

UAI JOURNAL OF ARTS, HUMANITIES AND SOCIAL SCIENCES (UAJAHSS)



Abbreviated Key Title: UAI J Arts Humanit Soc Sci

ISSN: 3048-7692 (Online)

Journal Homepage: <https://uaipublisher.com/uaijahss/>

Volume- 2 Issue- 10 (October) 2025

Frequency: Monthly



Mirror of Dance: Political Leadership consciousness and social Discourse in modern Chinese dance Works

Wang YU

^{1*} Ph. D. Graduate University of Mongolia, Shaoyang University, Job Title: Lecturer, Minzhou West Road, Daxiang District, Shaoyang City, Hunan Province, China 422000

Corresponding Author: Wang YU

Ph. D. Graduate University of Mongolia, Shaoyang University, Job Title: Lecturer, Minzhou West Road, Daxiang District, Shaoyang City, Hunan Province, China 422000

Project Support: Research on the Scholarly Abilities of Dance Studies Talents in Local Institutions with a Focus on Core Literacy - A Case Study of Shaoyang University (24YBB18)

ABSTRACT

With the rapid changes in Chinese society, modern Chinese dance works have become a prominent cultural medium, reflecting political changes and social development. A sense of political leadership plays a key role in these works, which reflect Chinese government policies and intentions. At the same time, the dance works also convey social discourse, reflecting social issues and changes in values. This study aims to explore the awareness of political leadership and social discourse in modern Chinese dance works to deepen our understanding of cultural expression and social dynamics in China. In order to achieve this goal, a multi-level research approach, including literature review, observation, and content analysis, is adopted to comprehensively analyze the political elements and social message communication in dance works. Very few foreign and early Chinese studies have focused on the political leadership consciousness and social discourse in Chinese dance works, some of which have focused on the history and context of a certain period of dance or politics. Other studies focus on specific works and creative analysis of dance. This study seeks to dig deeper into some of these connections and reveal how modern Chinese dance works reflect and shape political leadership consciousness and social reality. These literatures provide a rich theoretical and empirical basis for this study. This study will contribute to an in-depth understanding of the political and social factors in Chinese modern dance works, as well as their evolution and influence in Chinese society. This helps broaden horizons in the field of cultural studies and dance studies, as well as providing policymakers and social observers with more insights into Chinese politics and society, and promoting cultural exchange and understanding. The significance of this study lies in the in-depth exploration of political leadership consciousness and social discourse in modern Chinese dance works, which not only helps to understand the evolution of Chinese society and politics but also provides useful contributions to the development of cultural studies and dance studies. In addition, the findings will provide policymakers and social observers with more insights into Chinese politics and society, promoting cultural exchange and cross-cultural understanding.

Key words: leadership consciousness, social discourse, works, Chinese dance, politics.

1. Cultural and political background of Chinese dance

a. Evolution of Chinese dance art since the founding of New China

To explore the evolution of Chinese dance art since the founding of New China. It is necessary to examine the consciousness of Chinese leadership, social and cultural factors in different historical periods, from which we can understand how Chinese dance gradually developed and evolved in a diversified context. The evolution of Chinese dance art is the product of the interaction of politics, society and culture, which has had a profound impact on contemporary Chinese culture and international dance field.

The founding of New China in 1949 marked a new era in Chinese history. Under the leadership of the Communist Party of China, Chinese dance art has begun a new course and experienced many changes and evolution. This evolution reflects major changes in Chinese society, leadership consciousness, and culture. It is divided into four periods, the first period "the Great Leap Forward period" political mobilization and narrative dance in the 1950s and 1960s, China's Great Leap Forward policy influenced the art of dance. Political mobilization became the theme, and narrative dances flooded the stage to express communist ideas (千平 2009), such as the dance drama "The Red Detachment of Women" by the Central Ballet. The second period was the "Cultural Revolution" censorship and reform, during which the art of dance was censored and controlled. Traditional dance was suppressed, but there were also some modern dance works that were in line with ideology, such as Li Xizhen's Red Light Shining Mountains and Rivers (彭麗君 2017). The third period of "reform and opening up" diversification and international exchanges, the implementation of reform and opening up policy has brought diversified cultural expressions. Chinese dance art began to incorporate elements of Western dance, such as ballet and modern dance. International exchanges increased, and Chinese dancers entered the world stage (G 2006). The fourth period "Modern China", experimentation and innovation Modern Chinese dance has gradually developed a unique style, including experimental and cross-border elements. Choreographers have played an important role in political and social discourse, such as Pang Wei's Phantom Under the Neon Sign.

