in different periods."The practice of revolution, construction and reform in which the Communist Party of China united and led the Chinese people of all ethnic groups is a great practice of nationalism and has written a brilliant chapter of the nationalism of the Chinese nation."The brilliant chapter of nationalism forged by the Communist Party of China is not only full of the essence of the national spirit, but also full of the characteristics of the spirit of The Times. Its historical evolution process can be roughly divided into the following four stages.

1. The scientific connotation of the patriotic spirit of Chinese Communists and the promotion practice during the period of the new democratic Revolution.

2. Scientific connotation and promotion practice of the patriotic spirit of Chinese Communists during the period of socialist revolution and construction.

3. Scientific connotation and promotion practice of the nationalism of Chinese Communists in the new era of reform and opening up.

4. The scientific connotation of the patriotic spirit of Chinese Communists in the new era and its promotion and practice

The CPC Central Committee has made a new summary and interpretation of the specific forms of nationalism in various historical periods, so as to inspire the whole country

The people have always taken the revolutionary ancestors who saved the country and served the country as a patriotic example. For example, on June 21, 2005, Xi Jinping published an article in Guangming Daily titled "Carry forward the "Red Boat Spirit" is at the forefront of The Times", which proposed and explained the "Red Boat Spirit" for the first time.

2. The distinctive characteristics of the Communist Party of China in promoting the spirit of nationalism

A review of the historical track of the development of nationalism among Chinese Communists over the past century and the themes of promotion in different periods shows that our Party has always adhered to its original mission, constantly enriched the connotation of The Times of nationalism, and constantly conveyed and sublimated the spirit of nationalism. The Communist Party of China has formed distinctive features in the course of the centenary history of promoting the spirit of nationalism, mainly including the following three aspects.

1. Inheritance and transcendence are unified, converging with the sincere pursuit of socialism and the determination of building socialism.

2. The unity of theory and practice, and promote the continuous innovation of nationalism theory and nationalism education.

3. Unity with the world, and promote the development and progress of human civilization based on China facing the world.

4. The basic experience of the CPC in promoting nationalism

In the century-old process of promoting nationalism, the Communist Party of China has accumulated precious successful experience, which has provided many important inspirations for vigorously promoting nationalism in the new era and pooling the patriotic enthusiasm and strength of the whole nation to realize the Chinese Dream.

1. Enrich and develop nationalism under the guidance of Marxist scientific theories.

2. Adhere to the original mission to inherit and sublimate the spirit of nationalism.

3. Carry forward and practice nationalism in the continuous struggle to lead the rejuvenation of the Chinese nation.

4. Cultivate and nourish nationalism through the strength of heroes and models.

4.1.3 Major festivals are important opportunities and carriers of nationalism education in the new era, containing rich types and distinct cultural characteristics. The function of nationalism in major festivals mainly includes four aspects: emotional edification, positive incentive, restraint and guidance, and cohesion. Play major festivals of nationalism culture function need to dig deeper into the major festivals of patriotic cultural resources, give full play to the whole media public opinion leading propaganda advantage, improve the supporting services of major festival celebrations, expand the international vision of major festivals, in order to realize the great rejuvenation of the Chinese nation consolidate common spiritual foundation. There are four example of patriotic festivals in China

New Year's Day (January 1) historical background, New Year's Day as a festival, its historical background is also very important. New Year's Day originated from the Roman calendar reform in 45 BC, meaning the beginning of a New Year. Later, New Year's Day was widely accepted and celebrated in countries around the world. In China, New Year's Day has become a legal public holiday, which is also a summary of the past year's work and a prospect of the New Year's work. In addition, New Year's Day is also a prelude to the Spring Festival, so people's New Year's day celebration and blessing is more warm.

New Year's day custom, people burn firecrackers on this day (Figure 4-8) is to drive away the beast, protect the safety of the family, firecrackers ring, said that the New Year is coming, a symbol of new hope. New Year greetings is one of the common customs on New Year's Day. People visit friends and relatives and friends to send New Year gifts to express their wishes and expectations for the New Year. pasting Spring Festival couplets to eat dumplings is also a traditional custom of New Year's Day.

As one of the most important traditional festivals in China, New Year's Day carries the rich feelings of home and country. It is not only a review of the past year, but also a thinking and expectation for the development of the motherland. On the New Year's day, people will express their home affectionate message, in the family to convey the love of the motherland whether it is and friends and relatives to celebrate, or take this opportunity to count the brilliant achievements of the motherland New Year's day will be the feelings of the country into everyone's blood.

New Year's day's nationalism, patriotic spirit as the traditional virtue of the Chinese nation, has been cast in people's souls. New Year's Day as the first day of the New Year, people embark on a new journey, but also show a strong patriotic feelings. On New Year's Day, people will express their feelings for the motherland in various forms, such as holding the national flag raising ceremony, visiting the

memorial hall, and making speeches related to the development of the motherland, which not only stimulate people's love for the motherland, but also deepen people's sense of identity to the history and culture of the motherland.



Figure 10 Burning firecrackers By Researcher

The Spring Festival (the first day of the first lunar month) is an important traditional Chinese festival and a time for the whole country to celebrate. As an important identity of the Chinese people, the Spring Festival customs carries the rich significance and practice of nationalism education, and profoundly affects every Chinese person. First of all, the Spring Festival customs through the expression of deep love for the motherland, carry forward the feelings of the country.

The gathering of relatives and friends to celebrate the Spring Festival is not only an opportunity for family reunion, but also an expression of love for the motherland. At this special moment, people inherit the wisdom and culture of their ancestors and carry forward the traditional values of the Chinese nation. Through the Spring Festival customs, people express a strong sense of belonging to the family, the community and the country, and inspire every Chinese person's deep love for the motherland. Secondly, the Spring Festival customs enhance the national pride by promoting Chinese culture. The Spring Festival custom originated from the ancient accumulation of the wisdom and belief of the Chinese nation.



Figure 11 Make dumplings By Researcher

Whether it is pasting New Year pictures (Figure 4-11), or dragon and lion dance (Figure 4-10), opera performance, etc., these traditional customs all show the extensive and profound Chinese culture. By participating in the actual experience of traditional customs, everyone can feel the inheritance and development of Chinese culture for thousands of years. This experience not only enhances the cultural confidence of the people, but also makes people cherish and love their cultural traditions more.

The Party and the state attach great importance to the educational significance and practice of nationalism in the Spring Festival customs. In modern China, the Spring Festival is not only the inheritance and development of traditional culture, but also the promotion and transmission of patriotic spirit. In his important speech during the Spring Festival, General Secretary Xi Jinping pointed out that, "Chinese culture is the root of the Chinese nation and the foundation for the survival and development of the Chinese nation." As an important part of Chinese culture, the Spring Festival customs carry the historical memory, cultural emotion and spiritual pursuit of the Chinese nation, and play an important role in promoting the spirit of nationalism and cultivating national awareness and national identity. In order to give

full play to the patriotic education significance of Spring Festival customs, the Party and the government have advocated a rich variety of activities.

First of all, the publicity and education of the Spring Festival customs should be strengthened, so that people can have a deeper understanding of the cultural connotation and values contained behind the customs. Secondly, we should actively encourage people to inherit and carry forward the Spring Festival customs and promote the innovative development of traditional culture by participating in rural revitalization and the construction of beautiful urban villages. In addition, various forms of cultural activities will be organized during the Spring Festival to strengthen national education and guide people to form correct values and national views.

In short, the Spring Festival custom, as an important part of the traditional Chinese culture, carries the rich significance and practice of nationalism education. By expressing the love for the motherland, enhancing the cultural pride of the people, and conveying the unity of the Chinese nation, the customs of the Spring Festival deeply influence and shape every Chinese. By strengthening the publicity of the Spring Festival customs, organizing various cultural activities and individual participation in the practice, we can better inherit and carry forward the patriotic spirit of the Spring Festival customs, carry forward the Chinese culture, and realize the harmonious development of the country



Figure 12 dragon dance By Researcher



Figure 13 pasting the New Year pictures Photo By Researcher

The Dragon Boat Festival (the fifth day of the fifth lunar month), which is one of the traditional Chinese festivals, is celebrated on the fifth day of the fifth lunar month. The origin of the festival dates back to ancient China. On this day, people will wear zongzi (Figure 4-12), dragon boat racing (Figure 4-13), and wear sachets to express their love and respect for Chinese cultural traditions. In addition, the Dragon Boat Festival also has another important significance, that is, nationalism.

nationalism is an important part of traditional Chinese culture. It refers to the spirit of taking the motherland as the center, putting the interests of the country in the first place, and striving for the prosperity and development of the motherland. On the day of the Dragon Boat Festival, people have hit the national flag, hanging flowers, feeling the feelings with the motherland. At the same time, some patriotic education activities are also being carried out at this time. For example, in many places, patriotic education speeches, exhibitions and various traditional cultural activities are held to encourage people to know more about their cultural traditions and enhance their confidence and pride in local culture. At the same time, people will also review the history, inherit the love and responsibility of their ancestors for the protection of the motherland, in order to better contribute to the development of the motherland in their future life.



Figure 14 Package of zongzi Photo By Researcher



Figure 15 Dragon boat race from sport.org.cn (10.2023)

National Day (October 1) is the Chinese people to commemorate the founding of the People's Republic of China festival set up this day, every people will heart of the nationalism into love of the motherland in the celebration of nationalism bearing the dignity of the Chinese nation and national spirit, is the mission and responsibility of each of us.

nationalism is the love and loyalty to the country, in the National Day this special day, nationalism has been the most fully reflected. People have participated in various forms of activities, showing their deep feelings for the motherland. The streets of cities and villages are covered with five-star red flags, and the buildings and street lights are hung with brilliant colorful lights, showing the infinite feelings of love for the motherland. At the same time, on this day, people will also organize various forms of artistic performances, garden activities and community public welfare projects, so that everyone can celebrate the festival and feel the care and support of Xiangwa. These activities not only enrich people's spiritual life, but also let them feel the prosperity of the great motherland. During the National Day holiday, people will also visit and commemorate the revolutionary historical sites and review the arduous course of the revolutionary struggle.

The revolutionary martyrs monument and the revolutionary memorial hall have become the holy places for people to pay tribute to the martyrs. People with flowers and youth, with deep feeling and yearning, to the martyrs presented fragrance, to express the high respect for the martyrs. This kind of memorial and memorial behavior, carrying the lofty respect for the hero, also inspires future generations to work hard and become the pillars of the motherland. The National Day is also an important moment for patriotic education. Schools and social organizations will organize various forms of thematic educational activities to popularize patriotic knowledge to the young people and the masses.

By visiting exhibitions, watching documentaries, holding lectures and other forms, people can understand the history, development and changes of the motherland, and enhance their sense of identity and honor to the country. Such educational activities not only deepen people's understanding and love for the country, but also let everyone deeply realize that only loving the motherland can realize their own value and significance. The patriotic spirit of the National Day is also reflected in people's contribution to the country. Many people use the holiday period to go to the community for volunteer activities to help those in need. During the National Day holiday, public welfare activities such as blood donation, material donations and tree planting came in an endless stream, highlighting people's efforts for the development of the country and society. This spirit of selfless dedication not only shows people's love for the country, but also conveys the warm power of mutual help and love between people.

“China has carried out various forms of major festival celebration activities, through large celebrations, celebrations, such as the carrier, the national history, party history, the history of the public in the form of vivid concrete, awaken

the common memory of history, enhance the people's patriotic feelings, inspired the resonance of nationalism, give full play to the major festival nationalism education function.” (ZhenShiPeng WanQiHui,2020)

To sum up, major festivals contain rich types and distinct cultural characteristics, including emotional edification, positive incentive, restraint and guidance, and cohesion. In the new era, we should deeply explore the nationalism education and cultural resources of major festivals, strengthen the refining and deep investigation of national culture, and establish the resource pool of nationalism education of major festivals.scientifically grasp the mainstream trend of media convergence, and rely on all media to establish a unified patriotic information dissemination mode for major festivals. We will further strengthen the supporting services and infrastructure construction of major festivals, carry forward the great spirit of nationalism with a broad international vision and a broad world mind, and truly release the majestic momentum of the Chinese nation to build the Chinese Dream with the help of major festivals.

4.1.4 Creation process and music analysis of China's three major musical and dance epics

Music and Dance epic Generally, generally refers to the structure of the grand, with music, dance, poetry, stage art as artistic means, a general performance of historical events of great significance. It is based on the unified theme and complete artistic conception, using poetry recitation and stage art, the representative music, dance and newly created music and dance together, artistic reproduction of the historical life scenes, so that the audience receives education, infection and inspiration. Here are the three major musical and dance epic works in China.

1. Overview of the three major music and dance epics - “Dong Fang Hong”“Zhong Guo Ge Ming Zhi Ge”“Road to Recovery”

From 1840 to 2009, there were three major musical and dance epics in China. In the Great Dictionary of Dance, the annotation of "musical and dance epics" is as follows: Dong Fang Hong, Zhong Guo Ge Ming Zhi Ge and Road to Recovery,

it generally refers to the performing art form with grand structure, with music, dance, poetry and stage art as artistic means, and the historical events of great significance."In other words, the participation and integration of various artistic categories coordinate the theme and artistic conception with the actual created works, but the premise is that it should not be separated from history, otherwise it is empty talk. It adapts to the development of The Times, expresses the feelings of the people, with unique artistic means to make the audience get aesthetic at the same time, but also can receive the education of historical revolution.

Since ancient, with music dance epic this special performance art form to present works, and the most impressive, the biggest social response is "Dong Fang

Hong" the Zhong Guo Ge Ming Zhi Ge "the" Road to Recovery ", they are known as the three big music dance epic, the three music dance epic respectively in different periods to create different time span of representative events of history, the first" Dong Fang Hong " in 1964, to celebrate the 15th anniversary of the founding of the People's Republic of China, mainly from 1840 to 1949 major historical events in our country. The second film, The Zhong Guo Ge Ming Zhi Ge , was created in 1984 to celebrate the 35th anniversary of the founding of the People's Republic of China. The time span was from 1840 to 1984, extending 35 years compared with the previous one. The third is "Road to Recovery," performed in 2009 to commemorate the 60th birthday of the People's Republic of China, spanning the longest span from 1840 to 2009.

2. The creation background of the three major musical and dance epics

1. Dong Fang Hong

"Dong Fang Hong" Figure 4-14 will thoroughly study and disseminate the thoughts of the Communist Party of China as the representative as the guiding principle, fully implement Comrade MAO Zedong's revolutionary literary and artistic line, and carried out a series of preparations and preparation work.



Figure 16 "Zhong Guo Ge Ming Zhi Ge" from cctv.com (10.2023)

The blueprint of the creation originated from a vision of Comrade Zhou En lai. In 1964, Premier Zhou and a group of people watched the large-scale song and dance "Advance under the Banner of MAO Zedong", and he was shocked and praised the performance of the performance. Therefore, after the performance, Premier Zhou immediately proposed to build a magnificent work based on Chinese history, highly unified politics and art, and has the dual functions of appreciation and value. Its birth is also a precious gift for the 15th anniversary of the founding of the People's Republic of China. After that, after repeated discussions in many meetings, a resolution was finally made on July 30 of the same year. Then Zhou Enlai personally

"appointed" and initially up a list of 13 people and a list of organization and command groups. Leading group leader: Zhou Yang; Deputy group leader: Liang Biye, Lin Mohan, etc., team members: Qi Yanming, Zhang Zhixiang, Chen Yating, Zhou Weizhi, Xu Ping, Lu Ji, etc.; Director of organization and command group (later referred to as Dance Headquarters): Chen Yading (appointed Deputy Minister of the Ministry of the PLA, Zhou Weishi, Xu Ping, Li Wei, Hu Guoguang, etc., and finalized specific principles with relevant comrades on relevant issues. The preparatory work, creation and rehearsal preparation work officially rolled out..... So far, this large-scale music and dance epic "Dong Fang Hong", created by the wisdom of all the elites, was born. Its appearance not only left a deep impression on the audience at that time, but also influenced several generations.

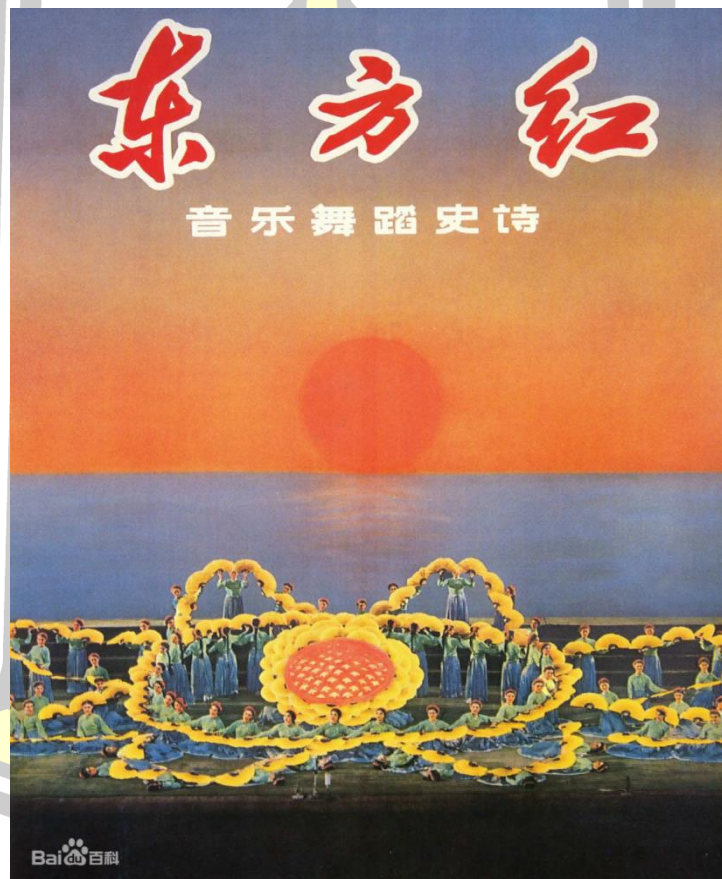


Figure 17 "Dong Fang Hong" Photo source Baidu Encyclopedia "Dong Fang Hong" from cctv.com (10.2023)

2. Zhong Guo Ge Ming Zhi Ge

From 1965 to 1984, nearly two decades of class struggle have strongly impacted China's politics, economy, culture and other fields. However, the victory of the third Plenary Session of the 11th CPC Central Committee marks a new historical

situation in China. This meeting mainly made correct and scientific resolutions on a number of historical issues of the Party since 1949, and summarized both positive and negative experiences. In order to actively realize the goal of the whole people, respond to the great call of the Party, consolidate the national spirit. Therefore, the large-scale music and dance epic "The Zhong Guo Ge Ming Zhi Ge " came into being.

After about two years of arrangement, The Zhong Guo Ge Ming Zhi Ge is an art feast integrating hearing and vision. Artists and artists constantly challenge and explore a solid and long-term direction. It is worth mentioning that the leader of the leading group of creation and performance is still Zhou Weizhi, who hosted the musical and dance epic "Dong Fang Hong". Many of the group members are also artists who participated in the organization and preparation of the epic "Dong Fang Hong", such as Qiao Yushi Lemeng, Yan Liangbi and Jia Zuoguang, etc. In the aspect of the creation and performance of music and dance, they also gathered the most famous artists in various professional fields at that time, among which the conducting group included Yan Liangbi and Chen Yang, and the singers participating in the performance included Peng Liyuan, Wu Tianze, Cheng Zhi, Lu Xiumei and so on.

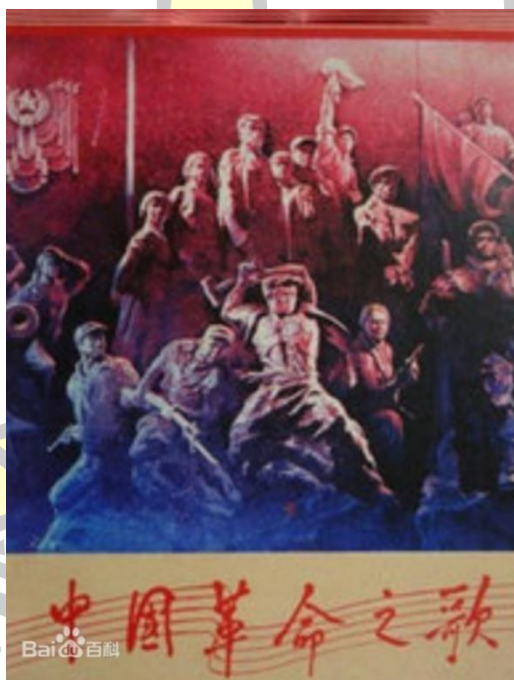


Figure 18 “Zhong Guo Ge Ming Zhi Ge” Photo is from cctv.com (10.2023
3.Road to Recovery

Before the creation of the musical and dance epic "Road to Recovery", China has held a large-scale theme exhibition "Road to Recovery" and the TV feature film "Road to Recovery", which has generated a strong response in the society. At that time, the central leadership proposed to carry out the relevant artistic appeal of the gala after the two activities. In October 2007, the leaders of the CPC Central

Committee made an important proposal after attending the commemoration of the Jinggangshan Revolutionary Base, which is to choreograph a large-scale musical and dance epic with the genre and artistic techniques of "Dong Fang Hong".

In November the same year, presided over by the vice minister of culture, comrade Chen, invited to Zhou Weizhi, Qiao Yu, Su Shuyang, Shi-guang wang, Liu Wen jin old artists attended, is large music and dance epic "Road to Recovery" preparations to discuss, everyone agreed that the work has great historical significance and social value, and put forward the overall aesthetic implication should be " pragmatic, true, moving, meaning." In September of the following year, the central government finally appointed Zhang Jigang as the director, and Road to Recovery adopted the chief responsibility system of the leading group and the general commander, that is, all artistic creation was finally achieved through the chief director. After receiving the task, Zhang Jigang soon identified a core creative group of 15 people, including Chen Xiaoguang, Zeng Qinghuai, Yan Su, Ren Weixin, Wang Xiaoling, etc., and Meng Weidong, Song Xiaoming, Wen Zhongjie in charge of music.

Three musical and dance epic creation process

"Dong Fang Hong" takes people's survival and national independence as the inspiration source, "The Zhong Guo Ge Ming Zhi Ge " is the transition from national independence to socialist construction as the foothold, and "Road to Recovery" takes people's happiness and national rejuvenation as the incentive point.

1.The song of the great leader

"Dong Fang Hong" will be led by comrade MAO zedong of the communist party of China revolutionary road narrative stage, including comrade MAO zedong for the first generation since the founding of national leaders, his spirit and soul into the whole work, especially the sixth of the Chinese people stand up, it is the boiling point of the play, ignited the spirit of the Chinese nation, a song "chairman MAO, I wish you a long life" (by just Zhuoma singing Tibetan folk songs) enthusiasm. Such a scene let people can not forget for a long time, the country celebrates, the representatives of various nationalities on the stage have gathered to the great man, Chairman Mao's brilliance shining on the earth of the motherland, the people follow the pace of the leaders, dedicated the most strong revolutionary feelings.



Figure 19 "Dong Fang Hong" Photo from cctv.com (10.2023)



Figure 20 "Dong Fang Hong" Photo from cctv.com (10.2023)

The opening song "Dong Fang Hong" set the tone, "Dong fang hong, The sun rises, China has produced a MAO Zedong, He seeks the happiness of the people, He is the great savior of the people "; in the choreography, A typical example is the dance paragraph "Autumn Harvest Uprising" from a letter from MAO Zedong to Lin Biao, " A spark, Can start a prairie fire ", Use the torch from less to more and then to the group, This creative technique symbolizes chairman MAO's brilliance, The

revolutionary ranks are growing stronger; The Red Army crossed the Jinsha River skillfully, Climb the iron cables, Across the grass, Crossing the snow-capped mountains despite the hardships, Finally, the three main forces successfully joined forces, So far, the Red Army has completed the unprecedented long March of 25,000 li, When the scenes resurface to the audience, While people admire the brave and resolute Communist Party of China, More comrade MAO Zedong's wise strategic decision expressed the supreme worship, His thoughts were rooted in the Chinese revolution, It has laid a solid foundation for China's historical development.

2. Show the group images of the revolutionaries

In addition to the "celebrating the Seven" paragraph, in many scenes and paragraphs of the *Zhong Guo Ge Ming Zhi Ge*, the audience can see the revolutionaries who made outstanding contributions in the history of the Chinese revolution. In the "Nanchang Uprising", Zhou Enlai gave the flag, with the flag, Zhou Enlai, Ye Ting, He Long, Zhu De saluted the flag, in the first paragraph of the fourth "founding ceremony", in addition to the leaders of the CPC Central Committee MAO Zedong, Zhou Enlai, Liu Shaoqi, Zhu De and other important leaders of the democratic parties also stood side by side on the podium....