The evolution of Chinese dance art continues, and the future may face new challenges and opportunities. With China's growing importance on the international dance scene, this field will continue to attract innovation and creativity. Since the founding of the People's Republic of China, Chinese dance has undergone numerous leadership, social and cultural changes, which have shaped the evolution of Chinese dance. Chinese dance not only reflects the country's history, but also makes an important contribution to the international dance field. Perhaps in the future, Chinese dance will continue to play an important role in political and social discourse, providing impetus for the development of Chinese culture.

b. Art policy and orientation in modern China

As a developing country with rich cultural heritage and traditions, China has been committed to nurturing and promoting the prosperity of various art forms. Modern China's art policy and orientation have promoted the development and prosperity of the country's art in many ways.

The report of the 20th National Congress of the Communist Party of China put forward, "adhere to the people-oriented creative orientation, and introduce more excellent works that enhance the spiritual strength of the people." China's Ministry of Culture

encourages the creation of red themes and traditional artworks. To promote Chinese revolutionary history and culture, red-themed dance works are both political and aesthetic. The Chinese government, through institutions such as the Ministry of Culture, local cultural bureaus and cultural funds, has provided financial support to creators to encourage them to create red themes and traditional artworks. Bringing red themes and traditional arts to the international stage has promoted international cultural exchange and understanding (武淳 2015). The Chinese government has been encouraging the development of cultural industries. Through the introduction of policies to support cultural and creative industries and the provision of funds and resources, the Chinese government has actively promoted the growth of cultural industries. This includes film, music, literature, dance, theatre and other artistic fields. Government support provides more opportunities for artists, while also attracting international investment and cooperation, making China's cultural industry visible on the international stage; China also emphasizes cultural inheritance and protection. The Chinese government is committed to protecting and passing on its rich cultural heritage through the establishment of cultural heritage protection funds, the restoration of cultural heritage buildings, and the promotion of the transmission of traditional skills. This helps to ensure the preservation of traditional Chinese cultural elements, and at the same time provides contemporary artists with rich creative materials (Yan 2014); China encourages international cultural exchanges. The Chinese government supports international friendship and cultural exchange activities, such as international art festivals, cultural exchange programs and exhibitions. This has helped to strengthen cultural ties between China and other countries and promoted international friendship and understanding. China's cultural exchanges also enable the international community to better understand Chinese culture and promote international harmony. The most important thing is that the Chinese government supports cultural and artistic education. China's educational leadership system provides students with a wide range of artistic training opportunities, including music, painting, dance, and drama. The government supports schools and cultural institutions to provide high-quality art education, which has trained generations of artists and cultural practitioners and injected new vitality into China's art scene (Wu Wenhui, Zhai Xin 2007).

Modern China's arts policies and orientation provide a solid foundation for the prosperity and development of the arts by supporting cultural industries, cultural inheritance, international cultural exchanges and cultural education. These policies and orientations have made Chinese culture and art highly visible in the world, while also promoting the innovation and inheritance of domestic culture. In the future, China will continue to play an important leading role in the field of art and make more contributions to cultural diversity and innovation.

2. Chinese dance works as "mirrors" of social and political leadership consciousness.

a. The expression of the work itself

Dance works are a multidimensional art form with powerful expression and can play an important role in the social and political spheres. Exploring dance as a medium for the expression of social and political leadership consciousness is important in revealing its key role in diverse historical and cultural contexts. Through the social and political impact of dance works, it emphasizes its ability to shape social consciousness, convey messages of political

leadership, and provoke social change.

As an infectious art form, dance can not only evoke the emotions of the audience but also convey profound social and political messages. From political protest to cultural exploration, dance works such as *Hunger for Fire* and *March of the Volunteers* play a unique role in social and political consciousness, revealing their multi-layered social and political impact. Social change and consciousness shaping, discussing how dance works promote social change and influence audience consciousness; The art of dance is also the consciousness of political leadership and the reaction of society. For example, *Poppy*, *Tiger* and *Puppet* analyze the reaction and restriction of the government and society to the political and social expression of dance through the works of dance art (baike.baidu 2015); Artist-audience interaction, exploring how dance works engage audiences in social and political dialogue. Discussion on cultural identity and diversity in dance works, how dance works shape cultural identity, and analysis of the expression of multicultural and cross-cultural elements in dance (賴雯淑 2022).



Figure 1: Wu Xiaobang performing the *March of the Volunteers at the New Fourth Army Headquarters in Nanchang, 1937* (Yu/Feng 2006:7).

Chinese dance works have had a profound influence as a medium of expression of social and political leadership consciousness. It can awaken the audience to social issues, deliver political messages, shape social awareness, and even drive social change. However, dance also faces limitations and challenges from political and social pressures, including censorship and restrictions. Understanding the social and political potential of dance is important because it helps us better understand how this unique art form has shaped the social and political landscape.

b. The relationship between the audience of the dance work and the society

As a form of artistic performance, dance is not only the creation of dancers and choreographers, but also the process of interacting with the audience. This interaction is not limited to the performance on stage, but also extends to the social level, having a profound impact on the audience and society. First, the emotional resonance of the dance audience. The dance works trigger the audience's emotional resonance through the dancers' emotional expression and story plot. The audience can empathize with the dancers while watching the performance and experience the emotions expressed in the work, thus feeling emotionally satisfied. This emotional resonance is not only the interaction between the audience and the dance, but also the connection between the audience and the society. Because the emotional resonance of the audience can arouse the resonance of social issues and promote social concern and action. Second, the theme and message of the dance work. Many dance works address

social issues, political issues, or cultural values. Through the works, the audience understands these themes and has a deeper understanding of social and political issues. This makes the dance audience part of the social discourse as they contribute to social change and awareness awakening through the viewing, understanding and discussion of social issues through the work. Third, feedback and interaction of dance audience. The feedback of the audience has an important influence on the creation of dancers and choreographers. Comments and feedback from the audience can encourage the dancers to continue to create, and can also prompt them to think about how to better convey the theme and emotion. Viewers can also share their views with other viewers through platforms such as social media and seminars, forming part of social discussions. Fourth, the social impact of dance works. Some dance works have strong social influence, which can arouse wide attention of society, promote the solution of social problems, and even influence the formulation of policies and laws. The audience's support and response are crucial to this social impact, because audience participation and support can enhance the social effect of a work (左伟清 2011).

The interaction between the dance audience and society is not limited to the performance, but also involves the audience's emotional resonance, theme understanding, feedback and social influence. This interaction uses dance as an important social medium with the potential to drive social change and awareness. Audience participation and response play a key role in the social significance and influence of dance works.

3. Chinese dance works reflect political and social discourses

a. A social realities and political issues in Chinese dance works

Many modern Chinese dance works often reflect the current social reality and political issues in China in their performances, and these works shape the consciousness and political thinking of Chinese society with their profound artistic expression.

For example, the Chinese dance shows "Entering the City" and "Egret Travel" reflect the reality of Chinese society. Modern Chinese dance works widely reflect the complexity and diversity of Chinese society. These works usually explore social issues in depth, such as environment, urbanization and rural issues. China's urbanization process has a profound impact on rural areas and the natural environment. Some dance works convey rural and urban life and challenges to the natural environment through the dancers' body language (Renhua 2018).

For example, the *Colorful Silk Road* and the *Border Jams* show the diversity of ethnic minorities and cultures in China. China is a multi-ethnic and inclusive country, and its dance works often reflect the diversity and expressive characteristics of different ethnic cultures and promote the understanding and respect of cultural identity (PAN Liwei 2021).