In the "white flower dance", director of Zhou Enlai, Zhu, MAO Zedong three outstanding proletarian revolutionist and leader died, choreography very spectacular and sad dance, bring the audience into the spiritual level, make their senses and psychological got double awareness, both by the "feeling", and harvest the "know" baptism. Some scholars say that showing the group image of the revolutionary leaders is also a clue running through the overall artistic pattern of the musical and dance epic *"The Zhong Guo Ge Ming Zhi Ge"*. On the Chinese art stage, this is the first time that many leaders have been presented in a work.



Figure 21 “Zhong Guo Ge Ming Zhi Ge” Photo fromcctv.com (10.2023)

3. The theme conception of "people's nature"

The theme of Road to Recovery is closely related to the strategic thought of the Communist Party of China, putting the people in the first place and highlighting the people-oriented spirit. The work focuses on the nature of "human" and the pursuit of life, and emphasizes the "human" consciousness and subject spirit, so as to return to the ultimate care of human. This epic embodies the humanistic spirit at different historical stages. For example, in the first chapter, the dance "Mountains and Rivers" "1911 Nursery rhymes", hundreds of patriots shouted "the world is for the common good". Song and dance "Deep desert" LED screen constantly playing the names of the merits, the value of the program is not only the expression of emotion, but experience life, praise life, it is a deep comfort and baptism;

dance "invincible" emphasizes the most real and simple the desire to live, although people are small in the face of disaster, but human "survival" is instinct. This excellent work centers on the narration of the revolutionary history and promotes the culture of humanistic care, focuses the humanistic spirit on the people, is closer to the distance between man and society, and the distance between man and nature, and truly connects the country and the people closely together.

The formulation of the structural framework of the three musical and dance epic provides a clear idea for the subsequent creation and lays a solid foundation for the success of the artistic works. The musical and dance epic "Dong Fang Hong" is the sequence of historical events as the main line, and the structure is reasonable, which makes the content and ideological connotation of the works naturally presented in front of the audience. At the same time, in the layout and distribution of the structure, the emphasis emphasizes the collocation of the event narrative, the length of the performance time and the contrast of the expression of the content. For example, the first dawn of the prelude, this part of the song "Dong Fang Hong" can be said to be the finishing touch of the whole play. Comrade MAO Zedong is a great revolutionary, he sought happiness for the Chinese people, without him there would be no new China. The artists arranged the song "Dong Fang Hong" in the first scene, directly cut into the theme.

The second dance "Autumn Harvest Uprising" sounded the horn of revolution and pointed out the direction of the people forward, that is, to follow the pace of the revolutionary team led by Comrade MAO Zedong and stride forward toward victory. The third one, which mainly praises the spirit of the Red Army. The long March of 25 thousand li is an amazing number, it is a great historical revolution in history, for the liberation of new China laid the fourth anti-Japanese war, the song "March of the Volunteers", the song and dance "Defending the Yellow River" reflects the firm revolutionary belief. The fifth burial of the Chiang dynasty, the Chinese people united under the leadership of the Party, and composed exciting historical moments. In the sixth scene, the Chinese people stood up. Without the Communist Party, there would be no new China, which is a true historical portrayal. Artists use

this sentence to create a song and name it after it. Once again, this song praises and praises the great and outstanding contributions of the Chinese Communists.

Compared with the previous epic, *The Zhong Guo Ge Ming Zhi Ge* increases the time span, so the creative team faces great difficulty in formulating the structure, including how to select typical historical events and the organization and arrangement of various parts of the work. In this regard, the creative group brainstorming, in the continuous collection of information, comprehensive opinions, modify a series of work, finally completed the preparatory work of this "epic". Almost most of the works in *The Zhong Guo Ge Ming Zhi Ge* are named after specific historical events, which shows that the creation group pays more attention to the historical facts of the history.

This excellent work is divided into the next set, after the prelude "Zhu Guo Morning Song", respectively for the "The May 4th Movement to the founding of the Party", "Northern expedition to the meeting of the mountain", "to", "to the Gang of Four", "the third Plenary Session of the 11th Central Committee to the 12th National Congress". However, according to the actual stage performance, there are 23 paragraphs, a lot of times. In terms of structure and layout, the director should not only follow the historical development context, but also take into account the key scenes of the characters, which is a challenge for the development of the art at that time. The fifth part of *The Zhong Guo Ge Ming Zhi Ge* is the highlight of this epic, and it is also a continuation and expansion of the expression content after Dong Fang Hong. It is embodied in the third Plenary Session of the 11th Central Committee of the Party, spring has returned to the earth, everything updates the people of all levels of life, all ethnic groups united as one, they march with vigorous steps towards a brilliant future

The director of *Road to Recovery* attaches great importance to the internal connection of things in the design of the structure. The whole work is composed of five chapters, which take time as the clue, and the content of the expression is closely linked to the theme. But they are also relatively independent, Each part has a unique historical stage: the first chapter, "Mountains and Rivers" uses the burning of the allied forces to guide the comprehensive outbreak of the Opium War in 1840, To the show "1911 chapter ballad," This period of history mainly reflects the Revolution of 1911 launched by Dr.

Sun Yat-sen, To awaken the Chinese people's national consciousness of national salvation and self-rescue: The second chapter, "Hot Blood Ode", lasted from 1921 to 1999, The founding of the Communist Party of China has pointed the way forward for us, After eight years of Japanese resistance and ten years of civil war, The founding of the People's Republic of China was finally announced in October 1949: Chapter 3, Entrepreneurship Map " 1949 to 1978, As at the early stage of social development, The dance "We must Race against Time" "Deep Desert" reflects the Chinese people actively involved in the socialist construction;

The fourth chapter "Spring Tide Song" highlights the policies of the social reform and opening up song and dance "work ballad" truly reproduces the great changes in society, besides, Dance "invincible", "Call" are irreversible natural disasters, Once again, they show the courage of the Chinese people to struggle in the face of difficulties, Tough spirit; The pride of the fifth chapter "Ode to China" looks forward to the future of The Times. Throughout the structural framework of Road to Recovery has both magnificent revolutionary feelings and meticulous portrayal of humanity, which brings the audience strong emotional impact and spiritual washing.

Characteristics of the three major musical and dance epics

(1) The unity of art and politics

In the big system of human culture, politics, as an institutional culture, determines and restricts the development of art, a fine culture. The dialectical relationship between art and politics is that material determines consciousness. For the development of art, politics needs to guide the direction of progress and promote the movement of things. At the same time, art reacts on politics. To a certain extent, art uses unique means and ways to reflect politics, and conveys political thoughts to the public imperceptibly. As far as the three musical and dance epics are concerned, art and politics cannot be separated, and the creation of art should be closely combined with political thought.

About the relationship between the two Mao Zedong pointed out: "the political thought guides the practice of art, the creation of art foil the political thought, their relationship is inseparable"."Dong Fang Hong" integrates a variety of artistic techniques in the process of creation. The combination of music, dance, poetry, stage design and other elements makes the whole play more bright and the picture is shocking. However, if we only talk about art without weaving works from a political perspective, it is just like the general song and dance parties, which loses the significance of education. In other words, politics is not packaged through art, it is boring, without vitality and appeal. The Zhong Guo Ge Ming Zhi Ge and Road to Recovery, which continue the creative ideas and rehearsal practices of Dong Fang Hong, aim to reproduce the glorious history of the Chinese revolution with an artistic style.

(2) Thick and strong national character, revolutionary character and mass character

The art created by China is based on adapting to the development of socialism with Chinese characteristics, which represents the unique cultural connotation and characteristics of The Times. Therefore, revolutionary, national and mass penetration into the three musical and dance epics, become one of the iconic characteristics

In September 1964, in the Great Hall of the People, the large-scale musical and dance epic "Dong Fang Hong" presented a great gift to the 15th

anniversary of the founding of the People's Republic of China. In the music and dance works, assembled more than 3000 professional and amateur music and dance workers, with grand historical revolution construct magnificent stage scene, summarizes the image of the Chinese people under the leadership of the communist party of China, after the autumn harvest uprising, jinggangshan revolutionary struggle, 2 five thousand li long march, Yan'an mass production movement, anti-japanese guerrilla warfare, until the great victory of the liberation war, deeply expressed the Chinese people to revolution to die, complaint or regret.

"Through the ages of China, thousands of people", with thousands of years of civilization history of the Chinese people united as one, they have a very high cohesion. Nationality is a kind of ideology, but also a kind of spiritual essence of guiding behavior. "Zhong Guo Ge Ming Zhi Ge " artistic the excellent national belief shown by the Chinese people when they fought against the foreign powers, and interprets the national character of China by artistic means. For example, the dances "parade dance" and "Crossing Dance"; "Welcome the new rise of China" and a large audience have direct and strong feelings. At this moment, the works convey not only the visual beauty, auditory enjoyment, but also the strong patriotic feelings, which stir in the depths of the audience's hearts, highlighting the national spirit.



Figure 22 “Zhong Guo Ge Ming Zhi Ge” Photo is from cctv.com (10.2023)

"Road to Recovery" is positively responding to the major decisions made by the CPC Central Committee represented by Hu Jintao, "people-oriented" is

the core of the scientific outlook on development, is to give full play to the creativity of the broad masses. It in order to realize the fundamental interests of the people as the primary conditions, especially "invincible" and "call" two programs carrying heavy ideological connotation, reflecting the greatness of life, in the face of natural disasters, people unite to resist foreign factors, put humanistic thoughts into practice, only the people can save the people, the collective spirit will flow in the blood of the children of the Chinese nation, create a new historical picture.

5. The artistic features of the dance in the three major musical and dance epics

As early as in ancient times, poetry, music and dance have already existed, which are integrated together, collectively known as "music". Until the Tang and Song Dynasties, it was also known as music work and dance, and there was no independent "dance" trip. In modern times and modern times, music and dance were gradually separated into two industries. The three musical and dance epics closely connect the three kinds of arts, and dance coexist with music and poetry and intersect in circles.

In addition, the three "epics" are integrated into the most representative historical events and figures of their respective periods, and compose the major policies at each stage of China. "Dong Fang Hong" is the history of the Chinese people and the Communist Party. It is the product of the perfect combination of history and art, the revolution and construction and socialist life; Road to Recovery aims to show the great course of "three revolutions" in Chinese modern history and take the path of socialism with Chinese characteristics. Look back at the past, still look at the present, and look forward to the future.

6. Comparative analysis of the three major musical and dance epics

"Dong Fang Hong is a soaring ode to the Chinese revolution. It with epic grand style and magnificent music dance scenes, vividly summarized and show the birth from the communist party of China to the founding of the People's Republic of China, and began to the great course of socialist construction, showed the heroic Chinese people under the leadership of the communist party of China and MAO zedong thought, the arduous struggle, the successive revolutionary spirit and heroism, and self-reliance, work hard, determined to overcome all difficulties, strong will to build a strong socialist country. "Dong Fang Hong" has also created a new form and a new road of a comprehensive large-scale singing and dance performance combining singing, dance and drama." (Xinhua)

"The musical and dance epic "Dong Fang Hong" has gained the people's recognition of the Chinese revolutionary spirit and the country from the dual dimensions of emotion and theoretical practice, and shaped people's life concept. As a red literary classic, the performance has been integrated into the spiritual blood of the Chinese people in the spread of generations, and has become an important part of the

socialist culture with Chinese characteristics.”(Review by *The Chinese Journal of Social Sciences*)

For a while, every song created by "Dong Fang Hong" became the most popular song at that time, and the string of words of the program also became a model for recitation. Dance has also become a grassroots art troupe to imitate and r"Dong Fang Hong" has a magnificent magnificent chapter architecture and melancholy agitation narrative style, not only from it contains the half a century of Chinese modern revolutionary music, dance works of fruits, but also from her gathered from the army to the local 16 professional art group of thousands of new China outstanding artists bead angeles essence. In particular, the epic is not "poetry" and "waste" history ", but with a rigorous historical materialism and realistic aesthetic principle, accurately grasp the" poetry "and" history "aesthetic relationship," with "poem" history ", " history "history", making "Dong Fang Hong" both accurate deeply convey the history of a thick and desolate after feeling, and express as a winner for their brilliant performance of joy and pride.(Review of "Dance")

"The Zhong Guo Ge Ming Zhi Ge " music and dance drama "Dong Fang Hong" is an epoch-making great work, it has a very strong creative team, including the chorus alone has more than 1,000 people, more than 3,000 actors. In its prelude "Sunflower to the Sun" after a total of eight, has been played until the socialist construction period. The play has been staged for more than 10 times in Beijing, which was broadcast live at that time, the China Record press also released the song "Dong Fang Hong" record, and the music press also published correspondiehearse programs. Large music and dance drama "Dong Fang Hong" from July 1964 creative preparation, to the middle of August rehearsals, the end of September review, nearly four thousand actors in just a month and a half to complete the overall planning, music creation, dance arrangement, stage design, and many other links, the success of the literary works, a miracle mode in the world history, and became the leadership of the communist party of Chinese literary and artistic creation. (WuJianHong,2013)

"Road to Recovery", "Road to Recovery" is a collection of music, dance, poetry as one of the excellent literary works, the performance lineup is large, many performance techniques, magnificent, shocking. Its simple language, fully embodies the beauty of human nature; its direct dance, expressed the people eulogize the motherland, love the theme of the motherland; its wonderful music, changing stage design and high-tech electroacoustic stage setting and setting, let us feel the endless charm of the new era feast.(Shanxi News Network- -Shanxi Daily)

The three "epics", which have magnificent and magnificent scenes and undertake extremely important and glorious political missions, are inseparable from the art of dance. To be specific, dance is a dynamic language processed, refined and carved by human movements. The content and ideological connotation that it expresses transcend the body movements or behaviors in daily life. The three epics convey the order of the life of the universe and the deep changes of human thoughts

and emotions to the viewers through dance movements. In the "epic", the audience not only feel the visual enjoyment action language, associated with elements such as time, space is also an essential link in dance, they cooperate and interact with each other to present works, so as to achieve the ideal state of art, three "epic" performance reflects the strong nationalism, the "Road to Recovery" nationalism.

The essence of nationalism in the Road to Recovery

Although nationalism in different periods, different figures represent different forms of expression, but its core essence is the same, that is, love the land and love the people.

The emergence of the four ancient civilizations all have objective geographical environment conditions. The Tigris and Euphrates gave birth to the Babylonian civilization, the Nile valley produced the ancient Egyptian civilization, the Indus and Ganges basins produced the ancient Indian civilization, and the Yangtze and Yellow Rivers gave birth to the great Chinese civilization. The Yellow River is also known as the cradle of the Chinese civilization. The Shenzhou land is the foundation of the Chinese nation's reproduction. The vast and fertile land of China provides objective material conditions for people to feed, eat, live and travel. Without the existence of this condition, it is impossible to produce a brilliant Chinese civilization. Because of this, love this land for our growth and development is a natural course, is the natural emotion of every person with conscience. The opening scene of Road to Recovery quotes a famous poem called "I Love this Land" written by the modern patriotic poet Ai Qing, " Why do I often have tears in my eyes? Because I love this land deeply '. This fully expresses the poet's infinite love and deep love for the earth of China, and this is also the most sincere and simple common feelings of countless patriotic children.

"The opening program" My Home "in the" mountains curved, curved, field ridge view boundless, " also in the praise of our home countless celebrities and scholars have expressed their deep admiration for the land of China."Tianmen interrupted the Chu River open, the clear water east to" stop sit love maple forest evening, frost leaves red in February flowers ', this back', "the desert smoke straight, long river fall yen "" love lake east insufficient, green Yang Yin white sand dike' and so on to express the praise of the great rivers and mountains, described or majestic or solemn or beautiful picture scroll. It is this beautiful earth that moistens the hearts of people with lofty ideals to produce so many famous sentences. This interdependent relationship has lasted for thousands of years and is deeply rooted in the hearts of every Chinese people. No wonder many people in overseas will issue "the moon is the hometown bright" such feelings.

Marx once said: "Man is the sum total of all social relations."With land as an objective material, people can carry out a variety of social activities. The people living in this land work together and play together to make their homes more beautiful and make life happier, so they have a common title called "Chinese people" this

feeling of mutual concern throughout. The reason why Du Fu's three separation and three officials were spread for thousands of years is because it showed the concern for the sufferings of the people in his poems, and the sufferings and sorrows of the people were always put first in his heart. This emotion has a long history, not at the spark. Especially in modern times, the foreign invasion, the people were trampled on, living in the hot, countless people with the blood of compatriots, rose up against the foreign strong, finally under the leadership of the Communist Party of China, achieved national independence, and defended the dignity of the Chinese nation. It is the love for the people that has gathered the Chinese people into an unstoppable torrent and forged ahead. They did not bow under the enemy's cold bayonet, did not retreat in the enemy's dense bullets, with blood to protect our home. So the essence of nationalism is to love the people and love the land!

The form of expression of nationalism

The story is the nature of nationalism, Road to Recovery Is being developed around the theme of nationalism, Using time as a clue, Plan the 169 years of Chinese history with the important discourse of the three revolutions, The first part, the Revolution of 1911, from 1840 to 1921, uses the sacrifice of Mountains and Rivers in Road to Recovery, To summarize this historical stage, And is presented to the audience with four programs, Among them, the dance "A Dream" begins with a scene of singing and dancing, A cannon sound opened the prelude to a period of modern Chinese humiliation history, To reveal the corruption of the Qing dynasty, It is this corruption that causes China to be backward and beaten, To alert us to danger in times of peace, forge ahead, past is future.

"Was offering" and "xinhai nursery rhymes" shows the Chinese nation in domestic and national survival (pictured), the exploration of the path of national salvation, countless people filled with blood even through all sorts of failure, still advance, finally under the revolution of sun yat-sen, overthrew the rule of the qing dynasty, ended the Chinese two feudal dynasty in one thousand, broke the thought, the democracy and scientific thought to China, laid the foundation for the spread of marxism. The work "Shu" indicates the birth of the Communist Party of China。

implying that the Communist Party of China is the hope of the future of China. Although the Revolution of 1911 overthrew the Qing Dynasty, it could not change the social nature of China's semi-feudal and semi-colonial society, and the Communist Party of China takes anti-imperialist and anti-feudalism as its own duty, in order to achieve national independence and national liberation. In short, the first chapter, "Mountains and Rivers Festival", describes the Chinese people before the founding of the Communist Party of China, the struggle against China's backwardness and defeat, and the various thoughts on China's future destiny. The whole chapter is full of grief and anger, because China suffered humiliation and the people suffered: indignation is the hatred of the invaders and the incompetence of the pro-government.

The second part from 1921 to 1949, the communist party of China led the Chinese people of the socialist revolution, dance "lit sunrise" about Nanchang uprising founded the formal military forces of the communist party of China song and dance "long march" "to mother" reflects the Chinese red army is a political army, whether in front of nature or in front of the enemy's muzzle are fearless. They put the revolutionary ideal above the sky and put the interests of the people and the country first. "Over the Yangtze river" "monument" the name of the republic of the communist party of China led the red army won the liberation war and the Anti-Japanese War, countless revolutionary hero heroic sacrifice, for the birth of new China, as a poem wrote "some people died he still alive" people will not forget those who pay effort for the founding of new China, more will not forget the revolutionary martyrs of life. When Chairman MAO announced the founding of the People's Republic of China in Tian' anmen Square, the heavy and glorious history of struggle behind it is worth remembering for all of us. In short, the second part tells the story of the Communist Party of China led the Chinese people to achieve national independence, the liberation of a difficult course full of thorns.

Third, exploring the stage of socialist construction from 1949 to 1978. Song and dance "our fields", "small pole three feet three", "we want to race against time" shows the majority of the working people to build the motherland, to achieve the modernization of hard work, the race against time fighting spirit. "Learn from Lei Feng's good example" launched a call to learn from Comrade Lei Feng, Lei Feng spirit will not be out of date, will always be the great spiritual wealth of the Chinese nation. "Deep in the Desert" shows the older generation of researchers willing to contribute their youth in order to achieve the country's long-term stability and strive for China's voice on the international stage.

The patriotic heart of the spirit of the two bombs and one star moved people and inspired countless researchers to struggle for the scientific cause of the motherland all their lives. "Meditation and Choice" is the Communist Party of China in the critical moment of social unrest to turn the tide, to keep the hard-won fruits of the revolution. It has proved that the Communist Party of China has the ability to find and correct mistakes, constantly explore and make progress in the exploration. In short, the third chapter is China's preliminary exploration in the primary stage of socialism construction, which laid the political and cultural foundation for the subsequent economic take-off.

Fourth, a series of changes in the society after the reform and opening up from 1978 to 2008, which were called "Tide Song", in which the song and dance "In the Field of Hope" and "Working ballad" are a series of measures made by the Communist Party of China to take economic construction as the center and promote the development of productive forces. The establishment of the special economic zones, with the coexistence of various forms of ownership, has stimulated the enthusiasm of the people for labor, liberated the productive forces, achieved one economic miracle after another, and the people's material living standards have been

greatly improved, laying a solid foundation for the next two centenary goals. "Invincibility" and "Call" respectively show the 98th flood and 2008 Wenchuan earthquake in the natural disasters, the people's homeland, the people's life cherish. It is the country's concept of putting people first that enables the country's healthy and stable development.

"Never Forget" shows the excitement of Hong Kong's return and Macao's return to national reunification, while "Strait Vision" shows the strong expectation for the reunification of the motherland. China has always had a cultural concept of harmony without uniformity. The 56 ethnic groups are one family, and blood on both sides of the Taiwan Straits is thicker than water. "Looking at My Blue Planet" and "A Hundred Years of Dream Round" show some of the brilliant achievements on the world stage as China's national strength rises. The launch of Shenzhou spacecraft and the success of the Beijing Olympic Games have proved to the world that China is not a backward and poor country. The Chinese people stand proudly in the world in a new attitude, which has changed all kinds of prejudices of foreigners against the Chinese people. In short, the fourth chapter presents a magnificent picture of China's flourishing and vigorous development after the reform and opening up.

Five is after 2009 to celebrate the 60th anniversary of the founding of the communist party of China, the motherland to the revival of the prosperity of this part is called "Chinese ode", including "flash memory" review of some achievements of China inspired national pride, six ethnic dance show great praise of the motherland, ode to a happy life. Bring about the expansion of different ethnic cultures, and further understand the Mongolian culture, Uygur culture, Hui culture, Zhuang culture, Tibetan culture, and Korean culture. In short, the fifth part shows that the Chinese nation is a happy, united, harmonious and beautiful grand scene.

8. Historical inheritance of nationalism

With its magnificent epic, Road to Recovery vividly reproduces the arduous but glorious struggle of the Chinese nation to realize national independence, national rejuvenation and the people's happiness. It expresses the Chinese children for the country, for the people willing to dedicate their youth and even the life of the magnificent poem, showing the great national spirit. The spirit of nationalism shines in it, especially moving, the most can stimulate the inner resonance. But nationalism is not a new word, it has a profound historical background and broad cultural connotation.

The Chinese civilization has been passed on for thousands of years and is the only one among the four ancient civilizations that has continued to the present and risen again. nationalism, as an excellent tradition of the Chinese nation, in the long river of history for the Chinese nation this great ship of power to sail, make it mighty forward. This spirit conveys the deep concern for the destiny of the nation. Contains a strong concern for the mother of the motherland, gathered the strong hope

for national prosperity. That a strong country lives a prosperous life is the most fundamental concept of nationalism, and it is also the goal of countless people with lofty ideals.

nationalism has gone deep into the bone marrow of the Chinese people, integrated into our genes. That kind of spirit, a line of the distant knowledge is lingering, too numerous to enumerate, emerged a large number of people with lofty ideals. Qu Yuan in the face of the king of Chu, the people suffering, did not choose to merge with the pollution, did not choose to retreat to the countryside, but chose to struggle and persistence, issued a "long road, I will search up and down" solemn and stirring declaration. In the midst of the transition from prosperity to decline, Du Fu witnessed social unrest, political darkness and the sufferings of the people. Even though he was depressed, he never allowed the country to take the people from his heart. "Three gu frequency trouble the world plan, two dynasties open the old minister heart" filled with patriotic blood is moving. Yue Fei life does not seek fame and wealth, only to recover the lost ground, wash the shame of Jing kang, but ultimately arrived not twelve "gold card" summons, but the slander of the villain, lofty ambition can only with his flesh and blood into dust, but "ambition hungry eat Hu Lu meat, laughing thirsty drink Xiongnu blood" is sung for thousands of years.