Expressions about political issues. Dancers in the dance "Hunger for Fire" use body movements and expressions to express their desire for freedom and protest against injustice. The work is internationally popular and represents the social expression of modern Chinese dance

https://www.cflac.org.cn/w11ysjy/dhms/201306/t20130607_196523.html (2013).

The dance works on international relations and diplomacy. The *Silk Road Flower Rain* and the *Silk Road International Friendship Dance*

Festival show China's international status and relations with other countries are also important topics in the dance works. These works can explore international cooperation, conflict, and cultural exchange (吴馨骅 2022).

The dances, Guanyin of a Thousand Hands, Du Fu and A Dream of Red Mansions, reveal that Chinese history and traditional culture play an important role in politics. Dance works can reinterpret historical events and traditional values in novel ways and convey the conscious message of political leadership (Bi 2015).



Figure 2 :stills from the dance "Into the City" Huang Huimin/photo by China Art Daily reporters Li Jingyu, Sun Qianrui, Guo Song

These expressions of social realities and political issues not only make modern Chinese dance more diverse and rich but also promote dialogue and debate on social and political leadership. Through body language, symbols and emotional expression, dance works provide the audience with the opportunity to deeply understand and reflect on these issues. They have played an important role in shaping social consciousness and driving social change.

4. The response of Chinese dance works in society

a. Audience reaction of Chinese dance works

The social repercussion of dance works is usually reflected in its ability to trigger the audience's cognition, emotion and thinking. These dance works, through artistic expression, provoke the audience to think deeply about society, culture, political leadership and nature. They provide unique opportunities for social dialogue and cultural identity, demonstrating the power of art in shaping society and culture.

In the spring of 2006, Liu Lian, director of the dance department at the Music College of Northeast Normal University, saw the film "Loach is also a Fish," which tells the story of farmers who leave their homes to work in the city. This film inspired Professor Liu Lian. Why not arrange a dance of the same theme? Performed by Northeast Normal University and choreographed by Zhou Liya, Jin Miaomiao and Gao Xin, the dance piece "Entering the City" deeply reflects the social problems in China's urbanization process, prompting the audience to think deeply about the lives of migrant workers and the social challenges brought about by urbanization. It highlighted society's concern about the gap between urban and rural areas and stimulated the desire for social equity and policy reform. The White Egret Tour, created by Jiang Aidong from Beijing Dance Academy, conveys the message of nature and environmental protection and arouses the audience's attention to natural ecological issues. It emphasizes the need to protect natural resources and ecological balance, and stimulates social dialogue on environmental protection; Zhang Jigang's 2009 dance drama, Road to Revival, reflects the rapid development and cultural diversity of Chinese

cities, demonstrating the complexity of the country's cultural and social processes through the language of dance. It arouses the audience's thinking about the survival of the country and the small family, and emphasizes the unique features of the national culture (赵妮 2017). Produced by Shaanxi Provincial Cultural Department, produced by Shaanxi Performing Arts Group and Shaanxi Song and Dance Theater Co., LTD., the famous composer Mr. Guo Hongjun served as the artistic director and composer, and the famous director Ms. Yang Wei directed the large-scale dance drama "Colorful Silk Road", which emphasizes the importance of cultural exchange and international friendship through the historical background of the Silk Road. It triggers the audience to think about international relations and cultural exchanges, and strengthens the understanding of international friendship (居其宏 2010). The dance work, The Border Fortress Spring and Autumn Annals, highlights the culture and life of ethnic minorities in northern China, giving the audience a deeper understanding of the history and cultural inheritance of the border area. It emphasizes the importance of cultural diversity and encourages people to respect different cultures and peoples; Chinese dance artist, dance theorist and educator Wu Xiaobang, through the changes of emotional colors and the flow of action lines, Hunger and Fire contains the theme of "Zhu men wine and meat smell, road frozen bones", this dance work strongly reflects the theme of life, humanity and freedom, triggering the audience's thoughts of freedom and humanity; "China Dance Festival" and "Silk Road International Friendship Dance Festival Performance" This dance activity promotes international cultural exchanges and friendship through the international friendship dance performance. It emphasizes the value of international friendship and cultural exchanges and makes positive contributions to the development of international cooperation and friendly relations. Created by choreographer Zhang Jigang and performed by 21 deaf actors from the Disabled Persons' Art Troupe at the 2005 Spring Festival Gala, the dance piece "Thousand-hand Guanyin" depicts the image of thousand-hand Guanyin and conveys a message of compassion and tolerance. It prompts the audience to reflect on Buddhist culture and spiritual values, and encourages people to respect different religious beliefs (张华 2015). In recent years, two famous young choreographers and directors Han Zhen and Zhou Lia, who are hot in the Chinese dance industry, co-directed the dance drama Du Fu performed by Chongqing Song and Dance Troupe. This dance work presents the poetry works of the famous Tang Dynasty poet Du Fu through dance, emphasizing the importance of literature and history. It arouses the audience's awareness of literary inheritance and Chinese culture, and emphasizes the preciousness of literary heritage. Zhao Ming choreographed a Dream of the Red Chamber, a large-scale original dance production based on the classical Chinese novel A Dream of the Red Chamber, which illustrates the complexity of social and family relationships in ancient China. It triggers the audience to think about ancient Chinese literature and social systems, and promotes the recognition of cultural traditions and literature (马翊 2012).



Figure 3: Zhang Jigang directed the large-scale music and dance epic "The Road to Revival"

In short, the social resonance of these dance works is of profound importance in shaping Chinese social consciousness, promoting Chinese cultural inheritance, inspiring emotional resonance, promoting political and social change in China, and promoting international friendship. Through the power of art, they provide profound thinking, discussion and inspiration for society, and make valuable contributions to the realization of social progress and harmony.

b. The voices of Chinese dance artists and creators

The voices of dance artists and creators are crucial in shaping the direction and social impact of the dance field. Their creative and expressive abilities help to promote the flourishing of the art of dance and inspire audiences to think about important issues, while also promoting cultural inheritance and international exchange. The voices of dance artists and creators are important because they influence the development and social perception of the field of dance, including cultural inheritance and innovation, social issues and political expression, emotional resonance and spiritual inspiration, international exchange and friendship.

The creators of *Into the City* are concerned about the challenges faced by China's migrant workers in the process of urbanization and hope to express their stories and plight through dance. Most critics will probably find the work thought-provoking, calling attention to social issues and expressing concerns about the unequal treatment of urbanization.

The aspiration of the creators of the ancient words and environmental protection dance "Egret Tour" is to express their love for the nature and the creators hope to present the elegance of egrets and the information of environmental protection through the dance. Some critics appreciate the beauty of the work, but also believe that it emphasizes the urgency of nature conservation and arouses people's thinking about environmental issues.



Figure 4: The original dance "Egret Tour" by Mr. Jiang Aidong of Beijing Dance Academy comes from the bilibili website

The theme of the folk dances "Colorful Silk Road" and "China Dance Festival" "Silk International Dance Festival" is to emphasize the value of international friendship and cultural exchange, through the dance festival and the transmission of information about the history of the Silk Road, the production promotes understanding between different cultures, strengthens international friendship, and holds a positive view of cultural exchange.

Inspired by the poems of the Tang Dynasty poet Du Fu and the Chinese classical novel *A Dream of Red Mansions*, the creators of the large-scale Chinese classical dance drama *Du Fu* attempted to express the importance of Chinese literature and classical characters through dance, express the inheritance of Chinese classical literature

and cognition of Chinese culture in their works, and emphasize the preciousness of literary heritage. These works show the magnificence of Chinese literature and at the same time emphasize the importance of dance to Chinese cultural traditions.



Figure 5 : The performance of the Chinese classic dance drama "Du Fu" in CCTV's "Dance World" program.