These poems all convey the fate of the motherland and the rise and fall of the thinking and concern of the nation. nationalism has never been unique to modern times. It has a deep cultural foundation. People with lofty ideals practice it with a warm blood, and the literati sublimate it with solemn and stirring poems. Under its inspiration, countless people have paid silently and rooted it in their moral principles and values, providing a broad living soil and fertile nutrients for its growth. "The concept that every man is responsible for the rise and fall of the world has been deeply rooted in the people and passed down from generation to generation, playing an irreplaceable role in the course of Chinese history. These "backbone of China" have supported the banner of China's great national spirit and led countless people to forge ahead.

The spirit of nationalism has a profound historical and cultural origin, and is constantly inherited and carried forward. This work inherits the profound traditional culture of the Chinese nation, and it is a magnificent work that can stand the test of time and history.

2. An analysis of Road to Recovery in case study

Through WeChat platform outward 550 questionnaires, respondents 60% for college students, 40% for the audience, their professional background involved in various fields such as: art, sports, science, science, etc, finally recovered 448 effective questionnaire, can think the survey success, the results also has certain representative.

Through the first three questions in the questionnaire, 66% of them had a certain degree of understanding of the Road to Renaissance. The main platform is

through the network and the scene, it can be seen that in order to better publicize art works should strengthen the means of communication of the network platform. Since the following questions are based on the previous questions 1,2 and 3, the following question data is analyzed in 66% of the question 4. Which history are you most impressed with in the musical and dance epic "The Road to Recovery"?

1.As you can see from Table , you are interested in the history from 1940 to 1990 and 2009, I analyzed from 1940 to 1949 was the War of Resistance against Japanese Aggression and the War of Liberation, There are many related film and television works in this respect, The most direct patriotic education for contemporary college students, The heroic spirit of the revolutionary martyrs can with people's hearts, So the history of the Road to Renaissance, On the other hand, From 1990 to 2009, This is the rapid economic development of China after the reform and opening up, People live happier and happier lives, This history is closer to our present life, China's achievements in recent years can inspire even more pride. In the other two stages, people did not pay much attention to this history, so they did not leave a deep impression.

Question 5 and Question 6 Have you impressed you in the musical and dance epic The Road to Renaissance? If so, do you still remember the name of the work? Please write down the name of the work if you remember.

2.Get the answer, the deepest impression is the name of the republic, my analysis of the program in creation broke the traditional form of performance, into the scene, performance of the founding of new China's hard-won, is countless people with blood, most of the audience see here are moved to tears, is also the most touching place. Secondly, "Long March", "Unvisible", "Call", these three programs left a deep impression on people. These programs have their own characteristics in songs and dances. The music melody is grand, the lyrics are simple and infected, and the sincere dance performance fits with the historical events reflected.

Question 7,8,9 Did you remember this history even more by watching the musical and dance epic "The Road to Renaissance"? Whether watching the music and dance epic "the Road to Renaissance" inspire your love for the motherland? Do you improve your aesthetic sentiment by watching the music and dance epic "The Road to Renaissance"?

3.Get the answer is basically is few people answer no, visible "the Road to Recovery" better completed its creative mission, by watching the road of the revival to make people more remember this period of history, all achievements in China, are inseparable from the leadership of the communist party of China and countless revolutionary martyrs, inspired people strong nationalism, at the same time to watch "the Road to Recovery" is also a visual enjoyment, improve the people's aesthetic sentiment.

Question 10. What are your valuable thoughts or opinions on the study of the cultural connotation and artistic value of the musical and dance epic "The Road to Recovery".

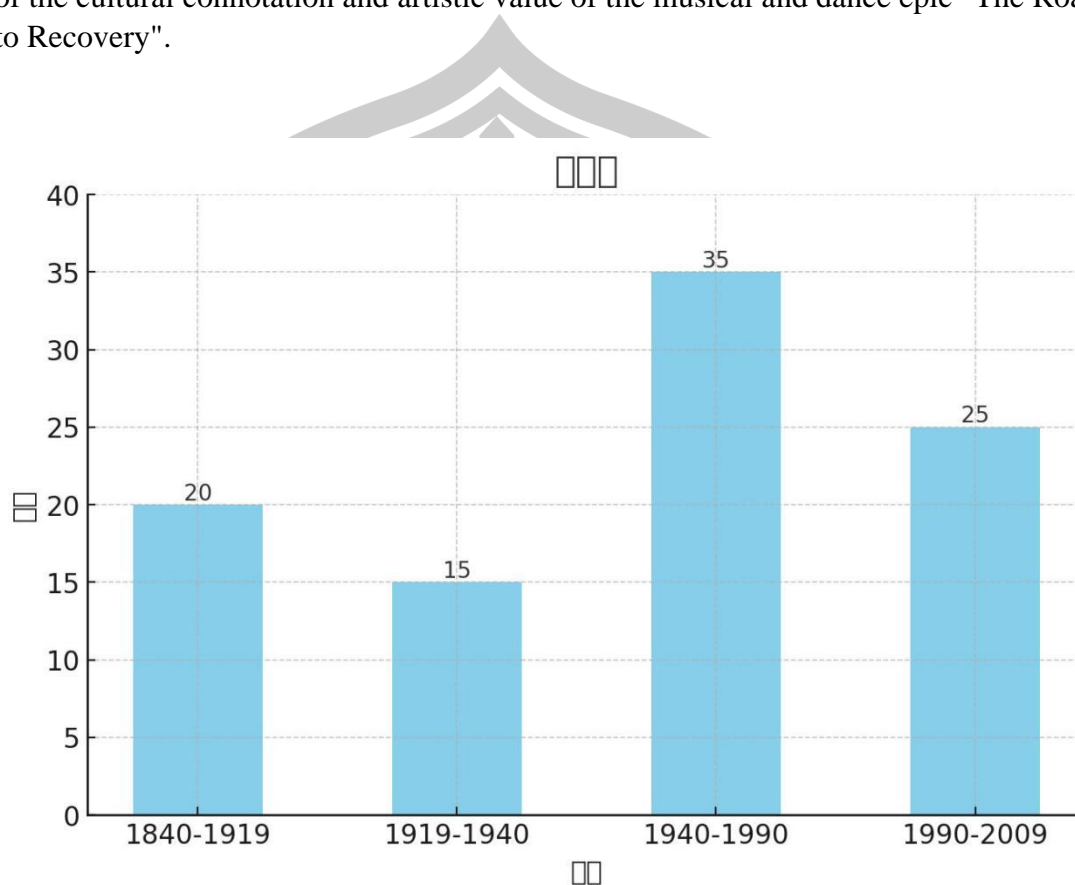


Figure 23 Data statistics of the problem by Researcher

4.The problem is more professional, need to have a certain professional quality, get more answers, need to be analyzed and comprehensive, which is also the significance of this article.

"Road to Recovery" was in 2009 to celebrate the 60th anniversary of the founding of the People's Republic of China, Sponsored by the Publicity Department of the CPC Central Committee, the Ministry of Culture of the People's Republic of China, the State Administration of Radio, Film and Television, the General Political Department of the Chinese People's Liberation Army, the Beijing Municipal Committee of the Communist Party of China and the Beijing Municipal People's Government, A large-scale musical and dance epic, directed by Zhang Jigang, By 3,200 actors, 6500 props, After the film Dong Fang Hong and The Zhong Guo Ge Ming Zhi Ge , The third large-scale music and dance epic with great political and cultural significance in the history of Chinese culture and art. With time as the clue and major historical events as the carrier, it is divided into five sections: "Mountains and Rivers", "Blood Footprints", "Entrepreneurship", "Tide Song" and "Chinese Song". Through rich dance music vocabulary, it intensively shows the

extremely glorious and great Road to Recovery of the Chinese nation in 169 years since 1840.

Performance lineup

Never seen such a large cast, 3,200 actors together to complete a work, this is the large-scale musical and dance epic Road to Recovery. According to Zhang Jigang, the large-scale musical and dance epic began with the Opium War in 1840 and artistically reproduced the history of 169 years. The whole play is based on the historical time, and is composed of five chapters: "My Home", "Shanhe Festival", "Hot Blood Fu", "Entrepreneurship Map", "Spring Tide Song" and "Ode to China". The history of 169 years presented in a party needs to be highly concise and summarized, Zhang Jigang said: "The great Long March, the arduous War of Resistance against Japanese aggression, may only one program to show, but also requires the program not concept not slogan to be vivid and wonderful." To make a brief summary of the art of Road to Recovery in one sentence, Zhang Jigang said that it is "the high integration of square art and stage art, and the dialogue between Chinese contemporary and history through time and space".

In addition to the creative team for "Road to Recovery" paid a lot of hard work and wisdom, the old artists who participated in the performance and many actors also devoted their feelings and efforts. According to the introduction, many artists gave up higher salaries and performances to the Road to Recovery crew. Tian Hua said, "It is a great honor to participate in this performance. I entered Peiping in 1949, and in that year, my first film white-Haired Girl also began my film career. It can be said that I was also a witness of the new China for 60 years." The performance of the performance began with a poem about the Opium War." Bao Guoan said he played Lin Zexu in the Opium War in 1997, reciting the poem. And Gao Ming, who appears as a narrator, is a character throughout the party, responsible for 19 concise words, he said that leisure time will figure out the tone and emotion of the story.

Magnificent

"Road to Recovery" is a classic of 3,200 actors and 6,500 props. Without the host, the "narrator" such as Tian Hua, Chen Duo, Gao Ming, Bao Guoan and Qu Xianhe was integrated into the scene performance, connecting those important historical nodes in the 169 years. From preparation, creation, rehearsal to opening, Road to Recovery has gone through a year. When he was about to meet the audience, Zhang Jigang said sincerely, "I don't know well, but we have done our best." However, in fact, on September 14, 2009, Road to Recovery had its first dress rehearsal and makeup and listened to the audience. In the two and a half hour performance, the audience was moved by the magnificent epic temperament, moved by the huge and tenacious national spirit, and impressed by his exquisite and imaginative stage presentation. The audience applauded warmly for more than 20 times, many with excited tears in their eyes, and some audiences could not help but

follow the beat of the rhythm. After the show, many viewers have said that their hearts were greatly shocked.

Creation process

On April 6, 2009, the dance creation of Road to Recovery was started; on June 26, the rehearsal was held in 9 rehearsals in Beijing; on July 26, in China Agricultural University; on August 24, the final stage was rehearsal, synthesis and rehearsal. On September 14, Road to Recovery rehearsed for the first time. On September 20, 2009, "Road to Recovery" was first performed until October 5, 2009, with a total of 13 performances. The China News Record Film Studio will also take a rehearsal process to record Road to Recovery into an art film, which will soon be released in cinemas nationwide and be released on DVD. In addition, "Road to Recovery" song collection, documentary photo collection, photo album, commentary collection, will be published and meet the readers. On September 30, the large-scale musical and dance epic Road to Recovery, a tribute to the 60th anniversary of the founding of China's Republic, was unveiled at 8 PM.

CCTV Comprehensive Channel (CCTV-1), Variety Channel (CCTV-3), International channel (CCTV-4) and English channel (CCTV-9) will be broadcast live to the world together. The Road to Recovery is based on historical events and is divided into a prelude and five chapters. "Why do I often have tears in my eyes? Because I love this land so deeply!" begin., from the Opium War in 1840 to the eve of the founding of the Communist Party of China in 1921, from the founding of the Communist Party of China to the Republic of China in 1949, from the founding of the People's Republic of China in 1949 to the eve of the reform and opening up in 1978, spring tide, from the third Plenary session in 1978 to 2008, and the celebration of the 60th birthday of the People's Republic of China in 2009.

The large-scale musical and dance epic "Road to Recovery" premiered at the Great Hall of the People on September 20, 2009. Large music dance epic "Road to Recovery" on September 19, 2009 before the last rehearsal, on September 20, 2009, the capital workers, farmers, community residents and migrant workers will be the first audience, watching the great hall of the people in Beijing to celebrate the 60th anniversary of the founding of the People's Republic of China and a panoramic epic works of art. Compared with the previous two large-scale musical and dance epics, Dong Fang Hong and The Zhong Guo Ge Ming Zhi Ge, the Road to Recovery undoubtedly reflects the longest historical span. It reflects the history of modern, modern and contemporary China in the 169 years from the Opium War in 1840 to 2009, and condenses it in two and a half hour performances. According to Zhang Jigang, the chief director of Road to Recovery, since its establishment in October, Road to Recovery has been formed with five chapters, 36 programs and 3,200 people after careful creation and hard rehearsal. The whole party has 36 programs, about two and a half hours.

"Do not repeat the past, nor do you repeat others" is the creative principle of director Zhang Jigang for the team. In the face of the epic music and dance "Dong Fang Hong", the challenge is the biggest challenge for Zhang Jigang's team; How to concentrate 169 years of Chinese history and erect a monument of contemporary culture and art is the difficulty in the creation.

For our creators, the biggest problem lies in the summary of history and the wonderful presentation of art. How to express the 169 years? We are based on General Secretary Hu Jintao's discussion on the three revolutions in China's modern history. As the chief director, I am also keenly aware that we should not be the same as "Dong Fang Hong", but we can easily be the same as Dong Fang Hong. We should use new artistic language to reshape the artistic peak of this era.

"Road to Recovery" rehearsal still-hit the Yangtze River, the liberation of China

"Road to Recovery" is the effort of 3,200 cast and crew. Among them, there are both seniors in the literary and art circles, the backbone of various literary and art groups, and non-professional army soldiers and college students. They all devoted themselves to the creation of Road to Recovery and rehearsal of Road to Recovery.

Director Zhang Jigang said almost all shows have been shot two or three times, and shows that can see the shadow of other works will be asked to recreate. Some directors have cried several times because of too much pressure.

The Great Hall of the People is our main rehearsal venue, but it does not mean that all the staff are in this rehearsal. We also have more than 20 rehearsal halls at the same time, with more than 3,200 participants, each of whom is so engaged in their performance.

Instead of a regular host, Road to Recovery is portrayed by a group of "storytellers", connecting the days that 169 years will always forever. Many actors pour their emotions in it. Fang Ming and Yakun, the famous broadcasting artists of China National Radio, also participated in the performance of the large-scale musical and dance epic "Road to Recovery". The two old artists talked about their performance feelings.

Fang Ming: Yakun and I want to recite a poem from the Vision of the Strait. The poem only has 16 lines, which completely integrates the homesickness of the people on both sides of the Taiwan Straits into the poem.

Yakun: We are all at this age, but we may not have so much experience when we were young. Looking back, I think it is not easy to walk step by step, so we should cherish everything we have achieved today and hope to look forward to the future.

"Road to Recovery" during the rehearsal, the reporter visited the class for many times, the shocking stage effect is one of the biggest highlights of the

performance, the performance uses many three-dimensional effects of sound, light, electricity, there are dozens of projectors, the scene covers two-thirds of the Great Hall of the People, so that the audience has the immersive feeling. At the scene, you can often see a lot of audience eyes with excited tears, some can not help but follow the rhythm of singing and performance to beat the beat. Many viewers said that after watching the performance, their hearts were greatly shocked.

"Road to Recovery" held the first performance in the Great Hall of the People, achieved a complete success, the whole 34 each chapter is a grand scene, with the use of LED display, so that every audience can personally feel the eyes and scene dissolution, heart and feeling set each other. Shenqi traveling in space, moving earthquake relief and other scenes all brought the audience into the atmosphere of scene integration. The success of Road to Recovery benefited from the actors' wonderful performance and excellent stage creativity.

Mr.Ju, the head of the stage department of Road to Recovery, said in an interview with CCTV: " The production and specific use of multimedia images is a perfect combination of a panoramic three-dimensional space and a multiple-aesthetic space and time in art. It plays an irreplaceable role by other means!"

"Road to Recovery" digital stage production started from the audience guidance for 150 minutes for 34 minutes, including the 500 meters dome of the Great Hall of the People, the 100-meter stage and the two sides of the stage. This is the largest comprehensive use of digital imaging technology since the history of the Olympic Games, and created the most: the longest image time, the largest screen size, the largest amount of data, the most use of 3D and digital effects, is a collection of choreography, creative, multimedia video use as one of the excellent model of the epic party.



Figure 24 The dance lit the morning glow BY Researcher

the number of showings of a film	Performance content
<p>overture My Home</p>	<p>Choral female voice solo "My Home"</p> <p>Writing: Yan Su</p> <p>Composition: Zhang Qianyi</p> <p>Singing: Chen Yanni</p>
<p>chapter one "Mountain and River sacrifice"</p>	<p>1. Ode to Music "Mountains and Rivers Festival" by: Ren Weixin, composed by: Meng Weidong, recited by: Wang Weiguo</p> <p>2. Female chorus "1911 nursery Rhymes" for lyrics: anonymous, composition: Liu Qi</p> <p>3. Soprano solo "dawn" lyrics: composed by Xiaoguang: Xu Peidong singing: Wang Zhe</p>

พหุ ประถมศึกษา

<p>chapter two "Blood fu"</p>	<ol style="list-style-type: none"> 1. "Light the Morning glow" Compose music: Du Ming 2. "Long March" Composition: Xiao Hua, composition: Chen Gengsheng Mao Tang Ha Yuqiu arrangement: Du Ming singing: Liu Yiran 3. "for the Mother" Composition: Du Ming 4. "Over the Yangtze River" composition: Dong Le 5. Symphony chorus "Monument" Composition: Hao Weiya 6. The Name of the Republic is composed by: Lu Qiming
the number of showings of a film	Performance content

Chapter 3 · Entrepreneurship Map
(1949-1978)
Narrator: Xi Meijuan

1. Song and Dance, "Our Field."

Director: Zhou Peng, Jia Junqi, Yuan Yuan, lyrics: Guan, composer: Zhang Wen; Arrangement: Liu Qi: Singing: Han Hong / Zhong Liyan, Zeng Xiaoyan, Sun Jia, Jiang Hailing, Mu Cun: Performance: Xing Chao, Guo Yaqi, Zhang Xin, etc

2. Song and dance "The Little Pole three feet three"

Director: Zhou Peng, Jia Junqi, Yuan Yuan, lyrics: Li Jun: Composition: Xiang Yi, editing: Liu Qi: Singing: Wang Qingshuang: Performance: Xing Chao, Guo Yaqi, Zhang Xin, etc

3. Dance "We Will Race against Time"

Director: Cui Chunmei, Ma Lili, Yu Xiaoxue, Xin Xu, lyrics: Yuan Shuipai; composer: Xi Xian, editor: Guo Sida, performance: Wang Xiaoli, Cai Chunmei, Wang Shengyan, etc.; Viceover: Miao Fang, Miao Chi narrator: Xi Meijuan

4. Song and dance, "Learn from Lei Feng's Good Example,"

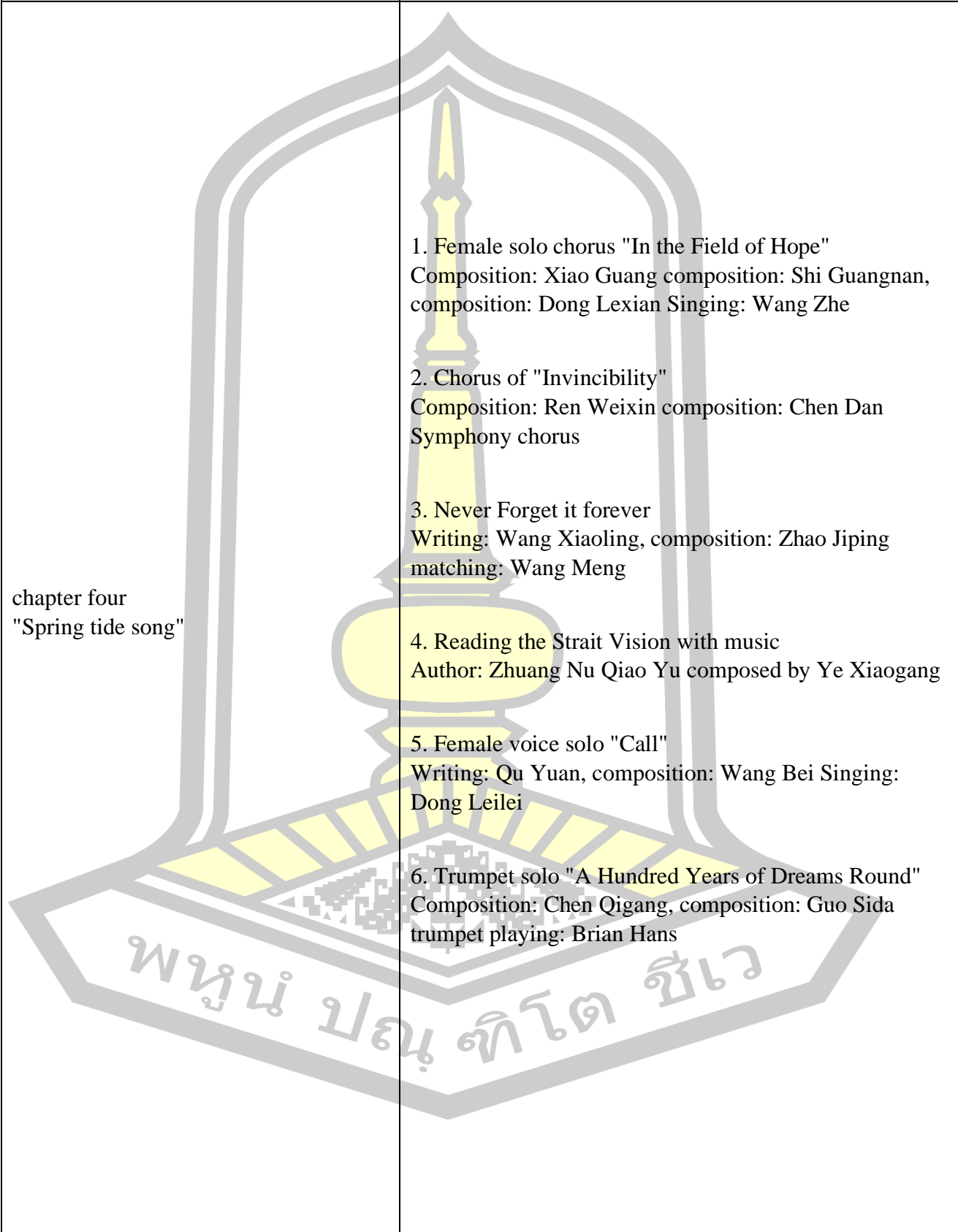
Director: Zhang Xianmin, Zhai Jianwei, Mingming, lyrics: Hong Yuan, composer: Shengmao, accessories: Wang Meng, singing: Wang Lida / Wu Jing Song and dance

5. Deep in the Desert

Director: Liu Jiang, Liang Kehu, lyrics: Yan Su, He Dongjiu, composer: Yin Qing, singing: Song Zuying / Chang Sisi, performance: Gu Liang Liang score poem Lang Tong

6. Meditations and The Choice

Author: Liu Xing, choreographer: Cui Enquan, Liang Kehu, composer: Shi Wanchun, Wen Tao: Lang Tong: Qu Xian and Xu Tao, Ding Jianhua / Wen Yujuan

the number of showings of a film	Performance conten
<p>chapter four "Spring tide song"</p>	 <ol style="list-style-type: none"> 1. Female solo chorus "In the Field of Hope" Composition: Xiao Guang composition: Shi Guangnan, composition: Dong Lexian Singing: Wang Zhe 2. Chorus of "Invincibility" Composition: Ren Weixin composition: Chen Dan Symphony chorus 3. Never Forget it forever Writing: Wang Xiaoling, composition: Zhao Jiping matching: Wang Meng 4. Reading the Strait Vision with music Author: Zhuang Nu Qiao Yu composed by Ye Xiaogang 5. Female voice solo "Call" Writing: Qu Yuan, composition: Wang Bei Singing: Dong Leilei 6. Trumpet solo "A Hundred Years of Dreams Round" Composition: Chen Qigang, composition: Guo Sida trumpet playing: Brian Hans

Chapter Five
Ode to China

1. Chorus "Flash Memory"

Song: Song Xiaoming, composer: Dong Music

2. Chorus of "Happy Home"

Composition: Ren Weixin, composer: Meng Weidong

3. Chorus and lead singer "to the Motherland"

Writing: Ren Weixin, composer: Meng Weidong with:
Wang Meng, singing: Yao Hong You Hongfei, Zhang
Yingxi, Li Shuang

4. Chorus of "Towards a Renaissance"

Composition: Li Weiwei Composition: Yin Qing,
accessory: Liu Qi narrator: Du Zhenqing Li Bing Poetry
recitation: Wang Weiguo Zhang Yifang

5. Large-scale musical and dance epic "Road to
Recovery" concert

พหุมนุ ปณุ ทิโต ชีเว

Performance staff

Art Director: Yu Feng
 Producer: Yu Feng, Bai Yuhua, Huang Xiaoman, Ju Xiongzhi, Yuan Ping, Gaoai
 Commander: Yu Feng, Zhu Man, and Chen Bing
 Director: Wang Huquan
 Orchestra principal: Li Zhe
 Video editor: Wang Huquan, Ma Lianqing
 Sound design: He Biao
 Sound effects: Li Ruiheng, Chen Yaping, and Zhang Yue
 Lighting design: Chao Yi
 Light: Fenglin in the clouds, Ding Guangzhi, Liu Xingge
 Video: Zhang Yifan, Sheng Hao
 Device: Li Wenyan, Qi Jiancheng, Li Xiangyu
 Clothing: Zhang Kongwen, Chen Zheng, Qian Xiaohua, Bao Yanping, Xie Xiaoxin
 Make up: Li Xia ren Xiaqiu, Zhang Kongwen, Gou Jinying
 Lewu: Feng voter Guo Muxuan Yilong, Shi Wenhai
 Stage design director: Li Bin Geng Vanke
 Performance Director: Liang Han
 Performance coordination: Zhong Mingda, Guo Hao, Bi Guoxiang, Dai Zhidong
 Stage supervisor: He Ti
 Subtitle: Huang Zhao
 Singing: The Central Opera House Chorus of the Central Opera House Opera Troupe
 Performance: The Central Opera House Symphony Orchestra
 Stage production: The Stage Design and Production Center of the Central Opera House

From the whole performance to reflect, the Chinese civilization has to promote the development of human history had significant and positive influence, China has had a remarkable good image, due to the isolation and with the aggression of the powers, China power status quickly sink and marginalized, thus in the world modern humiliation history, reduced to be above. The founding of the Republic began a new era of completely changing the image of a backward country. The musical and dance epic Road to Recovery shows the 169-year history of the rise and rejuvenation of the Chinese nation from 1840 to 2009. It is the history of the autonomy of several generations of Chinese people, and also a history of the nation responsible for itself and the world.

In the past 169 years, the Chinese nation has experienced the baptism of three great revolutions, including countless historical scenes, major events, unforgettable scenes and brilliant achievements, which all constitute the historical connotation of Road to Recovery. From the structure of the whole epic is divided into five parts, the first chapter "Mountains and Rivers", the performance of the late Qing government from 1840 to 1921, the broken life, the signing of a series of mourning treaties, the failure of the Revolution of 1911; The second chapter "Hot Blood Fu" shows the founding of the Communist Party of China from 1921 to 1949, the August 1 Nanchang Uprising, the Uprising of the Autumn Harvest, the Red Army Long March, the War of Resistance against Japan, the War of Liberation, the founding of the Republic, etc. The third chapter shows from 1949-1978, The achievements of socialist revolution and construction and the thinking and choice of historical turning points, Including the agricultural industry, the two bombs and one star, Lei Feng, the reflection of the Cultural Revolution;

The fourth chapter "Spring Tide Song" shows the reform and opening up from 1978 to 2008, the 98 flood fighting, the return of Hong Kong and Macao, direct flights between the two sides, exploration of flying sky, Wenchuan earthquake, Olympic Games, etc.; The fifth chapter, Ode to China, is represented by the Mongolian, Uygur, Hui, Zhuang, Tibetan and Korean, To demonstrate the vision of a better life of the people of all ethnic groups under the leadership of the Party. In the interior of each chapter, adopt various art forms, or song, or dance, or recite the important events of the relevant historical stage are reproduced in the stage form. From "Road to Recovery" performance we not only feel since the founding of the republic of music dance stage art mature, can also deeply realize this is the national cultural soft power and national image, the long splendid history and culture, the great achievements of reform and opening up is a national responsible for the world to the people, the society, to the country, confidence to the world.



Figure 25 Figure 24 Dance dream BY Researcher

4.2 Take the dawn of color, Xinhai nursery rhymes, my home as an example for analysis Song "My Home", "1911 nursery rhymes", "dawn" creation background

To celebrate the 60th anniversary of the founding of the People's Republic of China, Director Zhang Jigang began preparations in 2007, In 2009, the large-scale musical and dance epic Road to Recovery, "My Home opens the performance as a prelude to the whole epic, 1911 Nursery Rhymes uses children's chorus, That China has created a modern national democratic revolution in a complete sense, Overposed the history of the absolute monarchy that ruled China for thousands of years, And renamed the part of "Mountains and Rivers" to "dawn", Singing by the famous singer Peng Liyuan, In the first time, it is presented to the audience in the form of song and dance.

"Road to Recovery" is the third large-scale musical and dance epic with great political and cultural significance in the history of Chinese art after Dong Fang Hong and The Zhong Guo Ge Ming Zhi Ge . It tells the story of from the beginning of the Opium War, the corruption and incompetence of the Qing government made the Chinese land into unprecedented humiliation and suffering, with the outbreak of the 1911 Revolution, the Chinese nation began to strive to rise. Until the birth of the Communist Party of China in 1921, brought the long dawn for the land of China. The song "dawn" reviews the great course of the Chinese nation over the past 100 years to realize the realization of the great rejuvenation, witnessed the birth of the Communist Party of China, tells how the Chinese nation step by step towards victory, toward the "dawn".

An allegorical metaphor for historical roots. Any period of history is not a water without a source or a tree without roots. What is the historical source and root

system of the Chinese nation? Chief director Zhang Jigang positively said that: "the earth". On a vast land, the prelude to "My Home" slowly unfolded: the earth rises, volt, breathing in the warm light, surging, the people living on this land farming, reproduction. In fact, this is not only a simple creative or innovative and shocking visual picture, but also a deep emotion for the land and persistent roots for history. The ancient thing has a magical power, one that cannot be changed and surpassed beyond the later generations, and even forms a belief, an inner epic deep inside, which also constitutes a remarkable feature of the epic: an allegorical metaphor. Relying on the image of the earth, the rings of the earth have become the grand background of Chinese history, where history becomes a profound story: the earth is our eternal mother, eternal home, the starting point of our life, and the deepest root of Chinese culture. The beginning of growing from the earth out, our life, our five thousand years of civilization, our national spirit, quietly expressed.



Figure 26 Song and dance Shu Se BY Researcher

Songwriter of the song "My Home"

"My Home" is the prelude to the large-scale musical and dance epic "Road to Recovery" to celebrate the 60th anniversary of the founding of the People's Republic of China in 2009. Written by Yan Su, composed by Zhang Qianyi and sung by Tan Jing, it is included in the album "Road to Recovery large-scale musical and Dance Epic Song Collection" released on September 1, 2009. Yan Su (May 9, 1930-February 12, 2016), formerly known as Yan Zhiyang, male, Han nationality, from Baoding, Hebei Province, graduated from Chongqing University, is a famous Chinese writer, playwright, lyricist and national first-class screenwriter.

Adhering to the value orientation of writing for The Times and singing for the people, adhering to the creative path of going deep into life and taking root in the people, adhering to the artistic pursuit of excellence and climbing the peak, with a righteous spirit and dedication, he is an outstanding representative of artists with both

virtue and art. His representative works include *Sister Jiang*, *The Daughter of the Party* and *My Home*. The composer Zhang Qianyi, Korean, born in September 1959 in Shenyang, Liaoning Province, China, the mainland composer, the special government allowance of The State Council, the eighth vice chairman of the Chinese Musicians Association, his representative works *The Qinghai-Tibet Plateau* and *Legend*.

Singer Tan Jing, is our national level actor, representative as "white-haired female", "princess wencheng", "my home" the song as "order" in the "Road to Recovery" carries the significance of the global, the motherland in the notes more image, both highlights the history of the motherland, and show the mother embrace warmth, to the audience left a very deep impression.

"My Home" lyrics and melody analysis

"My Home" is the prelude part, the poem on the big screen " why often have tears in my eyes? Because I love this land is deep!" This cleverly creates the atmosphere to introduce the theme, and then opened the prelude with the wonderful singing of the choir. In the surging, like the waves of the spectacular fluctuations, change, rotation. It is the rhythm and dance of the earth.

Far away on the horizon appeared a man pulling a plough, his body almost crawling on the earth. Accompanied by a frail woman, carefully holding the plough staff, working hard... "My Home" sang, and a singer eulogized the land affectionately. The earth ups and downs, breathing, changing. The chorus became vigorous, and the fields turned to the audience. Between the fields, many women planted the fields, yearning for the prospect of harvest, the chorus slowed down, and they were faintly integrated into the earth.

The song describes the home without the picturesque, magnificent such grand words, and describes "the swallow, bees, willow", again through the quiet chorus and solo a set of fresh picture show in front of us, to us describe the Chinese nation generations growing beauty of home first, art on the description of the lyrics using the words, rhyme. Such as the song "my home" in the " mountain curved, curved, smile sweet, tears sweet...." And other places to use a large number of overlapping words, " the endless ridge, year after year, the slope before the willow smoke, this is my home.

"And so on the ending are rhyme processing, edge, year, smoke, circle, these words are with the finals an end. These are the writing techniques often used in ancient Chinese poetry, such as we are familiar with the love story between the Cowherd and the Weaver girl " far star, bright bright river Han girl. Fiber fiber pull out the hand, Za lane loom." In " Song of the Pipa ", " big strings are like sharp rain, small strings are like whispers." These rhymes and rhymes make the poem catchy and rhythmic; it sounds pleasant and refreshing. Combine the poem with the tune, and the whole song has the fluency, coherence and memory. These characteristics allow the audience to enjoy good music while further study the traditional Chinese culture.

"My Home" performance form

"My Home" is introduced by the hum of the chorus as the whole song, and then the "earth" begins to surge on the stage. The children's chorus is used in the opening effect. The sound of children's voice is pure and clear, as if the quiet earth gradually has vitality and light. Female voice solo to join, with a slightly faster speed to repeat the lyrics and melody, by the child voice, female high, female low, male high, male low composition of mixed chorus voice gradually into the vigorous, deep praise of our home.

From the nationalism shown in "My Home" The lyrics of "My Home" do not modify too much, describe a very simple rural pastoral scenery, seemingly simple, but profound artistic conception, this scenery is a symbol of ancient China, but also a symbol of Chinese rural areas, farmers, or a symbol of Chinese people with lofty ideals to change their face for thousands of years. The melody of "My Home" is calling and lingering, and the beautiful melody paints a beautiful pastoral scene, and fully expresses the attachment to the motherland and hometown. The song describes China's plain and beautiful life atmosphere, we want to protect and cherish the current happy life, we must unite as one, hand in hand, people often compare the motherland to the mother, as the interests of the motherland above all else, this is the concentrated embodiment of nationalism.



Figure 27 Singing and dancing in our fields by Researcher

我的家园

1 = E $\frac{4}{4}$

女声独唱与童声合唱及混声合唱

阎肃 词

$\text{♩} = 58$ 清纯 恬静 但充满历史感和对家园的思念

张千一 曲


(童声)

5 3 3 - | 1 3 3 - | 6 6 1 23 | 3 - - - | 6 · 3 3 - |
山 弯 弯, 水 弯 弯, 田 垄 望 无 边, 笑 甜 甜,

5 · 3 3 - | 2 2 2 6 | 1 - - (52 | 3 5 3 6 1 | 1 - - -) |
泪 甜 甜, 一 年 又 一 年。

(女独) $\text{♩} = 60$ 稍流动一点

5 3 3 - | 1 3 3 - | 6 6 1 23 | 3 - - - | 6 · 3 3 - |
山 弯 弯, 水 弯 弯, 田 垄 望 无 边, 笑 甜 甜,

 (女独加童声伴唱)

5 · 3 3 - | 2 2 2 6 | 1 - - - | 5 · 3 5 - | 6 6 5 - |
泪 甜 甜, 一 年 又 一 年。 燕 子 飞, 蜜 蜂 唱,

6 5 1 35 | 3 - - - | 5 · 3 2 - | 3 · 6 6 - | 5 5 2 3 |
坡 前 柳 如 烟; 风 暖 暖, 梦 暖 暖, 这 是 我 家

(女独加童声、混声合唱)

1 - - - | 5 · 3 5 - | 6 · 3 5 - | 6 6 3 6 | 5 53 2 1 |
园。 最 难 忘, 最 难 忘, 妈 妈 脸 上 又 见 皱 纹

2 - - - | 5 · 3 5 - | 6 · 5 3 - | 2 2 5 6 | 1 - - - |
添。 哦 哦 这 是 我 家 园。

2 - 2 - | 2 - 3 - | $\frac{3}{4}$ 3 - - | $\frac{4}{4}$ 1 - - - | 1 - - - | 1 0 0 0 ||
这 是 我 家 园。 (秋叶起舞抄谱)

Figure 28 The Figure comes from the search spectrum network sooopu.com (10.2023)

Songwriter of 1911 nursery Rhymes Liu Qi, the art director of the Political Department of the Chinese Armed Police, is a national first-class composer. Main representative works: "Long Road" (sung by Ye Fan) won the 10th "Five One Project" award; "Moonlight" (sung by Jiang Tao) won the first prize of the 9th Army Art performance; "Snow Flowers in the North Tonight" won the first prize of new works in 2010; dance music "Chaotian Song" won the first prize of the 9th Army Art performance; wrote the song "Cold Hot Blood" for "forever Long March" party. In recent 10 years, he has been the music director of shuangSupport Party and August 1 Party.

"1911 nursery rhymes" lyrics melody analysis

The most classic movement of "1911 Children's rhyme", known as the dance "kneeling dance", is to kneel on the ground with the strength of the toes, to express the people's dissatisfaction with the corruption of the Qing government and see the complicated feelings of the country destroyed but irreparable. Before the founding of the Communist Party of China, in fact, there were many people with lofty ideals for the rebirth of China, a lot of people with lofty ideals including Dr. Sun Yat-sen began to struggle, like the lyrics, " the country is too weak, beaten, the family is too poor, hungry, the battle, the people, no way!"They unite to death petition, one hundred and twenty dancers dressed in pure white simple qing dynasty dress with long braids kneeling on the ground back to the audience, clearly tell the audience in the qing dynasty, the story choreography choreography used braid, clever with a loud music sounded, dancers played xinhai revolutionaries turned angrily cut long braids, and crazy with his hair, roar, struggle, hai revolution broke out," sun yat-sen, fired, revolutionary party, into the city, the little emperor, abdication, big qing dynasty, perish!"

Although the Revolution of 1911 failed, it made the Chinese people get rid of the rule of the feudal dynasty, reduced men's braids, and made all the Chinese people from subjects to citizens. Sun Yat-sen was the leader of the great revolution, and he led the Revolution of 1911 to put forward the slogan " the world is for the common good ". At the end of the dance also stay in such a picture: all the revolutionaries tore open their coats, revealing a lot of blood marks on the actors, with the help of this picture seems to convey to the broad audience that the Revolution of 1911 is countless martyrs with their own blood and lives.

The historical significance of the 1911 Nursery Rhymes

During the Revolution of 1911 / 1911, the Revolution of 1911 was aimed at opposing the autocratic system of the monarchy and establishing a bourgeois republic, which was a bourgeois democratic revolution in a relatively complete sense. As MAO Zedong pointed out, " China's anti-imperialist and anti-feudal bourgeois democratic revolution, formally speaking, began from Sun Yat-sen."The leaders of

the Revolution of 1911 realized that the revolution would be necessary to save the country, and to save the nation, they could only overthrow the feudal imperial power. With the abolition of the feudal monarchy, all kinds of ugly systems attached to the feudal monarchy were also swept away, such as the hereditary system, the eunuch system, the coating system and so on. The calls for ethnic equality, civil rights and freedom, and happiness of people's livelihood echoed throughout China.

Unprecedented democratic weather, the tide of competitive industry, formed a vibrant situation. The concept of democratic republic began to be deeply rooted in people's hearts, and the democratic concept of "those who dare to fight against the world together" was formed in China. The accumulation of democratic and republic consciousness greatly promoted the unprecedented upsurge of nationalism of the Chinese nation, promoted the development of China's national capitalist economy, accelerated the growth of the Chinese working class, and removed the initial political obstacles for the birth of the Communist Party of China. The Revolution of 1911 broke through the cage of feudal thought. Since the Chinese ideology and culture of Dong Zhongshu in the Han Dynasty, the relationship between the king and the minister is the first of the three cardinal guides in the "three cardinal guides and five permanent guides".

The emperor is not only a political authority, but also an important basis and the source of legitimacy of many values in culture. The Revolution of 1911 not only resolutely overthrew the emperor from action, but also criticized and criticized the idea of divine power and the imperial power from the public opinion, which greatly promoted the ideological liberation of the people and opened a new ideological realm for exploring the road of saving the country and rejuvenating the country. Secondly, the Revolution of 1911 spread the democratic thought. As early as around the establishment of the Xingzhong Society, Sun Yat-sen and other revolutionaries with lofty ideals attached great importance to learning and disseminating democratic ideas and natural science, especially evolution, gifted human rights doctrine, republican government and natural science.





Figure 29 Dance of Xin Hai Tong Yao by Researcher

They promote the doctrine of natural human rights through the pursuit of civil rights, the meaning of "freedom and equality" through the dissemination of western bourgeois ideas, and the role of new political parties by introducing western political party system. These theories of democracy and science have become ideological weapons for people to break superstition, emancipate the mind, oppose traditional feudal culture, carry out violent revolution and overthrow the monarchy. They have raised people's democratic consciousness and made ideological preparations for the establishment of a democratic republic.

The nationalism shown in the 1911 Nursery rhymes song

From the dance of the song, I saw a group of dancers with long braids kneeling on the stage with their backs to the audience, with a children's chorus, in the lyrics, "the country is too weak and beaten, the family is too poor and hungry, the handsome, the fight, the people have no way." A row of a row of people fall, deduce the people in this period of suffering, they kneel back to their long plait, cut the long braid in his hands, that want to please the bondage of feudal thought, want to get rid of the expectations of violent revolution, performance in the performance of incisively and vividly, the people want to end the war, restore peace and happy life, finally light into red, a symbol of the dawn, the dancers kept want to stand up, reflect the spirit of the Chinese people, and united spirit of nationalism.

辛亥童谣（选自音乐舞蹈史诗《复兴之路》）

童声齐唱

童谣
刘琦曲

1 = D $\frac{4}{4}$
♩ = 66 哀婉地

3 $\underline{5\ 6}$ 5 - | 3 $\underline{2\ 6}$ 1 - | $\underline{1\ 6}$ $\underline{1\ 2}$ 3 - |
国 太 弱 挨 打 了, 家 太 穷

5 $\underline{5\ 3}$ 2 - | 3 $\underline{5\ 6}$ $\underline{5\ 6}$ | $\dot{1}$ 5 6 - |
挨 饿 了, 大 帅 们 开 打 了,

$\underline{2\ 3}$ $\underline{5\ 3}$ 2 $\underline{2\ 6}$ | 1 - - - | $\underline{2\ 3}$ $\underline{5\ 3}$ 2 $\underline{2\ 6}$ | 渐慢
老 百 姓 们 没 路 了, 老 百 姓 们 没 路

1 - - - | 1 0 0 0 | 间奏 | 5 5 5 - |
了。 孙 中 山

3 $\underline{3\ 2}$ 1 - | $\underline{1\ 6}$ $\underline{1\ 2}$ 3 - | 5 $\underline{5\ 3}$ 2 - |
开 炮 了, 革 命 党 进 城 了,

3 $\underline{5\ 6}$ $\underline{5\ 6}$ | $\dot{1}$ $\dot{1}$ 5 6 - | $\underline{2\ 3}$ $\underline{5\ 3}$ 2 $\underline{2\ 6}$ |
小 皇 上 退 位 了, 大 清 朝 它 灭 亡

1 - - - | $\underline{2\ 3}$ $\underline{5\ 3}$ 2 $\underline{2\ 6}$ | 1 - - - |
了, 大 清 朝 它 灭 亡 了。

1 - - - | 1 - - - | 1 0 0 0 ||

本曲谱上传于  中国曲谱网

Figure 30 The picture is from China Music Network jianpu.cn (10.2023)

In the preface of the large-scale musical and dance epic Road to Recovery, the song and dance "My Home" expresses the deep feelings of the working people for the land, and the dancers vividly show the movements of field work such as ploughing and watering. In the dance "1911 nursery rhymes", hundreds of Qing Dynasty people with large braids kneel neatly and regularly, kowtow, struggle, vividly showing the image of the people receiving the oppression and incompetence of the Qing government. This spectacular dance scene can bring strong visual impact and spiritual shock to the audience.

The composer of poetic poetry

The song "Shu" was written by famous songwriters Chen Xiaoguang and Xu Peidong. Chen Xiaoguang is a famous contemporary lyricist, with his representative works in the Field of Hope, Jiangshan and so on. In the early 20th century to Xiaoguang, As a representative, a number of outstanding composers have emerged in China, bringing together the national vocal music and nationalism under the background of The Times

The combination of sex, in 2003. The lyrics are magnificent and gorgeous, the song style is majestic, and the song is magnificent

It's both affectionate and passionate. Xu Peidong is a famous composer in China, currently the standing executive of the Chinese Musicians Association cochair. He was born in an ordinary family, but he loved music since childhood, and the support of his parents was his later voice, The road of music has laid the foundation. In the song writing, Xu Peidong actively explored the Chinese folk music style, creation, Many excellent works, such as: "dawn color", "the earth flying song", "love my China" and so on, in the people, It is widely spread. Analysis of musical characteristics of the song "color" The song "Shu Color" as a classic Chinese vocal music works, the lyrics and melody of the works are very well coordinated, to people , An inspiring, passionate patriotic feeling. The lyrics are serious and heavy and very literary, and the melody rises high One after another, sometimes smooth and sometimes rapid, the structure and the melody of "starting, bearing, turn, closing"

The structure of the four songs, the song also uses some Peking Opera elements, to the sound technology and expressive force of the singer, Higher requirements. Lyrics and melody writing style, The lyrics of "color" were written by Xiao Guang, then vice minister of culture, and the lyrics were created atmosphere pound sound, both clear.

With deep feeling and high spirits of passion. Xiaoguang is a famous songwriter and poet. He is a writer who jumped to the poetry circle with the advent of the reform and opening up, and quickly made a great influence in the field of contemporary lyric creation. He has published "Selected Poems of Xiaoguang Songs", "The Sun on the Yellow River- -Xiaoguang Ci Songs", lyrics collection "Where does

the Heart return", and his representative works "That is Me", "In the Field of Hope", "The Little Girl Picking mushrooms" and so on

It is a classic work widely spread among the people. In "Shu", we can deeply realize the deep love of the most lyricwriter with The Times Country feelings. The lyrics can be divided into two parts, the first part uses continuous parallel sentences, with a ratio of longitudinal time Comparatively, there is a description from near to far. The first paragraph tells the story of the Chinese land in the historical space of domestic troubles and foreign invasion Pain and change, the second paragraph tells the story of the Communist Party as the representative of the people with lofty ideals, constantly seeking, write down Song song of the mighty long song! The second part tells the story of the Chinese nation although through hardships but still high morale, through the way Ke, into the light "light"



Figure 31 Song and dance shu Se BY Researcher

Nationalism in the song "Shin"

The Chinese people try to explore the truth in the deep fire, and persistently find the way of victory. In the creation and singing of the song, the songwriter combines the western creation techniques with the traditional Chinese opera elements, making the work have a unique artistic charm and giving people a refreshing vision and hearing. The song structure of single two parts makes the song more layered in the processing. In terms of singing, the key to the performance is the

key to express the characteristics of the work. In addition, this work also has a strong opera flavor. If you want to express this work perfectly, you must always remember the lessons of historical blood and tears, do not forget the national humiliation, and be full of the interpretation of justice.

The victory of the Chinese nation cannot be separated from the strong cohesion of the Chinese civilization and the spirit of the people's unremitting self-improvement, looking back at the 60 years of wind and rain years, after years of unremitting exploration and pursuit of the Chinese nation, we ushered in the victory! The glory of history tells us that our hard-won happy life today cannot be separated from the leadership of the Communist Party of China. Only by adhering to the socialist system with Chinese characteristics can we realize the great rejuvenation of the Chinese nation. Use the history to feel the future, let the history illuminate our future journey.

In the division of human's basic needs, the need for knowledge and aesthetic needs belong to human's high needs. In terms of realizing the enlightening and guiding value in ideological education, artistic works are in line with the inherent needs of human knowledge. With the "Road to Renaissance", led us to review the history of the wind and clouds, led us to appreciate the magnificent mountains and rivers of the motherland, more let us see the Chinese nation from the history of the hard journey and growth, touch the Chinese nation strong "arm" and smile bright "face".