The creators of the Chinese minority dance repertoire "South of Colored Clouds", "Why Are Flowers So Red" and "Border Fortress Spring and Autumn" are deeply influenced and inspired by the Chinese minority culture, and try to emphasize the diversity of Chinese culture and the history and stories of China's border areas through dance.

In general, Chinese dance artists and creators give their works value and meaning, so that dance works can explore and convey a certain social and political leadership consciousness voice, so as to prompt the audience to think and discuss these issues in depth, and have social influence.

c. The role of Chinese dance in promoting social change and consciousness awakening

Chinese dance works play an important role in shaping the awakening of social consciousness. Many of these works and those not mentioned above have integrated traditional Chinese culture, social issues and emotional expression, and have profoundly influenced the cognition and understanding of Chinese society through the form of art.

First, by presenting social and political issues, Chinese dance works arouse attention and reflection on these issues. Many of the works focus on issues such as the multifaceted nature of society, urbanization, and environmental protection. This not only arouses the audience's awareness of these issues but also encourages them to participate in social discussion and action. For example, some of the works reflect the lives and challenges of migrant workers, raising concerns about unequal treatment in the process of urbanization. This prompted the audience to think about the need for social justice and policy reform, and promoted the process of social change (赵玉玲 2004). Secondly, Chinese dance works strike a balance between cultural inheritance and innovation. These works inherit China's rich cultural heritage, such as traditional dance, opera elements and ancient literature. At the same time, they are full of innovation and modern aesthetic. This helps to pass on traditional culture and makes the audience cherish China's cultural heritage more. For example, the popular Zhengzhou Song and Dance Theater in Henan Province in recent years, the Tang Palace Banquet, directed by Chen Lin, and the Only Green, co-directed by Zhou Liya and Han Zhen, produced by the Palace Museum, People's Daily Online Co., LTD., and China Oriental Performing Arts Group Co., LTD., combine traditional stories with modern arrangements. The audience can not only feel

the charm of traditional culture, but also understand its significance in modern society (崔海慧 2011). Third, Chinese dance works establish the connection between the audience and the work through emotional expression. Dance is a medium of emotional transmission, and the works touch the hearts of the audience through emotional resonance. The audience is able to feel the emotions and themes of the speakers through the work, which contributes to a deeper understanding of social issues, cultural values and personal experiences. For example, the dance "Egret Tour" shows concerns about environmental issues, and the emotional expression of the dance triggers the audience to think and act on environmental protection (董春晓 2007). Finally, Chinese dance works emphasize international friendship and cultural exchange. They convey the charm of Chinese culture through artistic expression and promote international understanding and cooperation. This helps to enhance China's international reputation and promote the development of international friendship. For example, the cultural and artistic activities held in China, such as the China Dance Festival and the International Friendship Dance Festival, provide opportunities for dancers from different countries to understand and cooperate with each other, and promote cross-cultural exchanges and the establishment of friendly relations.



Figure 6: People's Daily Online Co., Ltd. and China Oriental Performing Arts Group Co., Ltd. produced "Only This Green" and has attracted a lot of attention and social heat.

Through the presentation of social issues, cultural inheritance and innovation, emotional expression and the emphasis on international friendship, Chinese dance works have had a profound impact on Chinese society and awareness. They arouse the audience's sense of social responsibility, cultural confidence and emotional resonance, making valuable contributions to the progress and harmony of society. This influence will continue to drive Chinese society and culture in the future.

5. Conclusions and Findings

Chinese modern dance works not only demonstrate technology and creativity, but also integrate political leadership consciousness and social discourse, reflecting China's political and social information and views in the form of a "mirror".

The study found that the political leadership consciousness and social discourse reflected in modern Chinese dance works often use political symbols and policy reflections to present the country's political development and social issues. Some Chinese works express China's modernization process, the impact of government policies, and the country's international status through the language of dance; Some of the works reflect Chinese history and cultural inheritance through dance. They try to preserve and pass on traditional Chinese cultural elements and the importance of culture.