In this long historical narrative, the road of revival closely grasps the national spirit: the spirit of "two bombs" in the song "Deep Desert", the song "Call" and the dance "Long March"... this epic is not only a record of the historical history, it conveys a strong patriotic thought, but also the inheritance and promotion of the excellent culture and the great spirit of the Chinese nation. "Road to Recovery" is a magnificent epic. Through such excellent works of art, it helps people to more intuitive study of Chinese history, strengthen the spirit of nationalism, and promote the public to form a correct three views, which is also the ideological educational value of "Road to Recovery".



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皇 冠 落 地 斗 转 星 移， 世 事 有 新 说。 } 风 吹 过，
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火。 走 过 长 夜， 走 过 坎 坷， 走 进 曙 色。

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进 曙 色。

(秋叶起舞根据大型音乐舞蹈史诗《复兴之路》视频资料记谱，仅供参考。错误之处，敬请批评指正。)

Figure 32 The picture comes from the autumn leaf dance.

4.3 Research Finding

1. Convey nationalism with fine literary and artistic works

The study has found that since ancient times, patriotism has embodied the sincere love of the Chinese people of all ethnic groups for the great motherland, and has been the spiritual pillar of the Chinese nation for thousands of years. With the change of The Times, the expression form of patriotism may have developed and changed, but people's patriotism has not changed. From ancient times to the present,

patriotism not only continues the national tradition, but also has the connotation of The Times. Although it has changed constantly in the historical evolution, its core spirit of safeguarding national dignity and striving for national independence and prosperity has been passed down from generation to generation, which has always inspired the Chinese nation to forge ahead.

"Cultivating one's morality, regulating the family, governing the country and leveling the world" has always been the life ideal of countless people with lofty ideals. Celebrating the spirit of patriotism is naturally an important theme of literary and artistic creation. In the long history of the development of Chinese literature and art, Classic chapters full of patriotism are endless, Fan Zhongyan, "Before the world, After the world of joy and joy" the mission of responsibility, There is a load of "set the heart for heaven and earth, For the living people, For the past saints, Open peace for the world" for the ideal of learning, There is Lu You "Wang Shi north to the Central Plains day, Family sacrifice does not forget to tell is weng" worry about the country and the people, "I smile to the sky from the horizontal knife, The heroic spirit of "two Kunlun", There is Lu Xun "send cold stars ten do not check, I with my blood Ji'an Xuanyuan" determination to serve the country, It has the fighting spirit of reflecting the contemporary Chinese revolution and construction of "three red and one creation, Qingshan Protecting forest". These works are passionate and resounding, fully showing the national integrity and the feelings of the country, which is full of hot spiritual power, which makes these works beyond The Times, is constantly read and praised by generations of Chinese people.

Singing the motherland and praising heroes have always been an important part of literary and artistic creation with the theme of patriotism. To write heroes and patriotic feelings, the first thing is to adhere to historical materialism, that is, to make artistic creation on the basis of accurately grasping the laws of history, so as to achieve the organic unity of historical truth and artistic reality. Although there is a certain tension between the historical truth and the artistic truth, the artistic fiction without any rules and no bottom line not only abandons the historical truth, but also violates the basic principles of artistic creation. The profound thought of a work comes from the profound grasp of the historical truth, the deep excavation of patriotism, and the respect for those outstanding figures who push the Chinese nation forward and their great deeds. This is the basic attitude that literature and art should hold.

In literary and artistic creation, "going deep into life and taking root among the people" is the only way to create high-quality works. Praise outstanding figures, accurately struggle life, not only to have deep understanding of characters, should also be "into" "heart", only in the hero, outstanding moving story deeply touched, to do true feelings in the creation, with honesty, work appeal, charisma and cohesion precisely from this. At the same time, patriotism is not only reflected in the heroes who sacrifice their lives for the country, but also in the ordinary people who stick to their posts and are conscientious and selfless. It is an important mission that literary and art workers cannot ignore to go deep among the people and write the patriotism everywhere in ordinary life with enthusiasm. Article

2. High integration of square art and stage art— unprecedented visual impact

Great times call for great art, and great art needs great creation. The large-scale musical and dance epic "The Road to Recovery" presents a rare stage landscape in Chinese and foreign performances so far.

No curtain, no canvas, no sort of any regular sets. The audience walked into the Great Hall, but saw the broad stage of the Great Hall into steps from low to high to the sky, covered with white doves of peace. A holy girl in white stood above a bouquet of red roses; behind it the mountains and the stage was like a mirror. This infinitely expanding stage, highly integrated by square art and stage art, is constantly changing the 169 years of the Chinese nation, showing a representative historical scene. The children of the Chinese nation are here to have a dialogue spanning 169 years of time and space, interpreting the grand epic of the great opening and closing of the Chinese nation.

The audience who walk into the Great Hall are all shocked by the unprecedented stage and the historical space they create, and excited by its endless changing visual impact. Over 3,200 actors, over 500 computer lights, 140 LED lights, 5020,000 lumens high power projection mirror lights, 16 multi-channel surround sound, 71 four-story high circular chorus steps, over 7,000 costumes... make up a brilliant stage and elements of a great performance, while demonstrating the strength and extraordinary creativity of a rising power

The tone and commanding heights of the epic

Two bells rang, opening the overture of the large-scale musical and dance epic "The Road to Recovery". These two famous poems of the poet Ai Qing were reflected on the screen: " Why do I always have tears in my eyes? Because I love this land so deeply!" Then, in the heavenly song of "My Home", there are boundless fields, with men and women struggling to plow on the horizon.

At the beginning of The Road to Recovery, it expresses the style of Chinese farming society and agricultural civilization with extremely artistic and poetic ways, showing the living state of Chinese people "facing the loess and back to the sky". This is our motherland, this is our homeland, this is our home, this is our history!

Land and countryside appeared many times in this stage epic: the land divided by the imperialist powers, the Japanese invaders, the golden land of the peasants, and the fields of hope after the third Plenary session of the 11th China Central Committee... 169 years, our suffering, struggle, revolution, transformation, reform, hope, future, are connected with the fate of this land.

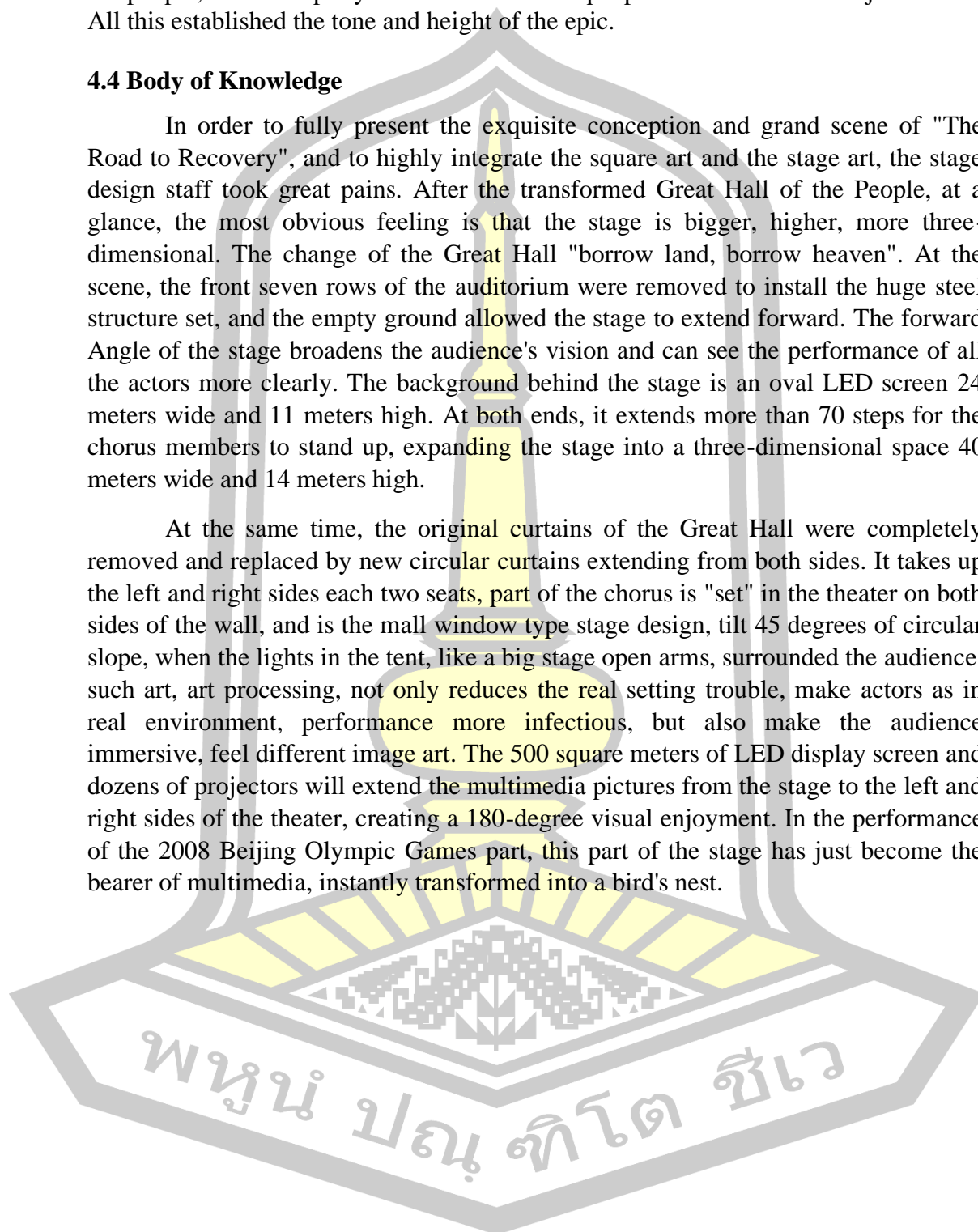
This stage epic, the art of the country and the people, always stirring the passionate home and the country, with the epic narrative and singing, reveals the generations of Chinese people for 169 years, deeply explained the success of the

success of the Chinese revolution, won the support and support of the vast masses of the people, show the party to lead the Chinese people towards national rejuvenation. All this established the tone and height of the epic.

4.4 Body of Knowledge

In order to fully present the exquisite conception and grand scene of "The Road to Recovery", and to highly integrate the square art and the stage art, the stage design staff took great pains. After the transformed Great Hall of the People, at a glance, the most obvious feeling is that the stage is bigger, higher, more three-dimensional. The change of the Great Hall "borrow land, borrow heaven". At the scene, the front seven rows of the auditorium were removed to install the huge steel structure set, and the empty ground allowed the stage to extend forward. The forward Angle of the stage broadens the audience's vision and can see the performance of all the actors more clearly. The background behind the stage is an oval LED screen 24 meters wide and 11 meters high. At both ends, it extends more than 70 steps for the chorus members to stand up, expanding the stage into a three-dimensional space 40 meters wide and 14 meters high.

At the same time, the original curtains of the Great Hall were completely removed and replaced by new circular curtains extending from both sides. It takes up the left and right sides each two seats, part of the chorus is "set" in the theater on both sides of the wall, and is the mall window type stage design, tilt 45 degrees of circular slope, when the lights in the tent, like a big stage open arms, surrounded the audience, such art, art processing, not only reduces the real setting trouble, make actors as in real environment, performance more infectious, but also make the audience immersive, feel different image art. The 500 square meters of LED display screen and dozens of projectors will extend the multimedia pictures from the stage to the left and right sides of the theater, creating a 180-degree visual enjoyment. In the performance of the 2008 Beijing Olympic Games part, this part of the stage has just become the bearer of multimedia, instantly transformed into a bird's nest.



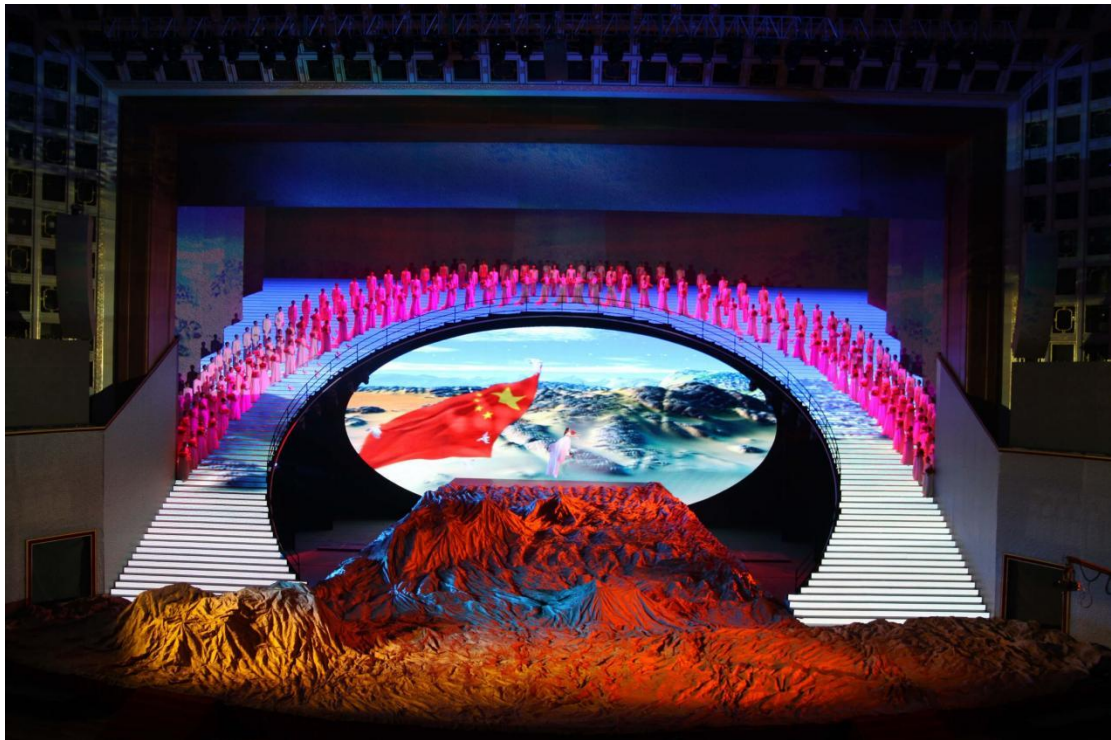


Figure 33 song and dance Wo De Jia Yuan by Researcher

In order to truly impress the audience, in addition to the transformation of the stage structure, *The Road to Recovery* pays more attention to the shaping of artistic conception and the expression of emotion in the programming and creation, which strengthens the stage tension. The first chapter, when performing the Opium War and burning the Old Summer Palace, first brings the audience a beautiful Kunqu opera "A Dream", which makes the audience exclaim. As the giant round mirror broke, flames burned through the stage, and then a lit hole appeared in the middle of an ancient Chinese map and grew larger. A row of neatly dressed eunuchs knelt on the steps, their hands stretched out, a scroll of the Treaty of Nanking, then a scroll full of unequal treaties unfolding from the stage, the 18 rolling treaties of humiliation reproduced, together with the fire on the LED background wall pushed the performance to a climax

In the fourth chapter of "spring Tide", the first program song and dance "in the Field of Hope", the props on the foreground of the grain of rice and the scene on the LED screen of the stage scene combined seamlessly, giving the audience a sense of green hope. In the song and dance "work ballad", the shadows of several people on the back screen are cast on the curtain, and instantly turn into a huge worker. Soon, the shadow of a plane passed over the Oriental Pearl again. All of these create a sense of urban rapids and a sense of time flying. The audience can not only see the actors performing in front of the screen, but also see the dreamlike images behind the screen, making the single stage performance more diversified. In the song and dance "Looking at my Blue Planet", God seven travels in the sora, and the

Chinese people leave their footprints in the vast space for the first time. The childlike cartoon characters and dances on the stage show our imagination and imagination of the beautiful universe: looking at the blue planet we live on in the space. The performance of the actors and the image in the hearts of the audience coincide together, forming a huge psychological resonance. Insufficient interaction between the stage performance and the audience.

The "interaction" of the stage performance is very important in a successful performance. Interaction in the process of performance can increase the sense of scene and interest of the stage performance, let the audience have a strong sense of participation, and integrate into the stage performance. Although there is no such real interaction in the Road to Renaissance, the interaction in the visual images seems to be slightly lacking, in other words, it does not seem to bring too much surprise to the audience. There is less interaction between the real image and the virtual video, and while the audience watches the performance, if the stage performance and the audience can be integrated at some time, there is no clear boundary. The audience watch the program, just like the students sitting below to listen to the teacher's class, just listen blindly, but did not take the initiative to participate, after watching can only be as fleeting as a meteor, can not leave a deep impression. Only when the audience becomes the leading role and the real actor becomes a supporting role, the audience has the impulse to watch, rather than always accept it passively.

New knowledge generated by the paper

The organic combination of The Road of Renaissance and the Chinese Dream

The title of Renaissance road " organic combination with the Chinese dream, the Chinese dream is the biggest characteristic of the national dream and national dream and personal dream together, the national interests and national interests personal interests as a unity, the realization of the Chinese dream without national prosperity, national rejuvenation, also national rejuvenation must also be on the premise of the Chinese dream, they complement each other.

The dream of the nation and the Road to the Recovery

As General Secretary Xi Jinping has put forward, "realizing the great rejuvenation of the Chinese nation is the greatest dream of the Chinese nation in modern times", which opens up the great vision of the Chinese Dream. The leadership of the communist party of China is the choice of history and the people, the communist party of China led the Chinese people of all ethnic groups unswervingly promote reform and opening up, promote China's economic strength, comprehensive national strength, make people's living standards on a new level, the socialist system in our country greatly consolidate and development, the bright prospects for the great rejuvenation of the Chinese nation, socialism with Chinese characteristics into a new era, firmly along the road of socialism with Chinese characteristics. This reflects China from 1840 to 2009 years history, "the Road to Recovery" with artistic

technique made fully to this problem, in the form of music dance epic present the red culture to the audience, vividly shows from the opium war to the 60th anniversary of this period of major historical events in China, make people feel the hard-won happy life now.

This is the countless revolutionary martyrs with heroic sacrifice for the leadership of the Communist Party can not leave the people can truly be masters of the country. In the song and dance "The Road to Renaissance", "We have to Race against time", song and dance "in the Field of Hope", song and dance "work ballad" and other programs, in the display of economic construction continues to make brilliant achievements, but also in science and technology, culture, education and other aspects of a brilliant fruits. With facts have proved that the road of socialism with Chinese characteristics is a way, only socialism with Chinese characteristics can develop China, only socialism with Chinese characteristics can lead China to prosperity, Chinese civilization for socialism to take root in China provides the cultural foundation, and socialism also activated after thousands of years of great civilization, the Chinese civilization again burst out powerful spiritual strength. The connection between the national dream and the Road to Renaissance

China has been a multi-ethnic country since ancient times. Although each has its own customs and habits, the idea of mutual tolerance and "harmony without uniformity" has been handed down to this day. Ethnic unity has always been the good wish of every Chinese. The return of Hong Kong to Macao in 1997 is shown in the Road to Rejuvenation. The scene at that time made countless Chinese people happy, and at the same time showed the determination of the Chinese nation to unite as one. The fifth chapter, "Ode to Shenzhou", uses six ethnic groups, namely Mongolian, Uygur, Hui, Zhuang, Tibetan and Korean, representing the beautiful scene of the 56 Chinese ethnic groups that are united as one, living in harmony and achieving common prosperity. The Olympic Games, the reform and opening up to bring us a happy life, China's 56 ethnic groups fully feel the warmth of the big family of the motherland, is what kind of happiness. The last program "to the motherland", at the beginning of the song "to the motherland", the tune is slow and beautiful, the lyrics are simple and sincere, the true expression of the global Chinese people love for the great motherland, the blessing of the motherland.

As the theme work of the new era, this song can not only easily resonate with every Chinese people, but also most directly show the strong cohesion and creativity of the Chinese nation. " Why do I always have tears in my eyes, because I love this land deeply." The lyrics sounded the soldiers of the Anti-Japanese War mother holding flowers to the motherland, since 1840 those people holding the flowers to the motherland, the eighth route army and new fourth army, hit the Yangtze river to the people's liberation army, and children of all nationalities are holding the flowers to the motherland," to the revival "with repeated" forward, forward, forward " so concise and high lyrics, express the confidence of the Chinese people, shows the expectations of the Chinese nation to revive. After watching "Road to Renaissance" in

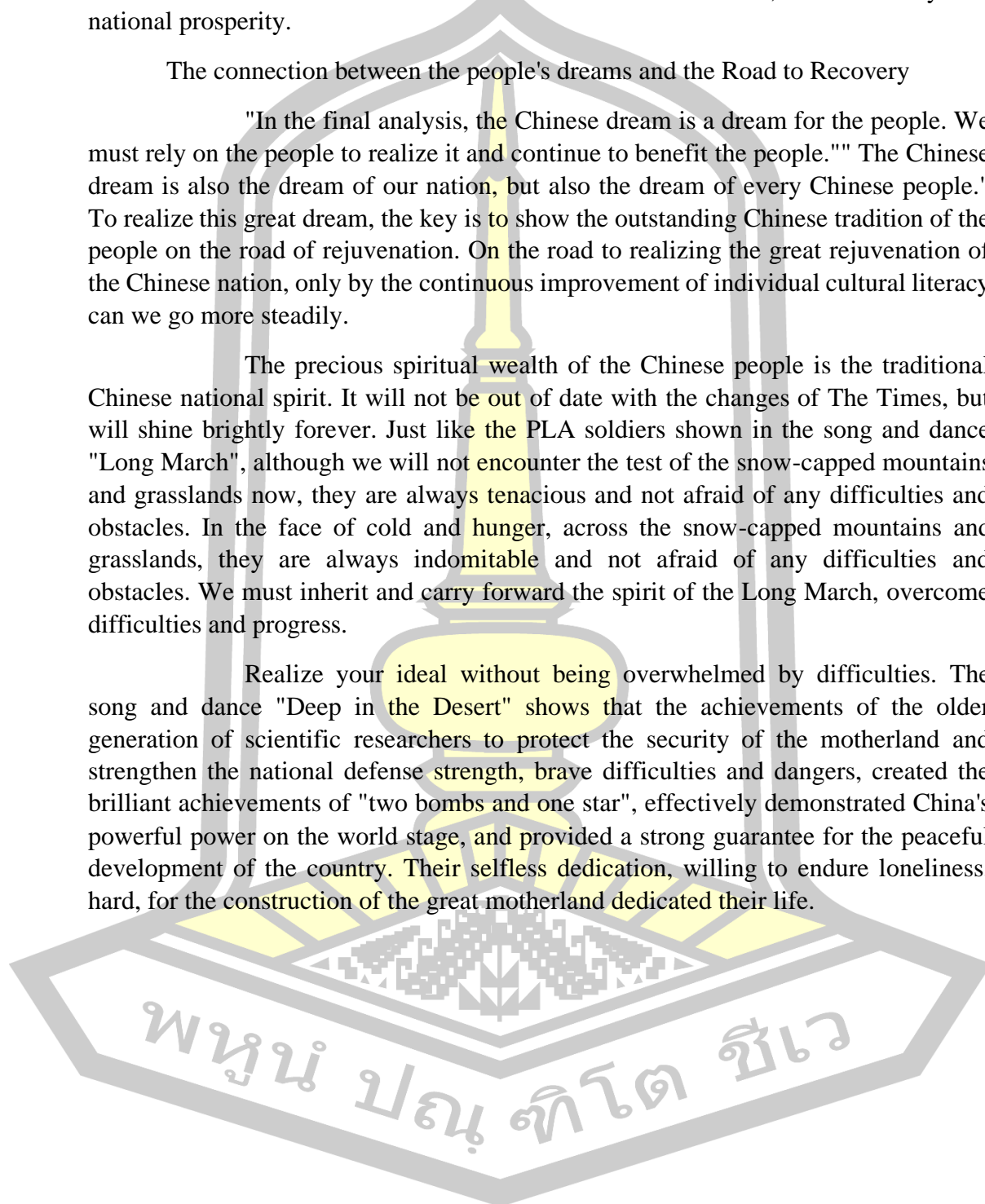
the Great Hall of the People, overseas Chinese all shed tears of excitement, but also felt the pride of the mother of the motherland, "Road to Renaissance" inspires people to move forward towards the reunification of the motherland, national unity and national prosperity.

The connection between the people's dreams and the Road to Recovery

"In the final analysis, the Chinese dream is a dream for the people. We must rely on the people to realize it and continue to benefit the people." The Chinese dream is also the dream of our nation, but also the dream of every Chinese people." To realize this great dream, the key is to show the outstanding Chinese tradition of the people on the road of rejuvenation. On the road to realizing the great rejuvenation of the Chinese nation, only by the continuous improvement of individual cultural literacy can we go more steadily.

The precious spiritual wealth of the Chinese people is the traditional Chinese national spirit. It will not be out of date with the changes of The Times, but will shine brightly forever. Just like the PLA soldiers shown in the song and dance "Long March", although we will not encounter the test of the snow-capped mountains and grasslands now, they are always tenacious and not afraid of any difficulties and obstacles. In the face of cold and hunger, across the snow-capped mountains and grasslands, they are always indomitable and not afraid of any difficulties and obstacles. We must inherit and carry forward the spirit of the Long March, overcome difficulties and progress.

Realize your ideal without being overwhelmed by difficulties. The song and dance "Deep in the Desert" shows that the achievements of the older generation of scientific researchers to protect the security of the motherland and strengthen the national defense strength, brave difficulties and dangers, created the brilliant achievements of "two bombs and one star", effectively demonstrated China's powerful power on the world stage, and provided a strong guarantee for the peaceful development of the country. Their selfless dedication, willing to endure loneliness, hard, for the construction of the great motherland dedicated their life.



Chapter 5

Conclusion Discussion and Recommendations

The title of this dissertation is Road to Recovery : An analysis of Chinese's nationalism through the performance .This qualitative research aims to study 1) The history and development of Chinese's nationalism performances since 1840-2009 and 2)To study and analyze the form and role of The Road to Recovery production in 2009 to reflected Chinese's nationalism. All information is collected from the documentaries and research tools Including in-depth interviews, observations, and questionnaires Summarize the relevant content of the paper as the following points.

1.Conclusion

2009 The Road to Recovery is different from the conventional variety shows or even the conventional epic stage works. It is created under the specific background of the 60th anniversary of the People's Republic of China. It is written down in the history books. Based on the above studies, we can draw the following conclusions:

Firstly, discusses the artistic value of the "revival", music with diversity throughout the creation of the work, dance innovation condenses the historical classic expression, etc, it is the innovation makes the "revival road" has important research value, the work of the whole rehearsal process, is worth the literary and art workers to learn and reference.

Secondly, the essence of the cultural connotation of The Road to Recovery is patriotism, which is manifested in different spiritual connotations in different periods, such as: the spirit of the Anti-Japanese War, the spirit of the Long March, the spirit of Lei Feng and so on. The development and rejuvenation of a country cannot be separated from the inheritance and development of advanced culture, which is the spiritual pillar and inexhaustible driving force for the Chinese people to forge ahead.

Thirdly, it explores the connection between the cultural connotation of The Road to Recovery and the Chinese dream, and interprets the basic connotation of the Chinese dream from the national level, the national level and the individual level. To realize the great rejuvenation of the Chinese nation is the realization of the Chinese dream. We should not only be materially rich, but also be sublimated and improved at the spiritual level.

Time flies, now from the 60 anniversary and eight years, after different historical stages, in such a time background, the great achievements of China's reform and opening up, we will be more proud of himself is a Chinese, always firm party's policy, believe that only the communist party of China can develop China. China is on the road of rejuvenation. Although we will encounter all kinds of challenges and pressures, under the leadership of the Party, we have reason to believe that the motherland will build a better country and show a prosperous, friendly and civilized country to the people of the world. People of all ethnic groups should be more united and closely linked together, and strive for the early arrival of this day.

2. Discussion

1. The emergence of ancient Chinese music and dance is closely related to the production and life of ancient society, reflecting the life content of the ancestors, such as hunting, animal husbandry, farming, fighting and competition. The music and dance in different periods show people's life and production mode and spiritual pursuit in different periods. Ancient music and dance in China can be traced back to the primitive social period. The painted pottery basin unearthed in Shangsun Village, Datong County, Qinghai Province is the oldest estimated primitive dance image, dating back about 5,000 years, and is a relic of the Neolithic Age. With the development of The Times, the forms, styles and types of ancient music and dance are also increasing. In the primitive social period, music and dance presented the essence of life and paid attention to the display of the essence of life, so the war dance, sex dance and sacrificial dance were derived.

In the period of slave society, the function of dance was no longer simple, and it became the extravagant pleasure project of slave owners. Moreover, the content of music and dance also changed to some extent. According to historical records, in the Xia, Shang and Zhou dynasties, the public's aesthetic preference for music and dance was spectacular and grand scenes. It is said that there were more than 30,000 female music in Jie's palace. At that time, the music and dance performances were grand, large in people, and the style was extremely extravagant. By the Han and Wei dynasties, music and dance had become the art of performing by professionals. Especially in the Han Dynasty, women's music and dance made great progress, and many female music and dance performers appeared. The aesthetic appreciation of music and dance in the Han Dynasty paid more attention to graceful, elegant and charming.

In the Tang Dynasty, China's economic development level reached an unprecedented height. On this basis, the music and dance culture, as the superstructure of the society, was constantly innovated, and produced a large number of professional Kabuki, which developed to the peak of the ancient society and laid the foundation for the style of Chinese dance. In each stage of the development of music and dance in ancient times, there were many famous people who were famous for the time being, such as Xi Shi in the Spring and Autumn Period, Lady Qi and Zhao Feiyan in the Han Dynasty, and Yang Yuhuan in the Tang Dynasty, etc., who added a unique personal style to the development history of dance art in China. Objectively, music dance long development history, in different dynasties, dance each have different style, it reflects the historical characteristics of music dance, with,, music dance under the evolution of thousands of years, always embodies the our country, the aesthetic characteristics of traditional culture and art, shows the philosophical implication of Chinese traditional culture, form a unique dance aesthetic characteristics.

The British aesthetician Klebel once said: " Art is a meaningful form."Therefore, in terms of form, the emergence and development of new media art has a subversive impact on the " meaning " of stage design in many aspects. As an artistic means and technical tool, new media art changes the concept of stage design and the future development direction to a certain extent with its diversity, extension, extension,

interest and interactivity. From Swoboda's integrated application of "technologies" such as light and projection, to today's virtual reality, augmented reality, and mixed reality.

1) the new experience brought by stage design in the context of new media should ultimately be fed into the stage itself. With the development of contemporary drama, various stage performance types are constantly entering the public view, and the stage design is also renovating its own appearance, presenting different charm and styles. From the realistic stage of realism to the hypothetical stage of hyperrealism, the different aesthetic styles in the stage design change the atmosphere and energy of the drama space. Different artistic styles match different dramatic connotations, how to explore the artistry of stage design is to be us to think about. As a technical means, new media includes all kinds of audio-visual art collections, such as installation, art, image, digital photography, projection, network performance and other art forms based on different technologies. These art forms provide a variety of possibilities for enhancing the virtuality and extension of the space.

Traditional stage art shows the real illusion on the stage with the physical symbolism, while the use of new media technology can achieve more visual and auditory stimulation, create a larger scene, and extend the audience's vision on the stage endlessly. Many traditional dramas need to build a performance platform through physical objects and set up different props according to different scenes. However, with the support of advanced projection, network, network and other technical conditions of new media, the audience can easily feel the infinite audio-visual experience in a limited space. The existence of experimental performance space forms such as real scene, immersion, multi-space parallel and remote theater are all based on the products of new media technology. However, it should be noted that the excessive reliance on new media makes the actors and plays on the stage become a foil and lose the soul of the stage, which is very undesirable. Therefore, it is crucial to grasp this degree well. The perfect combination of new media art and stage design is to apply technology as a means on the stage to become the nutrient of drama and nourish its growth.

2) With the help of new media, more possible ways to explore the stage communication space. For example, the traditional stage of the framed stage is a conventional communication space, which only cares about the actors and the stage, rather than the whole drama space including the stage and the audience area, stratifying the audience and actors or even isolating them in a sense. With the help of some new media methods (projection, device, laser light, etc.), the identity of actors and audience can be combined to some extent, forming an unconventional communication space —— sharing space.

In this space, the audience is highly engaged and more flexible to interact with the actors. After all, drama is not a movie. The first and most important thing is that everyone is involved in different ways. Actors and the audience present at the same time is the basis of the drama performance, strengthen the perception and perception is the purpose of the use of new media art atmosphere is stage set art design new media art application in stage design analysis —— from the transformation of transmission Tan Ying abstract: in the moment with the rapid development of

technology, the word "new media" has become a familiar vocabulary, it infected every corner of our lives, with a subtle form of changing our life, we accept the information and view of the problem.

In my opinion, new media is a relatively vulnerable concept, because it is a concept that is not clearly referred to, but it embodies the change and influence brought about by the interweaving of current technology, media and social life. In the face of these new changes, new problems and new developments, the article tries to combine the two aspects of "new media" from the perspective of stage design and "new media". It is hoped that through the research on new media at home and abroad and combined with some case analysis, the context of fresh media in stage design can be preliminarily discussed, so as to provide space for comparison, reflection and foresight for the thinking of stage design research itself.

3) Discover the influence of different new media art on stage design and enhance the various possibilities of stage change. Because of the various ways of expression and means of new media art, it has more advantages than traditional stage drama in terms of flexibility and freedom. In Arnheim's book *Art and Visual perception*, it was once mentioned that visual centers are easily formed in places that attract visual attention for a long time. Today, we also use the scientific instrument "eye tracker" to prove this view. This visual center, it can be a figurative figure or scene, or an abstract color and composition.

From the perspective of stage design, the stage picture can not only form the visual center like painting, but also include more complex stage elements, such as lighting, action, sound, space and other elements, so the stage design is organic. The organic spatial structure ensures the high flexibility of the performance, but due to the limitations of human physiology and structure, the images received by our eyes are often two-dimensional. Therefore, the "picture sense" presented by the stage design is important place that directly affects the audience's perception and visual information. At this time, through the new media technology, it can bring completely different audio-visual feelings, and under specific conditions, the audience can watch and appreciate some equipment, and even participate in activities.

Microsoft Research has already made some breakthroughs, for example, which recently launched an app called "Holoportation." The technology is to take two people in different places through the multi-dimensional camera, and then compress the model and transmit it to each other in real time. The other party constructs the 3 D model, and HoloLens can interact with the reconstructed 3 D model in real time, just like two people really sitting together to talk. This kind of technology provides an important technical support for the implementation and implementation of "cloud theater".

With the development of modern science and technology and the progress of technology, the film version of *The Road to Recovery* is not only simply based on the stage play, nor a simple record and direct representation of the stage performance, but requires the second creation on the original basis as a good supplement to the stage version. After all, the film is incomparable to the stage version in many artistic presentation means. It can use a variety of musical forms such as chorus, solo and singing in the narrative situation. Through the musical shaping of the scene and the

interactive depiction of the dance, it can then achieve the artistic presentation of the whole stage, and show all the content of the work and the spirit to be conveyed incisively and vividly. Although the film version of "The Road to Recovery" is a recorded representation of a large-scale musical and dance epic, the light of stage art does not mask the flexibility of the artistic personality of the filmmakers.

With the mobilization of various film technologies, especially the flexible application and innovation of light and shadow technology, the film plays another enrichment and expansion of the display of the stage play. The film version of "The Road to Recovery" pays great attention to the panoramic effect of the stage play, and it also uses the film shooting skills skillfully. The film version of "The Road to Recovery", 7 takes into account more details of time, place, events and characters, integrates various elements, supplemented by the unique emotional impact of the audience, actors' emotions, and appeal, and perfectly makes up for the design that the audience cannot balance and take care of in the stage performance. This makes in the expression of this work of art, more can convey the profound connotation and render a strong artistic atmosphere.

The use of light in "Road to Revival" can be said to be the embodiment of science and technology complex, another milestone of large-scale stage art, and an audio-visual feast jointly realized by the modern technology of sound effects, lighting and stage art. Although "The Road to Rejuvenation" is an epic art work oriented by history and politics, the application of new technology makes it deep and elegant beauty, and more shows the comprehensive charm of modern technology.

In fact, if the Road to Revival on the stage is a variety of exquisite historical stage scenes, then the film version of the Road to Revival can be said to be the reappearance of the historical light and shadow of the soul. It pays more attention to the multi-dimensional and inheritance of art, organically combining the traditional stage art with the modern film art, and shows and expresses the feelings and historical significance to be reflected in the works with multiple skills. As scholars say, it turns the instant theatrical ritual into a permanent cultural model engraved on film. "The Road to Recovery" expands the visual space, strengthens the dynamic sense of power, and brings a sustainable shock, which is a veritable "flowing lens".

4. Large-scale music and dance epic content is rich and wonderful. It is a visual feast, but also a spiritual feast, which is worthy of watching and learning from people of different ages and classes. In order to better appreciate the Road to Recovery I combined with their own professional background, and the study of the work gives the following Suggestions: first large music dance epic "the Road to Recovery" with music dance epic as the carrier, like the mainstream literary works because of its inherent closely combined with the particularity of political, makes it in the artistic creation produces a special music art value and cultural value. This special research value is not only worthy of the attention of the social people, but also worth more experts, scholars and Ning Sheng in the field of professional musicology. Large-scale music and dance epic content is rich and wonderful. It is a visual feast, but also a spiritual feast, which is worthy of watching and learning from people of different ages and classes. In order to better appreciate the Road to Recovery I combined with their own professional background, and the study of the work gives the following

Suggestions: first large music dance epic "the Road to Recovery" with music dance epic as the carrier, like the mainstream literary works because of its inherent closely combined with the particularity of political, makes it in the artistic creation produces a special music art value and cultural value. This special research value is not only worthy of the attention of the social people, but also worth more experts, scholars and Ning Sheng in the field of professional musicology.

MAO Zedong once said: "Our requirements are the unity of politics and art, the unity of content and form, the political content of the revolution, and the perfect art form as perfect as possible. Art without art, no matter how progressive politically, also has no power." From this sentence, it clarifies the dialectical relationship between the ideological content of the work and the artistic form of the work, and the literary and artistic works should be the unity of the ideological content and the artistic form. The author selects the Road of Recovery as the research object in this article, hoping to take this as a classic case to answer the question of the connection of art education and ideological education to a certain extent. "The Road to Recovery" is the third in the history of Chinese culture and art has great political and cultural significance of large music dance epic, the epic lasted two and a half hours but depict one hundred and sixty-nine years history three turn, is a touching and inspiring great poem, is a beautiful aesthetic enjoyment, is also a profound and vivid patriotism ideological education. The educational value and educational enlightenment brought by The Road to Recovery is not about blindly imitating its art form, but its deep meaning is worth discussing

Lenin pointed out: patriotism is fixed for thousands of years of infinite love for the motherland, to hate the invaders, to actively sacrifice to the construction of the motherland, to sacrifice for the defense of the motherland. Patriotism is a person's sincere love and deep feelings for their motherland, is one of a person's most primitive feelings. "I and my motherland, it can not be separated for a moment." nationalism is people's deep feelings for their motherland, is a responsibility for their motherland, is to closely link the fate of the individual and the destiny of the motherland, adjust the individual and the relationship between the moral norms, is an important political principle, is the spiritual pillar to inspire and condenses all nationalities.

The theory of nationalism shows that in the With Road to Recovery of patriotism in the spirit of consistent, expressed the deep feelings for the motherland.

In cultural identity, historical narrative is generally an important form of humanistic knowledge, which mainly takes historical memory as the basic resource, and expresses it with the established spiritual pursuit, values and life imagination;

Researchers research is a performance form of retelling the history between 1840 and 2009, which is consistent with the historical narrative of cultural identity

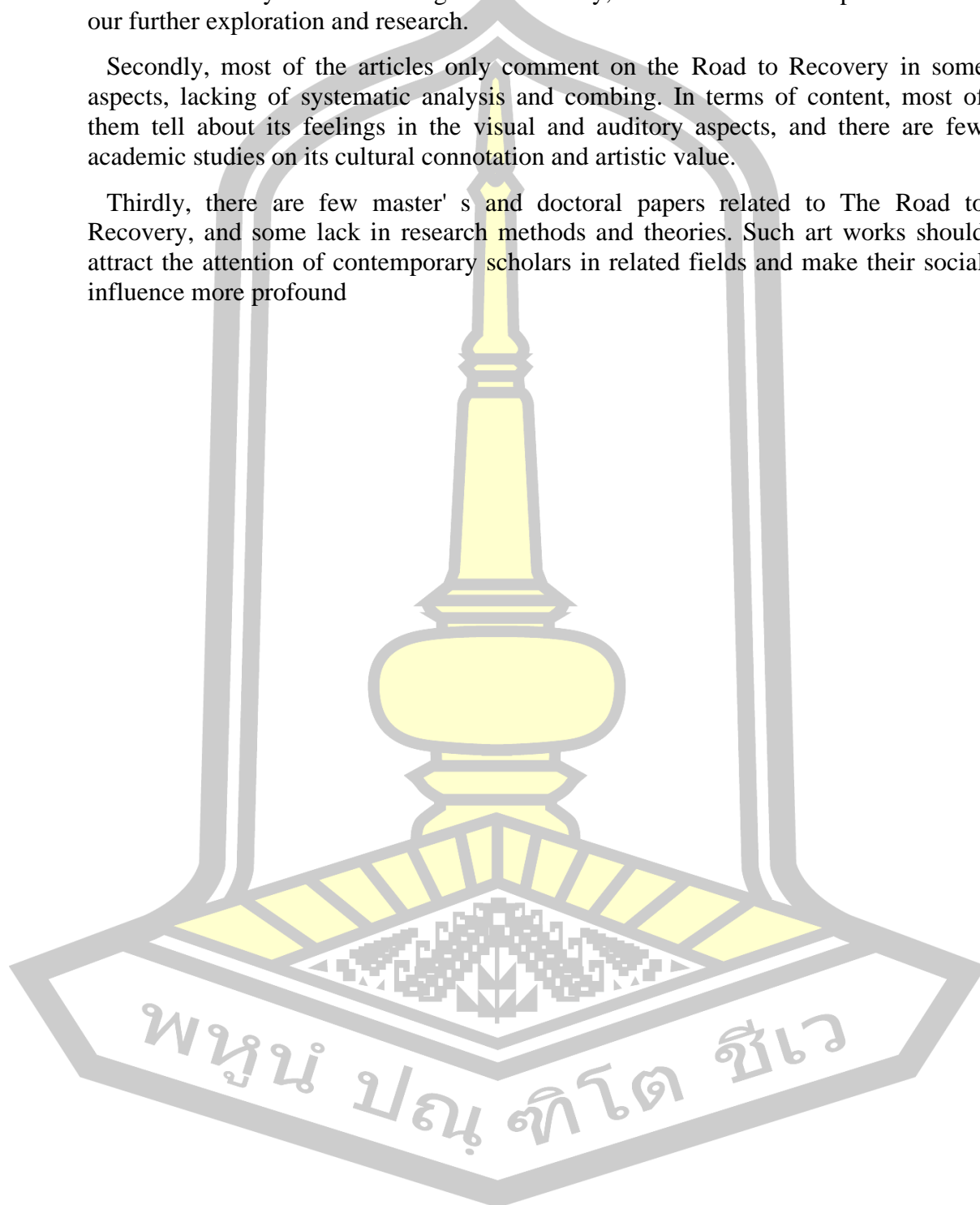
3.Recommendation

Through the in-depth writing of the paper, the following follow-up problems are worth studying:

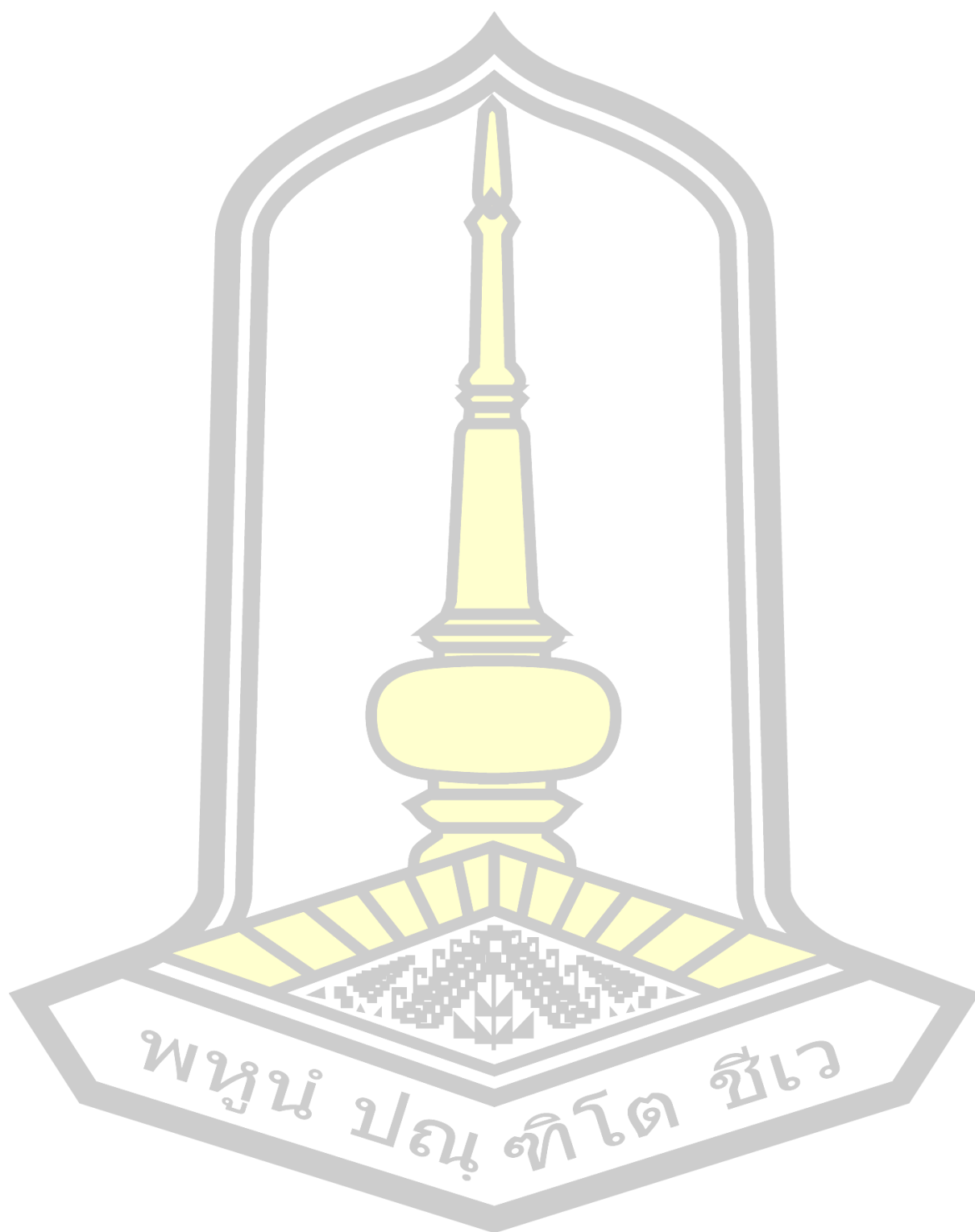
Firstly, there are relatively many documentaries, reviews and a series of video materials related to The Road to Recovery, which reflects that the influence of the Road to Recovery has a wide range in the society, and its value in all aspects is worth our further exploration and research.

Secondly, most of the articles only comment on the Road to Recovery in some aspects, lacking of systematic analysis and combing. In terms of content, most of them tell about its feelings in the visual and auditory aspects, and there are few academic studies on its cultural connotation and artistic value.