This helps the audience gain a deeper understanding of Chinese cultural roots and identity; Other Chinese dance works also emphasize international relations and cultural exchange. Their works show international friendship through dance and promote understanding and cooperation among the international community. This provides a powerful way for the development of international relations and cultural exchanges; Some dance works often explore individual and collective experience, and convey people's inner world through emotional expression. It helps the audience to have a deeper understanding of individual emotions and collective spirit (樊兴华 2010). Unfortunately, a study found that due to unfavorable reasons such as dance archives and certain political factors, many dance materials could not be found and discovered.

In general, modern Chinese dance works are not only artistic expressions, but also important media for political leadership consciousness and social discourse. Through the language of dance, they convey important information about political messages, social issues, history and culture, international relations and individual experiences. It provides the audience with deeper knowledge and understanding, while also promoting social discussion and cultural exchange. It is concluded that Chinese modern dance works have a profound impact on the transmission of political and social discourse.

Reference

1. baike. baidu 百科. 2015年5月10日. <https://baike.baidu.com/item> /吴晓邦 (访问日期: 2023年10月15日).
2. BiZHANG. "The Influence of Traditional Chinese Culture on the Selection of Dance Themes." *Art Education*, 2015: 153-153.
3. GSong. 全球化與'中國性': 當代文化的後殖民解讀. Hong Kong: Hong Kong University Press, 2006.
4. https://www.cflac.org.cn/w11ysjy/dhms/201306/t20130607_196523.html. 中国艺术教育网. 2013年6月13日. https://www.cflac.org.cn/w11ysjy/dhms/201306/t20130607_196523.html (访问日期: 2023年11月5日).
5. PAN Liwei Kaidi HUANG. "The Cultural Identity of Dance Dramas of Ethnic Minorities in China under the Pattern of "Diversity and Integration". *Dance*, 2021: 15-17.
6. Renhua Na. "The Relationship between Folk Dance and Social Production and Lifestyle: A Case Study of Mongolian Dance Works since the Founding of the People's Republic of China." *Inner Mongolia Art*, 2018: 23-27.
7. Wu Wenhui, Zhai Xin. *Class. Research on extracurricular educational activities of teenagers in non-profit organizations in China*. Shanghai: Shanghai Jiao Tong University, 2007.
8. Yan Tian. "On the productive protection of intangible cultural heritage in Guizhou." *Ethnic Studies of Guizhou*, 2014: 13-17.
9. 崔海慧. "民间舞蹈的传承与创新." *飞天*, 2011: 68-69.
10. 董春晓. "艺术的命运与现代媒介技术的变迁." *江西社会科学*, 2007: 192-195.
11. 樊兴华. "隐而不见的情绪——试论舞蹈中结构与细节对情感表达的重要作用." *北京舞蹈学院学报*, 2010: 48-51.
12. 居其宏. "以恢弘舞台史诗塑造国家形象——大型音乐

- 舞蹈史诗《复兴之路》观后。”艺术百家, 2010: 45-49.
13. 賴雯淑. “六燃國際互動劇場《無/非紀念碑》的另類歷史書寫.”文化研究, 2022: 109-148.
 14. 马翔. “当代中国古典舞剧目发展的走向解析.”齐鲁艺苑: 山东艺术学院学报, 2012: 57-58.
 15. 彭麗君. 複製的藝術: 文革期間的文化生產及實踐. 中国: The Chinese University Press, 2017.
 16. 吴馨骅. 中国通. 2022年9月28日. http://zgt.china.com.cn/v2/content/2022-09/28/content_19430.html (访问日期: 2023年11月5日).
 17. 武淳张鑫黄武,. “坚持以人民为中心的创作导向 奉献更多无愧于时代的优秀作品.” 31 位省 (区, 市) 党委宣传部长谈落实习近平总书记文艺工作座谈会讲话精神党建, 2015: 44-55.
 18. 于平. “从《人民胜利万岁》到中华《复兴之路》——新中国舞蹈艺术发展 60 年感思.”艺术百家, 2009: 1-5.
 19. 张华. “中国古典舞的艺术魅力之我见——以舞蹈《千手观音》为例.”青年时代