Thirdly, there are few master' s and doctoral papers related to The Road to Recovery, and some lack in research methods and theories. Such art works should attract the attention of contemporary scholars in related fields and make their social influence more profound



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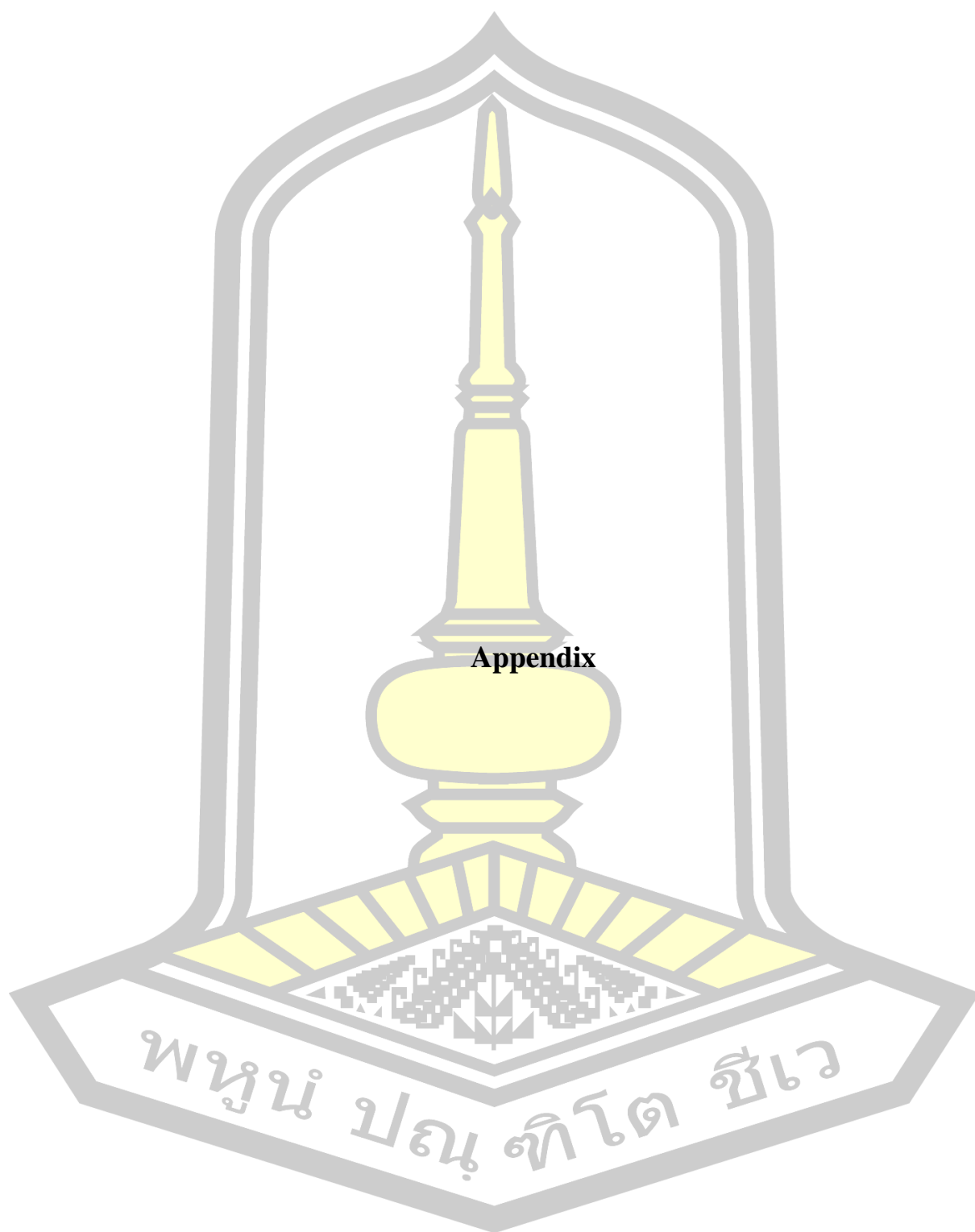
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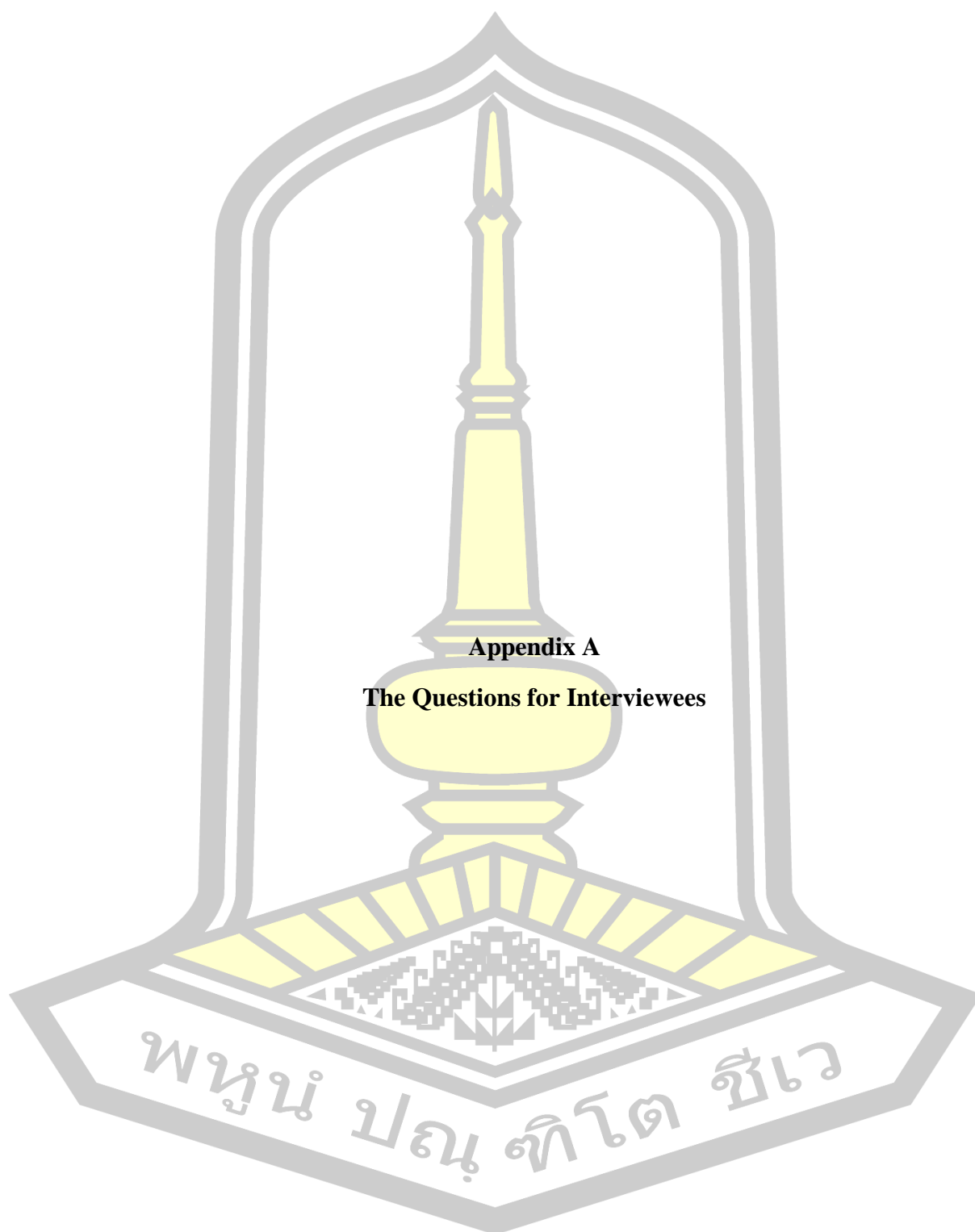
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Appendix

พหุ ประจักษ์ ชัย



Appendix A
The Questions for Interviewees

Road to Recovery : An analysis of Chinese's nationalism through the performance

Interview outline of the relevant questions of the study

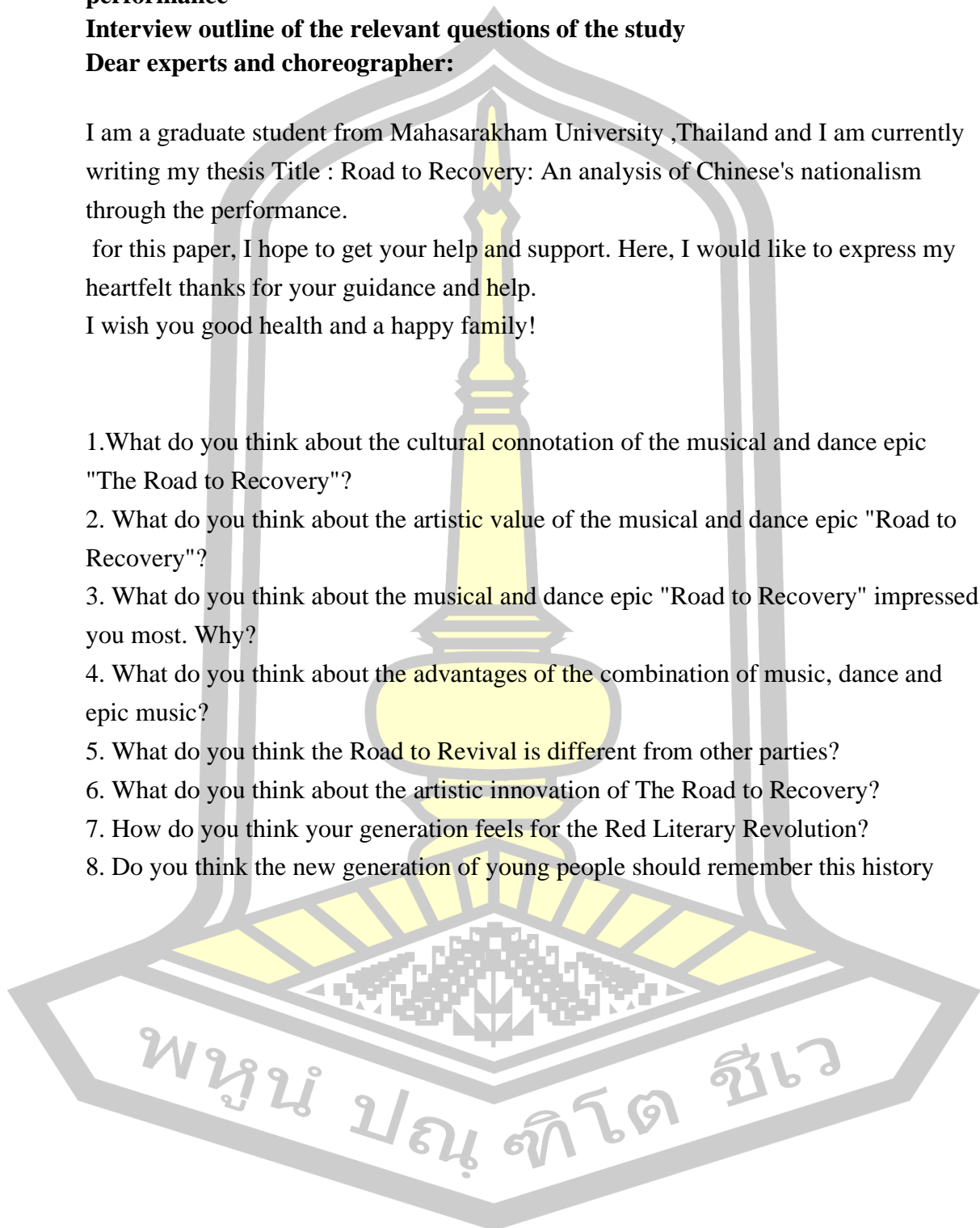
Dear experts and choreographer:

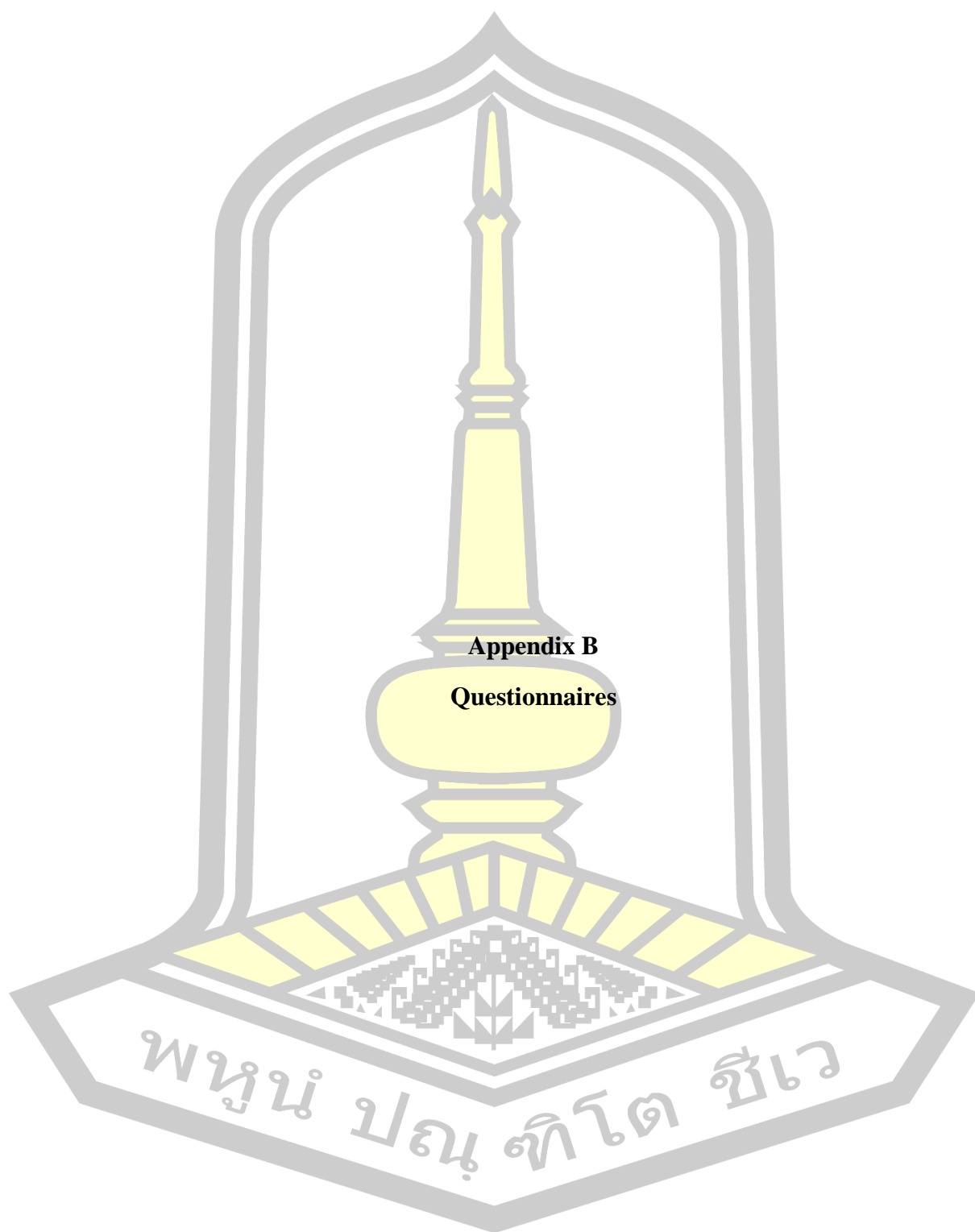
I am a graduate student from Mahasarakham University ,Thailand and I am currently writing my thesis Title : Road to Recovery: An analysis of Chinese's nationalism through the performance.

for this paper, I hope to get your help and support. Here, I would like to express my heartfelt thanks for your guidance and help.

I wish you good health and a happy family!

- 1.What do you think about the cultural connotation of the musical and dance epic "The Road to Recovery"?
2. What do you think about the artistic value of the musical and dance epic "Road to Recovery"?
3. What do you think about the musical and dance epic "Road to Recovery" impressed you most. Why?
4. What do you think about the advantages of the combination of music, dance and epic music?
5. What do you think the Road to Revival is different from other parties?
6. What do you think about the artistic innovation of The Road to Recovery?
7. How do you think your generation feels for the Red Literary Revolution?
8. Do you think the new generation of young people should remember this history





Student questionnaire

Dear students:

I am a graduate student from Mahasarakham University Thailand. This questionnaire aims to investigate the spiritual analysis of Chinese nationalism in the epic revival of large-scale music and dance and study related issues.

Your views and opinions will be very important to my research, I hope to get your sincere support and help. This questionnaire adopts the anonymous survey method, please eliminate your concerns.

Thank you sincerely for your help and support!

Description: Please fill your actual information at “ ”; please mark “√” on the appropriate option.

There is no right or wrong in your opinion, and no other purpose, only for data analysis.

1. Your basic information

Select your gender for:

1. Male
2. Female

Select your age:

- 1, 16 – 20 year old
- 2, 21 – 25 year old
- 3 26-31 year old

Choose your major to follow:

1. Music major
2. Dance major
3. Literature major
4. Other art majors (such as painting, calligraphy, etc.)
5. Non-art major (Mathematics, biology, etc.)

2. Your thoughts and views on the musical and dance epic, Road to Revival

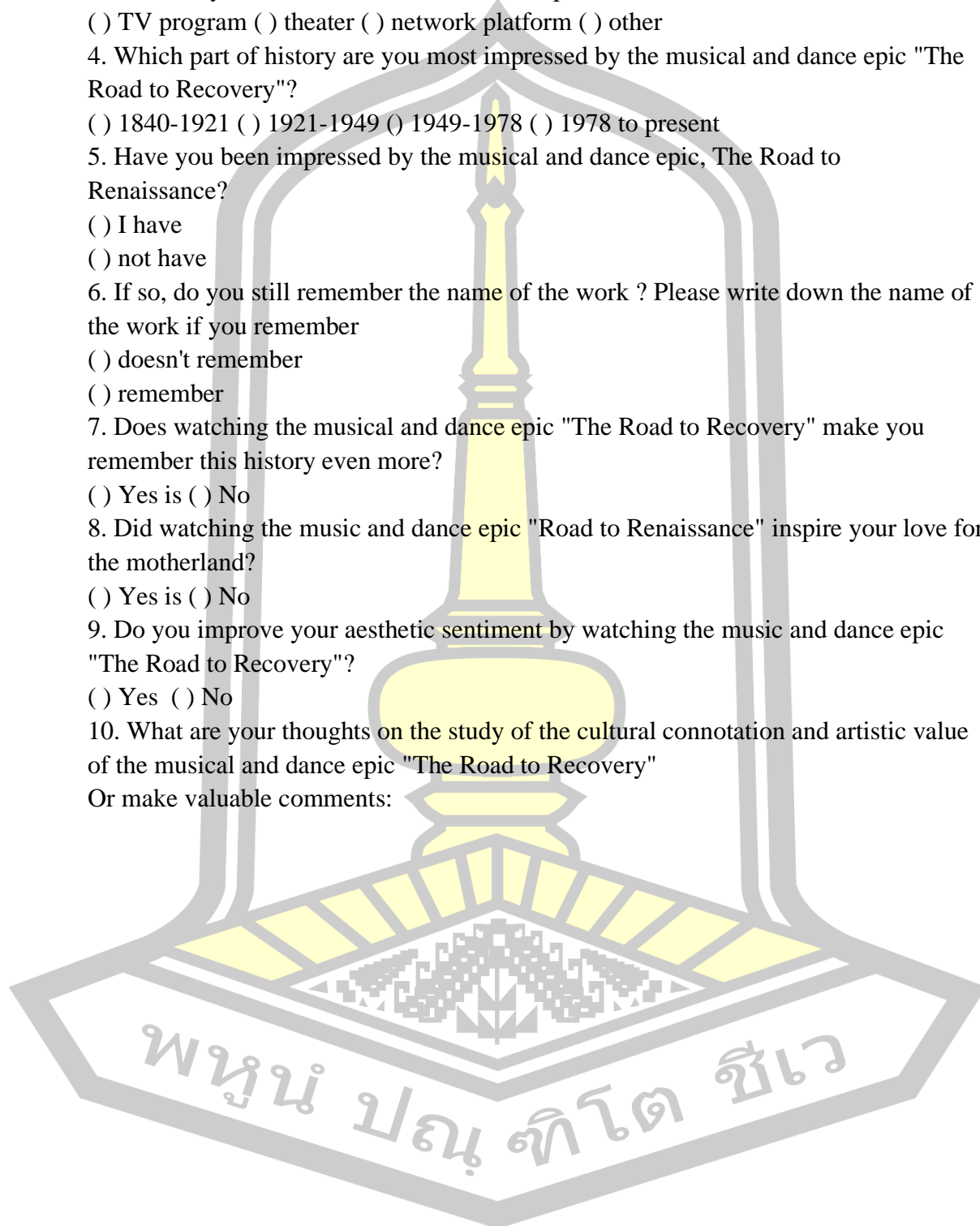
1. Do you know the epic poem of music and dance?

- () Very familiar with
() More understanding () do not understand () do not understand

2. Have you ever seen or heard of the musical and dance epic "The Road to Revival"?

- () Read it all

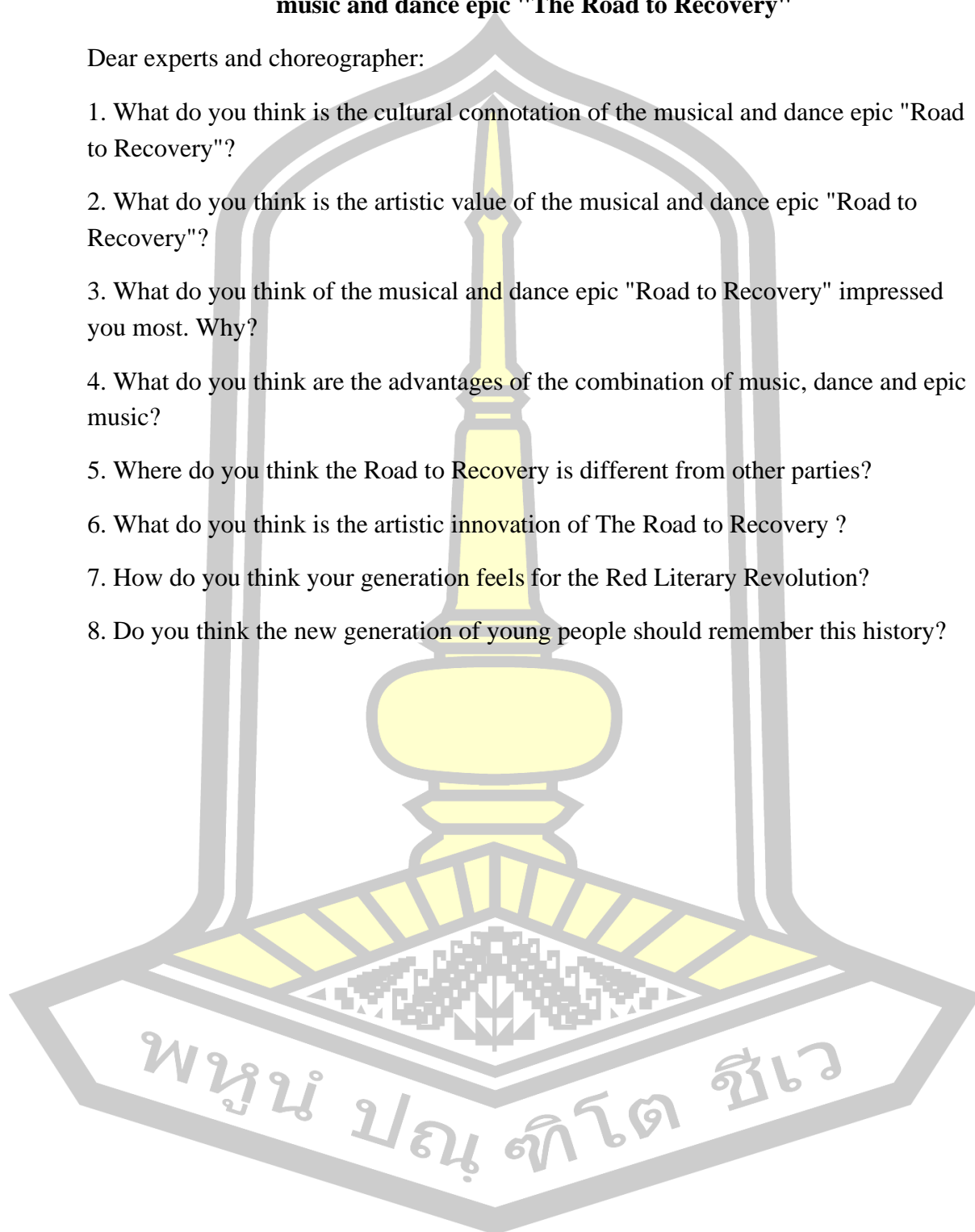
- ☐ Read part of ☐ only heard of ☐ has not heard of
 3. How did you watch the music and dance epic "The Road to Revival"?
☐ TV program ☐ theater ☐ network platform ☐ other
 4. Which part of history are you most impressed by the musical and dance epic "The Road to Recovery"?
☐ 1840-1921 ☐ 1921-1949 ☐ 1949-1978 ☐ 1978 to present
 5. Have you been impressed by the musical and dance epic, The Road to Renaissance?
☐ I have
☐ not have
 6. If so, do you still remember the name of the work ? Please write down the name of the work if you remember
☐ doesn't remember
☐ remember
 7. Does watching the musical and dance epic "The Road to Recovery" make you remember this history even more?
☐ Yes is ☐ No
 8. Did watching the music and dance epic "Road to Renaissance" inspire your love for the motherland?
☐ Yes is ☐ No
 9. Do you improve your aesthetic sentiment by watching the music and dance epic "The Road to Recovery"?
☐ Yes ☐ No
 10. What are your thoughts on the study of the cultural connotation and artistic value of the musical and dance epic "The Road to Recovery"
 Or make valuable comments:

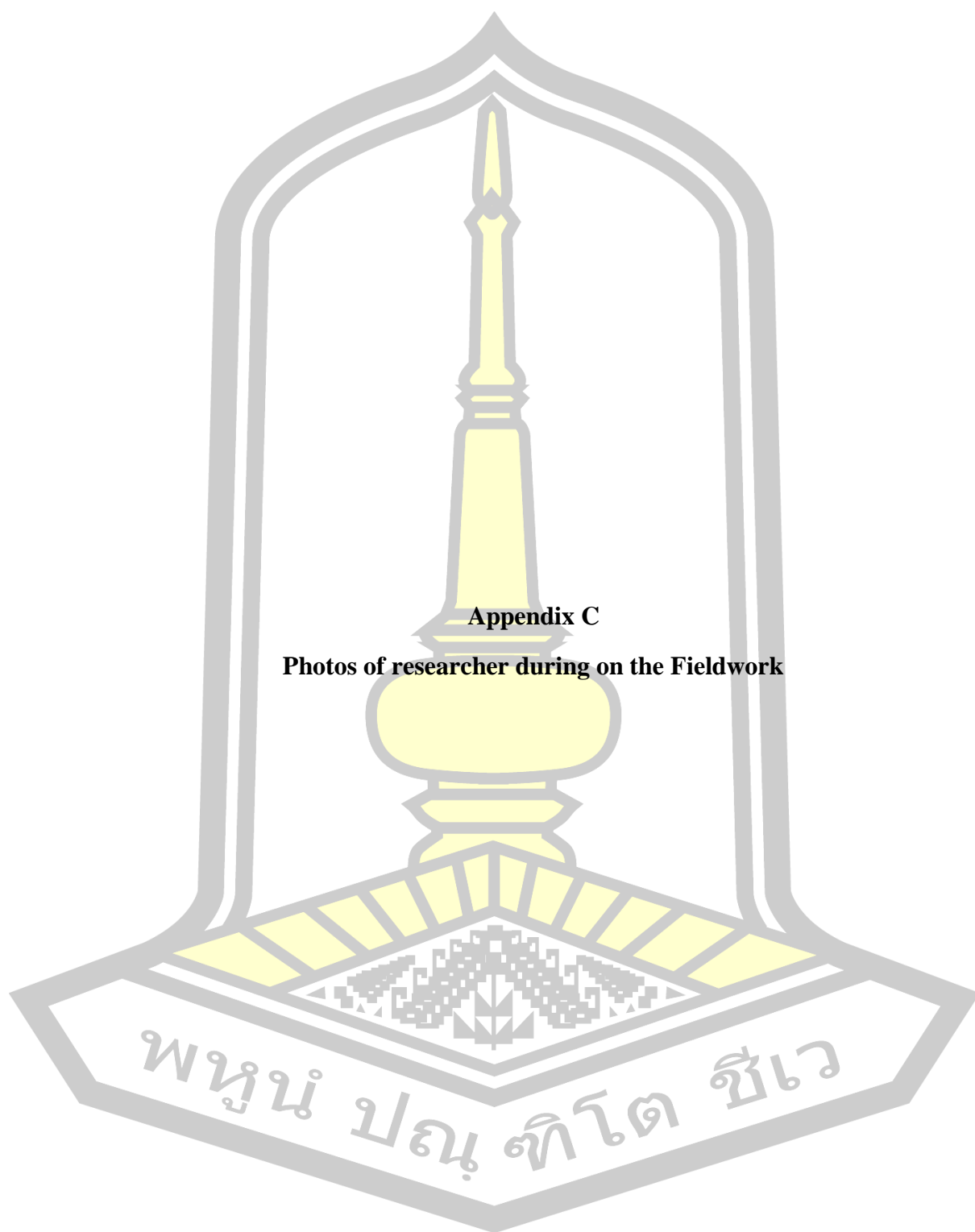


Interview outline of the cultural connotation and artistic value research of the music and dance epic "The Road to Recovery"

Dear experts and choreographer:

1. What do you think is the cultural connotation of the musical and dance epic "Road to Recovery"?
2. What do you think is the artistic value of the musical and dance epic "Road to Recovery"?
3. What do you think of the musical and dance epic "Road to Recovery" impressed you most. Why?
4. What do you think are the advantages of the combination of music, dance and epic music?
5. Where do you think the Road to Recovery is different from other parties?
6. What do you think is the artistic innovation of The Road to Recovery ?
7. How do you think your generation feels for the Red Literary Revolution?
8. Do you think the new generation of young people should remember this history?





Appendix C

Photos of researcher during on the Fieldwork

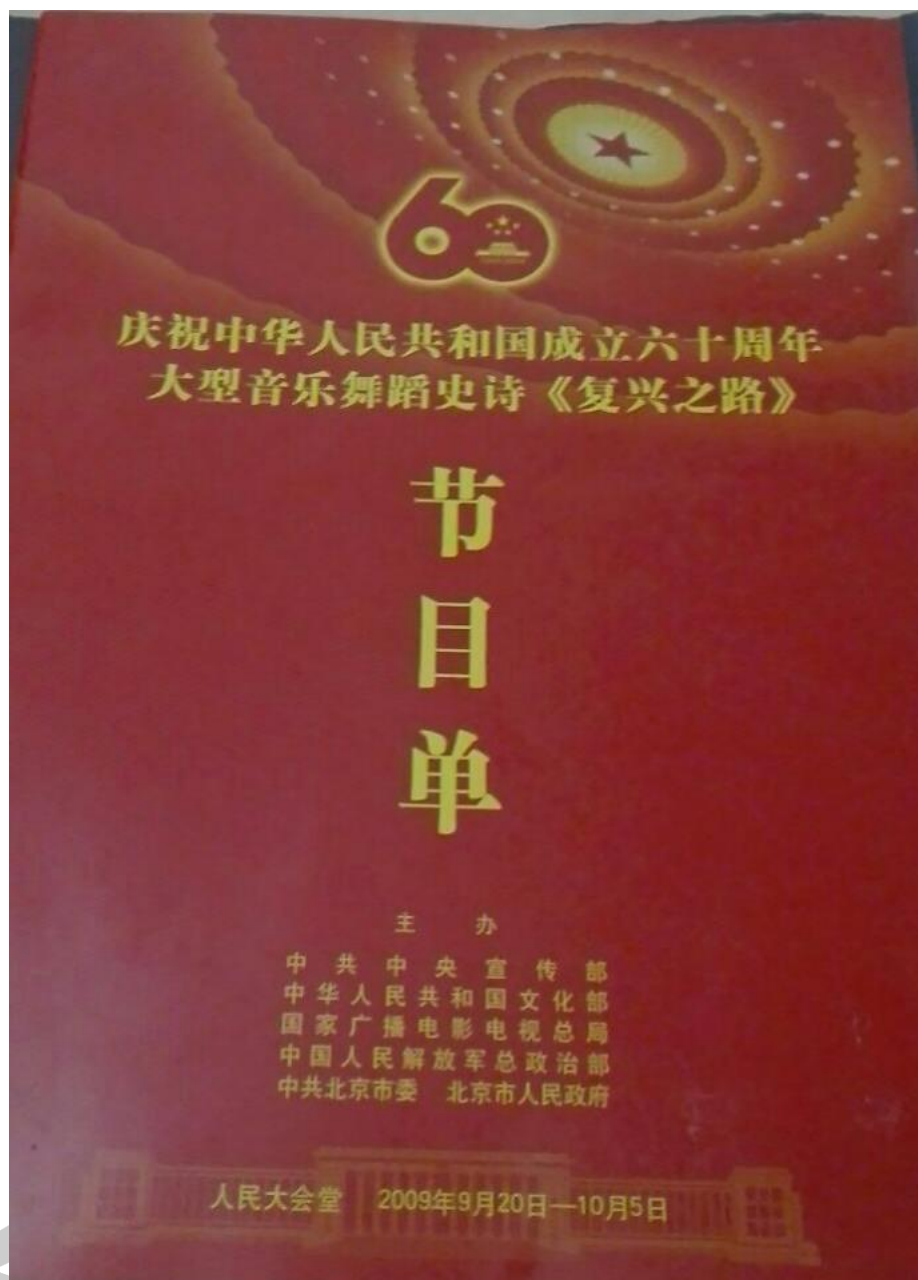


Figure 34 Road to Recovery program

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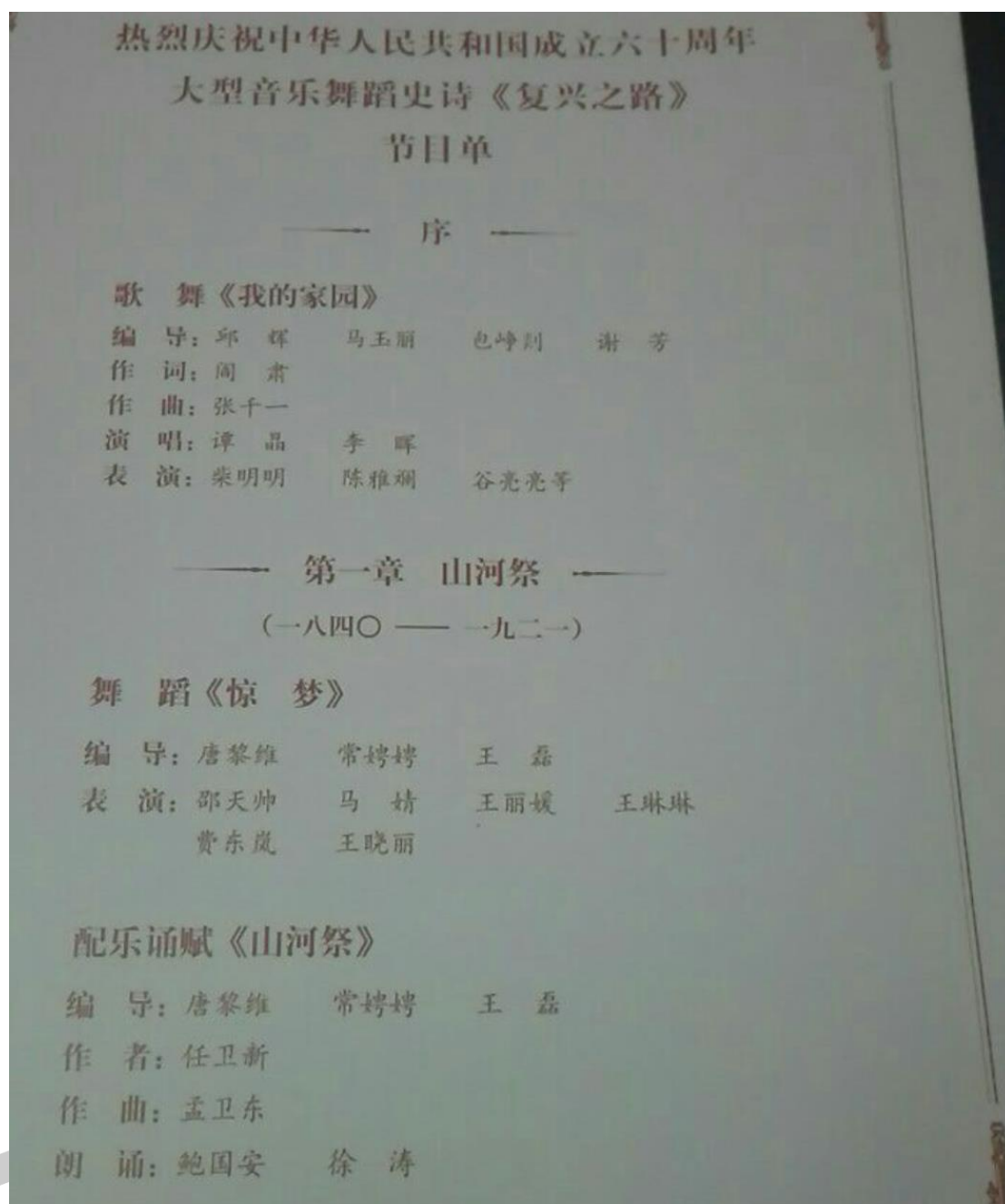


Figure 35 Road to Recovery program

歌舞《致祖国》

编导：金美花

作词：任卫新

作曲：孟卫东

配器：王 猛

演唱：殷秀梅 阎维文 尤鸿斐 于 爽

歌曲《走向复兴》

作词：李维福

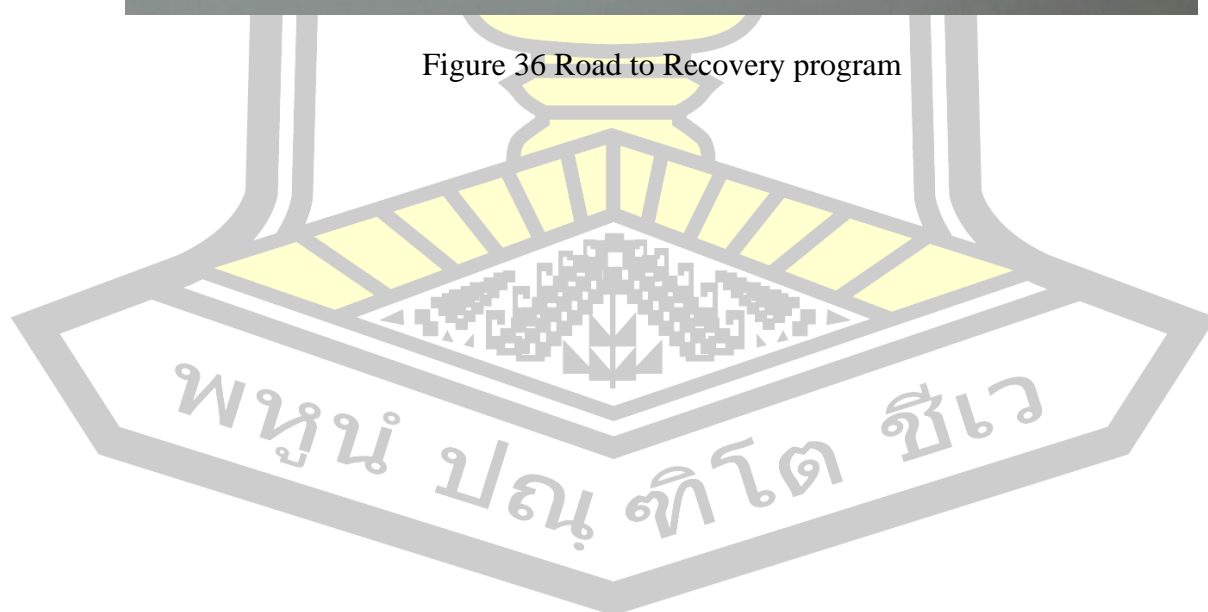
作曲：印 青

配器：刘 琦

指挥：李玉宁

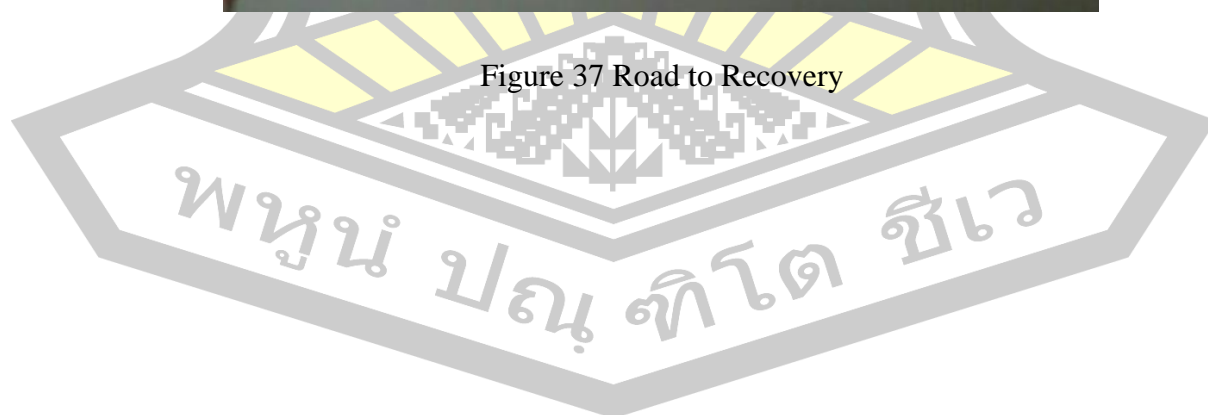
讲述人：徐 涛 温玉娟 高 明 奚美丽

Figure 36 Road to Recovery program



中国歌舞剧院	中国人民解放军66284部队
中国东方歌舞团	武警总部直属支队
中央歌剧院	解放军艺术学院
中国煤矿文工团	八一电影制片厂
中国广播艺术团	西藏自治区歌舞团
中国人民解放军总政治部歌舞团	宁夏自治区歌舞团
中国人民解放军总政治部歌剧团	吉林省吉林市歌舞团
解放军军乐团	广西壮族自治区柳州市歌舞团
北京军区政治部文工团	山西华晋舞剧团
兰州军区政治部文工团	中国音乐学院
济南军区政治部文工团	中国国家博物馆
南京军区政治部文工团	清华大学
广州军区政治部文工团	中央民族大学
成都军区政治部文工团	北京交通大学
海军政治部文工团	山东青年干部管理学院
空军政治部文工团	首都警官合唱团
第二炮兵政治部文工团	北京小学
武警部队政治部文工团	北京市崇文区光明小学
内蒙古军区政治部文工团	北京朝阳青少中心孟艳声
新疆军区政治部文工团	学明艺术团
西藏军区政治部文工团	

Figure 37 Road to Recovery



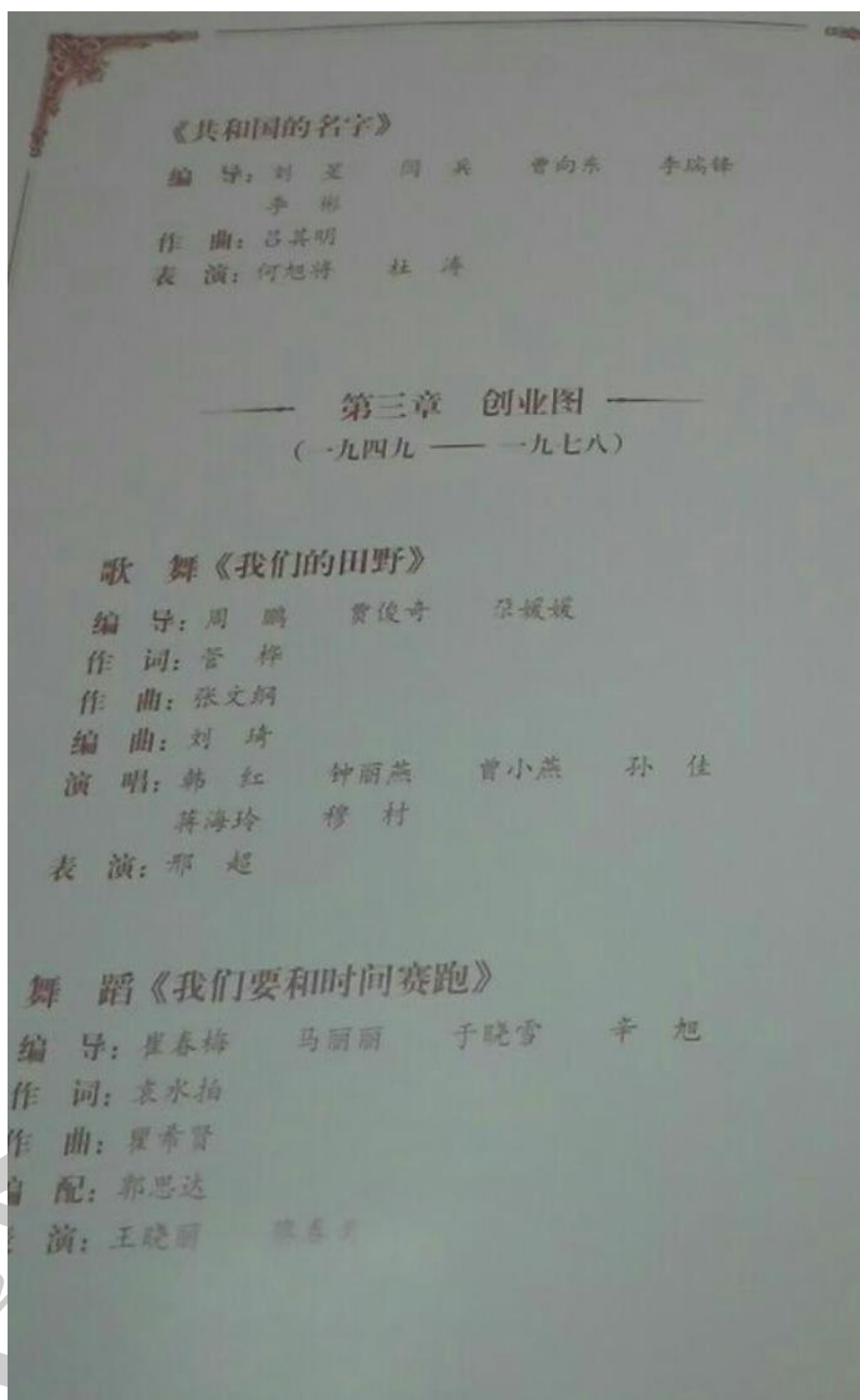


Figure 38 Road to Recovery program



Figure 39 The entrance to the performance venue



Figure 40 song and dance Hu Huan



Figure 41 gate



Figure 42 dance Dian ran zhao xia



Figure 43 dance Xin Hai Tong Yao

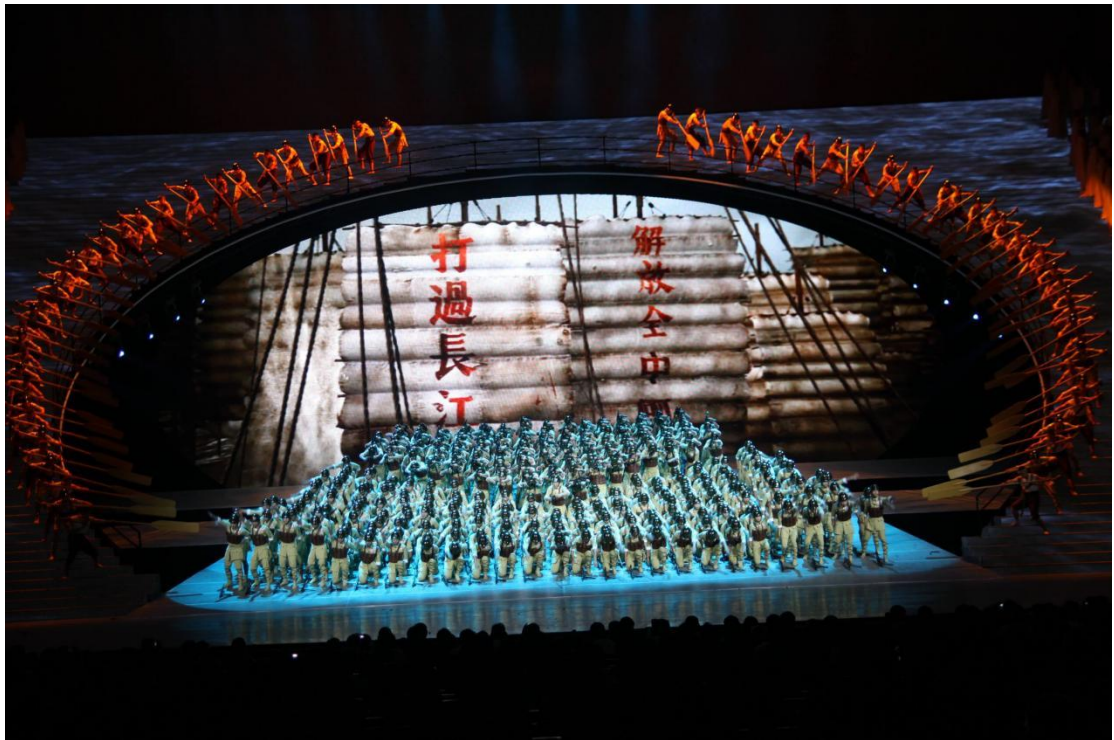


Figure 44 dance Xin Hai Tong Yao



BIOGRAPHY

NAME	Ms. Lyu Weiwei
DATE OF BIRTH	June 1, 1997
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ADDRESS	Building 1, Neighborhood No. 34, Luotong Road, Jianxi District, Luoyang, Henan
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